

VYTAUTAS MAGNUS UNIVERSITY
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**THE TRANSLATION OF ADOLESCENT LANGUAGE
FROM ENGLISH INTO LITHUANIAN: THE CASE
OF FICTION FOR YOUNG ADULTS**

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**PAAUGLIŲ KALBOS VERTIMAS IŠ ANGLŲ KALBOS
Į LIETUVIŲ KALBĄ: VERSTINĖS LITERATŪROS
PAAUGLIAMS ANALIZĖ**

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1. INTRODUCTION

Translation is an important social activity that can be described, in Jeremy Munday's terms, as the process of "changing an original written text (the source text or ST) in its original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL)" (Munday 2001: 5). However, this is a particularly complicated task for translators because, as Sofia Helgrogen states, they have to consider that they are taking a text out of its cultural context and bringing it into a foreign one (Helgrogen 2005: 9). Thus translation can be considered as an intercultural as well as an interlingual process, involving both linguistic and cultural transfer (Vermeer 1992: 40). As Eugene Nida asserts,

Culture cannot exist without language, and language is meaningless unless it relates to a culture. Although language and culture seem to be so different, they are surprisingly alike since both are systems for communicating events, ideas, values and ourselves. (Nida 2003: 423-424)

In addition to this, as Javier Franco Aixela declares, literary translation is the product of a complex procedure, as it involves two languages and two literary traditions, that is, two sets of norm-systems (Aixela 1996: 52). Gideon Toury also emphasizes the idea that translation is a norm-governed process in which translators have to choose whether to follow source-culture norms or to adhere to the norms operating in the target culture (Toury 1995: 56). Sometimes this may be an obstacle to creating an interesting target text and achieving an effect on the target readership similar to that which the source text has on its readers. This is certainly the case when the translation of adolescent language in literary discourse is in question, as this language is very closely linked to cultural traditions and the norms of a specific society and period.

Relevance of the topic

The issue of adolescent language has been widely discussed by such linguists as Clem Adelman (1976), Marcel Danesi (1988, 1994, 2003, 2010), Thomas Doherty (1988), Penelope Eckert (1988), Connie C. Eble (1989, 1996), Teresa Labov (1992), Suzanne Romaine (1984), Lars-Gunar Andersson and Peter Trudgill (1990), Gisle Andersen (2001) and Anna-Brita Stenström (1994, 1995, 1997, 2002). In Lithuania, however, although interest has been gradually increasing in the last decade, the amount of research devoted to the issues of adolescent language is still rather modest. A good deal needs to be done in general on this topic, as Anna-Brita Stenström and her colleagues emphasize, "considering the significance of the transition period between childhood and adulthood in terms of its effect both on physical and

psychological development and on social and linguistic behaviour” (Stenström et al. 2002: X). On the other hand, it cannot be stated that Lithuanian linguists have altogether ignored the language of adolescents as an area for their research. Teen talk has been of particular interest to Jolanta Lėgaudaitė (2000, 2003, 2005, 2010), Karolina Butkuvienė (2012, 2013), Brigita Dimavičienė (2012), Laima Kuprienė (2012), Aurelija Čekuolytė (2012, 2013), Loreta Ulvydienė and Brigita Abramovaitė (2012). So far, two doctoral theses devoted to teenage language have been defended. In 2002, paying particular attention to the psycho-social theory of slang, Lėgaudaitė defended the thesis *Teenage Slang – a Psycho-Social Phenomenon*. In 2012, Kuprienė carried out research which mainly focused on the structure and organization of teenagers’ conversations in fiction for young adults. The issue of the translation of adolescent language, however, was not part of this project. The fact that the number of novels for Lithuanian teenagers has been growing rapidly allows one to claim that further investigation in this field is necessary, including focusing on different aspects of teen speech, as well as its rendering in the target text. The **object** of the present research is the analysis of adolescent language and its translation from English into Lithuanian in young adult fiction.

Research aim and objectives

The primary **aim** of this dissertation is to determine whether the translations of fiction for young adults in Lithuanian have the same features of teen speech as the original texts in English. To achieve this aim, the following **objectives** have been set:

1. To present a theoretical overview of current issues in translation studies pertinent to literary translation.
2. To provide a general theoretical framework of issues concerning adolescence and teen culture, including a discussion about the main features of adolescent language, distinguishing it from adult forms of speech.
3. To present a general framework of understanding of what fiction for young adults means in English-speaking countries and in Lithuania, as well as discussing issues of the translation of young adult fiction.
4. To analyse the dominant lexical features of adolescent language in literary discourse in selected novels for young adults.
5. To analyse major problems in translating teen speech related to cultural and language differences.

6. To analyse the strategies used by Lithuanian translators in translating teen speech from English in fiction for young adults.
7. To present cases of mistranslation of teen speech by Lithuanian translators, explaining possible reasons for these.

Statements to be defended

Fiction for young adults is a rather new category in Lithuanian children's literature¹, so that many translated novels have appeared in the Lithuanian market to fill this gap. Since the language of adolescents and their culture are closely interconnected, it is significant to analyse how teen speech is rendered in these cases into Lithuanian. Since adolescents in recent teen novels in English are inclined to use a good deal of swearing and other non-standard lexis in their discourse, this thesis presents the following **statements**:

1. Selected instances of translated adolescent language in the five novels for young adults and their analysis indicate that Lithuanian translators are often likely to use the strategies of omission, standardization and softening where slang, vulgarisms or other non-standard language varieties are concerned in order to adhere to the literary traditions and norms operating in the target culture.
2. Cases of mistranslation of teen speech occur when a translator does not know current trends in adolescent language either in the source or the target language, or in both.

Sources, data, scope and methods of research

This research is based on selecting instances of adolescent language in literary discourse and determining whether the translations of fiction for young adults in Lithuanian have the same features of teen speech as the original texts in English. Before selecting and presenting instances of adolescent language, it is important to consider major features of adolescence and teen culture. Thus, in addition to a review of different issues in teen language and the main features which distinguish it from adult forms of speech, a general theoretical framework of the history of English language teen culture in the later 20th century has been briefly presented. The methods that have provided the possibility of reviewing issues concerning adolescent language and its translation, as well as enabling one to interpret the results and conclusions made by other authors in similar investigations are the *analysis of theoretical material* and *meta-analysis*.

¹ Fiction for young adults and children's literature are often used as synonyms in this thesis

The material for the analytical part is based on the examples of adolescent language selected from the following five novels for young adults and their translations into Lithuanian: John Green's *Looking for Alaska* (2005), translated by Daumantas Gadeikis in 2010 (*Aliaskos beieškant*), Melvin Burgess's *Junk* (1996), translated by Andrius Patiomkinas in 2002 (*Heroinas*), Melvin Burgess's *Doing It* (2003), translated by Rūta Razmaitė in 2004 (*Darant tai*), Ann Brashares's *The Sisterhood of the Traveling Pants* (2003), translated by Jurga Šidiškytė in 2004 (*Keliaujančių kelnų seserija*), and Cecily von Ziegesar's *Gossip Girl* (2002), translated by Gabija Ryškuvienė in 2006 (*Liežuvaotoja*). Several reasons account for the choice of this particular research material. First, these five novels, which were written in a 10-year period (the end of the 20th and the beginning of the 21st c.) have been chosen for the analysis because they have been especially popular among teenagers in Anglo-American countries and are included in many lists of recommended fiction for contemporary teenagers². Second, these novels for young adults include a great variety of lexical items characteristic of adolescent language such as slang, taboo language, pragmatic markers, general extenders, and others. Finally, all these five novels have been translated into Lithuanian and have become popular novels among Lithuanian teenagers as well³.

The total number of examples of adolescent language selected is 781. In analysing cases of the translation of teen speech, a *comparative method* is applied. The lexical items of teen speech in English and their equivalents in Lithuanian are compared, and quantitative and qualitative results are compiled, which are explained using a *descriptive method*. In addition, the statistical mean of the translation strategies for each language category and translator has been calculated and displayed graphically.

Novelty of the thesis

The scholarly novelty of the thesis is apparent in a number of areas. First, the object of the research, the language of adolescents and its translation into Lithuanian, has been somewhat neglected and seen as not worth studying by Lithuanian linguists. This lack of interest may stem from the general feeling that teen speech represents a non-standard variety of language, which manifests itself in the great use of slang, taboo and other vulgarisms and, thus, being fundamentally different from language standards, does not merit much attention in linguistics. On the other hand, as has been said, interest in the language of adolescents has been gradually

² Information has been retrieved from the following websites: <https://www.goodreads.com/shelf/show/young-adult>, <http://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels> (Accessed on July 2, 2014).

³ Information has been retrieved from the following website: <http://www.bernardinai.lt/straipsnis/2013-04-02-daiva-simanaviciute-apie-vaiku-ir-paaugliu-literatura/98394> (Accessed on January 18, 2015).

increasing in Lithuania. However, most research in this field is concerned with issues of slang - a dominant linguistic feature of teen speech – whereas other characteristic features such as the use of swear words, pragmatic markers or language fillers, general extenders, connotative language and ordinary colloquial language are usually not discussed. Second, although the use and translation of teen slang have been favourite topics for certain linguists in Lithuania, the translation of other aspects of adolescent language mentioned above has not been discussed a great deal. Since the number of translated novels for young adults keeps growing in Lithuania, further studies in this field are necessary. From the point of view of Descriptive Translation Studies, this research is novel in that it considers fiction for young readers as a genre, occupying a peripheral position in a literary polysystem, which has a direct influence on a translator's behaviour. It is also expected that the results of the thesis will improve understanding of teen culture and language, as well as encourage further research in the field of translation of adolescent language in literary discourse.

Dissertation structure

The thesis is composed of the introduction, four chapters of theoretical discussion, a chapter on sources, data and methodology, the analytical chapter, a chapter presenting a comparison of the five translators' tendencies in choosing strategies, and the concluding chapter, which is followed by a list of primary sources, a list of references and appendices.

The introductory section presents the object of the research, its primary aim, and objectives. Chapters 2, 3, 4 and 5 discuss current translation issues pertinent to literary translation, present current theoretical approaches to adolescence and teen culture, investigate the language of adolescents and its most common features, and analyse fiction for young adults in Anglo-American countries and Lithuania, as well as focusing on the issues of translation of this kind of fiction. The chapter "Research material and methods" introduces the research sources, data, its classification and methods applied in the present investigation. Chapter 7 and its sub-sections analyse adolescent language and the translation of this language in young adult fiction from English into Lithuanian. The main lexical features of adolescent language under consideration are the following: slang, which is distinguished into general and peer-group slang, taboo language, which is divided into swear words and other vulgarisms, pragmatic markers, general extenders, connotative language, and colloquial language. Chapter 8 presents a comparison of the five translators' tendencies in choosing strategies. The conclusions generalize the research and provide suggestions for further study. The thesis ends with the list of primary sources, the list of references and appendices.

2. CURRENT ISSUES IN TRANSLATION STUDIES PERTINENT TO LITERARY TRANSLATION

This chapter discusses important translation issues with particular emphasis on translation and culture. The fact that language is considered to be part of culture leads to the assumption that it is often shaped by that culture. For this reason, translations, with respect to cultural approaches in translation studies, are assumed to be products of the target culture. The chapter is also concerned with the discussion of translation norms elaborated by the Israeli translation theorist Gideon Toury, who views the process of translation as a norm-governed process in which norms have impact on a translator's specific decisions, as well as on the general achievement of an equivalent effect for the target readers. In addition, the chapter touches upon Lawrence Venuti's concepts of foreignization and domestication as polar strategies in translation practice.

Translation and Culture

In Peter Newmark's view, translation is "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark 1988: 5). However, as Helgrogen states, this is a particularly complicated task for translators, because they have to consider that they are taking a text out of its cultural context and bringing it into a foreign one (Helgrogen 2005: 9). Thus, in Nida's words, "competent translators are constantly aware that ultimately words only have meaning in terms of the corresponding culture" (Nida 2003: 413). Similarly, Itamar Even-Zohar defines translation as an activity which is "dependent on the relations within a certain cultural system" (Even-Zohar 2012: 167) and, in fact, as Nida argues, can cause more "complications for the translator than do differences in language structure" (Nida 2012: 145). Daiva Staškevičiūtė and Reda Baranauskienė also agree that culture is one of the most important issues while translating, since, as a part of culture, each language is influenced and shaped by its culture (Staškevičiūtė and Baranauskienė 2005: 202). Similarly, Clifford E. Landers states that translators of any kind of text deal with both words and ideas. In addition to this, literary translators directly deal with cultures (Landers 2001: 72). According to him, "culture shapes and changes a language, sometimes separating rather than uniting" (Landers 2001: 74).

In the history of translation studies, there has been considerable discussion about what translation should be. For example, Nida discusses whether translation should be oriented towards formal or dynamic equivalence (Nida 2012). According to him, "formal equivalence focuses attention on the message itself, in both form and content, whereas a translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture" (Nida 2012: 144). The

word “naturalness” in dynamic equivalence, in Nida’s opinion, can be applied to the target language and culture as a whole, the context of the particular message, and the target language audience (Nida 2012: 151). However, in the early 1990s, a major shift in translation studies known as the cultural approach or “cultural turn”, including the ideas of Theo Herman’s “Manipulation School”, Even-Zohar’s polysystem theory and Toury’s work on norms of translation, took place; now it is also commonly associated with the research of Susan Bassnett and Andre Lefevere, and, later, Lawrence Venuti (Bassnett and Lefevere 1990, 1998; see also Marinetti 2013: 26). Bassnett and Lefevere criticize the earlier linguistic approach in translation studies, which explains translation in terms of correspondence between languages, as too narrow. On the contrary, they claim that translation is a fact of history and primarily a product of the target culture (Bassnett and Lefevere 1990: 3; Marinetti 2013: 26). In addition, Bassnett argues that translation always takes place in a continuum in which different textual and extratextual constraints have an impact on the individual translation. According to her, there are several constraints on the translation process, such as the role of the translator in selecting a text for translation, along with the role of an editor or publisher or general criteria determining the strategies that can be employed by the translator; these are involved in the transfer of texts and should be considered as very important in translation studies (Bassnett 1998: 123-124). In similar fashion, as Bassnett points out, Venuti sees the translation process as subject to various limitations. He indicates that every step in the translation process, from the selection of a text for translation, the application of specific translation strategies, the editing and, finally, the reading of a translation is circumscribed by the cultural values operating in the target language (Bassnett 1998: 137, Venuti 1995). Thus, according to Bassnett, although language is the basis of any written text, the rendering of a text involves considering much more than the language itself for a translator (Bassnett 1998: 137).

Another cornerstone of the cultural approach for Bassnett and Lefevere is, as Christina Marinetti indicates, the consideration of a translation as a form of re-writing. The ways in which works of literature are re-written are those in which “cultures construct images and representations of authors, texts and entire periods of history” (Marinetti 2013: 27). For Lefevere, the concept of re-writing is of particular importance, since he considers that the study of literature should primarily include the study of re-writings; it is these, he claims, and not the originals that are commonly read and appreciated in modern times (Lefevere 1992: 7; see also Marinetti 2013: 27). According to Lefevere, the concept of re-writing enables one to go beyond linguistics and text analysis, as well as to show the importance of studying translations as elements that play a crucial role in constructing different cultures (Lefevere 1985: 241; see also Marinetti 2013: 27).

Although the cultural approach in translation studies has been welcomed by many linguists, it has received criticism as well. As Marinetti claims, this “cultural turn” is often considered either too conservative or too radical (Marinetti 2013: 29). Marinetti indicates, referring to Anthony Pym (2010) and Rajendra Singh (2007), that within translation studies some linguists see the move from focusing on the text to emphasizing culture as not particularly novel, since the cultural context has long been a point of interest for both translation theorists and linguists; in addition, outside translation studies, the broadening of translation theory beyond linguistics may lead to the question of whether translation theorists are able to deal with issues involving both culture and linguistics (Marinetti 2013: 29). Nevertheless, despite the criticism that the cultural approach has received, it is important to emphasize, as Marinetti states, the contributions of this movement in developing translation studies as a discipline, as well as raising awareness of the importance of translation among scholars of other fields (Marinetti 2013: 30). According to Marinetti, the greatest value of the cultural approach lies in that it sees a translation as being a mode of representation of culture, as well as “an active player in the dialectic of competing cultural discourses within and across languages and national cultures (Marinetti 2013: 30).

For the subject of this thesis, the cultural approach is of great value when considering issues of fiction for young adults and its translation, since it enables one to make generalizations about how translations of adolescent literature represent teenagers’ subcultures, as well as showing the position that these translations occupy in the literary polysystem, competing with other literary genres. The fact that fiction for young adults may be translated differently under various socio-cultural constraints can lead to a discussion of which norms of translation operate in a particular socio-cultural context and which have impact on a translator’s strategies. Here the Israeli translation theorist Toury’s research on the role of norms in translation is of great importance.

2.2. Descriptive Translation Studies: the Role of Norms in Translation

With the emergence of Descriptive Translation Studies in the 1970s, the concept of “norms” in translation was introduced; in a sense, as Siobhan Brownlie suggests, this was a reaction against the earlier dominant prescriptive writing on translation, as well as a new turn in translation studies and a different understanding of the translation process (Brownlie 2009: 77). For the representatives of the descriptive approach, translation, as Brownlie indicates, is a communicative, as well as a social act, involving shared ways of behaviour, which is motivated by common ways of thinking (Brownlie 1999: 7). According to Brownlie, a translator alone is

not responsible for his or her behaviour since other people such as editors, publishers and readers are also involved in the translation process and contribute to the formation of common notions about translational behaviour, which are termed conventions, norms or rules (Brownlie 1999: 7).

Toury, who first elaborated the notion of norms in translation, states that “translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, that is, at least two sets of norm systems on each level” (Toury 2012: 170). For Toury, norms are, as Christina Schäffner indicates, entirely a descriptive category, which means that those investigating translations have to be interested in appropriate translation behaviour and the kind of texts accepted as proper translations in a particular culture at a particular period of time (Schäffner 2010: 237). Toury, taking his definition of norms from sociology, defines them in the following way:

Norms have long been regarded as the translation of general values or ideas shared by a group – as to what is conventionally right and wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. (Toury 1999: 14)

Toury’s concept of norms derives from his idea that translating is a learned social activity:

“Translatorship” amounts first and foremost to being able to play a social role, i.e., to fulfill a function allotted by a community – to the activity, its practitioners, and/or their products - in a way which is deemed appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for maneuvering between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment. (Toury 1995: 53, 2012: 168)

Nevertheless, as Toury observes, translators who follow the norms considered appropriate at a particular period of time and within a particular culture often apply different strategies of translation, and, in this way, may come up with markedly different translations (Toury 2010: 169).

According to Mona Baker, the concept of norms means that the translator is always engaged in a decision-making process (Baker 2009). As Toury suggests, each culture has its own translation regularities and translators are often positioned between contrary forces, having to decide whether to follow the source culture set of norms or to adhere to the norms accepted in the target culture (Toury 1995: 56). Toury (1995: 56-61) distinguishes three kinds of norms applied at different stages of the translation process:

- *Initial norms* refer to the general choice made by translators to adhere to source-culture norms or to target-culture norms, consequently, resulting in either an adequate or acceptable translation.

- *Preliminary norms* are concerned with general translation policy and the directness of translation, which is understood in terms of whether a translation occurs directly from the source language or through another language.
- *Operational norms* focus on the decisions made during the process of translation. The following norms are subdivided into: *matricial norms*, which mainly deal with the text distribution, as, for example, whether the whole of a text is to be translated; and *textual-linguistic norms*, that predetermine the selection of specific linguistic strategies in creating the target text.

Jurgita Vaičenonienė, agreeing with Toury's point of view, notes that norms may be unstable entities and vary in different periods of time and across different cultures or communities (Vaičenonienė 2011: 8). According to Toury, it is a rather frequent phenomenon to find three types of competing norms operating side by side in a society: "the ones that dominate the centre of the system, and hence direct translational behaviour of the so-called mainstream, alongside the remnants of previous sets of norms and the rudiments of new ones, hovering in the periphery" (Toury 2012: 175). Finally, non-normative behaviour in translation is also possible; this is in opposition to what is seen by the majority or dominant group as right and accepted (Toury 2012: 176).

Andrew Chesterman and Christiane Nord are two other translation theorists who focus a great deal on the issues of norms and their role in translation. Nord uses the term "convention" instead of the term "norm", claiming that conventions express preferences for certain patterns of regular behaviour rather than strictly prescribe how to behave in one or another situation (Nord 1991: 96). According to Brownlie, Nord distinguishes between two types of translational conventions, that is, *regulative translational conventions* which deal with the generally accepted ways of solving translation problems below the text rank, and *constitutive translational conventions* "which consist of what particular community accepts and expects as translations (as opposed to other forms of intercultural transfer)" (Brownlie 1999: 9-10).

Chesterman understands norms in terms of behaviour regularities which are accepted as standards of desired behaviour in a particular community (Chesterman 1993: 4). He indicates that, in order to produce an adequate or acceptable translation, one must know what a good translation is. In his opinion, the norms of translation behaviour are established by the members of society whose behaviour is considered to function as standard models, and in reference to ideas about ideal texts (Chesterman in Brownlie 1999: 10). He (1997: 64-70) proposes a different way of categorizing norms:

- *Product or expectancy norms* are predetermined by the expectations of readers of a translation referring to what the target community would prefer a translation to look like. Among the factors governing these norms are the dominant translation tradition operating in the target culture, conventions of the discourse of a similar genre in the target culture, and economic and ideological considerations.
- *Professional norms* are concerned with the competent professional behaviour of a translator. These norms include *accountability norms* that deal with professional standards of fairness and comprehensiveness, making the translator responsible for the work done; *communication norms* which are social norms, ensuring communication between the translator and reader; and *relation norms* that deal with the linguistic relations between the source and target texts.

Since Chesterman looks at many kinds of translated texts, and not predominantly literary ones, he emphasizes the client's needs. His categories expand on those of Toury and do not contradict him.

The fact that translation is cross-cultural communication between two different cultures compels translators to decide whether to keep to the values of the source culture or, on the contrary, adhere to those considered appropriate in the target culture. The terms *foreignization* and *domestication*, introduced by Lawrence Venuti in *The Translator's Invisibility: a History of Translation* in 1995, are now very widely used (Venuti 2008: 1). For Venuti, the strategies of foreignization and domestication are closely linked to the notion of the translator's invisibility. Writing in the context of Anglo-American culture, translators are expected to render original texts fluently into English, in this way creating an "illusion of transparency":

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the "original". (Venuti 2008: 1)

Venuti's statements show clearly that he himself is in favour of a foreignizing strategy; he criticizes most literary translations into English for being too domesticated (Judickaitė 2009: 36).

On the other hand, as Venuti observes, the application of a foreignizing strategy in translation may not necessarily be considered appropriate by the target readership. In Venuti's words, "in its efforts to do right abroad, this translation method must do wrong at home, deviating from native norms to stage an alien reading experience" (Venuti 2010: 69). Moreover,

Kaisa Koskinen observes that Venuti sees foreignization as being contradictory in nature in the sense that it is essentially a domestically-based strategy: “the target culture and target language are repositories of foreignizing methods, and the manner in which one renders the foreign origin visible is confined to those possibilities accessible in the target text” (Koskinen 2012: 15). What is more, Koskinen argues that foreignization is an unstable category, claiming that “what was once considered foreignizing may later be construed as domesticating (Koskinen 2012: 16). According to her, all strategies of translation are actually those of domestication.

Although Venuti’s terminology has been accepted by scholars of translation studies, his preference for foreignization has received much criticism. For example, Hannu Kemppanen explains that Venuti has been often criticized for his reluctance to define his terms properly (Kemppanen 2012: 52). Moreover, as Kemppanen remarks, in his own translations Venuti frequently uses the strategy of domestication although he has evaluated it as inappropriate in translation (Kemppanen 2012: 52). In addition, Vaičenonienė, referring to Anthony Pym, mentions that Venuti “overuses “binary opposition” such as good or bad translations, dominant and minor cultures, etc., what simply imply general considerations about what cultures should be and how languages should be used” (Vaičenonienė 2011: 12). Finally, certain critics argue that domestication is a dominant feature of all translated texts (Vaičenonienė 2011: 12).

Regardless of this criticism, it is generally accepted that Venuti’s contribution to translation theory, with his particular interest in issues about the impact of the socio-cultural context on translations and its relation to the choice of translation strategies, is significant (Vaičenonienė 2011: 12). In the words of Mary Snell-Hornby, in order to produce an appropriate target text and achieve a similar effect on the target readers, translators have to orient themselves towards cultural transfer; they need to view translation as an act of communication, keeping in mind the function of the target text, and seeing it as an integral part of the world (Snell-Hornby 1995: 81-2).

2.3. Summary

In general, this chapter emphasizes the idea that translation and culture cannot be discussed separately. On the contrary, translations, since these are under the direct influence of norms operating at the levels of a target language and culture, become a fact of the target culture, manifesting its cultural values. Venuti’s concepts of foreignization and domestication strategies of translation and the cultural context of translation as a form of communication are also significant.

3. THEORETICAL APPROACHES TO ADOLESCENCE AND TEEN CULTURE

This chapter presents a general theoretical framework for issues related to adolescence and teen culture. Section 3.1. is concerned with the socio-psychological notion of adolescence, which is used as a term denoting teenagers' specific subculture, as well as their chronological age. In order to deepen overall understanding of this particular period of life, definitions of the term adolescence and the history of adolescence are presented in Section 3.2. and Section 3.3., respectively. Section 3.4. aims to discuss relevant issues concerning adolescents and their search for identity, concluding that teenagers' special use of language is one of the most discernable features that makes their subculture easily distinguished from others in the same society.

3.1. Adolescence: a Term Describing Teen Subculture and Chronological Age

The terms teenager and adolescence first appeared in the twentieth century and became increasingly used from the 1950s. As Doherty observes, the concept "is the direct offspring of an increasing consumerism and a growing dependence upon the media for information and recreation that emerged during the 1950s, changing the course of Western society permanently" (Doherty 2002: 46). In this way, "young adults have started to be viewed as distinct personae belonging to a new, discrete subculture" (Danesi 1994: 3). As Ken Gelder explains, subcultures are groups of people that are in some way represented as non-normative or marginal through their particular interests and practices (Gelder 2005: 2). Danesi states that, by and large, in this period, adolescents were starting to set themselves apart from adults through dress, behaviour, and lifestyle (Danesi 2010: 11). According to Gianine D. Rosenblum and Michael Lewis, the traditional view of adolescence for many centuries has been as "a portal to adulthood", often marked by rituals of transition, while more recently adolescence as a period of life "possessing unique characteristics" has received scholarly attention (Rosenblum and Lewis 2006: 267). Indeed, it was only in the year 1904 that the psychologist Stanley G. Hall's publications gave particular notice to adolescents. Through Hall and his colleagues' efforts, what had previously been known as "childhood", "young adulthood" or "youth" became a distinct realm called "adolescence". Recognized by psychologists and parents, a young person's "teen years" soon started to be used to describe a social status, as well as a chronological age (Doherty 2002: 14).

3.2. Definitions of the Term Adolescence

To better understand the meaning of the term adolescence, it is necessary to have a look at its definitions. The term adolescent was used as far back as the Middle Ages: however, according to Shulamith Shahar, then it was used to refer to any boy, irrespective of age, who began to work independently (Shahar 1992: 27). Today adolescence is understood in narrower terms. In the *Encyclopedia Britannica* the term adolescence is described as

A transitional phase of growth and development between childhood and adulthood, and adolescent as any person between ages ten and nineteen. In many societies adolescence is equated with puberty and physical changes culminating in reproductive maturity. However, in other societies adolescence is understood in a broader sense that encompasses psychological, social and moral terrain as well as the physical aspects of maturation. Thus, in these societies the term adolescence typically refers to the ages between twelve and twenty and is equivalent in English to the word teens.

The *Merriam-Webster Online Dictionary* presents a very general definition of the term adolescence, defining it as “a state or process of growing up or explaining adolescence as a period of life from puberty to maturity terminating legally at the age of the majority”. In *Mosby's Medical Dictionary*, adolescence is described as follows:

Adolescence is a period in development between the onset of puberty and adulthood. It usually begins between eleven and thirteen years of age with the appearance of secondary sex characteristics and spans the teenage years, terminating at eighteen to twenty years of age with the completion of the development of the adult form. During this period, the individual undergoes extensive physical, psychologic, emotional, and personality changes.

John C. Coleman and Leo B. Hendry also state that the years of adolescence are commonly associated with physical development or “puberty”. According to the researchers, the word puberty derives from the Latin *pubertas*, which means the age of manhood, and is normally considered to date from the onset of menstruation in girls and the emergence of pubic hair in boys. However, these two observable changes are only a small part of the total picture, since puberty in reality is a complex biological process involving many changing bodily functions (Coleman and Hendry 1999: 22). Anne-Marie Ambert refers to adolescence as to the period between ages of twelve and eighteen or nineteen. Its beginning is generally determined by the onset of puberty, i.e. the development of the primary and secondary sexual characteristic in females and males. The end of adolescence, however, as Ambert states, is socially determined, and in most societies is earlier for females than males (Ambert 1997: 41-42). Psychologists like those cited in Andrea Bastiani Archibald, Julia A. Graber and Jeanne Brooks-Gunn's survey of recent research agree that adolescence is “a time of accelerated growth and physical change second only to infancy” and that it is “one of the most fascinating and complex transitions in the

life” (Archibald et al. 2006: 24). As such, it is not surprising that adolescents tend to create their own version of their native language to express their reactions to these changes.

3.3. Recent History of Adolescent Subculture in Anglo-American Countries

In Anglo-American countries after World War II, with the publication of manuals such as Dorothy Walter Baruch’s *How to Live with Your Teenager* (1953) and Paul Henry Landi’s *Understanding Teenagers* (1955), adolescence started to be perceived as a special problem among the general public (Danesi 1994: 17). In one sense, in wealthy Western countries, with prolonged education, teenagers remain both financially dependent on their parents for longer times than before but, on the other hand, they also become significant consumers of particular goods (Rosenblum and Lewis 2006: 276). Danesi points out that, with the appearance of the television and record industries, teenagers were soon courted by the media, which understood teenagers’ propensity to consume and spend on certain products. Thus, by the mid-1950s, many songs and movies became juvenilized in content, with adolescents often viewed as the primary audience (Danesi 1994: 18). This made economic sense in that teenagers alone accounted for \$75 million in pop record sales yearly (Doherty 2002: 46). Doherty argues that “1950s teenagers were strange creatures, set apart from previous generations of American young people in numbers, affluence and self-consciousness” (Doherty 2002: 34). Furthermore, the styles and practices of adolescent social life changed, too (Danesi 1994: 18).

In the 1960s, as Danesi notes, the primary constituents of teen behaviour such as “hanging out” with friends, changing one’s physical appearance in order to conform to peer models, and attending Saturday-night parties were entrenched even more firmly than before. In addition to this, some significant changes in the patterns in teenagers’ social life took place. The first to be mentioned here is the role of the secondary school, which adolescents started to treat as the main place for gaining and maintaining social status (Danesi 1994: 22). Rosenblum and Lewis explain that nowadays in North America, the physical changes of puberty occur at about the same time as a “sudden change in school setting”, the movement from primary to secondary school, which involves “the stress of a novel environment and new social hierarchies” (Rosenblum and Lewis 2006: 276). Another important change in teenagers’ social life has been their inclination to become part of a specific sub-group within their school. This phenomenon has brought about a new diversification in teenage behaviour, especially in musical preferences (Danesi 1994: 23). Moreover, according to Danesi, the peer group serves as a certain shelter system within which adolescents seek protection against the traumatic effects of the increasing pressure of sexuality, allowing them to belong to a structure that replaces the family for issues of great emotional importance to them such as sex and romance (Danesi 2010: 23-24).

Partying with the excessive use of alcohol and drugs, “hanging out” and getting into peer groups continue to characterize teen culture during the 1970s and 1980s. Becoming what is known as “cool” becomes a prerequisite for growing children, though the characteristics of coolness vary, depending on the school and group (Danesi 1994: 25). Moreover, according to Danesi, in the 1970s and 1980s the teenage subculture continues to diversify. This is evidenced by the appearance of distinctive musical styles such as hard rock, punk rock and disco coexisting side by side within popular culture. Naturally, as Danesi claims, this phenomenon has a direct influence on teenagers’ behaviour, with musical preferences accompanied by particular dress and behavioural codes (Danesi 1994: 28).

Allegiance to the group with its models of behaviour and dress code remains a primary motivation guiding a teenager’s daily life in the late twentieth and early twenty-first centuries. However, today the adolescent, more than ever before, often stands in opposition to traditional moral codes and older models of Western culture. Most often current young teenagers find themselves living in a world of confused, violent and dangerous subcultures (Danesi 1994: 34-35). Listening to Gangsta rappers, performing violent lyrics, and watching such MTV characters as Beavis and Butthead are all considered to be cool traits in the 1990s (Danesi 2003: 9). This so-called coolness helps adolescents of this period to cope with the usual pressures of adolescence within the subculture of this time (Danesi 1994: 34-35).

Nowadays, youth still form groups in secondary schools; however, their desire to belong to a certain peer group, separate from other groups or from those of other ages, is not as universal a feature as it was before. As Laurence Steinberg emphasizes, adolescents still are concerned about what their friends think, want to fit in, and are subject to peer pressure. However, “peer pressure is not a monolithic force that presses all the adolescents into the same mold. Adolescents are as varied as adults are” (Steinberg 2011: 4). By and large, youth culture in the twenty-first century is no longer so split up for a variety of reasons. In his later research Danesi suggests that teenagers do not seek a separate view of life so much since the older and younger generations have started to seek meaning together (Danesi 2010: 198, 234). Moreover, it is true that the way teenagers communicate together has changed a great deal, influenced by high technologies and global communication (Danesi 2010: 205). As Dena Phillips Swanson and her colleagues explain, “In addition to learning to be independent and productive individuals within a particular social community, youth today are being asked to be prepared for a technologically sophisticated global society” (Swanson et al. 2010: XXI). Yet adolescents still face the same pressure brought on by puberty and social circumstances, and still form many sub-groups, often linked now by electronic modes of communication.

3.4. Adolescents and their Search for Identity: the Significance of Peer Groups

Adolescence has long been considered a very dynamic time of life. Rosenblum and Lewis sum up this idea: “For generations, Western culture has viewed adolescence as a period of emotional upheaval and turmoil” (Rosenblum and Lewis 2006: 276). They emphasize that the general public associate teenagers with “words like ‘alienated’, ‘desperate’, and ‘overwhelmed’” (Rosenblum and Lewis 2006: 277). Current scholarship on teenagers shows that these are not simply myths or stereotypes; studies indicate that, in comparison with both younger children and adults, “adolescents experience greater extremes of emotion” and more “negative moods” (Rosenblum and Lewis 2006: 277). The years of adolescence are often troubled by feelings of alienation and problems in self identification. Philip Jeremy Graham asserts that most adolescents experience doubts about who they are, why they have been born, what they are going to do in their lives, how they compare with others of their own age, and how physically attractive they are (Graham 2004: 17). According to Alison Waller, this occurs in part because this is a period in a teenager’s life when he or she has to stop being dependent on his/her family and, at the same time, start discovering his/her own way of life (Waller 2009: 59). While they develop an increasingly complex sense of self identity, as Thomas M. Brinthaupt and Richard P. Lipka emphasize, the adolescent has to learn to live in these “new clothes”. Therefore, this period is characterized by “increased self-consciousness, introspection, inner conflict, stress, uncertainty, and disorientation” (Brinthaupt and Lipka 2002: 7).

Jane Kroger explains that a variety of theoretical approaches towards identity are represented within the socio-cultural approach, “ranging from proposals that identity is a reflection of individual adaptation to context, or a mutual interaction between person and context to more radical suggestions that one’s identity is only an imprint of one’s social and cultural surroundings” (Kroger 2004: 5). Kroger suggests that identity may be defined as a balance between that which is taken to be self and that which is considered to be other. The means by which one differentiates oneself from other people in one’s lives, as well as from one’s own organic functions, as Kroger explains, constitutes the basis of one’s experiences of personal identity (Kroger 2004: 10). The anthropologist Bonnie L. Hewlett also proposes that a socio-cultural perspective is essential when researching teenagers’ identity because specific cultures dramatically affect how individuals think and feel, patterning how they understand and categorize the world, as well as defining their physical, symbolic, and emotional realities (Hewlett 2013: 12). On the other hand, Graham indicates that adolescents are not always successful in establishing a satisfying personal identity. Instead of achieving a mature personality, two undesirable outcomes may occur. First, adolescents can make up their minds

too quickly and thus choose to identify with models that do not suit their personalities and/or are socially undesirable. Alternatively, they might find it hard to emerge from this period of exploration and drift uncertainly about their identity for several years (Graham 2004: 18).

A strong impact on the formation of teenagers' self concept is made by their body image. As Archibald, Graber and Brooks-Gunn state, "as children's and adolescents' bodies develop, they not only have to adjust to their altered appearances and feeling around these changes, but they must also cope with other's responses to their maturing bodies" (Archibald et al. 2006: 25). Coleman and Hendry also agree that physical changes inevitably exercise a noticeable effect on teenagers. Their bodies alter radically in shape and size so that many adolescents experience a period of clumsiness and increased self-consciousness about features like voice changes in boys and growth of breasts in girls as they attempt to adapt to these changes. Since such changes are often perceived as shameful, they are difficult to talk about, too. In general, there is too little recognition by the adults around them like parents and teachers of how strong these anxieties are at this stage (Coleman and Hendry 1999: 26). Similarly, Phillip Rice emphasizes the significance of physical attractiveness:

Physical attractiveness has an important relationship to the adolescent's positive self-evaluation, popularity, and peer acceptance. Physical attractiveness is an important ingredient in interpersonal attraction. It influences personality development, social relationships, and social behaviour. (Rice 1990: 148)

Adolescent self-consciousness about appearance is based on real physiological problems typical of this state in life. For example, Archibald, Graber and Brooks-Gunn point out that many teenagers suffer from increased sweating and skin problems like acne (Archibald et al. 2006: 31). Further, in their review of many studies, they conclude that both teenage girls and boys are likely to experience "harassment at school that is related to their bodies" (Archibald et al. 2006: 35). It does not help that fashions in the last decades for body style have become very extreme. These psychologists link the rise in eating disorders among teen girls to desperate attempts to become unnaturally thin, while boys "may be engaging in obsessive training" or "in steroid use" to develop a very muscled physique (Archibald et al. 2006: 38).

It is natural, then, for adolescents to turn away from their families to friends of the same age in what is often a time of psychological crisis for them. B. Bradford Brown and Christa Klute, in their review of recent work on friendship and peer relations among teenagers, assert that "peer relationships do become a major preoccupation for most adolescents. On average, they spend approximately one-third of their waking hours with friends" (Brown and Klute 2006: 330). In an earlier article, B. Bradford Brown describes peer groups as "reputation-based collectives of similarly stereotyped individuals who may or may not spend much time together"

(Brown 1990: 177). According to Annette M. La Greca and Hannah Moore Harrison, adolescence is a period of social development marked by an expansion of peer networks, the increased importance of close friendships, and the emergence of romantic relationships (La Greca and Harrison 2005: 49). Maja Dekovic and her colleagues also argue for the strong effect that peers have on adolescents, claiming that peer bonds help teenagers develop autonomy and independence, as well as to build up a positive self-concept (Dekovic et al. 2002: 578). In addition to this, as Danesi observes, the importance of peers during adolescence coincides with changes in an individual's need for sexual intimacy (Danesi 2010: 97). Therefore, the peer group serves as a kind of shelter within which adolescents can blend in with others who have similar problems and interests (Danesi 2010: 23-24). Inevitably, belonging to a peer group brings in the so-called "ritual code", which informs members what to do, and how to behave (Danesi 2010: 109). Among the most discernable features of teenagers' "ritual codes" is their special use of language.

3.5. Summary

Current research in the field of adolescence studies supports the idea that adolescence has always existed as a special stage of human development, but that adolescents for a long time were not studied as belonging to a separate subculture with specific features, distinguishing them from older generations, as well as from their earlier childhood groups. It was only in the middle of the 20th century that adolescence started to be viewed as a distinct period involving complex physical, emotional, psychological and developmental changes. Finally, bearing in mind that adolescence is a transition between childhood and adulthood, it is pertinent to analyse it as a period of alienation and self identification, accompanied by complex relationships with both parents and friends. In order to shape one's ego, adolescents, most often, create their ritual codes within peer groups, of which language is one of the most significant.

4. THE LANGUAGE OF ADOLESCENTS

One of the major ways that adolescents express their solidarity within friendships and peer groups is by their specific use of language. This chapter aims at discussing a number of issues concerning the language used by adolescents. Section 4.1 considers negative reactions by adults to the fact that adolescents develop and use distinct forms of language. In Section 4.2. and its sub-sections 4.2.1., 4.2.2., 4.2.3., 4.2.4., 4.2.5. and 4.2.6., the most common features of adolescent language are presented, with particular emphasis on the use of slang, taboo words, pragmatic markers, general extenders, connotative and colloquial language, all of which make teenagers' speech easily distinguishable from other varieties of language.

4.1. The Language of Adolescents: a Different Language

The fact that the years of adolescence are often associated with alienation and problems in self identification is linked to the use of a specific manner of speech that is of great value in establishing teenagers' sense of selfhood, as well as maintaining their status as members of a group. Language has the potential, as Eckert observes, to convey social meaning independently of the sentences being uttered. According to her, the linguistic resources that are chosen, words, pronunciation, grammatical constructions, and the distinctive ways these are combined contribute a good deal to the formation of a language style, thus signaling who the speaker is, what he/she wants to do and who he/she aligns with. Simultaneously, the use of a particular language style may gain the speaker not only trust among those who use the same style but alienate or frighten those who do not (Eckert 2004: 9).

Indeed, it is common to observe a negative reaction by older generations towards the language of adolescents. Janis Androupoulos (2010: 1501) indicates that this is often commented upon by adults, and is a frequent topic in the media. He states that parents and teachers usually criticize teen speech, judging it as "sloppy", and that most often they attempt to correct vernacular features such as local accents, slang words, or discourse particles (Androupoulos 2010: 1501). Eckert observes:

We often hear the adults lament that adolescents are irresponsible, sloppy, imprecise, faddish, profane and overly-flamboyant speakers of English. Some worry that they may even hurt the language, as though they were tagging the lexicon with graffiti or kicking up the grammar with their Doc Martens. (Eckert 2004: 1)

She states that it is traditional to view teenagers as being careless, frivolous and irresponsible in general so that this general stereotype is projected onto their supposed ways of speaking (Eckert 2005: 93).

Yet informal speech is not intrinsically worse than formal or standard speech: it is just different. As Jean Aitchinson points out, humans naturally adapt their speech to suit their situation (Aitchinson 1997:11). However, this negative response would probably not occur if teenagers were not frequently viewed as a threat to older generations. Johanna Wyn feels that the focus on adolescents most often appears in isolation from an understanding of the social conditions under which young people are growing up, inevitably making people believe that young people pose a problem for the established order (Wyn 2005: 24). To use Eckert's term, adults "otherize" adolescents (Eckert 2003: 116). In this regard, teen speech has been "otherized" as well.

In their article "Adolescence", Sam Kirkham and Emma Moore state that how distinct teenagers' language is likely to be depends on the combination of two factors, their location in the social order and their response to the freedom and constraints imposed upon them (Kirkham and Moore 2013: 286). Stenström and her colleagues emphasize that, regardless of whether adolescent speech is ascribed to so-called "bad language", the fact remains that teen talk is fascinating and is the nearest one may get to the vernacular. Although this last assertion is questionable, as not all teens speak in their vernacular consistently, still the idea is an important one. Moreover, according to linguists, since this form of speech occupies an intermediary position between child and adult language, it can influence the way language develops. Many innovations in teenage speech, as Stenström and her colleagues indicate, work their way into the standard language (Stenström et al. 2002: X).

Some research shows that teenagers themselves do care about their language, although their opinions are as different as they are different themselves. According to Stenström and her colleagues, some teenagers are proud of using a different language, claiming that this is the most interesting language in the world, whereas others note that teenagers mainly use slang and that they swear a great deal. In brief, many teenagers are aware that their language has low prestige (Stenström et al. 2002: 13). How long adolescent language has been considered substandard is difficult to say, since the relative "badness" of the language is, according to Andersson and Trudgill, constantly changing; what was previously considered to be "bad language" may later be accepted as a standard language variety (Andersson and Trudgill cited in Doyle 2006: 2).

Sociolinguists and other researchers agree that adolescence is the life stage in which linguistic change and variation are most clearly visible. At least in Western industrialized societies, according to Eckert, teenagers are considered as the "linguistic movers and shakers", and, as such, their way of speaking is "a prime source of information about linguistic change and the role of language in social practice" (Androupoulos 2010: 1496). Eckert adds that, in recent decades in Western countries, teen speech has started to shape the ways that adults speak,

because of its greatly increased presence in many parts of cultural life, such as popular music, movies and television (Eckert in Gisle 2001: 9). Furthermore, as Androupoulos explains, adolescents' profound engagement with pop and media culture means that the resources they draw on in their linguistic identity construction are not only local, but also global, especially on the level of vocabulary (Androupoulos 2010: 1502).

Finally, in contrast to Stenström and her colleagues, Eckert warns that, while people often refer to adolescent speech as if it were a single style, this is rather misleading. Adolescents do not all speak in the same way; on the contrary, she speculates that linguistic differences among teenagers are probably far greater than speech differences among the members of any other age group. This production of difference is one of the features that define individual adolescents linguistically (Eckert 2004: 15). In general, to better understand teen speech, an overview of common features of adolescent language that clearly distinguish teen speech from other varieties of language is needed.

4.2. Common Features of Adolescent Language

Andersen claims that adolescence, the transitional period from childhood to adulthood, is reflected in language (Andersen 1999: 5). According to him, on the one hand, the language of adolescents is characterized by the completeness of their first language acquisition and, on the other hand, by their relative linguistic inexperience (Andersen 1999: 5). Nevertheless, even though language development during adolescence is slower than in early childhood, there is no question that, as Andersen remarks, there is still significant growth in many aspects of language during adolescence. The first thing he mentions is the stage of vocabulary growth when the main body of the lexicon is acquired along with grammatical rules (Andersen 1999: 5).

In regard to syntax, Andersen comments that, as young people mature, their sentences increase in length, complexity and informational density (Andersen 1999: 5). Referring to Marilyn A. Nippold (1998) as cited in Andersen (1999: 6), teenagers are gradually better able to produce complex sentences, containing such syntactic structures as the perfect aspect, the passive voice, relative clauses, non-finite clauses, appositions and cleft sentences.

As for sociolinguistic competence, Andersen sees much progress in this area, too. Agreeing with Jenny Cheshire (1982) and Olle Hammaro (1982), he states that adolescents become "gradually more able to modify their speech in accordance with the speech situation by applying different levels of formality in different contexts" (Andersen 1999: 6).

At the discourse level, adolescents, according to Andersen, acquire and manage turn-taking rules (Andersen 1999: 6). However, Andersen indicates that teenagers tend to speak in

considerably shorter turns, just as they speak more rapidly than adults do (Andersen 1999: 7). In addition to this, advances in pragmatic interpretation are also seen. He remarks that adolescents are able to use correct discourse connectives, metaphors, irony, proverbs and idioms in different social contexts (Andersen 1999: 7). Stylistically, adolescent conversation is characterized by the so-called “high-involvement” style, i.e. their conversations typically involve vivid storytelling and the frequent use of reported speech, onomatopoeia and voice quality modulation” (Andersen 1999: 7, 2001: 6-7).

Despite all the advances which occur in the development of adolescent speech, adults, as Stenström and her colleagues note, usually complain about adolescent language, without being aware of what exactly distinguishes teen speech from the more standard language (Stenström et al. 2002: X). According to Lègaudaitè, “teenage language is governed by other factors than the adult language and, therefore, is characterized by features that are rare and do not occur at all in the standard language (Lègaudaitè 2002: 6). Still, it is usually adolescents’ choice of vocabulary, as Stenström and her colleagues indicate, that characterizes their language most strikingly (Stenström et al. 2002: X).

4.2.1. Slang: a Dominant Feature of Teenagers’ Vocabulary

As has been noted earlier, the language of adolescents is often associated with their frequent use of slang, which often provokes a negative reaction by older generations. According to Andersson and Trudgill, although many people use slang in their everyday speech, quite a few consider it to be inappropriate in certain situations because of its overly informal nature (Andersson and Trudgill 1990: 16). Among other reasons mentioned by Andersson and Trudgill for objecting to the use of slang are the novelty of slang items, as well as their association with those belonging to a particular social group (Andersson and Trudgill 1990: 16). As Lègaudaitè observes, belonging to a distinct peer-group, particularly for teenagers, is of special psychological importance so that teenagers who take part in close peer-group relationships, are often major sources of the production of new slang items (Lègaudaitè 2002: 30).

One of the main functions that slang performs in teenagers’ life is the possibility of distancing themselves by a special manner of speech from older generations, as well as from children, sometimes with the aim of keeping secret what they know or do. As Andersson and Trudgill state, slang “functions as a kind of a glue which maintains cohesion between the members of this group and acts as a wall between them and outsiders” (Andersson and Trudgill 1990: 79). In addition, they argue that, although the use of slang is often criticized, it is an excellent means to make one’s speech colourful, interesting and vivid, all of interest to

teenagers, since the main point of slang, according to Andersson and Trudgill, is to be startling, amusing and shocking (Andersson and Trudgill 1990: 16, 78).

According to Felix R. González, of all social groups, young adults are the most inclined to use and alter slang and unconventional language. They exhibit great social dynamism and are receptive to changes in all spheres of life, as well as in speech (González 1994: 201). In addition to this, González points out that teenagers have little direct political power, but they may use slang as a counter-cultural tool to oppose established authority and conventions (González 1994: 201). Since teenagers have to go through new physical experiences and are especially troubled by changes in their bodies during puberty, their use of slang when talking about sex and other intimate physical experiences they have never faced before may be very helpful to them. Therefore, as Dimavičienė states, teenagers develop their own terms to express their feelings because they feel more comfortable expressing these new emotions in their own language (Dimavičienė 2012: 13).

Dictionaries present different definitions for what constitutes slang. A rather vague explanation is given in the *Merriam-Webster Online Dictionary*, according to which slang refers to “words that are not considered part of the standard vocabulary of a language and that are used very informally in speech especially by a particular group of people”. The *Free Online Dictionary* presents a more specific definition of slang, and describes it as

A kind of language occurring chiefly in casual and playful speech, made up typically of short-lived coinages and figures of speech that are deliberately used in place of standard terms for added raciness, humor, irreverence, or other effect.

In the *Oxford English Reference Dictionary*, slang is first considered to be “words, phrases, and uses that are regarded as very informal and often restricted to special contexts or are peculiar to a specified profession, class, etc.” (1996:1361). This definition then becomes more specific as it describes the functions of slang:

Slang marks group identity and is often used for secrecy and the exclusion of outsiders; however, it may also be used to shock or attract attention, to be concise, picturesque, or humorous, or to express feelings and attitudes (e.g. of hostility, ridicule, or affection) better than formal words would do. (Oxford English Reference Dictionary 1996: 1361)

Elisa Mattiello offers a useful definition of slang:

Slang is a highly informal, quite temporary, debased, unconventional vocabulary which is often associated to a social group or to some specific subject. It is described as fresh and novel, often colourful, faddish, playful and humorous, and aims either at establishing a social identity for the speaker or at making a strong impression upon the hearer. (Mattiello 2009: 67)

Légaudaité (2002: 61), who proposes a psycho-social theory of teenage slang, presents the following definition of teenage slang:

It is funky vocabulary characterised by its special group identification, used for social and psychological purposes to oppose, tease or hide secrets from the adult society by playing with standard linguistic forms or inventing new linguistic forms. (Légaudaité 2002: 61)

In *Slang and Sociability – In-Group Language Among College Students* Eble's definition emphasizes the social aspect of slang, claiming that "Slang is 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" (Eble 1996: 11).

Nonetheless, according to Stenström and her colleagues, even though many linguists and lexicographers have slightly different opinions on what slang is, all of them tend to agree that slang includes group-related words that are treated as outside the circle of stylistically neutral and more polite language. At the same time, slang words attract attention because they are novel, playful, and metaphorical; in comparison to neutral words, they are generally short-lived (Stenström et al. 2002: 67).

4.2.2. Taboo Words in the Language of Adolescents

Among adults, teen speech is often considered a vulgar language which provokes condemnation. On the one hand, this may seem true because many teenagers tend to use a great number of taboo words. According to Androupoulos, the use of swear words and other vulgarisms by adolescents can be justified in so far as these lexical items in youth speech primarily serve expressive and interactive purposes (Androupoulos 2010: 1499). Another reason that teenagers use taboo language so much, according to Erving Goffman, cited in Terrence M. Doyle (2006: 5), has to do with concept of "status". When people speak, as Goffman claims, they constantly change their status as they want to show their changes in relationships to their interlocutors, and how they are perceived by these interlocutors. People do this by changes in speech, such as changes in vocabulary, as well as ones in pitch, rhythm, or stress (Doyle 2006: 5).

Another major reason for swearing among teenagers has to do with so-called "covert prestige", to use Andersson and Trudgill's term (Andersson and Trudgill 1990: 8). According to these linguists, taboo language or swearing is often associated with toughness and strength, properties that are highly valued among many people (Andersson and Trudgill 1990: 9), including teenagers who, "being under peer friends' pressure to conform in behaviour, language, clothing and other things", begin to swear a great deal with the aim of showing their power and toughness (Andersson and Trudgill 1990: 44). In addition, Androupoulos indicates that,

although it may seem surprising, sometimes vulgar terms of address and taboo vocabulary can function as markers of positive politeness, conveying friendliness and solidarity, especially evident within adolescent peer groups. (Androupoulos 2010: 1502). Andersen also agrees that swearing in adolescent conversation often appears to be playful and humorous, and is not necessarily meant to be rude. On the contrary, as Andersen suggests, the use of taboo language implies that “the codes are different and that the social meaning conveyed by potentially rude or potentially polite expressions differs across the generations” (Andersen 1999: 18).

The use of swear words in a particular language goes far beyond only language issues. In Andersson and Trudgill’s view, the sort of language used may tell us a great deal about the values and beliefs of the speakers of that language, as well as about a certain culture itself (Andersson and Trudgill 1990: 15). Thus, according to them, the distinction of what constitutes bad language depends a great deal on the culture one lives in:

The culture, or the ideology of the culture, decides what is right, noble and good. Nothing is good or bad in itself. No word or phrase is itself bad. It is bad only in the eyes of those who evaluate and look at the language. (Andersson and Trudgill 1990: 35)

In addition, Andersson and Trudgill state that there is great variation in what constitutes taboo language in different cultures (Andersson and Trudgill 1990: 57). Thus, one may come to the conclusion that what is assumed to be inappropriate use of language in one culture is not necessarily condemned in another.

4.2.3. Pragmatic Markers in the Language of Adolescents

One of the common features of the language of adolescents is their use of language fillers, small words or pragmatic markers. According to Andersen, in scholarly studies an overlap of terms are often used to denote these linguistic items; he observes that the most frequently used are “pragmatic marker”, “discourse marker”, “pragmatic particle”, “interactional signal”, and “smallword”, along with others (Andersen 1999: 40). In order to avoid ambiguity in this study, the term “pragmatic marker” will be used. Referring to Laurel J. Brinton’s (1996) account of the notion of pragmatic markers as cited in Andersen (2001), these constitute

A heterogeneous set of forms which are difficult to place within a traditional word class; they are a feature of spoken rather than written discourse, often stylistically stigmatized and negatively evaluated; they are short items and often phonologically reduced; they are considered to have little or no propositional meaning, occurring either outside the syntactic structure or loosely attached to it, having no clear grammatical function, and are optional rather than obligatory features of discourse. (Brinton in Andersen 2001: 21)

Pragmatic markers are not propositional constituents, but their significant contribution to teenage speech is without question. In effect, as Andersen indicates, the term “pragmatic marker” denotes “a class of short, recurrent linguistic items that generally have little lexical import but serve significant pragmatic functions in conversation” (Andersen 1999: 40). This means, as Andersen asserts, that pragmatic markers can be used to show the speaker’s approval or rejection of a proposition and positive or negative evaluation; they may also have speech act functions or increase solidarity between speakers (Andersen 1999: 41). Probably the social aspect is the most important when analysing the use of pragmatic markers in teen speech.

Contrary to the opinion of some linguists, Andersen argues that non-propositionality cannot always be considered as the most significant indicator for treating a linguistic item as a pragmatic marker. He states that there are some pragmatic markers which clearly have conceptual meanings: for example, *you know*, *I mean*, and *I guess*; thus, non-propositionality can be considered as only partly an important criterion (Andersen 1999: 42). Furthermore, it is pertinent to mention another element that distinguishes pragmatic markers from other features of spoken discourse. As Andersen observes, pragmatic markers are not independent linguistic units; their use and meaning is always dependent on the accompanying referential meaning (Andersen 1999: 44).

The reason that pragmatic markers receive a good deal of interest in linguistics has to do not only with the wish to analyse the textual, subjectivity and interactional functions which they perform in conversation, but also because of society’s negative attitude towards their frequent use in spoken discourse. According to Andersson and Trudgill, many people find the use of pragmatic markers irritating and consider them as unnecessary units of the language that occur to fill in the information gaps of an utterance (Andersson and Trudgill 1990: 95). In addition to this, Andersson and Trudgill point out another reason that accounts for the low status of pragmatic markers: their close relationship with the spoken language (Andersson and Trudgill 1990: 104). However, Andersson and Trudgill agree that the spoken language without any pragmatic markers or small words, as they term them, would sound peculiar and unnatural (Andersson and Trudgill 1990: 102).

4.2.4. General Extenders in the Language of Adolescents

General extenders, which belong to the category of vague language, are another characteristic feature of the language of adolescents. Drawing on Dines 1980, Channell 1994, Biber et al. 1999 and Overstreet and Yule 1997, Stenström and her colleagues note that greater scholarly interest in general extenders has resulted in the formation of different terms used to denote this

particular phenomenon of speech as, for example, “set marker” or “set-marking tag”, “vague category identifiers”, “coordination tags” and “general extenders” (Stenström et al. 2002: 99). In this study, the term “general extenders”, proposed by Maryann Overstreet and George Yule (Overstreet and Yule 1997, see also Overstreet 1999, 2011, 2012), is used for expressions which “largely correspond to the form and/or [pro-form]”, and have “non-specific meaning, as well as otherwise extending grammatically correct utterances” (Stenström et al. 2002: 99-100, Overstreet and Yule 1997: 3).

As for the types of general extenders, Overstreet distinguishes between adjunctive and disjunctive forms (Overstreet 2012: 3). According to her, adjunctive forms are formed employing the conjunction “and” as, for example *and everything*, *and that*, *and all*, whereas disjunctive forms are introduced by the conjunction “or” as, for example *or something*, *or anything*, *or whatever* (Overstreet 2012: 3). In addition to this, Stephen Levey also mentions a third category of general extenders, which appear more seldom than other types; these are not preceded by any connector: for example, *something like that* (Levey 2012: 261). Since general extenders are commonly placed after the items they modify, they are often found, as Overstreet points out, at the end of utterances in English (Overstreet 2012: 4). In a broad sense, general extenders, according to Levey, are syntactically optional in so far as their omission does not make a sentence grammatically incorrect; they are more a feature typical of spoken language and are often stylistically stigmatized (Levey 2012: 258).

Like other features of teen speech discussed in this research, general extenders, although they make speech sound natural, also receive a good deal of criticism because they are generally unnecessary. Overstreet states that this negative evaluation comes from the idea that “vagueness in reference indicates vagueness in thinking, and hence stupidity” (Overstreet 1999: 22). On the other hand, Stenström and her colleagues point out that vagueness in language is an inherent feature which makes the communication process adequate. According to these linguists, the less formal the situation, the more vague the language used (Stenström et al. 2002: 86).

There may be many reasons for using vague language. First, Stenström and her colleagues mention cognitive factors, which have a direct impact on the use of this type of language. Drawing on Crystal and Davy 1975, Stenström and her colleagues state that vague words and expressions can be used due to memory loss or the inability to find a precise and suitable word; along with the degree of formality and the subject of conversation; there may also be a deliberate wish to create or maintain a certain atmosphere (Stenström et al. 2002: 88). In addition, they also note that the use of vague language is a helpful means to hide a person’s lack of knowledge about a subject (Stenström et al. 2002: 88).

Although cognitive factors are significant, social factors, as Stenström and her colleagues emphasize, play the crucial role, since vague language, functioning as an indicator of intersubjectivity, serves to maintain social relationships on the basis of shared knowledge among interlocutors (Stenström et al. 2002: 88, 100). This is especially pertinent to teen language which takes place within a peer group. Overstreet, who has been particularly interested in the issues of vague language, explains intersubjectivity in the following way:

As conversational partners, we can be vague with each other simply because we are accustomed to relying on a co-conception of the world, based on a lot of shared knowledge, a condition known as intersubjectivity. Although we may have vast differences in our subjective backgrounds, we typically behave as we have enough in common for the purposes of the current interaction. Vagueness in language use then may be viewed as the outcome of a basic operating principle that may be stated simply as “you know what I mean”. (Overstreet 2011: 293)

According to Overstreet’s explanation of intersubjectivity and Levey’s ideas, general extenders invite the listener to draw inferences about implied information, and, in so doing, appeal to shared knowledge for unstated meanings; thus, it can be claimed that they perform interpersonal functions or serve to convey an interpersonal meaning (Levey 2012: 262; see also Terraschke 2007: 143). In Agnes Terraschke’s point of view, by being vague, the speaker indicates what has been left out as shared knowledge. She points out that this assumption of a common ground reduces social distance and helps create interpersonal solidarity. Hence, Terraschke states that general extenders can work as positive politeness devices by inviting solidarity (Terraschke 2007: 143; see also Overstreet 1999: 72-73). Furthermore, Terraschke argues that general extenders can also function as “negative politeness devices by hedging the illocutionary force of negatively affective speech acts such as suggestions” (Terraschke 2007: 143). This interpersonal function is of special importance in adolescent world, where being vague is considered cool; in Stenström and her colleagues’ words, it is “cool to demonstrate that one cannot be bothered to be precise” (Stenström et al. 2002: 88). Again, the notion of rebelling against adult norms of proper speech is pertinent here.

4.2.5. The Use of Connotative Language by Adolescents

Teenagers can make their language colourful, emotional and sometimes hardly comprehensible to outsiders by using various strategies. One of the many ways of doing this is the use of linguistic items based most often on metaphor, idiomatic expressions, metonymy, simile, cultural allusions, personification, and oxymoron (Danesi 1994: 102).

The figure of speech that is used most frequently by teenagers is metaphor. Literary specialists explain metaphor as, in Ross Murfin and Supryia M. Ray’s words, “a figure of speech [...] that associates two distinct things; the representation of one thing by another”

(Murfin and Ray 2003: 260). They distinguish it from simile since “metaphors use no connective words to make their comparison” (Murfin and Ray 2003: 260). J. A. Cuddon refers to metaphor as an “implicit” comparison (Cuddon 1992: 880).

Another favourite way by teenagers to express themselves is the use of idioms or idiomatic expressions in their language. In the *Concise Oxford Dictionary of Linguistics*, an idiom is defined as “a set expression in which two or more words are syntactically related, but with a meaning like that of a single lexical unit” (1997: 169). As Katie Wales states, these “strings of words [...] are language specific, not easily translated into another language and [...] their meaning is not easily determined from the meanings of their constitutive parts” (Wales 2011: 212). Robert Lawrence Trask also explains that an idiom is “an expression whose meaning cannot be worked out from the meanings of its constituent words” (Trask 1999: 119-120).

Yet another stylistic device used by adolescent characters in fictional texts is metonymy. Metonymy, as Edwin J. Barton and Glenda A. Hudson state, is “a figure of speech in which one word or phrase is substituted for another with which it is closely associated”, giving the example of the expression “the crown” to refer to the monarch (Barton and Glenda 2004: 116). The website *Literary Devices* gives as an example “the White House” for the American president or government.

Like metonymy, cultural allusion is a stylistic device sometimes used by adolescents. Barton and Hudson describe cultural allusion as

An indirect or inexplicit reference by one text to another text, to a historical occurrence, or to myths and legends. A direct allusion refers to a historical, mythic, or legendary person, place, or activity by name. An inexplicit allusion relies on associations that only those readers who are familiar with history, myth, and legends may notice (2004: 9).

Similarly, in the *Penguin Dictionary of Literary Terms and Literary Theory* Cuddon states:

Allusion is usually an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. [...]. When using allusions a writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience to “pick up” the reference. [...] (1992: 29).

Other examples of kinds of connotative teen language are simile, personification and oxymoron. Simile is described by Cuddon (1992: 880) as “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, [...], where the comparison in implicit) recognizable by the use of the words ‘like’ or ‘as’”. In the *Bedford Glossary of Critical and Literary Terms* Murfin and Ray also state that simile is “a figure of speech (more specifically a trope) that compares two distinct things by using words such as *like* or *as* to link the vehicle and the tenor” (Murfin and Ray 2003: 447). Personification is described by Murfin and Ray (2003: 339) as “a

figure of speech that bestows human characteristics upon anything nonhuman, from an abstract idea to a physical force to an inanimate object to a living organism". Finally, oxymoron is defined by Barton and Hudson as "a figure of speech in which opposite or contradictory ideas or terms are combined" (2004: 147).

4.2.6. The Use of Colloquial Language by Adolescents

According to the *Oxford English Reference Dictionary*, the word "colloquial" means "belonging to or proper to ordinary or familiar conversation, not formal or literary (1996: 284-285). Similarly, the *Free Dictionary Online* defines "colloquialism" as a "word, phrase, or expression characteristic of ordinary or familiar conversation rather than formal speech or writing that seeks to imitate informal speech". In *Key Concepts in Language and Linguistics*, Trask also describes colloquial language as "ordinary, relaxed, informal speech" (Trask 1999: 41). He states that colloquial speech often involves the use of contractions like *I've* and *she'd've*, the use of connective words and phrases like *yeah*, abbreviated utterances like *Sounds good*, which are commonly avoided in formal situations, but appropriate in informal and relaxed situations (Trask 1999: 41). According to Trask, "using nothing but formal speech in all circumstances would be highly abnormal, virtually pathological" (Trask 1999: 41). When used in a literary work, colloquial language helps writers to form strong connections with their readers in so far as this language creates a sense of verisimilitude, as well as contributing to characterization. Since teen language is generally informal, it naturally contains a good deal of colloquial speech terms.

4.3. Summary

In general, this chapter argues that adolescence is marked by the special use of a specific manner of speech, which indicates who the speaker is, what he or she wants to do and who he or she aligns with. However, the use of the same language style may not only gain trust among those using similar linguistic resources but alienate others who do not. This often leads to criticism by an older generation towards the language of adolescents; they consider it as substandard, bad or "sloppy". Although teenagers tend to use a great deal of slang, swear words, pragmatic markers, general extenders, connotative and colloquial language items, these are primarily used for interactive and expressive purposes, and do not necessarily indicate that the language of adolescents is intrinsically bad; it is just different. Moreover, the notion "badness" is a relative one that often changes with time. What is considered bad or inappropriate use of language at one period of time, some day may work its way into standard language.

5. FICTION FOR YOUNG ADULTS IN ANGLO-AMERICAN COUNTRIES AND IN THE LITHUANIAN LITERARY MARKET

This chapter presents a brief overview of the history of fiction for young adults and the issues it deals with. In Section 5.1. the focus is on literature for young readers produced in Anglo-American countries and its history. Another aim of this sub-section is to show that contemporary teen fiction, distinguished as a separate genre in the later twentieth century, is often subject to severe criticism due to the controversial topics it features. Section 5.2. briefly discusses the current situation in the book market of fiction for young readers in Lithuania. Section 5.3. shows that translation of teen fiction is an intricate and challenging task for translators, as well as discussing possible reasons for this complexity.

5.1. Fiction for Young Adults in Anglo-American Countries

One of the ways to get closer to teen speech is through fiction aimed specifically at teenagers. Fiction for young adults is literature written for and chosen by adolescents to read between the ages of twelve and eighteen. However, as Alleen Pace Nilsen and Kenneth L. Donelson consider, there may be a major difference between twelve-year-old and eighteen-year-old teenagers, so that subcategories of literature aimed at adolescents in senior classes at secondary schools can be distinguished as well (Nilsen and Donelson 2009: 4).

As Julia Eccleshare remarks, when the discussion comes to fiction for young adults in Anglo-American countries, it cannot be claimed that there were no books aimed at adolescents in the 19th or early 20th centuries. In Eccleshare's view, despite the absence of a definable teenage culture, stories which directly appealed to adolescents appeared at this time (Eccleshare 1996: 387). According to her, such novels as Thomas Hughes' *Tom Brown's Schooldays* (1857), and Talbot Baines Reed's *The Fifth Form at St Dominic's* (1887) were particularly popular with the young readers of that time. Then, as Eccleshare states, adventure stories such as the British R. M. Ballantyne's *Coral Island* (1858), Robert Louis Stevenson's *Treasure Island* (1883), *Kidnapped* (1886), *The Black Arrow* (1889), and the American Mark Twain's *Tom Sawyer* (1876) and its sequel *Huckleberry Finn* (1884) featured boy or teenager protagonists and had great success with adolescent readers, even though they were also read by adults (Eccleshare 1996: 387).

Probably the main turning point in fiction for young adults took place in the middle of the 20th century when two novels, William Golding's *Lord of the Flies* (1954) and J. D. Salinger's *The Catcher in the Rye* (1954), were published. In Eccleshare's words, these two novels were

aimed at adults, but both became especially popular among adolescents since they dealt with experiences that a teenager could imagine himself/herself going through (Eccleshare 1996: 387).

According to Eccleshare, from the mid-1950s on, writing books for teenagers started to attract various writers, especially American ones, who understood the growing market of sophisticated adolescent readers looking for stories that dealt with specifically teen dilemmas (Eccleshare 1996: 388). Thus, books for young adults have subject matters that range from more everyday topics like romance and relationships within families to extreme situations like survival after nuclear bombing; these can leave a deep imprint in a teenager's inner world at a particular moment of his or her life (Eccleshare 1996).

By the turn of the twenty-first century, major changes in fiction for young adults occurred. From the 1990s, as Mary Owen states, there has been a dramatic change in fiction for young adults in terms of content, age limit and format (Owen 2003). In the words of Michael Cart, "teenagers urgently needed books that speak with relevance and immediacy to their real lives and to their unique emotional, intellectual, and developmental needs and that provide a place of commonality of experience and mutual understanding" (Cart 2009: 5). Hence, as Dimavičienė emphasizes, the topics of teenagers' novels have expanded a great deal in the last decades, now involving the open discussion of love, hate, depression, violence, peer pressure, murder, suicide, drugs, and sexuality (Dimavičienė 2012: 12). The most popular current teen fiction includes the five novels analysed in this thesis: John Green's *Looking for Alaska* (2005), Melvin Burgess's *Junk* (1996), Melvin Burgess's *Doing It* (2003), Ann Brashares's *The Sisterhood of the Traveling Pants* (2003), and Cecily von Ziegesar's *Gossip Girl* (2002). Other current novels purchased in large numbers by teenagers in Anglo-American countries as well as in translated versions globally include Suzanne Collins's *Hunger Games* series (2008, 2009, 2010), Stephenie Meyer's *Twilight* series (2005, 2006, 2007, 2008), Lois Lowry's *Giver* series (2006), Markus Zusak's *The Book Thief* (2006), Jay Asher's *Thirteen Reasons Why* (2007), Gayle Forman's *If I Stay* (2009), and John Green's *The Fault in Our Stars* (2012)⁴.

Several stylistic features further the appeal of novels written specifically for young adults. First, as M.B. Mulhall states, young adult literature is often written from a first-person point of view. This gives teenagers the opportunity to enter the mind of a narrator-protagonist who is similar to them in age and, in this way, to become more involved in the story (Mulhall 2012: 12). Secondly, Mulhall, in agreement with Nilsen, notes that, along with this use of first-person narration goes a distinctive style of voice, which means that the conversational style is dominant

⁴ Information has been retrieved from the following websites: <https://www.goodreads.com/shelf/show/young-adult>, <http://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels> (Accessed on July 2, 2014).

in teen stories, making them sound as if one teenager is speaking to another. Moreover, characters in these novels often use slang or speak in a fragmented way (Mulhall 2012: 12; see also Nilsen 2005: 6). Another common aspect of teen novels mentioned by Mulhall is a rapid pace, which means that teen novels are plot-driven with more action than description. Finally, the themes are of great importance, too. According to Mulhall, most often they are about coming of age, self-discovery, and first love. In addition, plots touch upon typical teen aspects of being quick to fall in love or dislike someone. Moreover, typical adolescent insecurities relating to their body image and popularity, as well as immature behavior and a tendency towards over-dramatizing events appear in these novels (Mulhall 2012). Similarly, Nilsen states that teen novels often feature “young adults and challenges they face when establishing their self identity and independence, discovering their sexuality, learning how to get along with cohorts and adults, and developing the moral codes they will rely on throughout life” (Nilsen 2005: 6).

Since the content of teen novels often includes such socially sensitive topics as drug and alcohol abuse, sexual activity, foul language, bullying and suicide, it is natural, as Dimavičienė indicates, that these books arouse debate among parents, teachers, psychologists and literary critics (Dimavičienė 2012: 12). According to Mulhall, some of them complain that teens should not be exposed to such topics because they are at too vulnerable an age. However, others argue that these are the very topics and situations many adolescents may have to experience. The fact that teens can see the characters in novels go through the same problems that they encounter in their lives usually helps them deal with similar situations in their own lives (Mulhall 2012). Similarly, Kimberley Reynolds believes that one of the ways to prevent young adults from the undesirable consequences of risky behaviour is to give information about life in a way that young people may trust and enjoy. According to her, contemporary teen fiction provides this through teen characters so that teenagers, who can read such books in private, can get answers to many of their own concerns (Reynolds 2007: 117). Despite all the criticism, adolescents, as Dimavičienė states, are particularly interested in current fiction for young adults. Thus, one can safely predict that the production and marketing of teen novels in English-speaking countries will continue to surge (Dimavičienė 2012: 12).

5.2. Fiction for Young Adults in Lithuania

In Lithuania, meanwhile, in part for historical and political reasons, the situation in the book market of literature for young adults is different. Kęstutis Urba, a critic of literature for children and adolescents, claims that the current situation is alarming, since there are only a few good books to offer adolescents each year (Urba 2013). According to him, only 20% of books

published for teenagers are new publications written by Lithuanian authors. Others are republications of earlier published novels (Dimavičienė 2012: 12). Urba, discussing issues of adolescent fiction, tries to identify possible reasons that current writers avoid this genre. In his view, since adolescence, as has been noted before, is a dynamic and ever-changing stage, teenagers today are different from the teens that older writers used to be. In addition, Urba claims that writers do not want to write for young people because of prevailing elitist cultural attitudes among the literary elite. As they argue, a good writer writes fiction for an adult audience (Urba 2013).

Nonetheless, interest in current fiction for young adults is gradually increasing in Lithuania. This genre was not encouraged in the post-war Soviet period. According to Urba, adventure literature for adolescents in Lithuania began to appear in the 1970s and 1980s with novels written by Kazys Saja, Vytautas Bubnys and Algimantas Zurbas. However, according to Urba, the Lithuanian society now integrated into western culture has changed so greatly since the Soviet period that there are few adolescents who read these books. What is more, teenagers have begun to lose interest in reading because at schools they have to read literature that refers mostly to problems that adults face (Urba 2013). But teenagers, as Eglė Digrytė emphasizes, still want to read adventure, love stories and stories which tackle problems of their generation (Digrytė 2013). The most popular Lithuanian novels for adolescents today include the following: Daiva Vaitkevičiūtė's *Trise prieš mafiją* (2006) (*Three against the Mafia*), Edita Milaševičiūtė's *Įsimylėjęlių stovykla* (2008) (*Lovers' Camp*), Kristina Gudonytė's *Blogos mergaitės dienoraštis* (2009) (*Bad Girl's Diary*), Vytautas Rašickas' *Baltos durys* (2010) (*White Doors*), Gendrutis Morkūnas' *Iš nuomšiko gyvenimo* (2010) (*Life in a Orphan's House*), Unė Kaunaitė's *Sudie, rytojau* (2011), (*Goodbye, Tomorrow*), Kristina Gudonytė's *Ida iš šešėlių sodo* (2012), (*Ida from the Garden of Shadows*) and Danguolė Kundrotienė's *Spintos istorijos* (2013)⁵, (*Wardrobe Stories*).⁶

Since Lithuanian novels for young adults rarely discuss topics of great interest to teenagers, for example, how to be "cool", how to date or have sex, as openly as in English and other foreign-language novels, it may be forecast that the number of translations for teenagers will increase in the future (Dimavičienė 2012: 13). As Dimavičienė explains, publishing houses in Lithuania, seeing the demand for current young adult literature, translate and publish teen novels in great numbers, and, as she notes, adolescents enjoy reading them (Dimavičienė 2012: 13).

⁵ Information has been retrieved from the following websites: <http://rubinaitis.lnb.lt/index.php?940447044>, <http://metuknygosrinkimai.skaitymometai.lt/index.php?1197767112> (Accessed July 2, 2014).

⁶ The titles of the Lithuanian novels have been translated by Karolina Butkuvienė.

5.3. Translation of Fiction for Young Adults: a Challenging Task

The translation of literary texts demands a good deal of knowledge and creativity from translators, which is also the case when the translation of fiction for young adults is considered. Since literature for teenagers, as well as for children, as Gabriele Thomson claims, is commonly written, sold, and reviewed by adults, as well as translated by them, particular translational behaviour is determined not directly by the prospective audience but by adults (Thomson 2005: 83). In its broadest sense, as Thomson emphasizes, “this reveals the attitudes of a society towards not only the translated texts but also the intended readers of the text” (Thomson 2005: 83). Just as adults have power over adolescents, they also have power over the literature aimed at them.

Tiina Puurtinen states that writing or translating for adolescents “is a problematic and yet a fascinating occupation” (Puurtinen 1992: 83). There are numerous reasons that account for the complexity of this process. Eithne O’Connel notes that, first, problems while writing and translating for children and adolescents arise from the dual readership this literature addresses (O’Connel 1999: 209; see also Puurtinen 1992: 83). As O’Connel suggests, the first group of readers comprises younger people who want both to be entertained and informed, whereas the second group of readers, first editors and publishers, and then parents, teachers and critics, who often have different expectations and literary tastes than teenagers (O’Connel 1999: 209). The second group, as she remarks, is much more influential, since it is adults who decide what is written and published (O’Connel 1999: 209). Therefore, translators also do not act freely when translating books for young readers. On this point O’Connel writes that publishers are very active players in the field and, consequently, they exert a strong influence on the translator’s output, “forcing an approach to the task of translation which has much to do with conventions relating both to the target language, in general, and children’s literature in the target language, in particular, as well as target culture stereotypes relating to the source culture (O’Connel 1999: 212). In the case of translation of literature for children and adolescents, in O’Connel’s words, these norms may be didactic, ethical, ideological and religious, which often determine what is translated at a particular period of time and how it can be translated (O’Connel 1999: 214). Similarly, Puurtinen claims that norms primarily dictate what type of books children are provided with in a specific period. According to her, in children’s literature didactic messages are always more or less evident (Puurtinen 1992: 83). Nonetheless, as Gorgia Carta indicates, changes in norms and the speed with which this occurs are often determined by the law of the market (Carta 2008: 39). Therefore, in a free market, didactic norms can be replaced by commercial ones very rapidly.

An additional issue is the low status given to fiction for young readers as a genre in comparison to other genres in a literary polysystem. Shavit Zohar, drawing on the theory of Even-Zohar, explains that society's conception of children's literature as only a vehicle to achieve educational aims, leads to the belief that this genre cannot have equal status to that of adult literature (Shavit 1986: ix). Similarly, O'Connell emphasizes that literature for children and young adults is often culturally marginalized: since it is written for a minority, literature for young readers is considered as peripheral and not central to "high art" or culture (O'Connell 1999: 210). This leads to the conclusion that translated literature for young adults also occupies a peripheral position in the literary polysystem. Accordingly, in Even-Zohar's view, the more peripheral a genre is to the target culture, the more adjustments of the text to the target culture are likely to be made (Even-Zohar 1990: 50-51). To use Venuti's term (2008), the translator uses a domesticating strategy in order to adapt the text to the norms of the target culture.

Furthermore, Thomson argues that the translator's choice of certain translation strategies is often predetermined by whether the translation is produced in a Western society or in a former Eastern Bloc society. According to her, "within this scenario it is frequently assumed that Western society has a more enlightened and liberal attitude, whereas former Eastern Bloc societies tended to be more repressive" (Thomson 2005: 83; see also Thomson-Wohlgemuth 2003). What is more, she observes that a decision about a particular translation strategy depends a great deal on whether the translation is from English or vice versa. In Thomson's words, bearing in mind that English is the global *lingua franca*, one may assume that cultures translating from English are more likely to adhere to the English standards of literary tradition (Thomson 2005: 88).

The last point to be considered in this section concerns current fiction for young people and their translations from English into Lithuanian. From the 1990s on, as Thomson notes, former socialist countries, (which would include Lithuania), have been eager to have mass Western literature for young readers, even when it may be scandalous and taboo-laden (Thomson 2005: 90). This, of course, presents a challenge for the translators. While young adult literature as such is a new category in Lithuania and thus occupies a peripheral position in the literary polysystem, it is subject to certain constraints when it comes to translation. The greatest problem the translators usually face is the rendering of slang and taboo language which often dominate adolescent speech as presented in English-language teen novels. Dimavičienė states that there are "some cultures which allow sensitive texts to be discussed openly in literary texts, whereas other cultures avoid this and also prefer not to use slang" (Dimavičienė 2012: 14). Likewise, Jose Santaemilia asserts that the translation of sexually explicit language is an area of personal struggle between ethics and morality, and even of self-censorship (Santaemilia 2011:

278). Thus, he claims that “when translating sexual vulgarity or sex-related swear words, we are not dealing with lexical accuracy. Besides the actual meaning of the terms and expressions involved, there are aesthetic, cultural and ideological components” (Santaemilia 2011: 278). Subsequently, Lithuanian translators often have to decide how far they can go in rendering a non-standard variety of language in the target text. Given the fact that the cultural specificity and writing traditions of the Lithuanian language are usually resistant to the use of taboo language in fictional texts, Lithuanian translators have to seek for other stylistic devices that would help them re-create the context and meaning of the source text for the target readership.

Still, the linguistic situation, as the Latvian specialist Ieva Zauberga remarks, is changing in the Baltic states. There is a growing tendency to liberalize attitudes towards slang and taboo words in literary texts in general, which modifies the expectations of readers and inevitably brings about convention shifts in translation (Zauberga 1994: 137). Finally, it is important to mention that, despite the difficulties that may be encountered during the translation process, a professional translator is usually able to find appropriate strategies to deal with these problems so that the norms of the target culture are not violated, while natural-sounding texts and similar effects on the target readership as on the source one are achieved.

5.4. Summary

This chapter has presented a general framework of understanding what fiction for young adults means in English-speaking countries and in Lithuania. Considering the current situation of the book market in Lithuania, it is hoped that more Lithuanian writers will start writing for adolescents. Meanwhile, the gap has been partly filled by translations of the novels produced in Anglo-American and other countries, which are often criticised by the older generation but appreciated and enjoyed by current adolescent readers. This chapter has also focused on the issue of translation of fiction for young adults: this discussion is rounded off by generalizing the main tendencies of translation of teen fiction from English into Lithuanian, claiming that domestication still remains the main over-all strategy while translating teen fiction in Lithuania, as in many countries.

6. RESEARCH MATERIAL AND METHODS

This chapter explains the process of the data compilation and analysis undertaken in this dissertation. In Section 6.1. the sources for the compilation of the examples of teen speech are presented and the scope of the research is mentioned. Section 6.2. provides brief introductions to the characters and plots of the five novels, as well as commenting on the style of teen language in each. More detailed plot summaries are provided in Appendix A. In Section 6.3. information about the data and its classification is introduced. Section 6.4. presents the list of the strategies of translation used for the analysis of the translation of the most common and/or interesting cases of teen speech in these examples of young adult fiction.

6.1. Sources and Scope of Research

As mentioned earlier, this research is based on selecting instances of adolescent language in literary discourse and determining whether the translations of fiction for young adults in Lithuanian have the same features of teen speech as the original texts in English. The data for the analytical part is selected from the following five novels for young adults and their translations into Lithuanian: John Green's *Looking for Alaska* (2005), translated by Daumantas Gadeikis in 2010 (*Aliaskos beieškant*), Melvin Burgess's *Junk* (1996), translated by Andrius Patiomkinas in 2002 (*Heroinas*), Melvin Burgess's *Doing It* (2003), translated by Rūta Razmaitytė in 2004 (*Darant tai*), Ann Brashares's *The Sisterhood of the Traveling Pants* (2003), translated by Jurga Šidiškytė in 2004 (*Keliaujančių kelnų seserija*), and Cecily von Ziegesar's *Gossip Girl* (2002), translated by Gabija Ryškuvienė in 2006 (*Liežuvautoja*). All these novels are aimed at young adults, probably from mid-teens to late teens, as this is the general age group of the protagonists. The total number of examples of adolescent language selected is 781. Due to the limits of time and space in the research process, only lexical items of teen speech have been taken into consideration.

6.2. Novels for Young Adults

John Green's *Looking for Alaska* was published in 2005 and translated into Lithuanian by Daumantas Gadeikis in 2010. The novel is a psychological drama with both humorous and serious elements; it features upper-middle-class American teens at Culver Creek Boarding School in Alabama, a school for boys and girls with money but also with some problems. The four main characters are Miles ("Pudge"), the first-person narrator of the story, his roommate Chip ("Colonel") and their friends Takumi and Alaska. All three boys are deeply shaken when

Alaska, driving her car recklessly one night, dies. The second half of the novel shows them trying to come to terms with her death, unable to understand whether it was an accident or suicide. As for the actions described in the novel, there is a good deal of heavy drinking by both male and female teens, as well as smoking tobacco. The main characters of the novel also use nicknames for each other and teachers and play tricks on other students. In general, they speak a casual, friendly speech, though they also use some vulgarisms. There is a good deal of ironic teasing among the boys, and attempts to hide their sensitivity with irony.

Melvin Burgess's *Junk* was published in 1996 and was translated by Andrius Patiomkinas in 2002. The novel is a realistic and tragic drama about two teenagers, Tar and Gemma, in modern England, whose lives are impacted by the results of their friendship and actions. The story discusses such complex themes as teen-parent relationships, drug and alcohol abuse, pre-marital sex and pregnancy, and teen parenthood. Its action is set mainly in a squat in Bristol. As for the cultural context of the novel, there is a good deal of heavy drinking by both male and female teens, as well as the use of heroin. In general, they use slang and a large number of vulgarisms in their speech.

Another very popular novel by Melvin Burgess is *Doing It*, published in 2003 and translated into Lithuanian by Rūta Razmaitė in 2004. The novel is a realistic comedy about the experiences of a group of English teenagers, especially boys, and their sexual initiations. In addition to featuring absurd situations, the novel addresses such complex themes as anxieties among teenagers about their appearance and relationships, peer-pressure, and family culture. Since the novel centres on young male teens and their experiences of having sex for the first time, there is a lot of slang and colloquial language as well.

Ann Brashares's *The Sisterhood of the Traveling Pants*, published in 2003, was translated into Lithuanian by Jurga Šidiškytė in 2004. This is the first in a series of four best-selling novels for young adults. It tells the story of four American teenage girls, close friends who acquire a pair of jeans that fits all of them perfectly, although they are physically very different. The novel describes their adventures over the summer, including love and sexual relations, family conflicts and dealing with the death of a friend. The novel is primarily aimed at teenage girls and its cultural world is mostly related to that of middle-class American girls. The language used in the novel is colloquial, with slang and vulgarisms appearing occasionally, but less so than in the other novels under analysis.

Cecily von Ziegesar's *Gossip Girl*, published in 2002, was translated into Lithuanian by Gabija Ryškusvienė in 2006. *Gossip Girl* is a satirical comedy and the first of a series of novels for teen girls about the life of the teen upper class in New York. The story is set mostly in Manhattan, with many descriptions of and references to its expensive apartments and most

exclusive stores, hotels, restaurants, and private schools, while the plot concerns the romantic and sexual problems of a group of teenagers. Most are very rich, go to expensive parties and shop a great deal. The language in *Gossip Girl* is colloquial. Boys swear more than girls; there is a large number of slang used, but taboo words are much less common than in *Junk* or *Doing It*.

6.3. Data and its Classification

The analytical part of this thesis is based on the five novels for young adults described in Section 6.2. and their translations into Lithuanian. The aim is to determine whether in the translations into Lithuanian the same features of teen speech are retained as in the original texts in English. After having emphasized that the language of adolescents is a highly emotive code, the main features of this language as depicted in fiction for young adults have been distinguished: slang, taboo language, pragmatic markers, general extenders, connotative, and colloquial language.

To analyse slang, it has been distinguished into general slang (e.g. *crap*, *jerk*, *dude*) and peer-group slang (e.g. *to do a chase*, *willy*, *cherry*). For the purpose of this research, “general slang” has been associated with those words that are distinguished as slang in common dictionaries as, for example, *Online Slang Dictionary*, *Oxford English Reference Dictionary* (1996), *English-Lithuanian Language Dictionary* (2002). Before analysing the translation of general slang, the most frequent general slang words found in the young adult fiction in this study have been presented. In addition, general slang words in terms of word class, along with the strongest negative slang nouns directed towards another person, have been considered. Peer-group slang has been divided into different categories according to the favourite topics among adolescents, such as sexuality, being “cool”, using drugs and alcohol, and school. In addition, neologisms (e.g. *suckumentary*) have also been included in the category of peer-group slang.

With taboo language, it has been decided, according to different typologies in scholarly literature (Pinker 2007, McEnery 2006 in Ljung 2011), to divide it into such categories as general (e.g. *shit*), cursing (e.g. *fuck you*), idiomatic (e.g. *pissed up*), emphatic (e.g. *fucking hell*), abusive (e.g. *bitch*), descriptive (e.g. *to wank*), religious swearing (e.g. *goddamit*), and other vulgarisms (e.g. *arse*) which are used with the aim to offend or shock. While describing each category, the most common instances of swear words in the novels have been presented and analysed.

For another feature of the language of adolescents, pragmatic markers, such small words as *like*, *well*, *you know*, *I dunno*, *I mean*, *see*, *so*, *actually* and *anyway*, have been chosen. These have been discussed according to their frequency of occurrence, position in an utterance,

propositional and non-propositional meaning, and the functions they serve in teen conversations, using examples drawn from the novels for young adults analysed in this study.

The investigation of general extenders focuses on vague language items such as *and all*, *and stuff*, *or something*, *and everything*, *or whatever*, *and that*, *that sort of thing*, *kind of*. These items have been distinguished into adjunctive forms (e.g. *and all*), disjunctive forms (e.g. *or whatever*) and general extenders without connectors (e.g. *kind of*). After the categories of general extenders have been identified, they have been analysed according to their frequency of occurrence, position in an utterance, and the function they perform in teen conversations.

Examples of connotative language have been distinguished into linguistic items based on metaphor (e.g. *bun*, *a felty slug*), metonymy (e.g. *Gemmaness*, *the Septembers*), idiom (e.g. *to get back on track*, *to turn into a gooseberry*), simile (e.g. *like the Sleeping Beauty*), cultural allusion (e.g. *Sherlock*), personification (e.g. *Lady Heroin*), and oxymoron (e.g. *to be so attractive as to actually be ugly*). Each literary device has been discussed separately, providing examples from the selected novels, as well as identifying the function they perform in these literary texts.

Finally, ordinary colloquial language (e.g. *stuff*, *bloke*, *porn*), which is also a frequent feature of teen speech, has been analysed, since it is one of the many ways to make language colourful and emotional. Colloquialisms have been discussed according to the word class to which they belong, with particular emphasis on informal words specific only to teen talk. Colloquial nouns, verbs, adjectives, adverbs and interjections have been analysed with instances from the five teen novels.

6.4. The Strategies of Translation Used in the Analysis of the Translation of Teen Speech from English into Lithuanian

This thesis also focuses on the particular strategies of translation used for adolescent language in fiction for young adults. The examples of lexical items of adolescent language have been selected by reading the original texts in English and comparing them with their equivalents in the translated versions in Lithuanian. The list of the strategies of translation used in the analysis is the following:

- The strategy of *direct transfer* takes place when words from the source text are translated directly and unchanged into the target text. According to Jean Paul Vinay and Jean Darbelnet, direct transfers or literal translation is “the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the target language”(Vinay and Darbelnet 2000:86).

- The strategy of *lexical softening* refers to the action when non-standard words of the source text are translated by lexically softer equivalents in the target language. The strategy of *softening* is closely related to a translation oriented towards *dynamic equivalence*, which is described by Nida as “the closest natural equivalent to the source-language message” (Nida 2012: 136). According to Lègaudaitė, softening is focused on the probable norms of the target text reader; the language of the target text is formulated in such a way that it sounds natural and comprehensible for the reader. The use of this strategy is often helpful when translators want to make vulgar words less strong (Lègaudaitė 2010: 94).
- The strategy of *stylistic compensation* refers to a “a technique which involves making up or the loss of a source text effect by recreating a similar effect in the target text through the means that are specific to the target language or text” (Harvey 2001:37). According to Keith Harvey, by the use of stylistic compensation, the same linguistic devices are usually used in the target text in order to solve the translation loss. However, compensation can involve the use of different linguistic devices in the target text, too, if they create a similar effect to that achieved in the source text (Harvey 2001; see also Lègaudaitė 2010: 95).
- The strategy of *standardization*, one of Toury’s terms, refers to a translation when non-standard words such as slang or taboo language in the source text are rendered into standard language words of the target culture, in this way neutralizing the style of the source text (Toury 1995).
- The strategy of *generalization* refers to the action when, instead of a specific expression of the source text, the translator chooses to use an abstract, general expression in the target text (Baker 1992 in Katan 2003: 172).
- The strategy of *omission* refers to leaving out non-standard words or other linguistic items present in the source text when writing the target text (Dimitriu 2004). According to Dimitriu (2004), omission is often neglected in discussions of translation strategies because of the negative connotations of the term and the value given to the fidelity of a translation. However, she argues that translators occasionally resort to this strategy as one which helps to solve many problems during the translation process.

These specific terms/strategies have been chosen because they work well for the kinds of translation situations found when English adolescent language is rendered into Lithuanian. There is no single scheme of terms for translation strategies that is appropriate to explain what happens when adolescent language is translated. For example, Aixela (1996), Eirlys E. Davies

(2003) and others offer systems for analysing the translation of culture-specific items, but the features of adolescent language go beyond cultural references. However, these terms, drawn from a number of specialists, do provide clear distinctions between the different strategies used by the translators in this analysis.

While analysing the translation of adolescent language in these novels, several cases of mistranslation have also been found. Mistranslating refers to the action when a translator renders non-standard words or other linguistic items of the source text inappropriately in the target text. These cases of mistranslation may have occurred because the translators did not understand a passage in the English text properly or did not know current trends in Lithuanian teen vocabulary or did not want to spend time searching for appropriate equivalents.

The analysis of the translation (both quantitative and qualitative) of each category of adolescent language has been carried out separately. The quantitative analysis has been concerned with the calculation of a statistical mean of different translation strategies and their distribution by each language category and a translator. The qualitative analysis has aimed at explaining the tactics of translation of the most common or/and interesting cases of adolescent language in each category, which has allowed drawing certain generalizations about the translation patterns and norms existing in Lithuanian culture, as well as confirming or correcting the statements presented in the introduction of this dissertation. Since it has been impossible to present all the cases of translation in the main body of the text, the complete lists of examples are presented in Appendices B, C, D, E, F, G and J. The comparative analysis of English and Lithuanian literary discourse has helped to reveal not only differences in Anglo-American and Lithuanian writing traditions and norms, but also suggested a different attitude by the linguistic communities towards fiction for young adults in these two different cultures.

7. ANALYSIS OF ADOLESCENT LANGUAGE AND ITS TRANSLATION FROM ENGLISH INTO LITHUANIAN IN YOUNG ADULT FICTION

This chapter investigates the main features of the language of adolescents in the five novels for young adults chosen for consideration, as well as analysing issues in its translation from English into Lithuanian. Earlier research on the language of adolescents shows that teen speech is more than the mere use of slang and swear words. This doctoral dissertation aims to cover different kinds of emotive language, not necessarily vulgar or non-standard, used by adolescent characters in the five novels, including slang, taboo language, pragmatic markers, vague words and expressions, specifically general extenders, connotative, and colloquial language. The model of the language of adolescents in the five novels under consideration is presented in Figure 1, according to that proposed by Stenström and her colleagues (see Stenström et al. 2002).

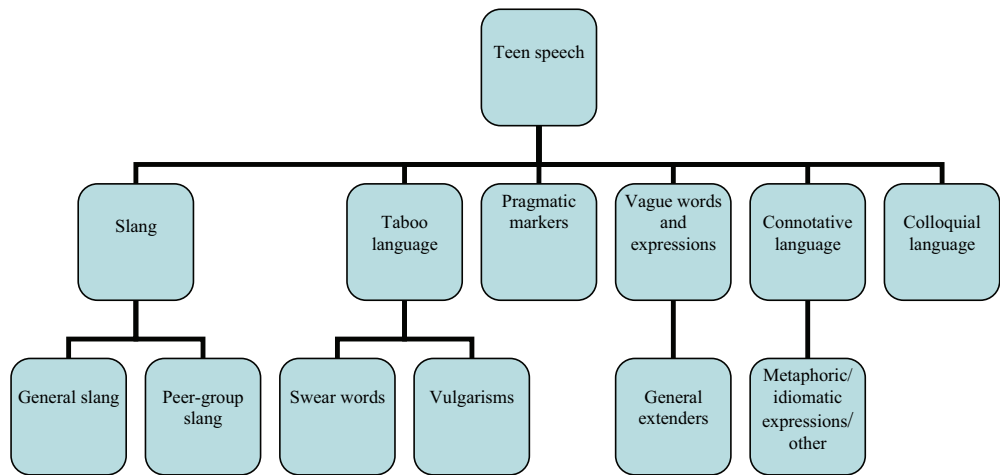


Figure 1. Linguistic features of teen speech in fiction for young adults (based on Stenström et al. 2002: 64-65)

As can be seen in Figure 1, the main linguistic features of adolescent language which need to be discussed while analysing the five novels for young adults and its translation from English into Lithuanian are slang, taboo language, pragmatic markers, general extenders, connotative language, and colloquial language.

The definitions for the following linguistic features of teen speech distinguished in Figure 1 and their examples selected from John Green’s *Looking for Alaska* (2005), Melvin Burgess’s

Junk (1996), Melvin Burgess's *Doing It* (2003), Ann Brashares's *The Sisterhood of the Traveling Pants* (2003), and Cecily von Ziegesar's *Gossip Girl* (2002) are presented below:

- General slang refers to words indicated as slang in common dictionaries; they are not necessarily limited to any particular social group: e.g. *jocks*, *berk*, *crappy*, while peer-group slang or specific slang is related to a particular group of people. In this study, the target group is teenagers: e.g. *to do a chase*, *to score*, *to pull*⁷.
- Taboo language includes swear words, which are distinguished into categories such as general expletives: e.g. *shit*, *bullshit*, *fuck*, cursing expletives: e.g. *fuck them*, *fuck you*, *fuck off*; idiomatic swearing: e.g. *bugger me*, *screw it*, *fucked up*, emphatic swearing, including adverbial boosters, intensifying negative adjectives and adverbs: e.g. *bloody hell*, *shit sure*, *bitchy Blair*; abusive swearing referring to an identified person or the so-called personal insults or name-calling: e.g. *bitch*, *bastard*, *slag*; descriptive swearing: e.g. *to fuck*, *to wank*, *to screw*; and religious swearing: e.g. *God knows*, *for Christ's sake*, *goddamit*. Vulgarisms used with the aim to offend or shock somebody are also included in this category: e.g. *boobs*, *arse*, *goolies*.
- Pragmatic markers are especially associated with the word *like* that is commonly used as a sentential link or a quotative mark; it also functions as a word with no lexical meaning at all, just interrupting speech. Pragmatic markers are also represented by words such as *see*, *so*, *well*, *you know*, *I mean*, *I dunno*⁸, *actually*, and *anyway*, which have little propositional meaning, but operate as indicators of how an utterance is to be understood.
- Vague words and expressions deal with general extenders whose meaning is very thin or are often even meaningless in an utterance: e.g. *and all*, *and stuff*, *and everything*, *and that*, *or whatever*, *or something*, *that sort of thing*, *kind of*.
- Connotative language deals with the linguistic items of teen speech which are usually based on metaphor, metonymy, idiomatic expressions, simile, cultural allusions or others: e.g. *to save the batteries*, *bun*, *to moo*.
- Colloquial language refers to the words and expressions belonging to ordinary, informal conversation: e.g. *okeydokey*, *crabby*, *cool*. Some of these, such as *lotta* (lot of) appear in fiction as transcriptions of real pronunciation in colloquial speech.

The following sections focus on the discussion of these linguistic means, which together make the language of adolescents emotive, colourful and different from other varieties of

⁷ American and British slang in general as well as teen slang, though they overlap, are often different.

⁸ I dunno (I do not know) appears in fiction as a transcription of real pronunciation in colloquial speech

language. They also analyse their translation from English into Lithuanian in the five novels for young adults.

7.1. Slang in Young Adult Fiction

This section discusses issues of general and peer-group slang in teen fiction. First, it focuses on issues raised by general slang. Quantitative analysis presents data about the total number of examples of general slang found in the five novels, as well as information on the most frequently used general slang, the strongest negative slang nouns and the syntactic category they belong to. Then it discusses issues of the translation of general slang, providing the strategies of translation that are commonly used for rendering it. In addition to the discussion of general slang, peer-group slang and strategies used for rendering it are also pointed out. First, peer-group slang is divided into categories according to different teen topics. Then the most dominant strategies for translating it are presented, along with several cases of mistranslation. Finally, this section ends with statistical data about the strategies of translation employed for rendering teen slang (general and peer-group).

7.1.1. The Use of General Slang in Young Adult Fiction

As has been mentioned earlier, the language of adolescents is a highly emotive code, one of whose dominant features is the use of slang. In this study, slang has been distinguished into general and peer-group slang. The total number of slang words found in these novels is 167. 76 (45%) are cases of general slang and 91 (55%) represent cases of peer-group slang. The most frequent general slang words in the novels, those which appear more than once, are the following, with frequencies of appearance given in brackets: “cop/coppers” (6) (Burgess 2003: 292), “crap/crappy” (6) (Burgess 2004: 88), “dude” (3) (Green 2006: 32), “bad-ass/cool-ass” (3) (Ziegesar 2008: 176), “yo” (3) (Brashares 2004: 165), “gas” (3) (Burgess 2003: 213), “git” (2) (Burgess 2003: 167), “jerk” (2) (Green 2006: 52), “slapper” (2) (Burgess 2004: 105), “pig” (2) (Burgess 2003: 216), “cheesy” (2) (Ziegesar 2008: 107), “bucks” (2) (Burgess 2003: 149), “chick” (2) (Ziegesar 2008: 166) and “gob” (2) (Burgess 2003: 167). The total number is 40. In addition to these slang words, other general slang words such as “dope” (Burgess 2004: 233), “berk” (Burgess 2003: 48), “nerd” (Green 2006: 210), “heebie jeebies” (Burgess 2003: 267), “to bang” (Burgess 2003: 114), “to look naff” (Burgess 2003: 115) and “to coco” (Burgess 2003: 169) are found in this teen fiction.

An investigation of general slang words in terms of word class shows that nouns dominate over verbs, adjectives, interjections and adverbs. 46 of these examples are nouns: for example,

“an old bag” (Burgess 2003: 16), “creep” (Brashares 2004: 176), “geeks” (Green 2006: 9) and “jocks” (Brashares 2004: 5). 16 examples of these words are verbs: for example, “to pop” (Brashares 2004: 6), “to blow somebody” (Burgess 2003: 55) and “to jimmy” (Brashares 2004: 19), while others in this group are verb collocations like “to take it up the arse” (Burgess 2004: 6), “to be hard on someone” (Brashares 2004: 52), “to hang about gassing” (Burgess 2004: 284) or “to shag somebody’s brains” (Burgess 2004: 56). Ten words are adjectives, including such slang adjectives as “bad-ass” (Green 2006: 61), “cool” (Green 2006: 21) and “cheesy” (Burgess 2004: 211). There are also some participial forms such as “to be carbonated” (Brashares 2004: 252) and “to be gobsmacked” (Burgess 2003: 117). Three examples are interjections: for example, “yo” (Brashares 2004: 29), and one case of slang is an adverb, “to look naff” (Burgess 2003: 115). The distribution of general slang words according to their word class is presented in Table 1.

Table 1. *General slang words according to their word class*

No.	Word class	Examples	Percentage
1.	Nouns	46	61%
2.	Verbs	16	21%
3.	Adjectives	10	13%
4.	Interjections	3	4%
5.	Adverbs	1	1%
Total:		76	100%

As can be seen in Table 1, the largest word class that is used to form general slang words is nouns, which account for 61% of all the instances of general slang in the selection. These nouns are commonly used to describe other people and reflect the speaker’s attitude towards them, which is usually negative or pejorative. The strongest negative nouns directed towards another person are the following, listed from the strongest in meaning to the weakest: “slapper” (Burgess 2004: 105), “ho” (Ziegesar 2008: 145), “jerk” (Green 2006: 52), “git” (Burgess 2003: 167), “berk” (Burgess 2003: 48), “creep” (Brashares 2004: 176), “prat” (Burgess 2003: 52), “nerd” (Green 2006: 210), “dope” (Burgess 2004: 233), “skyster” (Burgess 2003: 62), “bozos” (Burgess 2003: 111), “geek” (Green 2006: 9), “old bat” (Burgess 2003: 15), “old bag” (Burgess 2003: 164) and “pig” (Burgess 2003: 216). The last three examples, that is, “old bat”, “old bag” and “pig” are usually used when speaking about older people and can be directed both towards a male or a female.

7.1.1.1. Analysis of the Translation of General Slang

As has been mentioned in the theoretical part of this dissertation, from the 1990s onwards, Lithuanian teenagers have been eager consumers of translations of mass Western literature for young adults. This is the case even when this literature may be scandalous according to Lithuanian norms because of the topics featured or the use of non-standard language varieties. Translation theorists agree that slang is a major challenge for translators, since, as Elisa Mattiello notes, it is difficult to find precisely similar social situations in two different cultures in which slang is used, as well as finding similar modes of expression of slang (Mattiello 2009:65; see also Linder 2000: 275). Thus, especially when differences between languages and cultures are significant, this may result in translators choosing a more generalized, neutral word to render a slang item. As Newmark explains, “the resulting risk is (that translators will choose) standardization, i.e. to background or even ignore varieties, and opt for a more rational, neutral style of standard language” (Newmark quoted in Mattiello 2009: 66).

According to the quantitative analysis of the translation of selected slang items from English into Lithuanian, it may be seen that, out of a total of 76 examples of general slang, 41 cases are retained in the Lithuanian translations by finding exact equivalents for the slang words of the source texts. 30 instances of slang are rendered by using standard language, one example of slang is translated by using a word of less expressive meaning (lexis softening), and two instances of slang are omitted. There are also two examples of the mistranslation of slang.

Table 2. Translation strategies for general slang

Translation strategies	Cases of general slang	Percentage
Direct transfer	41	54%
Standardization	30	39%
Softening	1	1%
Omission	2	3%
Mistranslation	2	3%
Total:	76	100%

The percentage of the translation strategies indicated in Table 2 for general slang indicates that, although the majority of these examples of general slang are translated literally, the number of cases of lexis standardization is also great, which allows one to draw the conclusion that the cultural specificity and writing traditions of the Lithuanian language are still often resistant to the use of slang in fictional texts.

The qualitative analysis of the translation of general slang presents and analyses the most common cases of standardization, along with the cases of lexis softening, omission and

mistranslation. Even though it is difficult to say which slang words are neutralized more often than others, still some tendencies can be observed. Among the most frequently standardized general slang are the common English word “crap”, “crappy” or such collocations as “what a crap line” or “all that crap”. All the examples of the translation of “crap/crappy” are cases of lexis standardization, which means that instead of using slang in the target text, lexis belonging to a standard language variety is chosen. In the *Oxford English Reference Dictionary* and other dictionaries, the word “crap” is described as coarse slang; literally, the word means excrement or, in popular terms, shit. Accordingly, the adjective slang word “crappy” means shitty, rubbishy, cheap or disgusting (1996: 333). In instances of its translation into Lithuanian, the translators prefer to use more neutral lexical items. Ziegesar’s (2008: 36) “crappy mood” becomes “bjaurios nuotaikos” (back translation: “bad mood”) in Ryškuvienė’s translation (2006: 45). Gadeikis (2010: 128) neutralizes Green’s (2006: 114) “crappy cranberry sauce” into “šlykštaus spanguolių padažo” (back translation: “disgusting cranberry sauce”). Talk that is called “crap” in Ziegesar (2008: 51) becomes the much weaker “nesąmonių” (back translation: “nonsense”) in Ryškuvienė’s translation (2006: 63). Burgess’s strong phrase “what a crap line” (2004: 11) is turned into “kokie banalūs žodžiai” (back translation: “what banal words”) by Razmaite (2004: 17). Finally, in his other novel, Burgess’s “all that crap” (2003: 184) loses its force in Patiorkinas’ neutralized “visos tos juodos mintys” (back translation: “all those dark thoughts”) (2002: 141).

The strategy of softening while translating general slang occurs when the translator Ryškuvienė has to render the vulgar African-American slang word “ho”, a version of “whore”, that is a synonym for “prostitute”. In the target text, she softens the slang word by paraphrasing it into “pasileidusi” (back translation: “a woman of bad reputation”): for example, “S may be a **ho**, but she has excellent taste” (Ziegesar 2008: 145) is translated into “S gal ir **pasileidusi**, bet jos skonis puikus” (Ryškuvienė 2006: 167). In this way, much of the vulgarity and rudeness of the utterance disappears. This strategy of translation is particularly useful in rendering taboo slang words, since they are especially censored in Lithuanian culture. This change also shows that translation is a norm-governed process in which translators have to choose whether to follow source-culture norms or to adhere to the norms operating in the target culture, in this case, Lithuanian.

In addition to lexis softening, there are two cases of the omission of general slang. The slang words “dude” and “cop gob” are probably omitted with the aim to lower the occurrence of slang in the target text, since these lexical items are listed among the ones most frequently used in fiction for young readers (see Sub-section 7.1.1). Another reason for using this strategy may have to do with the common view held by many linguists in Lithuania that slang should be

avoided in literary texts. For example, “And people are moody, **dude**” (Green 2006: 41) is rendered as “Be to, žmonės būna prastos nuotaikos” (Gadeikis 2010: 44), and “I remember getting spit on my face from where he was leaning right over the table and yelling. I wiped it off with my finger and I thought, **Cop gob**, but I didn’t dare say it” (Burgess 2003: 294) is translated into “Pamenu, kad užgulęs stalą ir rėkdamas net apspjauė mane. Pirštu nusivaliau veidą, tačiau garsiai neišdrįsau jo kai kur pasiūsti” (Patiomkinas 2002: 227).

Finally, there are two cases of slang which have been mistranslated in the target text. Two metaphorical slang expressions have been translated employing the strategy of direct transfer. These examples are the slang collocations “chicken dances” and “take it up the arse”. Ziegesar’s (2008: 46) “chicken dances”, referring to a dance imitating chicken movements, is translated literally into “šokiai su vištomis” (back translation: “dances with chickens”) by Ryškuvienė (2006: 57), instead of searching for an appropriate equivalent in the target text. Thus, the Lithuanian becomes incomprehensible, as well as distorting the proper style of the target text. Razmaitė’s (2004: 11) decision to translate Burgess’s vulgar slang phrase (2004: 6) “took it up the arse” directly into “sustojote ties subine” (back translation: “to stop at the arse”) is another such mistranslation, since the Lithuanian variant makes no sense at all. To “take it up the arse” literally means to accept anal sex (Oxford English Reference Dictionary 1996: 1469).

7.1.2. The Use of Peer-Group Slang in Young Adult Fiction

As has already been pointed out, adolescence is the period of development when, troubled by changes in their bodies and the strong feelings they experience, adolescents look for close friendships that become their social support in issues of great importance to them such as love, romance, sex or forbidden acts like using drugs, drinking or smoking. Going through different experiences while belonging to a peer-group whose members share these acts inevitably encourages the development of a particular manner of speech. At the same time, using this different language helps adolescents distance themselves from an older generation which has power over them, or to hide from parent and adult authorities what they are thinking or doing.

The total number of peer-group slang found in the five novels is 91. These slang words are divided according to the topics associated with adolescence such as sexuality, being “cool”, drugs and drinking, and school. The distribution of peer-group slang according to different teen topics is presented in Figure 2.

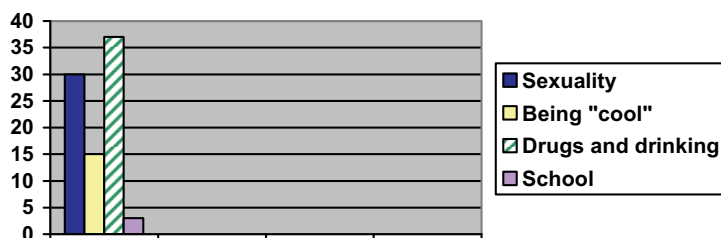


Figure 2. Peer-group slang according to the topics associated with adolescence

As can be seen in Figure 2, the slang words used to speak about drugs and drinking, as well as about the possible effects these may have on their users, make up the largest group of words, 37 items of a total of examples of peer-group slang. These slang words make up 41% of all the instances selected. The second largest group is slang words or expressions which are commonly used to discuss sexuality or issues connected with it. These 30 examples total 33%. Slang words (15 examples) that are used for describing physical attractiveness or the state of being “cool” constitute 16% of all the examples analyzed. Words connected with school issues make up only 3% of the total slang words selected (3 examples). In addition, peer-group slang also includes neologisms (6 cases) that would equal 7% of all the examples referred to. However, these words are not included in Figure 2, since they deal with a variety of different topics. The following analysis discusses the most typical examples of peer-group slang found in the five novels under consideration.

Teenagers usually employ a great deal of peer-group slang when talking about sex or other intimate experiences they have during puberty. Since they are anxious and self-conscious about their physical changes as well as secret sexual wishes, adolescents either use the current slang that they hear or create their own terms of expression to speak about the way they feel. Among the most frequent slang words used by teenagers in the fiction for young adults in this analysis are words which describe the sexual organs: for instance, the word “penis” receives such names as “Mr Knobby” (Burgess 2004: 305), “knob” (Burgess 2004: 94), “stiffie” (Burgess 2004: 310), “willy” (Burgess 2004: 108, 307) or “hard-on” (Ziegesar 2008: 136). The metaphorical slang “knob” commonly has negative connotations. It is usually used to describe intimate situations when a teenager involved in sexual intercourse is not able to have sex. The denotative meanings of “stiffie”, “willy” and “hard-on” also imply that one is speaking about the penis. A man who is sexually aroused feels that his penis becomes stiff or hard. Other slang words in this group include such words as “crack” (Burgess 2004: 31), referring to the space between the buttocks, “cherry” (Burgess 2004: 215), used to refer to a girl’s virginity, “nice rack” (Green

2006: 247), denoting a woman's breasts, "bush" (Burgess 2004: 101) that describes the hair growing near a woman's genitals, and "packet" (Burgess 2004: 116), which is often associated with a man's sexual organs, both penis and testicles in a broader and more general sense.

In addition, the five novels for young adults are full of slang words used to describe sexual intercourse itself. Despite the fact that many teenagers actually know little about how they will feel while having sex, this does not prevent them from talking about it. However, most often, they feel embarrassed speaking directly upon this topic so that slang words become especially helpful here. Among the most popular slang words describing sexual activities, one may come across such words or expressions as "to have a snog" (Burgess 2004: 63) (literally, "to kiss"), "to do a knee trembler" (Burgess 2004: 55) (literally, "sexual intercourse standing up"), "to get a blow job" (Green 2006: 153) (literally, "to lick and suck the penis") and "to go on at somebody" (Burgess 2004: 110) (literally, "usually "down" on somebody, meaning to lick their genitals").

Furthermore, given the rapid physical changes that take place in adolescence, it is not surprising that physical attractiveness is of special significance in maintaining high self-esteem among teenagers, especially in forming close relationships with others. They strive not only to look "cool" in order to be admired, but speak about this a good deal as well. For instance, the "coolest girls" can be called "the hippest" (Ziegesar 2008: 21-22), "the most happening" (Ziegesar 2008: 21-22) or "100% off-limits" (Brashares 2004: 93). The young males and females who are considered to be very sexually attractive are usually described as "hottie" (Brashares 2004: 165) or "horny" (Burgess 2004: 56), making other teenagers eager "to hook" (Brashares 2004: 24) or "pull" (Burgess 2003: 24) them in the sense that they want to get into closer relationships with them. If teenagers like somebody a great deal, they show this by using such slang expressions as "to fancy somebody rotten" (Burgess 2003: 21) or to "wet oneself for somebody" (Burgess 2004: 6). The negative elements in such expressions are a form of self-irony.

One of the main reasons for the use of slang by adolescents is their rebellion against some of the rules imposed upon them by adults or their opposition to authority in general, manifested in doing socially unacceptable things. As the analysis of teen fiction has revealed, speaking about taking drugs and drinking and sometimes smoking is one of the favourite pastimes for adolescents. In these five novels for young adults, there are many slang words used to refer to various kinds of drugs such as marijuana, hashish or heroin: for example, "joint" (Burgess 2003: 54), "weed" (Green 2006: 59), "fatty" (Ziegesar 2008: 179), "pot" (Burgess 2003: 42), "dope" (Burgess 2003: 103) and "smack" (Burgess 2003: 183). Typical slang words for a dose of drugs are "dab" (Burgess 2003: 265), "hit" (Burgess 2003: 183) and "fix" (Burgess 2003: 182). Furthermore, there is a group of slang verbs that refer to taking drugs as, for instance, "to jack

up” (Burgess 2003: 208) and “to score” (Burgess 2003: 116), as well as metaphorical expressions like “to want a chase” (Burgess 2003: 218), “to do a chase” (Burgess 2003: 171) or “to have a chase” (Burgess 2003: 168). To describe a person’s state under the effect of drugs, teenagers employ the following words and expressions among others: for example, “to get stoned” (Burgess 2004: 92), “to have a binge” (Burgess 2003: 355), “to OD” (Burgess 2003: 240-241) and “cold turkey” (Burgess 2003: 220). As regards drinking, a few slang words which dominate in teen speech can be pointed out. People that use alcohol excessively are called “alkies” (Burgess 2003: 32), a short form for alcoholics. They can also be described metaphorically as those “hitting the bottle” (Burgess 2003: 9). In order to avoid the standard language word for a person who is drunk, the teenagers use the expression “to get wasted” (Ziegesar 2008: 49), which sounds funny and emotive, and may not be understood by older adults.

Although the school environment plays an important role in a teenager’s life, since much of their daily life is spent here, only a few slang words connected with it are found in the novels. Not surprisingly, the main topics of teenagers’ conversations about schools involve discussing teachers and work associated with the curriculum and examinations. Thus, a teacher who is evaluated positively may be described as “this teacher rocks” (Green 2006: 43). If one gets a scholarship or grant, then he or she “gets a full ride” (Green 2006: 18), whereas to get “fat exams” (Burgess 2003: 149) implies successfully passing the examinations.

It is also not surprising that teen speech is a good source of information about ongoing linguistic changes generally, since adolescents, aware that their language is novel, constantly create new slang words. “A suckumentary” (Brashares 2004: 43) (literally, “documentary that makes you sad”), “to up and out” (Burgess 2003: 34) (literally, “to leave a place”) and “to do sugar-sugar” (Burgess 2003: 11) (literally, “to apologize”) are just a few examples among others.

7.1.2.1. Analysis of the Translation of Peer-Group Slang

The quantitative analysis of the translation of selected peer-group slang items from English into Lithuanian indicates that, of a total of 91 examples, 52 are retained in the Lithuanian translations by finding exact equivalents for the slang words of the source texts. 34 instances of peer-group slang are rendered by using standard language, one example of slang is translated by using a word of less expressive meaning (lexis softening), two instances of slang are omitted, and one case is translated by a more general word. There is also one example of mistranslation of peer-group slang.

The distribution of the strategies of translation of peer-group slang is presented in Table 3.

Table 3. *Translation strategies for peer-group slang*

Translation strategies	Cases of peer-group slang	Percentage
Direct transfer	52	57%
Standardization	34	37%
Softening	1	1%
Omission	2	3%
Mistranslation	1	1%
Generalization	1	1%
Total:	91	100%

The percentage of the translation strategies indicated in Table 3 for peer-group slang, like that for general slang, shows that most examples are translated literally (57%). Strategies that involve lexis standardization, softening, omission, generalization and cases of mistranslation total 43%.

The qualitative analysis of the translation of peer-group slang considers the most common cases of the translation of this kind of slang according to the topics often associated with adolescence (see **Figure 2**). An analysis of the translation of peer-group slang words that are used to speak about sexuality, sexual organs or having sex reveals that most slang words are rendered literally (19 of the total 30 cases). Although there are several cases in which the Lithuanian translators use slang words that are as vulgar as those used in the originals, for example, “to shag” (Burgess 2004: 1), “to screw” (Burgess 2004: 204), “to give a blow job” (Burgess 2004: 116) or “to snog” (Burgess 2004: 1) are changed into the Lithuanian slang equivalents “dulkinti” (back translation: “to dust”, in the meaning “to fuck”), “čiulpti” (back translation: “to suck”) and “laižytis” (back translation: “to lick), other cases of rendering slang demonstrate that preserving the meaning of the source language and achieving a similar pragmatic effect on the target readership are possible by less strong means, ones that are not necessarily so vulgar. For example, in Burgess’s *Doing It*, references to boys’ penises by both male and female teenagers are often metaphoric or playful: “Poor Mr Knobby” (Burgess 2004: 305), “stiffie” (Burgess 2004: 310) and “boys and their willies” (Burgess 2004: 307). The Lithuanian translator Razmaitė succeeds in each case in finding slang words of similar expressive meaning. Playfulness, freshness and humour are achieved by translating “Mr Knobby” into “karštas bičas” (back translation: “hot guy”), “stiffie” into “kietas kotas” (back translation: “firm rod”) and “willies” into “daiktai” (back translation: “things”) (Razmaitė 2004: 279, 284, 281). These slang words are often used by current Lithuanian teenagers and usually make an impression upon the reader or listener.

There are 8 cases of peer-group sexual slang translated using words of a standard language variety. The analysis of the examples has revealed that, most often, slang words denoting sexual organs are subject to standardization, particularly when the characters are talking about young females. For instance, a “nice rack” (Green 2006: 247) is rendered by Gadeikis (2010: 279) into “nebloga krūtinė” (back translation: “nice breasts”), “cherry” (Burgess 2004: 215) is translated into “nekaltybė” by Razmaitė (2004: 199) (back translation: “virginity”) and Burgess’s “crack” (2004: 31) becomes “užpakaliukas” in Razmaitė’s translation (2004: 34) (back translation: “buttocks”).

The strategies of softening, omission or generalization for sexual terms are used by both Ryškuvienė and Razmaitė. For example, Ziegesar (2008: 136) uses the slang word “hard-on”, which is the synonym for an “erect penis”. It is informal, group and subject-restricted, as well as metaphorically suggesting the meaning of the word. Its Lithuanian rendering by Ryškuvienė (2006: 157) is “pasididžiavimas” (back translation: “pride”), which is a clear case of lexis softening. The effect it produces on the reader is less strong than the English word, yet it can be stated that the slang word chosen in Lithuanian is colloquial and funny, suiting the situation which is more amusing than romantic or passionate.

Razmaitė turns to the strategy of omission when rendering “bush” in Burgess’s *Doing It* (2004: 101), which describes genital hair. However, Razmaitė makes the decision to omit this entirely. There may be several reasons for doing it. First, she may be unacquainted with the current slang words used by teenagers to describe this body hair. Second, since there are a great number of sexual slang words in the original text, Razmaitė may want to omit some of these to avoid shocking her readers. Moreover, the slang word “bush” can sometimes be treated as vulgar or insulting so that to comply with general cultural standards set for fictional texts in the target language, slang or other vulgarisms may be omitted. In Lithuanian literature, detailed references to sexual parts of the body are still not common. Most likely, since the novel in question, *Doing It*, already contains more details about teen sex than any other teen book available in Lithuanian, Razmaitė is applying a form of censorship. In another case, Razmaitė resorts to the strategy of generalization. Instead of a specific expression “to do knee trembler” (Burgess 2004: 55), although its meaning is situationally retrievable, the translator chooses to use an abstract, general expression “viską pakartoti” (back translation: “to repeat everything”) (Razmaitė 2004: 55). In this way, the specificity and humorous effect of the sexual act as described by teen characters are lost in the target text.

The analysis of the translation of slang words or expressions for describing physical attractiveness or the state of being “cool” reveals that the strategy of direct transfer is the main one used to render these linguistic units (9 cases of 15 examples considered). In several cases,

the translators easily find exact slang equivalents in the target language, producing a similar effect on the target readership: for instance, “horny” (Burgess 2004: 15) or “to get horny” (Burgess 2004: 56) are rendered by Razmaitė (2004: 20, 57) into “karštas” (back translation: “hot”) and “įkaisti” (back translation: “to get hot”). Other cases of slang translation also represent adequate and acceptable rendering of slang, as the translators employ the same means as those of the original texts. For example, the metaphoric slang “to pull” (Burgess 2003: 24), “to hook” (Brashares 2004: 24) and “to wet oneself for somebody” (Burgess 2004: 6) become the metaphoric Lithuanian slang “pakabinti” in Patiomkinas’s (2002: 25) and Šidiškytė’s (2004: 27) translations (back translation: “become friends and start going out”), and “leistas” in Razmaitė’s version (2004: 12) (back translation: “to melt”). Sometimes the use of intensifying slang adverbs can also be very helpful in creating appropriate slang equivalents. For example, Patiomkinas (2002: 23) and Razmaitė (2004: 295) translate “to fancy him/her something rotten” (Burgess 2003: 21, Burgess 2004: 323) into “žiauriai patikti” or “klaikiai norėti” (back translation: “to be attracted by somebody very much”).

Another strategy used for translating this kind of slang is standardization, which is common in the translation of various descriptions of people (5 cases). Such descriptive adjectives as “100% off-limits” (Brashares 2004: 93), “the hippest” (Ziegesar 2008: 21-22) or “the most happening” (Ziegesar 2008: 21-22) are respectively rendered by Šidiškytė (2004: 80) and Ryškuvienė (2006: 29) into “tiesiog nuostabus” (back translation: “simply perfect”), “madingiausia” (back translation: “most fashionable”) and “labiausiai patrakusi” (back translation: “the coolest”). In addition, there is one case of mistranslation when the slang expression “to be toast” (Brashares 2004: 129) is rendered by Šidiškytė (2004: 109) into “būti mylimam” (back translation: “to be loved”), although the *Online Slang Dictionary* defines it as exactly the opposite, “being doomed”.

Similar tendencies in the translation can be observed in the rendering of slang words connected with using drugs and drinking. Of the 37 examples analyzed, 21 cases are translated directly by finding similar equivalents in the target language, 14 examples are rendered by words belonging to a standard language variety, one slang word is omitted, and one slang expression is mistranslated. For example, Burgess’s abbreviation “alkies” (alcoholics) (2003: 32) is translated by Patiomkinas (2002: 30) as “chroniai” (back translation: “alcoholics”). The Lithuanian slang word “chroniai” has the properties of informality, strength and colorfulness so that it can be considered as a translator’s successful attempt to achieve the same impact on the reader. What is more, it can be argued that the use of the slang word “chroniai” enables the translator to create an even stronger effect upon the reader in so far as this linguistic unit is more negative than the word “alkies”, which is basically a simple abbreviation of a neutral word. To

translate “junkie” in Burgess’s (2003: 191) an appropriate slang word is found by Patiomkinas (2002: 146) in the use of the clipped form *nark+ašas*. In other examples, instead of using duller standard words for the description of this process, teenagers in the novels use more sophisticated, metaphoric slang expressions. Thus, “to jack up” (Burgess 2003: 208), “to get stoned” (Burgess 2004: 92) and “to want a chase” (Burgess 2003: 218) are rendered by interesting Lithuanian slang, “užsižaisti adatomis” (back translation: “to play with needles”) (Patiomkinas 2002: 160), “apsinešti” (back translation: “to be intoxicated”) (Razmaitė 2004: 88) and “pagaudyti drakoną” (back translation: “to catch a dragon”) (Patiomkinas 2002: 168).

Finally, an analysis of the translation of slang words connected with school and the new slang words invented by teenagers demonstrate that lexical standardization prevails over other translation strategies. Of the 9 examples analyzed, 7 have been standardized. This tendency is most evident in the translation of neologisms. Apparently, this has to deal with the translator’s inability to find or create appropriate and novel slang words in Lithuanian. For instance, such slang expressions as “to do sugar-sugar” (Burgess 2003: 11) and “to up and out” (Burgess 2003: 34) are rendered by standard expressions “užglaistyti” (back translation: “to apologize”) and “išlėkti” (back translation: “to leave a place”) (Patiomkinas 2002: 15, 75). Although, there are a great number of cases of lexical standardization, still one example of translation is worth considering: the slang word “suckumentary” (Brashares 2004: 43), which is used to denote particular kind of a movie, is translated into “liūdnamentinis” by Šidiškytė (2004: 42). The translator achieves the desired effect on the reader by combining two words, that is “liūdnas” (back translation: “sad”) and the ending of the word “dokumentinis” (back translation: “documentary”). This way, the slang word “liūdnamentinis” becomes novel and playful, just like the neologism created by Brashares.

7.1.3. General Statistics of the Distribution of the Strategies of Translation for General and Peer-Group Slang

The distribution of the strategies of translation of all these examples of slang (general and peer-group) is demonstrated in Figure 3.

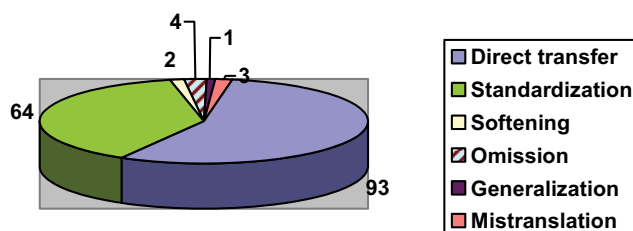


Figure 3. *Strategies for translating slang in fiction for young adults*

As the data in Figure 3 reveal, most examples of slang are translated employing the strategy of direct transfer (93 cases). This constitutes 56% of the total number of cases investigated. The translators retain slang in the Lithuanian versions by finding appropriate equivalents of exact or words with similarly expressive meaning to the slang used in the original texts. Lexical standardization, which accounts for 64 cases of slang analyzed (38%), is another strategy used very frequently. Such strategies as lexical softening, omission and generalization are employed only occasionally, with 2, 4 and 1 examples, respectively. In total, these form 4% of all slang examples. Finally, there are 3 instances of mistranslation (2%).

7.1.4. Summary

In general, this section has presented information about slang used in fiction for young adults and its translation from English into Lithuanian. First, a distinction is made between general and peer-group slang. In terms of number of cases and percentage, the difference is not great. General slang accounts for 76 cases (45%) and peer-group slang is used in 91 cases, which is 55% of all the 167 cases of slang analyzed. As for their translation, the strategy of direct transfer or literal translation is the most prevalent (55%). Lexical standardization, which makes up 38% of the translation of slang, is also widely employed in order to conform to the literary and writing traditions in Lithuanian culture. Softening, omission and generalization occur occasionally, along with some cases of slang mistranslation.

7.2. Taboo Language in Young Adult Fiction

This section focuses on general issues regarding taboo language. It divides this kind of language into categories such as general, cursing, idiomatic, emphatic, abusive, descriptive, religious swearing, and other vulgarisms, with the most common instances of swear words selected from the novels analysed in this study. In addition, this section discusses the translation issues of

taboo language. Quantitative analysis presents statistical data about all the strategies of the translation employed for rendering taboo language from English into Lithuanian, whereas qualitative analysis presents and analyses the cases of the most vulgar swear words found in the five novels, among them the words “fuck”, “shit”, and “piss” (Ljung 2011: 40; Midjord 2013: 26, 91), as well as the most common abusive insult, “asshole”.

7.2.1. The Use of Taboo Language in Young Adult Fiction

Another of the most common features of adolescent language that attracts negative attention from adults is the frequent use of taboo language. In combination with changes in stress, intonation, and tone of voice, as well as with other non-linguistic phenomena like gestures and facial expressions, taboo language helps teenagers give extra emphasis to their speech (Ljung 2011: 4-5). Other reasons that account for its frequent use are similar to those for the use of slang: a desire to communicate in a relaxed way with their peer-group members, along with the need to rebel against adult rules for spoken English and so distinguish themselves from adults, and from their earlier childhood friends. It may also be that adolescents use a lot of taboo language with the aim of showing their status, “toughness”, solidarity or even politeness, surprising as this may seem.

In this dissertation, according to the categorization made by Pinker (2007) and McEnery (2006) in Magnus Ljung (2011: 25-28), such types of swearing as general, cursing, idiomatic, emphatic, abusive, descriptive and religious swearing can be distinguished. In this research, both literal and non-literal uses of swear words are regarded as swearing. Vulgarisms which refer to certain parts of the body are also included in the category of taboo language. The examples of swear words in this list of categories have been taken from the novels analysed by the author of this thesis and are referenced in later analysis of their specific use:

- general expletives: for example, *shit*, *bullshit*, *fuck*,
- cursing expletives: for example, *fuck them*, *fuck you*, *fuck off*,
- idiomatic swearing: for example, *pissed off*, *screw it*, *fucked up*,
- emphatic swearing (with adverbial/adjectival boosters, intensifying negative adjectives and adverbs): for example, *fucking hell*, *bloody hell*, *fucking thirsty*,
- abusive swearing referring to an identified person (personal insults or name-calling): for example, *bitch*, *bastard*, *slag*,
- descriptive swearing: for example, *to fuck*, *to wank*, *to screw*,
- religious swearing: for example, *God knows*, *for Christ's sake*, *goddamit*,
- other vulgarisms: for example, *boobs*, *arse*, *goolies*.

The distribution of swear words and other vulgarisms that fall under different categories of taboo language is shown in Figure 4.

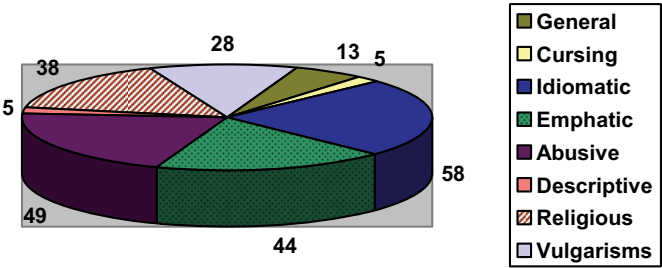


Figure 4. *Categories of taboo language in fiction for young adults*

The total number of swear words and other vulgarisms is 240 examples. As can be seen in Figure 4, the largest category is idiomatic swearing, which accounts for 58 instances (24%). Abusive and emphatic swearing are other types of swearing that have been used a great deal in this fiction for young adults, with 49 (20%) and 44 examples (18%), respectively. Surprising as it may seem, religious swear words are also among the most popular swear words used by teenagers. Of the total 240 examples analysed, they total 38 (16%). Vulgarisms make up 28 (12%) instances, and general expletives constitute 13 (6%) examples. Cases of descriptive swearing and cursing expletives occur sporadically, with 5 examples in each category (4%).

As for general expletives, the word “shit” is among the most frequently used in the examples analysed: 8 examples (e.g. Green 2006: 52). It is commonly used as an exclamation of disgust, anger, annoyance or pain. Sometimes, however, it is used to express certain positive feelings, for example, surprise or excitement. Another general swear word used by adolescents in teen novels rather often is “bullshit”, which means “nonsense” or “to talk rubbish”: 3 examples (e.g. Ziegesar 2008: 12). In order to express contempt, teenagers also use the coarse expletive, “bollocks”: 1 example (Burgess 2004: 72).

There are only 5 examples of swear words that represent the category of cursing directed against other people. These cursing expletives include four-letter combinations like “fuck them” (2 examples) (Ziegesar 2008: 55, 166), “fuck you” (1 example) (Green 2006: 204) and “fuck off” (2 examples) (Burgess 2003: 301, 119). All these expletives are considered to have a non-literal meaning, as the referential meaning of the word “fuck”, to have sexual intercourse, is not involved.

As has been mentioned, idiomatic swearing is the largest group of swear words, with 58 cases from the total of 240. Among the most frequently used idiomatic swear words, the word “shit” and its combinations are found very often in these teen novels (21 examples). The meaning of the swear word “shit” when it performs a stand-alone function varies between literal and non-literal. Literally, it is used in the sense of excrement, “faeces”, whereas non-literal meanings are usually retrievable from the context. On the contrary, such expressions as “to have one’s shit together” (Ziegesar 2008: 87), “to give a shit” (Green 2006: 188, 218), “to beat the shit out of somebody” (Green 2006: 34) or “to be sure as shit” (Green 2006: 38) should be considered only in their non-literal meaning. Another idiomatic swear word used to express negative emotions is the taboo word “pissed” (Green 2006: 41) and combinations such as “pissed off” (e.g. Burgess 2004: 59, 171) and “pissed up” (12 examples) (Burgess 2003: 274). In the texts, this is a swear word that is rarely used in its literal meaning, “to urinate”. In addition, teenagers also like using the idiomatic swear word “suck” (8 examples) (e.g. Brashares 2004: 196). The analysis of the swear word “suck” shows that it is commonly used as a verb, and is understood in its non-literal meaning. The rest of the idiomatic swearing include such combinations as “fucked up” (Green 2006: 260), “screwed up” (Green 2006: 175), “stuff you” (Burgess 2003: 123), “sod off” (Burgess 2003: 211), and the word “fuck” used with the construction “what the fuck” (Ziegesar 2008: 45). These cases make up 17 examples in total.

Emphatic swearing manifests itself mainly in its use of adverbial and adjectival intensifiers. The word “fucking”, which is the most frequently found in this category, is used as an intensifying adjective expressing a higher degree of a following gradable noun as in “fucking hell” (Ziegesar 2008: 50), or an adjective, as in “fucking tired” (Green 2006: 131) or “fucking awesome” (Ziegesar 2008: 34), as well as an intensifying adverb as in “fucking go” (Green 2006: 128) and “fucking done” (Burgess 2003: 153). There are 14 examples of this use of fucking. The same effect on the reader may also be achieved by the employment of the synonymous word “bleeding” as in “bleeding brilliant” (Burgess 2003: 115). Intensification is also expressed by the means of another popular adverbial/adjectival booster, “bloody”, (12 examples), as in “bloody mother” (Burgess 2003: 125) and “bloody drunk” (Burgess 2004: 86-87). The intensifying adjectives “damn” and “goddamn” should also be mentioned as occurring rather frequently: for example, “damn fast” (Green 2006: 57), “goddamned thing” (Green 2006: 38) and “damn school” (Green 2006: 36-37) (11 examples in all). Finally, other ways of emphasizing an aggressive statement such as using a taboo word as an adjective before a noun (negative epithets) or negative adverbs after the verb also exist (6 examples), as in “bitchy Blair” (Ziegesar 2008: 55), “the sluttiest girl” (Ziegesar 2008: 51), “to get really pissy” (Burgess 2003: 237-238) and “to be scared shitless” (Burgess 2003: 216).

The five novels for young adults are a good source to analyse abusive swearing (personal insults or name-calling) which is “a category of verbal abuse in which the speaker directs a disparaging epithet at the addressee; the epithets may also be used to refer insultingly to a third person” (Ljung 2011: 115). Although disparaging epithets can belong to any semantic category, most of those selected from these teen novels are nouns. In particular, there are a great number of epithets to describe a young female rudely. The most common is the swear word “bitch” (9 examples) (e.g. Burgess 2003: 11), which is interchangeably used with “slut” (6 examples) (e.g. Burgess 2004: 105), “whore” (3 examples) (e.g. Brashares 2004: 161) and “slag” (1 example) (Burgess 2003: 120). To insult another person, however, one may not necessarily use vulgar words. The use of metaphorical name calling can also be very offensive, as in “old bag” (Burgess 2003: 16), “pig” (Ziegesar 2008: 114) and “cow” (3 examples) (e.g. Burgess 2003: 91). As for personal insults targeted at young males, the most common is “bastard” (9 examples) (e.g. Green 2006: 78). Other examples include such epithets as “dumb-ass” (Green 2006: 110), “jackass” (Ziegesar 2008: 179), “wiseass” (Brashares 2004: 178) and “fuck-up” (Green 2006: 25), which are formed by compounding an adjective with a noun or a verb with a preposition, as well as “fucker” (Green 2006: 88) created by means of affixation (5 examples). Such epithets as “son of the morgue” (Burgess 2003: 211), “pants” (Burgess 2004: 128), “sucker” (Burgess 2003: 225), “bugger” (Burgess 2003: 38), “screws” (Burgess 2003: 355) and “cunts” (Burgess 2004: 128), the last aimed only at females, are used occasionally (6 examples). Finally, it is important to mention that the epithet “asshole” (e.g. Green 2006: 32), which is commonly directed at males, is used to refer both to teenage boys and girls in these current teen novels (7 examples).

In these novels, the category of descriptive swearing, like cursing expletives, is sparsely represented with only 5 examples. All of these describe the act of sexual intercourse: for example, “to fuck” (3 examples) (e.g. Ziegesar 2008: 51), “to screw” (1 example) (Burgess 2004: 204), and also include an act of masturbation, “to wank” (1 example) (Burgess 2004: 108). Although these instances of swearing are used in their referential meaning, they are considered as swear words because they conform to the criteria of swearing of containing a taboo word in an utterance and expressing a high degree of emotiveness.

Swearing based on religious issues is common in many languages. According to Ljung, in Christian cultures a distinction can be made between celestial swearing, involving, for example, God, Jesus and the saints, and diabolic swearing, involving the Devil, hell or words connected with them (Ljung 2011: 37). In agreement with Ljung, it can be claimed that religious swearing is now considered as a mild type of swearing, since the names of celestial entities have lost their taboo charge (Ljung 2011: 37). In the teen novels under consideration, celestial swearing is a

dominant category. Most religious swear words contain the word “God” used in a variety of expressions (19 examples), as in “for God’s sake” (Burgess 2004: 65), “swear to God” (Ziegesar 2008: 39), “God knows” (Burgess 2003: 353), and “Oh my God” (e.g. Brashares 2004: 213). Its synonym “Christ”, used in analogous constructions, is employed interchangeably with “God”, possibly with the aim of reducing repetition (4 examples): for example, “Christ knows” (e.g. Burgess 2003: 48) and “for Christ’s sake” (e.g. Burgess 2003: 133). Such swear words as “Jesus” (e.g. Brashares 2004: 14) and “Lord” (e.g. Brashares 2004: 276) are other examples of celestial swearing (6 examples). After considering diabolic swearing, such swear word combinations as “what/why the hell” (Green 2006: 38, 73), “sure as hell” (Ziegesar 2008: 157) and “to hell” (Burgess 2004: 54) are seen to dominate in this sample of literary discourse (5 examples), while “damn” (e.g. Green 2006: 174) and “goddammit” (e.g. Brashares 2004: 241), functioning as interjections in a non-literal meaning, appear in 4 cases.

The last category of taboo language considered is vulgarisms that usually refer to parts of the body that do not appear in public. The vulgarism “ass” (e.g. Green 2006: 36) and its variant “arse” (Burgess 2003: 190) make up the largest group of words found (8 examples). These words can be used both when speaking about a male or a female’s buttocks. To speak with vulgarity about a teen girl’s breasts, adolescents, mainly young males, use the linguistic unit “boobs” (7 examples) (e.g. Green 2006: 22). In order to be less vulgar, the word “tits” (e.g. Burgess 2003: 298) and “titties” (e.g. Burgess 2004: 101) are also used (6 examples). When speaking about a teen boy’s genitals, teenagers like to use such words as “dick” (e.g. Green 2006: 154) to mean “a penis”, and “goolies” (Burgess 2004: 123) and “balls” (Green 2006: 229) to mean “testicles” (3 examples). An insulting metaphoric way to describe a person’s face is the employment of the word “mug” (Burgess 2003: 75) (1 example). Finally, there are 3 cases in which urinating is described as “piss” (e.g. Green 2006: 55) in its literal meaning.

This analysis shows that all the categories of swearing noted by specialists can be found in the teen novels that are being considered. Indeed, there is a great deal of swearing in these texts, and it falls into a variety of types.

7.2.2. Analysis of the Translation of Taboo Language

The translation of a non-standard language variety in fiction and, particularly, swearing, is a challenging task for translators. The main reason for this complexity is that taboo language is primarily considered a feature of spoken language and thus traditionally has not often been found in works of literature (Ghassempur 2009: 1). However, in the case of current fiction for young adults, one may be surprised by the abundant use of swear words that the translators have

to deal with. According to Margit Siri Midjord, although swear words used in fiction are commonly considered as a literary device which help provide an insight into a character’s personality and attitude towards others, they are often subject to a certain regulation in the form of social constraints, reflecting the values of a specific society (Midjord 2013: 4; see also Leonavičienė 2010: 263). Midjord, like Toury and other translation theorists working on the issue of the norms, claims that the norms that exist in the target culture are one of the major parameters that influence translational behaviour (Midjord 2013: 34).

Each language has its swear words which vary in strength and socio-linguistic distribution. Although their translation from one language into another, in this research from English into Lithuanian, is a complicated process, there is always a way to render swear words in another language because a translator with good knowledge of both source and target languages and cultures is able to find appropriate solutions for most of a teen novel’s taboo language. The most important thing is to find an equivalent in the target language that effectively recreates a similar emotional effect on the target readership.

The quantitative analysis of the translation of swear words and vulgarisms from English into Lithuanian in the five novels for young adults reveals that on the whole the Lithuanian translators, Gadeikis, Patiomkinas, Razmaitė, Šidiškytė and Ryškuvienė successfully transfer swear words of the original texts into appropriate equivalents in the target language, ones that have the same or a similar emotional effect on the Lithuanian readership. The distribution of the translation strategies is shown in Figure 5.

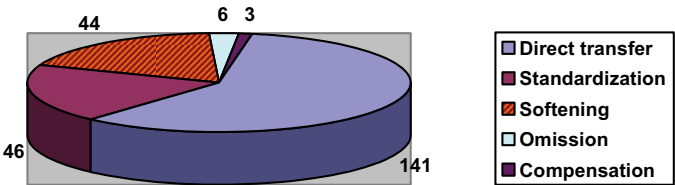


Figure 5. Strategies for translating swear words and vulgarisms

As can be seen in Figure 5, of the total 240 examples of swear words and vulgarisms, 141 (58%) cases are translated by finding appropriate swear word equivalents in the target culture. However, bearing in mind that Lithuanian culture and writing traditions are still often resistant to the use of taboo language in fictional texts, original swear words are also often toned down by employing such strategies as lexis standardization, softening and stylistic compensation with 46 (19%), 44 (18%) and 3 examples (2%), respectively. There are also 6 cases (3%) in which the

translators omit swear words in the translated texts, perhaps to avoid a very close translation or to reduce their repetition, or as a form of censorship.

The distribution of translation strategies in different categories of taboo language is presented in Table 4.

Table 4. *Translation strategies for different categories of taboo language*

Category	Translation strategies				
	Direct transfer	Standardization	Softening	Omission	Stylistic compensation
General (13)	6 (2%)	2 (1%)	5 (2%)	- (0%)	- (0%)
Cursing (5)	3 (1%)	- (0%)	2 (1%)	- (0%)	- (0%)
Idiomatic (58)	20 (8%)	24 (9%)	10 (4%)	2 (0.5%)	2 (1%)
Emphatic (44)	27 (11%)	10 (3%)	3 (1%)	3 (2%)	1 (1%)
Abusive (49)	34 (14%)	4 (2%)	11 (5%)	- (0%)	- (0%)
Descriptive (5)	4 (2%)	1 (1%)	- (0%)	- (0%)	- (0%)
Religious (38)	28 (12%)	1 (1%)	8 (3%)	1 (0.5%)	- (0%)
Vulgarisms (28)	19 (8%)	4 (2%)	5 (2%)	- (0%)	- (0%)
Total: 240	141 (58%)	46 (19%)	44 (18%)	6 (3%)	3 (2%)

As can be seen in Table 4, the translators tend to tone down idiomatic swear words more often than other types of taboo language in the target texts. Of the total 58 examples of idiomatic taboo language, 24 cases are neutralized by choosing words of a standard language variety; in 10 examples the translators opt for lexis softening in order to avoid rudeness; 2 examples are omitted; and in 2 cases the translators use other linguistic means specific to the target language that help achieve the desired effect on the target readership. Emphatic swear words that are commonly realized by adverbial or adjectival intensifiers, such as “fucking”, “bloody” and “damn”, are also among those that are frequently neutralized. This is achieved by using either standard lexis (10 cases), less vulgar linguistic units (4 cases) or omitting them altogether (3 cases). The analysis of the translation of abusive swearing, manifesting itself in the use of vulgar epithets directed towards other people, shows that in most cases they are rendered literally (34 examples of the total 49 cases analysed), whereas other epithets are changed into softer equivalents (11 cases) or standardized (4 cases). The translation of religious swear words demonstrates that they have lost their taboo charge in English while in Lithuanian they are generally considered permissible, since of the 38 cases selected 28 are rendered by finding exact Lithuanian equivalents with a similar effect on the target readers. 8 cases of religious swear words are toned down, while 1 example is partially omitted, and 1 example is neutralized. As for

vulgarisms and their translation, it should be pointed out that the translators easily find appropriate vulgar words for the target text (19 cases out of 28 are translated directly). Finally, the employment of non-standard and standard lexis in the translation of general, cursing and descriptive swear words is distributed more or less equally.

The qualitative analysis of the translation of taboo language looks at the cases of taboo language that are considered as the most vulgar in English, among them the words “fuck”, “shit”, “piss”, and the abusive insult “asshole”. The analysis of the five teen novels shows that the swear word “fuck” and various expressions that include it occur in most of the categories of taboo language indicated earlier. For example, Burgess’s (2003: 119) use of “fuck off” and Ziegesar’s (2008: 55) use of “fuck them” are cases of cursing expletives. Both examples, which are very aggressive and rude, are used as exclamations in a non-literal meaning. Burgess’s “fuck off” is an insult used to command someone to “go away”. In Lithuanian, it is rendered by Patiomkinas (2002: 93) using the slang word “atsikniskit” (back translation: “go away!”), which also functions as a cursing command, but, in terms of abuse and rudeness, is less strong than its English equivalent. Since more vulgar variants may be considered as inappropriate linguistic units in a Lithuanian-language fictional text, “atsikniskit” is considered as a proper equivalent having the same emotional effect on the target readership. The swear word expression “fuck them” used by Ziegesar (2008: 55) is translated into the Lithuanian swear word “eina jos velniop” (back translation: “damn them!”) by Ryškuvienė (2006: 68). Though it is changed into a diabolic religious swear word, it sounds natural to the target readers, since this is often used. It also achieves the function that the use of such swear words aim at, that is, to release negative emotions. Similarly, in the translation of the idiomatic swear word “fuck up” used by Green (2006: 117), which functions as a phrasal verb and has the meaning to “make a mess of”, the slang word “suknisu” (back translation: “mess up”) is employed by Gadeikis (2010: 133). The use of “fucking” by Ziegesar (2008: 31) and Burgess (2003: 292) is employed with the aim of intensifying the meaning of the following adjective and noun. However, their specific functions are different. In Ziegesar’s example, “fucking thirsty” can be associated with what is known as social swearing. This means that in relaxed settings, where people feel comfortable with each other, their language is characterized by a higher degree of swearing, depending on such factors as social class and gender (Ghassempur 2009: 38). Thus, “fucking thirsty” is neither targeted at another person nor derogatory in its nature. The only point that Serena wishes to make when using “fucking thirsty” is to emphasize that she very much wants a drink. Bearing in mind that in Lithuanian there is no similarly flexible word that would help intensify the meaning of the following word, the translators have to be creative and find other ways of achieving the same effect on the target readers. Most often, slang words are very helpful in rendering such

combinations. Thus, “fucking thirsty” is rendered by Ryškuvienė (2006: 39) by employing the slang word “žiauriai” (back translation: “terribly thirsty”), belonging to the syntactic category of adverb. Conversely, Burgess’s (2003: 292) “fucking mouf!”⁹ is used negatively and directed aggressively towards another person. To achieve a similar effect on the target readers, Patiomkinas (2002: 226) also chooses to use a slang word, in this case, “kakarinė” (back translation: “throat”). Finally, Green’s (2006: 88) the vulgar example “fuckers” demonstrates how swear words in English and Lithuanian may work with the same efficiency. Instead of toning down, Gadeikis (2010: 99) makes a decision to translate the English abusive insult “fuckers” into “pyderai” (back translation: “fagots”) in Lithuanian. Since the use of the epithet “pyderai” is considered to be very insulting in Lithuanian, especially among males, it can be claimed that an equivalent effect on the target readers has been fully achieved.

Another swear word, which is less rude than “fuck”, but is also very common among English-language teenagers and may be used in a variety of ways in different situations is the swear word “shit”. Its translation shows different strategies employed by the Lithuanian translators. For example, the swear word “shit” used by Burgess (2003: 144) in *Junk*, Brashares (2004: 82) in *Sisterhood of the Traveling Pants* and “holy shit” by Green (2006: 88) in *Looking for Alaska* represent the category of general expletives. In Burgess and Brashares’s cases, the swear word “shit” is used as an exclamation to express some kind of disappointment or frustration, while in Green’s “holy shit” is employed to show the opposite feeling, that of surprise. In Lithuanian, the swear word “shit” is rendered in three different ways. In Burgess’s example, Patiomkinas (2002: 110) makes the decision to use its literal equivalent “šūdas” (back translation: “shit”). Conversely, Šidiškytė’s (2004: 72) choice is to use a religious swear word “velnias” (back translation: “devil”), whose expressive meaning is much weaker than of the original swear word “shit”. Green’s example demonstrates how the translator Gadeikis (2010: 99) tones down the swear word “holy shit” even more by translating it “po paraliais” (back translation: softening of “damn it”). In this last case it seems that the translator’s attempt is unsuccessful because, first, it is doubtful whether such a swear word is used by current Lithuanian teenagers in their everyday speech: it sounds very awkward. Furthermore, it does not express surprise in a colloquial way. The English original emphasizes the word “shit” with a religious adjective, “holy”, making it sound very strong. The swear word “shit” is often used in metaphoric expressions as, for example, Green (2006: 34, 19) uses “beating the shit out of me” and “got shit to do”, and Ziegesar (2008: 176) employs an expression “giving a shit”. The translation of Green’s metaphoric swear expression can be considered as Gadeikis’ (2010:36)

⁹ ““He grabbed hold of me and gave me a real shake, and the woman on the other side of the door screamed, ‘Shut his fucking mouf!’” (Burgess 2003: 292). Here the spelling of the word “mouf” is presented as in the original text.

successful attempt to find an equivalent: the idiomatic expression “beating the shit out of me” is translated into an appropriate Lithuanian expression “pridaužo kaip obelį” (back translation: “beat [me] like an apple-tree”) which is equivalent to the original one, as it is idiomatic and also sounds amusing, as the general tone of this passage requires, whereas the emotional effect on the target readers is achieved in part while transferring Ziegesar’s expression “giving a shit”. In this case Ryškuvienė (2006: 202) chooses to soften the vulgarity of the utterance “giving a shit” by using a colloquial expression, “jai buvo nusispjaut” (back translation: “she didn’t care”; literally, “she’d just spit”). The strategy of omission is used by Gadeikis (2010: 20) while translating Green’s (2006: 19) utterance “got shit to do”. This strategy is probably used as part of a general aim to reduce swearing in Lithuanian for fictional texts, especially those for young readers.

As has already been mentioned, along with such swear words as “fuck” and “shit”, “piss” is also found rather frequently used in teen fiction. The analysis of the translation of the swear word “piss” and its various combinations shows that most often these are standardized in Lithuanian. Of the 12 examples of idiomatic expressions 10 instances are rendered by standardized expressions. For example, Burgess’s (2003: 132) idiomatic swear expression “pissed me off”, which expresses strong annoyance in a rude manner, is toned down considerably in the target text, with Patiomkinas (2002: 102) translating it as a colloquial expression “įgriso iki gyvo kaulo” (back translation: literally, “bored [me] right through to my bones”). Other of his two examples, “piss off” (Burgess 2003: 34) and “pissed up” (Burgess 2003: 274) and Green’s (2006: 179) “pissed off” are also cases of lexis standardization. The very rude exclamation “piss off”, which can be used interchangeably with “fuck off”, is changed into a standard language word “nešdintis” (back translation: “go away”/ “clear off”) by Patiomkinas (2002: 31). “Pissed up” in Burgess’s *Junk* is translated into “trūko kantrybė” (back translation: “lost patience”) by the same translator (Patiomkinas 2002: 211) and “pissed off” in Green’s *Looking for Alaska* is changed into “susinervinęs” (back translation: “nervous”). These are more neutral Lithuanian expressions that do not reveal the characters’ strong emotions or suggest the freer speech of adolescents. Although the translators, following the literary traditions and norms in Lithuanian culture, have created aesthetic fictional texts, a similar emotional effect on the target readers has not been achieved in these cases. However, one example is worth mentioning since Gadeikis (2010: 43) is able to find an appropriate equivalent of the swear word in Lithuanian: “pissed at me” used by Green (2006: 39-40) is rendered by using the word “užsišiko” (back translation: “got mad”; literally, “got shitty”), which is usually used in Lithuanian when one person is furious with another. The swear word “užsišiko” is idiomatic and rude so that it has a strong effect on the target readership.

The last swear word whose translation is analysed is the abusive word “asshole”, which is used to insult another person, no matter whether male or female. Of the 7 examples analysed, 3 cases are rendered by using insults of the same expressive meaning, while 4 of them are softened. For example, Gadeikis (2010: 26, 34) uses the strategy of direct transfer twice when he translates Green’s (2006: 25, 32) “asshole” into “subingalviais” and “subingalvė” (back translation: “an arse-head”). Both source and target insults have the same emotional effect on the readers, as the Lithuanian equivalents, “subingalviai” and “subingalvė” are as rude as the original “asshole”. However, in another use of “asshole” by Green on the same page (Green 2006: 32) Gadeikis chooses to translate it as “šiknius” (back translation: “scum”/ “bastard”) (Gadeikis 2010: 34). Similarly, Ryškuvienė (2006: 38) translates Ziegesar’s (2008: 30) use of “asshole” in *Gossip Girl* as “kvaiša” (back translation: “fool”). The epithets “šiknius” and “kvaiša” are less severe in terms of their degree of abuse; still, an insulting tone prevails.

7.2.3. Summary

This section has focused on the issues of taboo language and its different categories, as well as the Lithuanian translation of swear words and other vulgarisms in the five novels for young adults. The analysis of the examples of swear words shows that the categories of taboo language that account for the majority of cases are idiomatic, abusive, emphatic, religious swear words and other vulgarisms with 58, 49, 44, 38 and 28 instances, respectively. General, cursing and descriptive expletives make up 23 examples in total.

As for the translation of taboo language from English into Lithuanian, it can be stated that most instances of swear words are preserved in the target texts (59%). 41% of the instances of taboo language are toned down, employing such strategies as standardization, lexis softening, compensation and omission. The quantitative analysis also demonstrates that idiomatic and emphatic expletives are toned down more frequently than other types of swear words (66% and 63%, respectively). On the contrary, proper equivalents for the swear words which have the same emotional effect on the target readership are found in the categories of abusive, religious swearing, and other vulgarisms (70%, 74% and 68%, respectively). The qualitative analysis of such vulgar swear words as “fuck”, “shit”, “piss”, and “asshole” show different results. As for the four-letter word “fuck”, its rendering into the target language demonstrate that the translators successfully find appropriate equivalents for the swear words of the original texts. Although the Lithuanian expletives often sound less vulgar than the original swear words, the same general effect on the target readers has been achieved. Another swear word, “shit”, is usually translated

into softer equivalents, while the expletive “piss” is commonly standardized in Lithuanian. Finally, the translators either render the word “asshole” literally or tone it down.

7.3. Pragmatic Markers in Young Adult Fiction

This section discusses the most common pragmatic markers used by adolescents in the five teen novels analysed in this study according to their frequency of occurrence, position in an utterance, propositional and non-propositional meaning, and the functions they serve in teen conversations, using examples drawn from these novels. Then it considers the translation issues for pragmatic markers. First, it presents a quantitative analysis of their translation with statistical data on all the strategies of translation employed for their rendering from English into Lithuanian. Then it analyses and discusses the translation of the most frequently used pragmatic markers in the teen novels chosen for this study.

7.3.1. The Use of Pragmatic Markers in Young Adult Fiction

As has been noted earlier, another of the features of adolescent language that arouses negative feelings among adults is the frequent use of pragmatic markers like “you know”, “I mean” and “see”. Strictly speaking, these markers do not add meaning to a statement. However, they do function in an interactive way, which is very important for teenagers speaking with friends and members of their peer groups; they appeal to listeners to agree with what the speaker is saying.

In this study, the analysis of pragmatic markers found in these English-language novels for young adults shows that the most frequently used are “like”, “you know”, “I mean”, “I dunno”, “so”, “see”, “actually”, “anyway” and “well”. The total number of examples of pragmatic markers found is 96. The number of examples of each pragmatic marker is indicated in Table 5.

Table 5. Frequency of occurrence of pragmatic markers found in novels for young adults

No.	Pragmatic marker	Frequency in numbers	Percentage
1.	Like	19	21%
2.	Well	18	19%
3.	You know	17	18%
4.	So	9	9%
5.	See	8	8%
6.	I mean	8	8%
7.	Actually	8	8%
8.	I dunno	6	6%
9.	Anyway	3	3%
Total:		96	100%

As can be seen in Table 5, the pragmatic markers “like”, “well” and “you know” are the most frequently used in fiction for young adults. They account for 54 examples investigated. “So”, “see”, “I mean”, “actually” and “I dunno” are also rather popular (39 cases), whereas “anyway” appears occasionally (3 cases). Each of these pragmatic markers can be analysed for its (non-) propositional/propositional meaning, as well as the function it performs in an utterance.

The pragmatic marker “well” most often appears at the beginning of an utterance (11 cases) as, for example, in Ziegesar’s (2008: 57, 29) “**Well**, that’s it, girls. You can leave a little early today” and Serena shrugged. “**Well**, anyway. I’m so psyched to be back here with you guys”. The remaining seven examples show that it can also occur in the middle of a sentence as, for example in Burgess’s (2003: 237, 271) “On the other hand ... **well**, we all knew people OD” and “I figured, **well**, one of us better keep a clear head”. As a pragmatic marker, “well” complies with the major criterion of non-propositionality in so far as it has little lexical meaning. It is usually used to avoid silence in conversation when thinking about what to say next. In addition, having adolescent characters use “well” in dialogues makes their speech sound natural.

The pragmatic expression “you know”, consisting of a pronominal subject and a verb, is commonly used in three different positions in an utterance: at the beginning (5 cases) as, for example in Brashares’ (2004: 140) “Or I could just be your general assistant. **You know**, P.A. Carry your junk and stuff”; in the middle (5 cases) as, for example, in the *Sisterhood of Traveling Pant* by the same author (Brashares 2004: 78), Krista giggled and then backtracked. “No, I just meant ... **you know** ... you have, like, dark eyes and dark wavy hair?”; and at the end of the utterance (7 cases) as, for example in Burgess’s (2003: 95) Oh ... I felt so sorry for him, but I hadn’t anything else to give him, **you know**? In the first two examples by Brashares, the pragmatic marker “you know” is used to introduce a definition or to explain more clearly what has been said, whereas “you know” in the third example in Burgess’s *Junk* sounds like an appeal for agreement; it also clearly indicates that the speaker is waiting for a response from the listener. In all these three examples, the conceptual meaning is also retained.

One of the most interesting cases is the use of the pragmatic marker “like”. It commonly appears either at the beginning of the sentence (5 cases) as, for example in Burgess’s (2003: 22) “I’d see him looking at me and his eyes were so full of ... I dunno. **Like** he was about to cry”, or in the middle position (14 cases) as, for example in two of Ziegesar’s (2008: 7, 42) usages of “like”: “‘Well, we’ve known each other practically since we were born,’ he shuttered. ‘But we’ve only been going out for **like**, a year. We don’t want to ruin it by, you know, rushing, before we’re ready?’ and “‘Oh. My God,’ Rain whispered to Kati in the back of the room. ‘Did she **like**, pick up her clothes at a homeless shelter on the way here?’” As for its meaning, the pragmatic marker “like” has propositional, as well as non-propositional meaning. When it has

little or no propositional meaning, then it is loosely attached to a syntactic category with no clear grammatical function, as in Ziegesar's example (2008: 42). In this case "like" is simply an unnecessary word, which may seem irritating because it slows down the tempo of reading, but this reflects the speaker's searching for words. In the case of propositional meaning, "like" is commonly used in the utterances when it precedes a noun (noun phrase), an adjective, or a measurable unit as in another of Ziegesar's example (2008: 7): "We've only been going out for **like**, a year". Here "like" precedes the noun, i.e. "year", and is functionally equivalent to an adverbial "roughly" or "approximately". In another case, the pragmatic marker "like" may function as a sentential link, as in Burgess's example (2003: 22): "I'd see him looking at me and his eyes were so full of ... I dunno. **Like** he was about to cry". This example demonstrates how "like" is used initially, serving a textual function of linking the sentences to the one preceding it.

As for the pragmatic marker "see", it is usually used at the end of the sentence (5 cases) as, for example, in Burgess's (2003: 260) "I dunno. I know Lils better than any of them, **see**", along with two examples in its initial position as, for example, in Ziegesar's (2008: 159) "'I'm not talking to you,' Nate said. '**See**, I'm talking to you right now'" and one example in the middle position, as in Burgess's (2003: 240-241) "You get used to taking your usual hit, **see**, and so people were ODing. Wow!" Ziegesar (2008: 159) and Burgess's (2003: 260) examples indicate that the pragmatic marker "see" clearly has a propositional meaning. In both these examples, the speaker is waiting for confirmation from the listener that he or she comprehends what the speaker wants to say; the speaker probably hopes for further discussion. The pragmatic marker "see" in Burgess's (2003: 240-241) example is simply used to fill in the silence gap when thinking of what to say next. This means that "see" operates here as a non-propositional, omissible linguistic unit.

Another pragmatic marker, "I dunno", a transcription of the way "I don't know" is often slurred, which is also used by adolescents in teen fiction, usually appears in the middle of an utterance (4 cases), although initial (one case) and final positions (one case) are also possible. In all cases, it has a propositional meaning, expressing some uncertainty in the speaker's words or approximation as, for example, "I was all excited about this party but when it came ... **I dunno**, I just wasn't in the mood" (Burgess 2003: 136), or "Well. It went on till, **I dunno**, ten o'clock?" (Burgess 2003: 272).

As for the pragmatic marker "actually", it commonly appears initially (6 cases) as, for example, in Ziegesar's (2008: 42) "**Actually**, it would have been easier if her boobs weren't so incredibly huge", although the middle position (one case) as in Burgess's (2003: 168) "Well, some of them were rude, **actually**, but art rude, you know? The sort of stuff you're allowed to look at" and the final position (1 case) as in Burgess's (2004: 94) "It was a real gas, that walk

home, **actually**. We started pretending to be Jackie and Dino, with her dying to shag him and then panicking every time he took his knob out” are also possible. The pragmatic marker “anyway”, like “actually” is used at the beginning of the sentence (one case) as, for example, in Burgess’s (2003: 281) “I’m going off the point. I was very upset about my shop. **Anyway**, seediness.” It can also appear in the middle of an utterance (one case) as in Burgess’s (2003: 14) “And only in a place as terminal as Minely-on-Sea could serving people tea be deemed exciting. But I thought it was the bees’ nuts, and **anyway** it was some money in my pocket”, and at the end of the sentence (one case) as, for example in Ziegesar’s (2008: 29) “Serena shrugged. Well, **anyway**. I’m so psyched to be back here with you guys”. Most often “actually” and “anyway” are unnecessary linguistic units that can be omitted from the utterance. Another pragmatic expression, “I mean”, like the analogous expressions “you know” and “I think”, have a clear propositional meaning. Used initially (7 cases) as, for example, in Burgess’s (2003: 34-35) “**I mean**, if he got me sorted out with somewhere to live, everything would be okay and I could think about getting in touch with Mum. If not, well, that’d different. That’d be a disaster” or in the middle of an utterance (one case) as in Burgess’s (2003: 76) “The stupidity of it, when you think ... **I mean**, I could have gone out of the windows or anything.” The pragmatic marker “I mean” generally performs an interactional function with the aim of clarifying a situation. Finally, the pragmatic marker “so”, commonly used initially (8 cases), as in Ziegesar’s (2008: 33) ““**So**, you and Nate are still totally together?” Serena said, taking a risk”, is commonly used to invite the interlocutor to continue the topic. There is also one case of its use in the middle of the sentence, as in “Oh, **so** maybe Dr Hyde’s class isn’t total bullshit” (Green 2006: 102).

7.3.2. Analysis of the Translation of Pragmatic Markers

The quantitative analysis of the translation of pragmatic markers shows that the Lithuanian translators mainly employ three strategies of translation, that is, the strategy of direct transfer, omission and standardization. Contrary to the translation of slang and taboo language, the results of the research indicate that in this case omission and lexis standardization prevail over the strategy of direct transfer. The distribution of these three strategies of translation is presented in Figure 6.

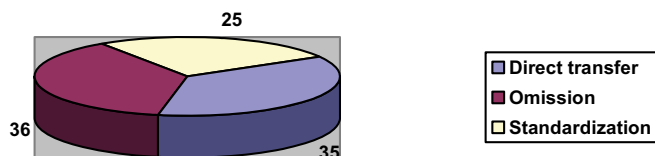


Figure 6. *Strategies for translating pragmatic markers*

As can be seen in Figure 6, of the total 96 examples of pragmatic markers, 25 are rendered by standard language (26%), while 36 are omitted entirely (38%). This may be because in Lithuanian there is not such a great variety of small words with either propositional or non-propositional meaning that could be used in an utterance. However, a more likely reason for omitting them is probably the desire to comply with the stylistic norms set for fictional texts in Lithuanian culture, where close imitation of the irregularities of real speech is still not common. Their redundant use in fictional texts may sometimes evoke irritation or be considered bad style so that the Lithuanian translators tend to neutralize or omit them. On the other hand, in 35 cases (36%), the translators are able to find equivalents of the pragmatic markers that have a similar effect on the Lithuanian readers.

The distribution of translation strategies employed for rendering each pragmatic marker listed is presented in Table 6.

Table 6. *Translation strategies employed for each pragmatic marker in fiction for young adults*

Pragmatic marker	Direct transfer	Omission	Standardization
Like (19)	4 (4%)	11 (11%)	4 (4%)
Well (18)	6 (6%)	7 (8%)	5 (6%)
You know (17)	7 (7%)	7 (8%)	3(3%)
So (9)	4 (4%)	1 (1%)	4 (4%)
See (8)	4 (4%)	3 (3%)	1(1%)
I mean (8)	1 (2%)	3(3%)	4(4%)
Actually (8)	4 (4 %)	3(3%)	1(1%)
I dunno (6)	3 (3%)	- (0%)	3(3%)
Anyway (3)	2 (2%)	1(1%)	- (0%)
Total: 96	35 (36%)	36 (38%)	25 (26%)

As can be seen in Table 6, although there are cases when the translators demonstrate a successful attempt to find appropriate equivalents in Lithuanian texts, each pragmatic marker is also often dealt with by lexical standardization and/or omission. Translators tend to neutralize

the pragmatic markers “like”, “well” and “you know” more often than using their direct equivalents. In the case of the pragmatic marker “like”, eleven cases are omitted of the total 19 examples; since it is commonly used in its non-propositional meaning, its removal from an utterance has no impact on the general meaning of the sentence. Four examples are rendered in translation by choosing a standard word. “Well” is changed into a standard word five times, while in seven examples it is omitted (of the total 18 examples). The same tendency is observed with the rendering of “you know”. In seven examples, the translators omit “you know”. There are also three cases of lexical standardization of “you know”. The strategies for rendering the pragmatic markers “so”, “see” and “actually” are distributed more or less equally. In the case of “so”, the translators find appropriate equivalents (4 examples), but also omit them (one example) or standardize them (4 examples), whereas in the case of the pragmatic markers “see” and “actually”, two examples show lexis neutralization, and six cases are examples of omission. For the translation of the remaining pragmatic markers “I mean”, “I dunno” and “anyway”, all the three strategies indicated in Table 6 have been employed, with omission and standardization as the dominant ones.

As mentioned earlier, the qualitative analysis of the translation of pragmatic markers analyses the most common strategies used in the translation of the pragmatic markers found in the novels for young adults, among them the pragmatic markers “well”, “you know”, “like”, “see”, “so”, “actually”, “anyway”, “I mean” and “I dunno”. The translation of the English pragmatic marker “well” and its rendering in fictional texts in Lithuanian depends a great deal on the context of the situation in which it is used and the implications that the fictional characters want to convey. The analysis of its translation in the five novels reveals that most often the pragmatic marker “well” is either omitted or neutralized by a standard language word. For example, Ziegesar’s (2008: 19) use of “well” in *Gossip Girl* in the utterance “‘Well. I’m all booked up for this month, but I can put you on the waiting list,’ Chuck said huffily, trying to regain his composure” is omitted by Ryškusienė (2006: 26) in Lithuanian: “- Šiam mėnesiui aš užsakyta, bet galiu įrašyti tave į eilę, - susierzinęs atsakė Čakas, stengdamasis neprarasti šaltakraujiškumo.” In this example, since “well” is syntactically independent, it functions as a means for Chuck to regain control as he decides how to respond when he feels humiliated; removing it from the utterance has no impact for the general understanding of the sentence, but the word “well” does show that Chuck feels uncomfortable. Another example of the removal of “well” is from Burgess’s (2003: 34-35) utterance: “I mean, if he got me sorted out with somewhere to live, everything would be okay and I could think about getting in touch with Mum. If not, **well**, that’d be different. That’d be a disaster.” Here the pragmatic marker “well” is used to focus attention on the fact that the discourse participant is deciding between two

alternatives. However, the use of its equivalent in Lithuanian would sound redundant so that Patiomkinas (2002: 32) decides to omit it, losing emphasis. Cases of lexical standardization are evident when Šidiškytė (2004: 79) changes Brashares's (2004: 90) colloquial use of "well" into the Lithuanian expression "ką gi" (back translation: "well then") which is often used in Lithuanian with the aim to stall, and Patiomkinas (2002: 209) renders Burgess's (2003: 271) "well" using the Lithuanian conjunction "jog" (back translation: "that"), which is also a feature of standard language.

Nonetheless, translators have to keep in mind that speech without any pragmatic markers would sound peculiar. Therefore, the translators, aiming at complete naturalness, as well as specifically trying to imitate the speech of teens, sometimes find ways to retain the pragmatic marker "well" in the Lithuanian texts. This is often accomplished by using a Lithuanian colloquial interjection to express hesitation, such as "hmm" (back translation: "uh") as, in Patiomkinas' version (2002: 183), the colloquial conjunction "na" (back translation: "well") in Šidiškytė's translation (2004: 139), which can be used either with the aim to stall or to introduce new information, or the colloquial expression "tiek to" (back translation: "I don't care") in Ryškuvienė's version (2006: 37). All these Lithuanian equivalents for the pragmatic marker "well" are common features of spoken discourse and so achieve an effect on the Lithuanian readers similar to the one on readers of the English source text.

Similar tactics in translation are observed in the translation of the pragmatic marker "you know", which is used in English both in its literal and non-literal meanings. Of the 17 examples investigated, seven are omitted in the Lithuanian texts and three are rendered by a standard word. The tendency to standardize lexis is especially evident when "you know" is used in the final position in an utterance, whereas omission is employed most often when "you know" is placed in the middle of the sentence. In five examples, the translators, employing means specific to the Lithuanian language, find ways to maintain the pragmatic marker "you know" in the target texts. For example, in Burgess's (2003: 183) utterance "All that stuff you hear about one little hit and you're a junkie for life is just stories, **you know**", the pragmatic marker "you know" clearly has a literal meaning. Moreover, it performs an interactional function in so far as it expresses shared knowledge between the speaker and listener, as well as waiting for a desired response from the listener. Its rendering by Patiomkinas (2002: 140) into the Lithuanian phrase "pats žinai" (back translation: "you know yourself") fully achieves the appropriate effect on the Lithuanian readership, since it has the same interactional functions in the translated text, as well as imitating spoken Lithuanian.

The opposite strategy of translation, i.e. lexical standardization, is employed by Razmaityė (2004: 53) while translating Burgess's sentence "I can easily find someone who will, **you**

know. You're not the only fish in the sea.' Dino scowled slightly to himself. Had he really said that?" (Burgess 2004: 51). Here "you know" also has a propositional meaning used to make a concluding remark about another person. In Lithuanian, Razmaitė decides to change the pragmatic marker "you know" into a standard word in its negative form "nemanyk" (back translation: "don't think") at the beginning of the next sentence: "- Lengvai galiu rasti kitą, kuri taip nesilaužys. **Nemanyk**, kad tu vienintelė pana. – Dinas keiktelėjo save. Negi jis tikrai taip pasakė?" Although "nemanyk" belongs to the standard language, it performs both textual coherence and interactional functions here, and adds the necessary threatening tone of Dino's statement to the girl.

A case of omission can be shown using one of Ziegesar's (2008: 60) examples in *Gossip Girl*: "I bet Serena is too busy, **you know**, dealing with everything. All her problems." Here the pragmatic marker "you know" is used in the middle of the utterance with little propositional meaning but has an interactional function in so far as it shares mutual knowledge between the characters. However, the Lithuanian translator Ryškuvienė (2006: 73) omits it: "- Tikriausiai Serena vos spėja tvarkyti savo pačios reikalus. Vis per tas savo problemas."

In the translation of the pragmatic marker "like", the strategy of omission is dominant: of the 19 examples analysed, eleven are removed in the Lithuanian texts. There are also four cases of lexical standardization and four examples of direct transfers. Proper equivalents are usually found in those cases when "like" precedes a noun (noun phrase), an adjective or a measurable unit. Conversely, lexical standardization occurs when "like" is used at the beginning of the sentence and functions as a sentential link, whereas omission is commonly employed when "like" is used in its non-literal meaning. One of the examples of direct transfer is a sentence from *Sisterhood of the Traveling Pants* by Brashares (2004: 78): "Krista giggled and then backtracked. 'No, I just meant ... you know ... you have, **like**, dark eyes and dark wavy hair?'" Instead of omitting the pragmatic marker "like" preceding the noun phrase, Šidiškytė (2004: 69) decides to retain it by using the question tag "ar ne" (back translation: "don't you") at the end of the sentence, whose use in Lithuanian is considered a feature of colloquial language. In this instance, unlike the English use of "like", "ar ne" performs an interactional function, waiting for a response from the listener.

The strategy of lexical standardization is used by Ryškuvienė (2006: 28) when she changes Ziegesar's (2008: 21) "like", functioning as a sentential link at the beginning of the sentence, as well as a non-propositional linguistic unit further in the utterance ("I heard she joined some kind of cult," Chuck offered. '**Like**, she's been brain-washed and now all she thinks about is sex and she **like**, has to do it all the time'") into the standard Lithuanian verbs "sako" (back translation: "they say") and "atrodo" (back translation: "it seems"): "- Girdėjau, kad ji įstojo į

kažkokią sektą, - įkišo trigraį Čakas. – **Sako**, jai ten praplovė smegenis ir dabar ji galvoja tik apie seksą ir, **atrodo**, nuolat nori tai daryti.” Although they provide textual coherence, the colloquial nature of the speech is lost. Ziegesar’s (2008: 42) example “Oh. My God,” Rain whispered to Kati in the back of the room. “Did she **like**, pick up her clothes at a homeless shelter on the way here?” demonstrates that “like” is often simply a language “filler” uttered frequently by teen characters speaking English. In the Lithuanian versions, they are commonly omitted, as it is done in one of this case by Ryškuvienė (2006: 53).

For the translation of the pragmatic marker “see”, which is mainly used to clarify the situation or trigger a commentary from the listener, the strategies of direct transfer (4 cases), omission (3 cases) and lexical standardization (one case) are used. Appropriate translations of “see” are Lithuanian equivalents such as “suprantat” (back translation: “understand”) and “matot” (back translation: “you see”) as in Patiomkinas’ translations (2002: 144, 201). When resorting to the strategy of omission, the translators probably wish to reduce the repetitive use of the pragmatic marker “see”. For example, the pragmatic marker “see” used in Burgess’s (2003: 93) line: “That was my present, **see**. Me. I wasn’t wearing a stitch” is removed by Patiomkinas (2002: 74): “Tai buvo mano dovana. Dovanojau save. Buvau nuoga”. Nonetheless, this omission is a stylistic loss since repetition of such words is characteristic of teen speech in both languages. The shift from informal into a more neutral style of language can also be seen when Burgess’s (2004: 56) example of “see” is changed by Razmaitė (2004: 56) into a neutral Lithuanian expression “viskas aišku” (back translation: “everything is clear”).

Contrary to the translation of “see”, the pragmatic marker “so” is subject more to lexical standardization than omission. Of the 9 examples analysed, four cases are neutralized by standard Lithuanian as, for example, by using a standard conjunction “todėl” (back translation: “because”) in Gadeikis’ (2010: 139) version, whereas one example is omitted in Ryškuvienė’s (2006: 64) translation. In the remaining four examples, the Lithuanian translators are able to find appropriate equivalents. Most often this is done by using the informal Lithuanian conjunction “tai” (back translation: “so”) as in one of Ryškuvienė’s (2006: 42) version.

In the translation of the pragmatic marker “actually”, the same strategies of translation as for the pragmatic marker “see” are employed. Of the 8 examples analysed, 4 cases are rendered by using the strategy of direct transfer, 3 cases are omitted and one case shows the use of lexical standardization. The proper direct Lithuanian equivalents for the English pragmatic marker “actually” can be considered “tiesą sakant”, “iš tikro” or “hm” (English-Lithuanian Dictionary, 2002). These equivalents are used, for example, by Ryškuvienė (2006: 52) and Patiomkinas (2002: 88). When the use of the pragmatic marker “actually” has no impact on the general meaning of the sentence, then it is often omitted or neutralized in Lithuanian, as is done by

Razmaité (2004: 89), transferring Burgess's (2004: 94) utterance, or when Patiomkinas (2002: 41) changes Burgess's (2003: 47) "actually" into a standard Lithuanian expression "nors ir keista" (back translation: "although it is strange").

The analysis of the translation of the pragmatic marker "I mean" shows that Lithuanian translators tend to omit (3 cases) and standardize it (4 cases) more often than to use its direct equivalents (one case), although it has a clear conceptual meaning and is commonly used to clarify a situation. An appropriate example of direct transfer would be the translation of "I mean" by Patiomkinas (2002: 242) into "suprantant" (back translation: "you know"), whereas lexical standardization is evident when Burgess's (2003: 137) use of "I mean" becomes standard Lithuanian "noriu pasakyti" (back translation: "I want to say"), again in Patiomkinas's (2002: 106) translation.

Another pragmatic marker whose translation is considered here is "I dunno", the English colloquial slurring of "I don't know". Similarly to the rendering of "see", there are only two strategies employed: direct transfer (3 cases) and lexical standardization (3 cases). As for direct transfers, "I dunno" is either rendered literally in its formal form into "nežinau" (back translation: "I don't know") as in Patiomkinas's (2002: 105) translation, or changed into an interjection "hmm" (back translation: "uh"), again in Patiomkinas's (2002: 201) version, a vocalization which is often used in Lithuanian when hesitating. Other examples of translation show that hesitation may be expressed indirectly by using standard language as, for example, Burgess's (2003: 219, 137) use of "I dunno" becomes "jei gerai pamenu" (back translation: "if I remember well") and "turbūt" (back translation: "probably") in Patiomkinas's (2002: 169, 105-106) texts.

The last pragmatic marker whose translation is considered here is "anyway". In the case of its translation, two cases are rendered directly, whereas one case is translated without the pragmatic marker in Lithuanian. An example of the translation of "anyway" using the strategy of direct transfer is when Burgess' use of the word (2003: 281) is rendered by Patiomkinas (2002: 217) as "šiaip ar taip" (back translation: "anyway").

7.3.3. Summary

In general, this section has focused on pragmatic markers, as they are termed by most linguists. It has discussed those pragmatic markers which are frequently used in the language of adolescents in the fictional texts under analysis, with particular focus on "well", "like", "you know", "see" and others, presenting several examples of their usage in initial, middle and final positions in an utterance, as well as indicating the functions they perform in conversations.

Furthermore, this section has presented the quantitative and qualitative analysis of the translation of the pragmatic markers mentioned. The research results show that, contrary to the translation of slang and taboo language, where the strategy of direct transfer dominates, the strategy of omission and lexical standardization is more commonly used when translating pragmatic markers. Of the total 96 examples analysed, 61 cases are either neutralized or omitted from the target texts. This high rate of omission and lexical standardization of pragmatic markers by Lithuanian translators may suggest that the use of pragmatic markers is a feature more common to English than to Lithuanian discourse. However, the over-all effect of the use of these strategies without any compensatory additions from colloquial Lithuanian teen speech is to weaken the overall colloquial effect. It is a significant change because these novels are about teen life and manners and aimed at teen readers. Lithuanian translators still do not seem ready to use all of the features of real Lithuanian teen talk.

7.4. General Extenders in Young Adult Fiction

This section investigates the use of extenders whose meaning is very general and often meaningless in an utterance as, for example, “and all”, “or something”, “or whatever”, and “kind of”. Theoretical concepts on general extenders have been presented in sub-section 4.2.4. of this thesis and will only briefly be mentioned here. This section analyses the general extenders found in the teen novels examined in this study, identifying their categories, the frequency of their occurrence, their position in an utterance, and the significance of their use in teen conversations. Then the discussion moves to the translation of general extenders found in the five novels for young adults in this study. First, it presents the statistical data on the occurrence of all the strategies of translation employed for rendering general extenders from English into Lithuanian. Then it discusses the translation of general extenders found in the novels under consideration.

7.4.1. The Use of General Extenders in Young Adult Fiction

The general extenders found in these novels for young adults appear rather frequently, though not so often as might be expected, given their frequency in real speech. The general extenders under consideration in this research fall under the two categories distinguished by Overstreet, adjunctive and disjunctive forms and a third category referred to by Levey, general extenders that are not preceded by any connectors. Overstreet uses the term “adjunctive forms” for general extenders such as “and everything”, “and that”, “and all” and the term “disjunctive forms” for general extenders such as “or anything”, “or something”, “or whatever”. Levey’s additional category is phrases like “something like that” which do not employ either “and” or “or” and

which are less common (Levey 2012: 261). The distribution of general extenders found in the five novels in this research according to these categories is shown in Figure 7.

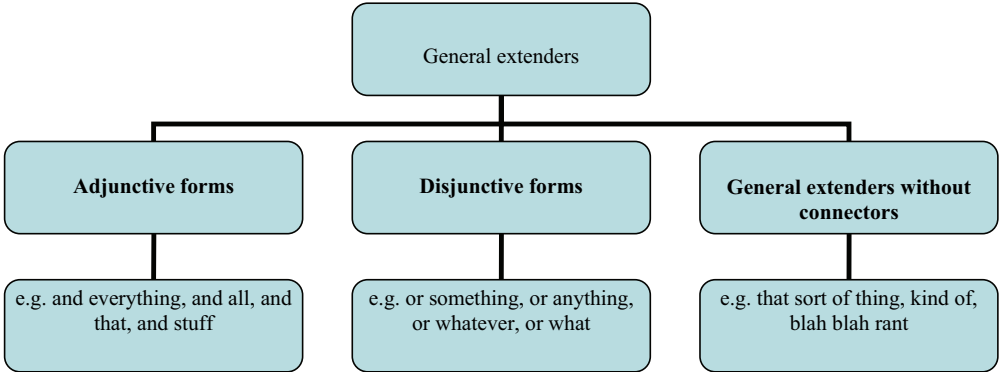


Figure 7. Categories of general extenders found in fiction for young adults

The total number of the examples of general extenders found in the five novels for young adults is 57. The adjunctive and disjunctive forms dominate over the general extenders without connectors, which occur only occasionally. The disjunctive forms are the most popular general extenders used among adolescents in teen fiction. 38 examples (66%) of these appear out of a total of 57. Adjunctive forms make up 12 instances (21%), while general extenders without connectives constitute 7 (13%).

As has been mentioned, the adjunctive forms of general extenders include such linguistic items as “and everything”, “and all”, “and that” and “and stuff”. Their frequency of occurrence is presented in Table 7.

Table 7. Frequency of occurrence of adjunctive forms found in fiction for young adults

No.	General extender	Examples	Percentage
1.	And stuff	6	10%
2.	And everything	4	7%
3.	And that	1	2%
4.	And all	1	2%
Total:		12	21%

The adjunctive general extenders presented in Table 7 indicate that the most popular are “and stuff”, and “and everything”, with 6 and 4 examples, respectively. As mentioned earlier, they indicate that something more could be said but has been left out because of shared knowledge or common ground existing between the speakers. Moreover, the use of adjunctive general extenders in teen speech in fictional texts is an imitation of teen colloquial language, in which

vagueness is one of its most frequent characteristic features. Although these general extenders can occur at almost any place in an utterance, their common position is final as, for example, “We were pulling out bits of wood **and stuff**” (Burgess 2003: 163), or “And Lil was coming off the game and was gonna grow veg in the garden and keep chickens **and everything**” (Burgess 2003: 251). The general extenders “and that” and “and all” appear more rarely at the end of an utterance (2 examples) as, for example, “What about school **and that**?” (Burgess 2003: 2), and “But I was having a good time, I liked the guy and ... well, Lils is pretty tough **‘n’ all**” (Burgess 2003: 168).

The disjunctive forms of general extenders in fiction for young adults are the following: “or something”, “or anything”, “or whatever”, and “or what”. Their frequency of occurrence is presented in Table 8.

Table 8. *Frequency of occurrence of disjunctive forms found in fiction for young adults*

No.	General extender	Examples	Percentage
1.	Or something	14	25%
2.	Or anything	11	19%
3.	Or whatever	9	15%
4.	Or what	4	7%
Total:		38	66%

As can be seen in Table 8, the disjunctive form “or something” is the most frequently used version in fiction for young adults, with 14 examples from the total of 38. In 12 examples, “or something” is placed at the end, while the remaining two examples show that it is also possible to use them in the middle of an utterance as, for example, “Their mother had run off to Prague with some count or prince **or something**, and she was basically a kept woman, letting the count or prince or whatever he was dress her and put her up in hotels all over Europe” (Ziegesar 2008: 73), or “She wondered if he’d gotten a raise **or something**” (Brashares 2004: 56). The disjunctive form “or anything”, which totals 11 cases, appears exclusively in the final position as, for example, “She was drunk, just trashed drunk, and I really didn’t think she would drive **or anything**” (Green 2006: 259). As for the disjunctive form “or whatever”, it is found in 9 examples. In 4 examples, “whatever” is used without “or”. Similarly to other disjunctive forms, “or whatever” occurs either finally or in the middle of the sentence as, for example, “She didn’t have to become a nun just because she was joining the Interschool Drama Club, **or whatever**” (Ziegesar 2008: 88), or “Their mother had run off to Prague with some count or prince or something, and she was basically a kept woman, letting the count or prince **or whatever** he was dress her and put her up in hotels all over Europe” (Ziegesar 2008: 73). Finally, the disjunctive

form “or what”, which makes up 4 examples, occurs only at the end of an utterance as, for example, “He’d done it. He’d survived by snogging with a good-looking girl in the corner of the dance floor. Cool **or what?**” (Burgess 2004: 66). When used in teen speech, as well as in speech in general, these disjunctive forms of general extenders allow the speakers to understand that what has been said can be inaccurate, and, thus, may need clarification.

The last category of general extenders is represented by those which are not preceded by any connectors. Their frequency of occurrence is presented in Table 9.

Table 9. *Frequency of occurrence of general extenders without connectives found in fiction for young adults*

No.	General extender	Examples	Percentage
1.	That sort of thing	4	7%
2.	Kind of	2	4%
3.	Blah blah rant ¹⁰	1	2%
Total:		7	13%

As can be seen from Table 9, general extenders without connectives are the least common. “That of sort of thing” is usually placed at the end of the utterance as, for example, “You know, stacking shelves, **that sort of thing**” (Burgess 2003: 384), or in the middle of the sentence as, for example, “Paintings ... you know **the sort of thing**, little bits of tissue paper over each drawing” (Burgess 2003: 163). As for its function, it is commonly used with the aim of marking a common ground between the speakers. The general extender “kind of” is generally used in the middle of the utterance, expressing a degree of uncertainty as, for example, “ ‘She has no shame,’ Isabel ventured. ‘I actually feel **kind of** sorry for her’ ” (Ziegesar 2008: 158). Finally, the general extender “blah blah rant” as, for example, “It isn’t good enough, Gemma ... **blah blah rant** ...” (Burgess 2003: 89), used with a pejorative meaning, is placed at the end of the utterance.

7.4.2. Analysis of the Translation of General Extenders

Like the other linguistic units belonging to a non-standard language variety analysed in previous sections, general extenders, having low informative content, but being especially important in achieving interpersonal goals, can pose certain difficulties when transferring them from one language into another, in this case, from English into Lithuanian. It is expected that the typical strategy for translating general extenders will be omission or some other neutralizing strategies

¹⁰ In colloquial speech an account of someone’s long speech can be summarized by “blah blah blah”. In this case, “rant” is added to strengthen the pejorative implication

in these five novels under consideration because in Lithuanian the variety of general extenders is apparently not as great as in English. Another reason that can account for this assumption is the prevailing generally negative attitude among Lithuanian language authorities and the general public towards vague language items both in speech and in fictional texts (Baker 1996, Mauranen and Kujamäki 2004, see also Ruzaitė 2010). One can compare this to the tendency of translators in most language pairs to reduce or omit repetition; translators are stylistically altering the source text to make it conform to norms about good style (Baker 1993).

This analysis of the translation of general extenders from English into Lithuanian demonstrates that the five Lithuanian translators, Gadeikis, Patiomkinas, Razmaitė, Šidiškytė and Ryškuvienė, employ not only the strategy of omission but also the strategy of direct transfer, lexical standardization and stylistic compensation for transferring general extenders from the original text into equivalents in the target language. The distribution of their strategies of translation for general extenders is presented in Figure 8.

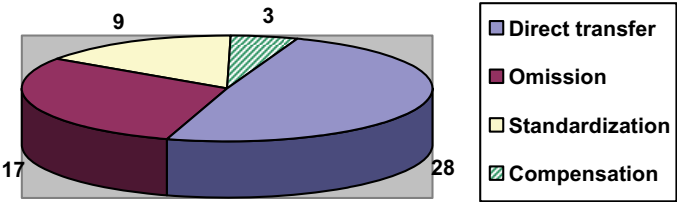


Figure 8. Strategies for translating general extenders found in fiction for young adults

According to the data in Figure 8, of the 57 examples found in fictional texts for young adults, 28 instances (49%) are translated by finding proper equivalents in Lithuanian, with the same or a similar impact on Lithuanian teen readers. Other cases of general extenders are omitted, neutralized by using standard words or translated by using other stylistic means specific only to the Lithuanian language and culture. The strategy of omission is used in 17 examples (30%), lexical standardization in 9 cases (16%), and stylistic compensation in 3 examples (5%). Although the strategy of omission cannot be considered as a dominant strategy in the translation of general extenders, in combination with other strategies it accounts for the neutralization of the majority of cases of general extenders in the five novels, and so suggests that negative attitudes towards their use still exists in Lithuanian culture and language.

The distribution of translation strategies employed for rendering each general extender is presented in Table 10.

Table 10. Translation strategies employed for each general extender in fiction for young adults

General extender	Direct transfer	Omission	Standardization	Stylistic compensation
And everything (4)	3 (5%)	1 (2%)	- (0%)	- (0%)
And stuff (6)	3 (5%)	2 (3%)	1 (2%)	- (0%)
And all (1)	- (0%)	- (0%)	- (0%)	1 (2%)
And that (1)	1 (1%)	- (0%)	- (0%)	- (0%)
Or something (14)	7 (12%)	7 (12%)	- (0%)	- (0%)
Or anything (11)	3 (5%)	6 (11%)	2 (3%)	- (0%)
Or whatever (9)	5 (8%)	1 (2%)	1 (2%)	2 (3%)
Or what (4)	3 (5%)	- (0%)	1 (2%)	- (0%)
That sort of thing (4)	2 (3%)	- (0%)	2 (3%)	- (0%)
Kind of (2)	- (0%)	- (0%)	2 (3%)	- (0%)
Blah blah rant (1)	1 (1%)	- (0%)	- (0%)	- (0%)
Total: 57	28 (49%)	17 (30%)	9 (16%)	3 (5%)

As can be seen in Table 10, half the cases of general extenders are preserved in the target texts, with the exception of “and all” and “kind of”. In the case of “and all”, a similar effect on the Lithuanian readers is achieved by using the strategy of stylistic compensation, whereas the approximator “kind of” is neutralized by changing it into standard Lithuanian. As shown in Table 10, the disjunctive forms of general extenders are more abundant than the other two categories of vague language items. Therefore, in order to reduce their repetition, the Lithuanian translators are likely to omit or standardize them more often than the adjunctive forms or forms without connectors. In the case of “or something”, the strategies of direct transfer and omission are distributed equally, with 7 examples for each strategy. Another disjunctive form, “or anything”, is commonly treated as an optional linguistic item so that it is omitted in 6 cases and neutralized in 2 cases. Only 3 cases of this form are considered as proper equivalents in the target texts. For the translation of “or whatever”, the four strategies of translation are employed, with 5 cases of direct transfers, one example of omission and lexical standardization, and 2 instances of stylistic compensation.

The qualitative analysis of the translation of general extenders focuses on the rendering of three forms of general extenders, among them the general extender “and everything”, “and stuff”, “and all”, “or something”, “or anything”, “or whatever”, “or what”, “that sort of thing”, “kind of”, and “blah blah rant”. According to the bilingual *English-Lithuanian Dictionary*, the English general extender “and everything” means “ir kita” or “ir panašiai” (back translation: “and other things”, “and so on”, “and so forth” or “et cetera”). (Piesarskas 2002: 312). The analysis of its translation in the five teen novels shows that Patiomkinas, Ryškuvienė and Razmaitė preserve the general extender in the Lithuanian texts by using the same direct equivalents given in the bilingual dictionary: for example, ““Did you ever think about the fact

that these are like, the most important years of our lives? Like, for getting into college **and everything?**” she said” (Ziegesar 2008: 123) is translated into “Ar pagalvojai, kad dabar – svarbiausi mūsų gyvenimo metai? Stojimas į universitetą **ir visa kita**, - pasakė ji” (Ryškuvienė 2006: 143), and “And Lil was coming off the game and was gonna grow veg in the garden and keep chickens **and everything**” (Burgess 2003: 251) becomes “O Lilė užrauks darbą pakelėse, ims auginti sode daržoves, laikyti vištas **ir panašiai**” (Patiomkinas 2002: 194). Although direct equivalents exist, there is also one case of omission: “I bet Serena is too busy, you know, dealing **with everything**. All her problems” (Ziegesar 2008: 60) is changed into “Tikriausiai Serena vos spėja tvarkyti **savo pačios reikalus**. Vis per tas savo problemas” (Ryškuvienė 2006: 73). In this final example, instead of using a general extender, Ryškuvienė chooses more precise words that make the meaning of the sentence clearer, though in doing so, she loses the colloquial flavour of the source text.

For the translation of the adjunctive form “and stuff”, whose meaning in Lithuanian is “ir visa kita” (back translation: “and everything else”) (Piesarskas 2002: 914), the strategies of direct transfer, omission and lexical standardization are employed. In the case of direct transfers, the English general extender is rendered either by exact Lithuanian words as, for example, “We were pulling out bits of wood **and stuff**” (Burgess 2003: 163) is changed into “Mes traukėme iš konteinerių šakalius **ir kitokį šlamštą**” (Patiomkinas 2002: 125), or using the equivalent “ir visa kita”, which appears in the *English-Lithuanian Dictionary*: for example, “I put my torn tights and skirt **and stuff** away. It was party gear, you know?” (Burgess 2003: 127) is translated as “Aš paslėpiau savo suplėšytas pėdkelnes, sijoną **ir visa kita**. Tai buvo vakarėlių apranga, aišku?” (Patiomkinas 2002: 98). In order to avoid repetition of the use of the general extender “and stuff” in Lithuanian, the translators omit or neutralize it by using standard Lithuanian words. For example, “All you have to do is show me how to use the camera and the lighting **and stuff**” (Ziegesar 2008: 107) is translated into Lithuanian without the general extender: for example, “Tu tik turėsi pamokyti, kaip naudotis kamera ir apšvietimu” (Ryškuvienė 2006: 124), whereas “A lot of girls in the cabin had already put on their nightshirts **and stuff**” (Brashares 2004: 119) loses its colloquial nature when translated as “Dauguma namelio merginų jau buvo apsivilkusios naktinius marškinius **ir pasirengusios gulti**” (Šidiškytė 2004: 101).

The analysis of the translation of the remaining two adjunctive forms “and all” and “and that”, which are also used to refer vaguely to other things associated with what has been mentioned, shows that in the case of “and that”, Patiomkinas uses its direct equivalent “ir visa kita” (back translation: “and everything else”), which also sounds vague and colloquial like the original linguistic item: for example, “What about school **and that?**” (Burgess 2003: 2) is translated as “O kaip mokykla **ir visa kita?**” (Patiomkinas 2002: 8). As for the translation of

“and all”, stylistic compensation is employed: for example, “But I was having a good time, I liked the guy and ... well, Lils is pretty tough **‘n’ all**” (Burgess 2003: 168) is rendered by “Tačiau aš nenuobodžiavau, man patiko šis vaikas, be to, Lilė – **ne kokia smilgelė**” (Patiomkinas 2002: 129). Although the Lithuanian metaphoric version “ne kokia smilgelė” (back translation: literally, “I’m not a bent”) does not imply vagueness, it imitates spoken Lithuanian so that the effect on the Lithuanian readers is achieved.

The translation of the most prolific disjunctive form “or something” reveals that the strategies of direct transfer and omission are the dominant ones. They are distributed equally, with 7 cases for each strategy. While in the *English-Lithuanian Dictionary* the only equivalent “kažkas panašaus į tai” (back translation: “something similar to”) is offered for the English general extender “or something” (2002: 867), the Lithuanian fictional texts show that translators are rather creative in rendering it into Lithuanian. Usually the general extender “or something” is translated by its exact equivalent: for example, “She wondered if he’d gotten a raise **or something**” (Brashares 2004: 56) is rendered into “Pagalvojo, gal jį paaukštino pareigose **ar panašiai**” (Šidiškytė 2004: 51). Other cases of its translation indicate that it is also rather common to show uncertainty in Lithuanian by using question tags: for example, “Is she just having a checkup **or something?**” (Brashares 2004: 231) is changed into “Tai tik patikrinimas, **ar ne?**” (back translation: “isn’t it?”) (Šidiškytė 2004: 188). Finally, there are many cases of its omission. For example, “Does your mom smoke **or something?** I asked (Green 2006: 72) is translated into “- O tavo mama rūko? – paklausiau” (Gadeikis 2010: 80), or “Lena has big feet, like size nine and a half **or something**” (Brashares 2004: 4) is rendered into “Lenos pėdos buvo didelės, devinto ar devinto su puse numerio” (Šidiškytė 2004: 11). Although the sentences are appropriate in meaning, they do not provide the impression of colloquial speech for Lithuanian teen readers.

Contrary to the translation of the general extender “or something”, the disjunctive form “or anything” is neutralized more often than translated directly. Although the meaning of the English general extender “or anything” is the same as of “or something”, the Lithuanian translators decide to omit it in 6 cases from the total of 11: for example, “Well, I don’t mean to brag **or anything**” (Brashares 2004: 166-167) is changed into “- Žinoma. Na, nenoriu girtis” (Šidiškytė 2004: 139), or “She wasn’t pretty **or anything** but the photograph was really beautiful” (Burgess 2003: 217) is rendered as “Moteris nebuvo graži, tačiau pati fotografija buvo puiki” (Patiomkinas, 2002, p. 167). Lexical standardization is evident when the English general extender “or anything” is translated by Lithuanian standard conjunctions: for example, “Fine. Don’t expect them to fit **or anything**. I’m sure they won’t” (Brashares 2004: 17) is transferred into Lithuanian as “- Gerai. Tik nesitikėkit, kad jos man tiks, **nes** aš garantuoju, kad

ne” (back translation: “because”) (Šidiškytė 2004: 22). As for direct equivalents, the meaning “kažkas panašaus į tai” (back translation: “something similar to”) is used: for example, “I don’t think she longs for the wild **or anything**” (Brashares 2004: 141) is translated into “Nemanau, kad ilgisi laukinės gamtos **ar ko panašaus**” (Šidiškytė 2004: 118).

The general extender “or whatever”, which can be used interchangeably with “or something” and “or anything”, is translated using the strategies of direct transfer, omission, lexical standardization, and stylistic compensation. Proper equivalents of “or whatever” are considered Lithuanian general extenders such as “ar kažkas panašaus” (back translation: “something similar to”) or “ir t.t.” (back translation: etc.). For example, “But his doctor was trying to starve his fever **or whatever**” (Green 2006: 61) is translated into “Daktaras bandė badu numušti jam karštinę, **ar kažkas panašaus**” (Gadeikis 2010: 66). The strategy of stylistic compensation is employed in two cases: for example, “He dumped her after a month because she was too rich for his poverty-soaked blood, but **whatever**” (Green 2006: 29) is translated into a sentence containing a metaphoric expression specific only to the Lithuanian readership, “tai jau kita istorija” (back translation: “that is another story”): as in “Jis ją metė po mėnesio, nes ji buvo pernelyg turtinga tokiam vargšui kaip jis, bet **tai jau kita istorija**” (Gadeikis 2010: 30). A similar impact on the Lithuanian teen readers is also achieved by using a swear word instead of a general extender as, for example, “It’s a big deal to my parents. **Whatever**. Let’s go” (Green 2006: 47) is rendered as “Mano tėvams tai tikrai svarbu. **Na, velniop**. Paskubėk” (back translation: “damn it”) (Gadeikis 2010: 51). Finally, the general extender “or whatever” is neutralized either by using a standard word or omitting it: for example, “But this is the seventh time I’ve been caught smoking. I just don’t want – **whatever**. I don’t want to upset my father” (Green 2006: 72) is transferred as “Bet mane rūkant pagauna jau septintą kartą. Tik nenoriu... **nesvarbu**. Nenoriu nuliūdinti tėčio” (back translation: “it doesn’t matter”) (Gadeikis 2010: 80), or “I mean, you spend all those years being Little Sammy **or whatever**, you leave school, get out their on your own and what do you do? You turn into Big Sammy ...” (Burgess 2003: 137) is translated as “Noriu pasakyti, visus tuos metus gyveni kaip koks Semukas, tada meti mokyklą, ištrūkęs atsibeldi šičia, ir kas tada? Tampi suaugusiu Semu ...” (Patiomkinas 2002: 106).

In the case of the disjunctive form “or what”, the translators are able to find proper equivalents in Lithuanian. This is done by using a colloquial form of a question tag at the end of an utterance, “ką” or “ar ką” (back translation: “or what?”): for example, “Are they crazy **or what?**” (Burgess 2003: 149) is translated into “- Gal jie pakvaišo, **ar ką?** – suniurzgė ji ir atsistojusi iškart nurūko vėl paleisti muzikos” (Patiomkinas 2002: 114), or “He’d done it. He’d survived by snogging with a good-looking girl in the corner of the dance floor. Cool **or what?**”

(Burgess 2004: 66) is changed into “Jam pavyko. Jį išgelbėjo laižiakas su gražia mergina šokių aikštelės kampe. Jėga, **ka?**” (Razmaitė 2004: 65). In addition to direct transfers, there is one case of lexical standardization. For example, “But there was no sex, we never did that. It was just ... being close. Is that human **or what?**” (Burgess 2003: 8) is translated into “Tačiau nebuvo jokio sekso, mes to nedarėme. Mes tik buvom ... labai arti. Ar tai **kažkas nežmoniško?**” (back translation: “anything inhuman”) (Patiomkinas 2002: 12).

An analysis of general extenders without connectives such as “that sort of thing”, “kind of” and “blah blah rant” demonstrates that they are translated either by direct transfers or standard Lithuanian words. The general extender “that sort of thing” is translated by finding its proper equivalents in Lithuanian or using standard words: for example, “She said she understood. She wouldn’t put any pressure on me, I was still very young, **all that sort of thing**” (Burgess 2004: 252) is changed into a sentence also containing a vague Lithuanian linguistic item, “ir panašiai” (back translation: “or something”): “Mes atvirai pasišnekėjom. Ji pasakė, kad viską supranta. Ji nenori manęs spausti, nes aš dar labai jaunas **ir panašiai**” (Razmaitė 2004: 231). Lexical standardization is evident when the general extender “that sort of thing” becomes exact words or expressions belonging to standard Lithuanian. For example, “Shop assistants, clerks, office workers, **that sort of thing**” (Burgess 2003: 234) is translated into “Pardavėjai, klerkai, tarnautojai ir **panašaus sukirpimo tipai**” (back translation: “and other similar people”) (Patiomkinas 2002: 181). As for the translation of “kind of”, which means “roughly”, “approximately” or “to some extent” in spoken English, standard Lithuanian words are used. For example, “‘She has no shame,’ Isabel ventured. ‘I actually feel **kind of** sorry for her.’” (Ziegesar 2008: 158) becomes “- Ji neturi gėdos, - surizikavo pasakyti Izabelė. – Man jos **beveik** gaila” (back translation: “almost”) (Ryškuvienė 2006: 183), or “ ‘Well, **kind of**,’ Bridget answered. I did see Eric. But we didn’t hook up or anything” (Brashares 2004: 191) is translated as “- Na, **šiek tiek**, - atsakė Bridžita. – Sutikau Eriką. Bet mes nepaslydome.” (back translation: “a little bit”) (Šidiškytė 2004: 157). Finally, the general extender “blah blah rant” is transferred from English into Lithuanian by the strategy of direct transfer: for example, “It isn’t good enough, Gemma ... **blah blah rant** ...” (Burgess 2003: 89) is translated as “Tikrai negerai, Džema ... **lia lia lia, lia lia lia** ...” (Patiomkinas 2002: 72).

7.4.3. Summary

This section has analysed general extenders, their types, and the reasons for their usage, as well as the functions they perform in speech. Although often criticized as marks of poor speech, general extenders are used frequently by adolescents in fictional texts. The research results show

that the general extenders found in the novels in this study fall into the three categories: adjunctive forms, disjunctive forms, and general extenders without connectives. As for their frequency, the disjunctive forms are the most popular, with the general extender “or something” used most often. The general extender “and stuff” is the most frequently used in the category of adjunctive forms. General extenders not prefaced by any connectors are the least common type. This analysis of the general extenders also indicates that they make teen speech in fiction sound natural, as well as serving as a strategy to depict the interpersonal nature of their conversations.

This section has also focused on the translation of general extenders from English into Lithuanian in fiction for young adults. The analysis has revealed that, although the strategy of omission is not as significant a strategy for the translation of general extenders as for pragmatic markers, in combination with such strategies as lexical standardization and stylistic compensation, it accounts for the neutralization of half the cases of general extenders in the five teen novels. This in turn suggests that a negative attitude towards their use still exists strongly in Lithuanian culture and language, affecting translators.

7.5. Connotative Language in Young Adult Fiction

This section deals with those linguistic items of teen speech which are based on metaphor, metonymy, idiom, simile, cultural allusion, personification and oxymoron. Each literary device is discussed separately, and then examples from the novels examined in this study are provided, as well as identifying the function they perform in these literary texts. This section also considers translation issues for connotative language. First, it presents a quantitative analysis of their translation with statistical data on all the strategies of translation employed for their rendering from English into Lithuanian. Then it provides a qualitative analysis of the translation of the most common cases of connotative language in the teen novels chosen for this study.

7.5.1. The Use of Connotative Language in Young Adult Fiction

The examples of connotative teen speech found in the novels for young adults in this study make up a total of 52 cases, with most cases based on metaphor (26 examples or 50%), while idioms or idiomatic expressions, which are also popular in adolescent language, constitute 17 examples (33%). Such figures of speech as metonymy, cultural allusions, simile, personification and oxymoron occur occasionally, with 9 examples in all (17%).

The analysis of metaphoric expressions used by teen characters in fictional texts in this study shows that adolescents like employing a metaphor as a form of address as, for example, “lamb”, (Brashares 2004: 220), or “bun”(Brashares 2004: 53). It is also common for adolescents

to use a descriptive linguistic unit or phrase about a person to which it is figuratively applicable as, for example, “a Popsicle” (Burgess 2004: 11), or “a social butterfly” (Brashares 2004: 144). In addition to general metaphors and those which describe a person positively, teenagers also tend to use metaphors that arouse negative associations in readers’ minds: for example, “brain-dead zombies” (Burgess 2003: 348), “King Kong” (Burgess 2003: 290), or “rat pack” (Burgess 2003: 45).

Other metaphors and metaphoric expressions used by adolescents in teen fiction are commonly related to describing parts of the body. Since novels for adolescents often involve sexuality, it is natural that teenagers use a variety of figurative expressions to denote something they are modest to talk about directly. Instead of speaking in a straightforward way about a “penis”, adolescents find ways to sound ironic and humorous as, for example, “the meat and two veg” (Burgess 2004: 305) or “a felty slug” (Burgess 2004: 102). The body parts of an adolescent girl are also often described metaphorically, especially by boys: for example, “bazookas” are used to denote a girl’s breast (Burgess 2004: 149) or “a furry place” is used instead of a teen girl’s genitals (Burgess 2004: 106). Among other metaphors used by adolescents in these texts to describe particular things, one may find metaphors such as “little blob of jelly” (Burgess 2003: 340) used to describe an unborn baby, “a red spaghetti-strap thing” (Brashares 2004: 3) to denote an adolescent girl’s dress, and “an excellent soul patch” (Brashares 2004: 29) used to refer to an adolescent boy’s beard. Finally, in novels for young adults there are many metaphors which cannot be considered specific to teen talk only. Although such metaphoric expressions as “to pour a glass of moonjuice” (Burgess 2003: 142), “the insult parade marches on” (Brashares 2004: 16), “pain exploded in her temple” (Brashares 2004: 244), and “it was the bees’ nuts” (Burgess 2003: 14) and other expressions are features characteristic of adult language in general, without a doubt they contribute to the higher degree of emotiveness in adolescent language as well.

As mentioned earlier, another favourite way by teenagers to express themselves is the use of idioms or idiomatic expressions in their language. The analysis of idiomatic expressions found in the novels in this study indicate that, in most cases, adolescents use idiomatic expressions that are common in speech in general as, for example: “to save batteries” (Burgess 2003: 1), “to feel quite like an old hand” (Burgess 2003: 47), “you’re not the only fish in the sea” (Burgess 2004: 51), “to keep the hot dog in the bun” (Ziegesar 2008: 144), “to turn into a gooseberry” (Burgess 2003: 24), “to get back on track” (Brashares 2004: 275), “to go down the drain” (Burgess 2003: 26), “this is a different beast entirely” (Green 2006: 16) and others.

In addition to general idiomatic expressions, there are also several idiomatic expressions that can be attributed to those characteristic of teen speech only in the five novels analysed. One

idiomatic expression is formed employing a vulgarism as, for example, “would lose his shit” (Green 2006: 243), while two idiomatic expressions contain slang words: “got her head screwed on” (Burgess 2003: 385), or “getting the dirt” (Ziegesar 2008: 34). Like metaphors, idiomatic expressions used by writers in these texts make their characters’ language sound natural and lively, as well as drawing their listeners into their situation.

Another stylistic device used by adolescent characters in fictional texts is metonymy. This analysis has found only two cases of metonymy used in these fictional texts: “Gemmaness” (Burgess 2003: 82), and “the Septembers” (Brashares 2004: 6). Both of these are interesting. A metonymy “the Septembers” describe the women in *Sisterhood of the Traveling Pants* who are due to have their babies in September, whereas the metonymy “Gemmaness” is created by a character to embody all the features that are associated with the fictional character Gemma in Burgess’s *Junk*.

Like metonymy, cultural allusion is a stylistic device only rarely used by adolescents in these novels (2 examples). In this kind of fiction, cultural allusions are used as a stylistic device that helps fictional teenagers to make an ironic comment on one person by comparing him or her to something that is different as, for example, “Sherlock” (Green 2006: 63) and “Mr Muscles” (Burgess 2003: 73). In the first case, the teen character Colonel in Green’s *Looking for Alaska* shouts at the coach by calling him “Sherlock”, which is a direct reference to Conan Doyle’s fictional detective Sherlock Holmes. This sentence is ironic in so far as the Colonel, calling the coach Sherlock, has a person in mind with different abilities and skills than Sherlock Holmes has. In the second example, “Mr Muscles” is a covert reference to Tar’s father who often beats his wife in Burgess’s *Junk*. Although Mr Muscles should be associated with a strong man, conversely, it refers indirectly to a psychologically instable man who beats his wife.

The remaining examples of connotative teen language are cases of simile, personification and oxymoron. In these novels, simile is used three times as, for example, “was like the Sleeping Beauty” (Burgess 2003: 239), “acts like she’s the Queen Witch” (Burgess 2003: 218), and “like the Hag Woman of Minely” (Burgess 2003: 74). In these examples a simile is employed in order to make a comparison, showing similarities between two different characters. The resemblance is drawn with the help of the word “like”; thus, they are considered direct comparisons. Using similes in fictional texts attracts attention and appeals directly to the readers’ senses, as well as making the speech sound natural and sometimes humorous.

Another figure of speech, personification, which gives human characteristics to something nonhuman, occurs occasionally as, for example, “Lady Heroin” in Burgess’s *Junk* (2003: 248). In this example, the drug “heroin” is portrayed as a powerful woman with a title. Finally, oxymoron when opposite or contradictory ideas, terms or words are combined is also not often

used by teens in literary texts though it appears in Brashares’s (2004: 100) *Sisterhood of the Traveling Pants*: “she was so attractive as to actually be ugly”. The use of oxymoron in the sentence adds irony to teen talk, as well as sounding dramatic.

7.5.2. Analysis of the Translation of Connotative Language

The quantitative analysis of the translation of connotative language from English into Lithuanian shows that the Lithuanian translators commonly use the strategy of direct transfer and lexical standardization to render figurative language of the English texts into Lithuanian. Occasional cases of omission and stylistic compensation also appear. The distribution of the strategies of translation for connotative language is presented in Figure 9.

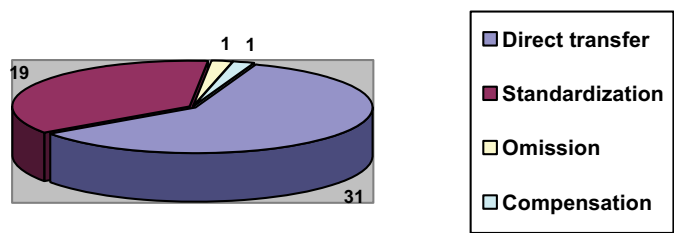


Figure 9. Strategies for translating connotative language in fiction for young adults

As can be seen from Figure 9, of the total 52 examples of connotative language, 31 cases (59%) of figurative language units are transferred directly by finding exact equivalents in Lithuanian, producing a similar effect on Lithuanian teen readers. On the other hand, 19 cases (37%) are lexically standardized so that, instead of using figurative, emotive language, the Lithuanian translators choose standard language expressions. The reason for this transformation can be two-fold. First, it is probable that sometimes exact equivalents for original connotative language in the target language do not exist. Second, the Lithuanian translators may not want to spend the time needed to search for proper figurative equivalents in Lithuanian. Finally, one case (2%) of figurative language is omitted while another (2%) is translated using the strategy of stylistic compensation.

The distribution of translation strategies employed for rendering different cases of figurative language items is presented in Table 11.

Table 11. Translation strategies employed for different figurative language items in fiction for young adults

Figurative language	Direct transfer	Standardization	Omission	Stylistic compensation
Metaphor (26)	18 (35%)	7 (14%)	1 (2%)	- (0%)
Idiomatic expressions (17)	7 (13%)	10 (19%)	- (0%)	- (0%)
Metonymy (2)	- (0%)	2 (4%)	- (0%)	- (0%)
Cultural allusion (2)	1 (2%)	- (0%)	- (0%)	1(2%)
Simile (3)	3 (5%)	- (0%)	- (0%)	- (0%)
Personification (1)	1 (2%)	- (0%)	- (0%)	- (0%)
Oxymoron (1)	1 (2%)	- (0%)	- (0%)	- (0%)
Total: 52	31 (59%)	19 (37%)	1(2%)	1(2%)

According to this statistical data, connotative language based on metaphor is the most common among all the types of figurative language used in teen fiction. As can be seen, of the total 26 examples of metaphoric expressions, 18 examples are rendered literally. 7 cases are neutralized by standard language expressions, while one example is omitted entirely. As for the translation of idiomatic expressions, the Lithuanian translators' tactics are the contrary: 10 cases are lexically standardized while 7 examples are rendered directly. The strategies used for the translation of such figures of speech as metonymy, cultural allusion, simile, personification and oxymoron indicate that the Lithuanian translators are successful in finding exact equivalents in the target texts, with the exception of metonymy, whose two examples are changed into a standard language variety. Sometimes stylistic compensation can be very helpful when proper equivalents do not exist in the target language. With the help of stylistic means specific only to Lithuanian, the translators can reduce the translation losses, as well as achieving the desired effect on the target readers. In this study, this is done when translating cultural allusions.

The qualitative analysis of the translation of connotative language shows that translating metaphors seems to be a rather easy task for the Lithuanian translators. In most cases, when fictional teen characters address each other or describe another character figuratively, the translators find Lithuanian equivalents for the English figurative language. For example, Patiorkinas (2002: 51) and Razmaité (2004: 17) resort to the strategy of direct transfer while translating Burgess's general metaphoric expression "apron strings" (Burgess 2003: 61) and an adolescent girl's metaphoric description for a boy using the word "popsicle" (Burgess 2004: 11). In the first case, Patiorkinas translates "apron strings" into a common Lithuanian expression "laikė mane po padu" (back translation: "being under someone's foot", which is broader in context). Razmaité renders "popsicle" into a more general word: "saldainiukas" (back translation: "a candy"), a common metaphor used by Lithuanian teens to describe a sexually attractive person. The strategy of lexical standardization is employed by Razmaité (2004: 96)

when she renders Burgess's (2004: 102) striking English metaphor for the collapse of a boy's erection, "a felty slug hanging off him". She neutralizes it in Lithuanian by using "penis liko tabaluoti" (back translation: "penis was hanging down"). The meaning of the Lithuanian verb "tabaluoti" is stronger than of the English verb "to hang off", but a similar effect on the Lithuanian teen readers is not achieved since the element of disgust in calling the organ a "slug" is lost. A case of omission can be an example by Burgess (2003: 122) "to moo", which is removed in the Lithuanian utterance by Patiomkinas (2002: 95), although such an equivalent as "baubti" (back translation: "to roar", animal's cry) could have been used successfully.

A similar situation occurs with the translation of idiomatic expressions from English into Lithuanian. The analysis shows that the English and Lithuanian texts share the same features of idiomatic language, but it has to be mentioned that idiomatic expressions are more subject to lexical standardization than metaphoric expressions. The strategy of lexical standardization is employed, for example, while translating the idiomatic expressions "the waterworks already coming on" and "has got her head screwed on" used by Burgess (2004: 127; 2003: 385). In the first case, Razmaite (2004: 119) translates it as "kone ašarodama" (back translation: "almost crying"), while in the second example, Patiomkinas changes an idiomatic expression into a lexically neutral expression "turi galvą ant pečių" (back translation: "has a head on her shoulders"). The ideas are kept, but the colourful use of metaphorical expressions disappears. The strategy of direct transfer is used transferring the idiomatic "going down the drain" (Burgess 2003: 26) and "would lose his shit" (Green 2006: 243). The idiomatic expression "going down the drain", commonly used in everyday speech for something being lost, is rendered by Patiomkinas (2002: 26) as the swear word "eina velniop" in Lithuanian (back translation: "goes to hell"). The Lithuanian version "eina velniop" can be considered as a very good choice made by Patiomkinas in so far as this expression is idiomatic, as well as adding an additional effect by being a swear word, and so compensating for the loss of some swearing elsewhere in the translation. Gadeikis (2010: 275) decides to change a vulgar idiomatic expression "would lose his shit" into an idiomatic slang expression "nuraus stogą" (back translation: "will tear up the roof") and in this way expresses the same idea but loses the vulgarity for Lithuanian teen readers.

The remaining examples of the translation of metonymy, cultural allusion, simile, personification and oxymoron demonstrate how the Lithuanian translators resolve problems while searching for their equivalents in the target language. For example, in the case of the translation of metonymy "Gemmaness" used by Burgess (2003: 82) in *Junk*, lexical standardization is used. This creative metonymy "Gemmaness" that can embody many features associated with the fictional character Gemma is rendered by standard Lithuanian "Džemos

džiaugsmu” by Patiomkinas (2002: 66-67) (back translation: “Gemma’s joy”), which is much narrower in scope. However, this transformation can be justified in so far as Lithuanian is less innovative in creating neologisms as English does. The cultural allusion to the famous detective “Sherlock” in Green’s (2006: 63) novel is changed into “proto guze” (back translation: “a bump of brain”) by Gadeikis (2010: 68) in Lithuanian. In this case, the strategy of stylistic compensation is applied, since Gadeikis uses a metaphor that is meaningful only to the Lithuanian readership. However, Lithuanians would have recognized who Sherlock was, so the original allusion could have been kept. The analysis of the translation of simile “like the Sleeping Beauty” (Burgess 2003: 239), personification “Lady Heroin” (Burgess 2003: 248) and oxymoron “was so attractive as to actually be ugly” (Brashares 2004: 100) indicate that the strategy of direct transfer is employed. A simile and an oxymoron are translated exactly the same as their English variants: “like the Sleeping Beauty” is rendered by Patiomkinas (2002: 184-185) literally into “kaip Miegančioji Gražuolė”, while an oxymoron “was so attractive as to actually be ugly” becomes “buvo lygiai taip pat graži, kaip, ir tiesą sakant, bjauri” in Šidiškytė’s (2004: 86) translation. The translation of the case of personification “Lady Heroin” (Burgess 2003: 2003) is also an example of direct transfer, although a small transformation can be seen, which is influenced by Lithuanian use of gender. Therefore, the drug heroin, which is personified and attributed human qualities, becomes “Misteris Heroinas” (back translation: “Mr Heroin”) in Lithuanian (Patiomkinas 2002: 192). This is because the word “heroinas” is masculine in gender. One could argue that “lady” as a title is more suggestive of a higher class than “mister”, but this is a small loss.

7.5.3. Summary

This section has focused on connotative language used by adolescents in fictional texts. First, it has presented information about metaphors or metaphoric expressions. Their analysis has revealed that teenagers use metaphors more often than other figures of speech when they address someone, describe a person or certain parts of their body figuratively. Then this section has focused on idiomatic expressions whose analysis shows that in most cases adolescents use idiomatic expressions that are common in speech in general, although idioms specific to teen talk have also been distinguished. The analysis of such stylistic devices as metonymy, cultural allusion, simile, personification and oxymoron has indicated that they are rather infrequent linguistic devices in teen fiction. However, it can be claimed that even the occasional use of connotative language in teen fiction by writers makes the characters’ language sound natural, sometimes private, and often humorous.

This section has also dealt with the translation of connotative language used by teens in the novels for young adults. The analysis of the frequency of occurrence of translation strategies has revealed that direct transfer and lexical standardization are the main strategies used by the Lithuanian translators, with the strategies of omission and stylistic compensation appearing occasionally. As for the translation of connotative language based by category on metaphor, idiom, metonymy, cultural allusion, simile, personification and oxymoron, it has been noted that some loss occurs in all categories, but it is not very serious and does not alter the general effect of the fictional representation of teen language.

7.6. Colloquial Language in Young Adult Fiction

In this section, the colloquial language attributed to adolescent characters in these five novels is considered. Colloquial language refers to words and expressions belonging to ordinary, informal conversation (e.g. *okeydokey*, *crabby*, *cool*). The use of colloquialisms is analysed according to the word class to which they belong, with particular emphasis on informal words specific only to teen talk. This section also considers the translation issues for colloquial language used by adolescents in the five novels under consideration. First, it presents a quantitative analysis of its translation with statistical data on all the strategies of translation employed for rendering it from English into Lithuanian. Then it moves to a qualitative analysis of the translation of colloquial language according to word class.

7.6.1. The Use of Colloquial Language in Young Adult Fiction

It is easy to see that colloquial language, which Trask defines, in a citation already given earlier, as “ordinary, relaxed, informal speech” (Trask 1999: 41), would be the common style used by adolescents, especially in speaking to their friends and peers. The examples of colloquial language found in the five teen novels in this study total 169. In terms of word class, the majority are nouns, which make up 76 examples (45%). The second group of colloquialisms, which is also very abundant, is verb expressions. They constitute 63 examples (37%). The remaining examples are colloquial adjectives, adverbs and interjections, which make up 16, 3 and 11 cases (18%), respectively.

According to an analysis of colloquialisms that belong to the word class of nouns, it has been observed that one of the most popular words used by adolescents in this teen fiction is the colloquialism “stuff”. According to the *Oxford English Reference Dictionary*, the word “stuff” can denote “the material that a thing is made of”, “a substance or things or belongings of an indeterminate kind or a quality not needing to be specified”, “a particular knowledge or activity,

“valueless matter or nonsense” and other (1996: 1434). Since the referential meaning of the colloquialism “stuff” can vary from a specific to a very general meaning, this partly accounts for its frequent use by teenagers: for example, “Bridget waved to two girls lugging their **stuff** into the cabin” (Brashares 2004: 32); “Used to smoke **masses of this stuff** in the Navy,” I told him. I was in the Merchant for five years when I was a lad” (Burgess 2003: 52); “It was all deeply crazy **stuff** and both Tar and his dad knew exactly what she was up to but they didn’t seem able to help themselves” (Burgess 2003: 75); and “I’d like to see her cope with all **the stuff** he had” (Burgess 2003: 171). As can be seen from these examples, in the first case, the word “stuff” means personal belongings, probably luggage. In the second instance, “masses of this stuff” refers specifically to cigarettes, while in the third case “crazy stuff” is talking nonsense, whereas “all the stuff he had” in the last example indicates the peculiar qualities that cause problems for this character in his relationships.

Other popular colloquialisms used by teenagers in fictional texts are the nouns used to address another character. Among the most frequently used are “guy” or its plural form, “guys”, “lad” and “bloke”. All these colloquial words refer to a young man or a fellow: for example, “You **guys** are toast, she vowed to whomever besides her happened to be listening to her thoughts” (Brashares 2004: 129), “He was a tall **lad**, a good six inches over my head” (Burgess 2003: 36), and “After the party he was some **bloke** who’d screwed her; that afternoon, she felt that she meant something to him” (Burgess 2004: 204). “Lad” and “bloke” are British colloquialisms and so appear in the British writer Burgess’ texts, while “guy” is more American and appears here in an American novel (Oxford English Reference Dictionary 1996: 153, 798, 628).

Another way for adolescents to sound informal is to use contractions and abbreviations: for example, “You’re hopeless. Wanna go **porn** hunting?” (Green 2006: 105), “My parents’ SUV was parked in the grass just a few feet outside my **dorm** room, Room 43” (Green 2006: 12), “So. Yeah, I spent a lot of my time at home studying math and memorizing French **vocab**, just like I had before Culver Creek” (Green 2006: 118), “How would you like to go back there and give the old woman a good kicking ... just like your **da**? Eh?” (Burgess 2003: 306), or “And Lil was coming off the game and was gonna grow **veg** in the garden and keep chickens and everything” (Burgess 2003: 251). The use of “porn” for “pornography”, “dorm” for “dormitory”, “vocab” for “vocabulary”, “da” for “dad”, and “veg” for “vegetables” makes the fictional characters’ speech move quickly. In addition to abbreviations, adolescents sound informal when adding the vague word “thing” to another noun: for example, “That’s pretty amazing, the countries **thing**,” I said” (Green 2006: 18), or “Now she can’t be some sort of

Auntie Thing, it's okay" (Burgess 2003: 204). Such ways of expressing themselves makes these characters' speech more colloquial, as well as somewhat humorous.

In addition to general colloquialisms used by adolescents in these fictional texts, several informal nouns are more frequent in teen than in adult speech. They are commonly related to drinking and smoking, as well as to describing another teenager: for example, "Vonny and Jerry had even been keeping me in **ciggies**" (Burgess 2003: 113), "I was stunned by how many people had **booze**" (Green 2006: 106), "But first he'd have to flirt with Blair a little bit. Enough to make her want him again. **Atta boy**" (Ziegesar 2008: 157), or "Mrs Woods was at least sixty, obviously hated anyone under the age of twenty and her breath smelt of tinned cabbage – but at the some time in the distant past, she might well have been **a bit of a looker**" (Burgess 2004: 2). In these examples, "ciggies" stand for cigarettes, while "booze" means alcohol. An interesting choice is made to describe an attractive woman, with the British expression "a bit of a looker" used: it is common in ordinary, informal conversations. The colloquial expression "Atta boy" is common in American colloquial speech.

Another category of colloquial language used frequently by teenagers in adolescent literature in this study belongs to the word class of verbs. Teenagers use general colloquialisms, as well as informal verbal expressions which are more specific to teen talk. As for the topics that these expressions are concerned with, they commonly deal with using drugs, alcohol and smoking, as well as with such intimate matters as falling in love or acting illegally or inappropriately. When teenagers talk about using drugs, drinking and smoking, they prefer colloquial expressions instead of formal words: for example, "They'd **been doing shots**, and Chuck had asked, 'So, Nate. What was your all time best fuck? That is. If you've done it all yet'" (Ziegesar 2008: 28); "Blair's new plan was to **knock back** a few drinks with Serena at the Tribeca Star, leave early, go home, fill her room with candles, take a bath, and wait for Nate to come" (Ziegesar 2008: 107); "I saw her find a can of lager and **take a swig**," (Burgess 2003: 64); "It had taken him a while **to kick smoking**, but his badass days were now well behind him" (Green 2006: 13); and "Just people sitting round talking and drinking and **getting stoned**, no dancing or anything" (Burgess 2003: 112). In the first three examples, the expressions "had been doing shots", "to knock back a few drinks" and "take a swig" are used instead of the formal word "drinking". An expression "to kick smoking" refers to the act of giving up smoking, while "getting stoned" refers to a person intoxicated by drugs.

When describing intimate relationships with each other, adolescents like to use the following colloquialisms as, for example, "I **used to have a huge crush on you**, she thought as she watched him walk away" (Brashares 2004: 271); "Ben was a popular and good-looking boy, there were any number of attractive girls who **would have got into a clinch with** him, but he

didn't dare" (Burgess 2004: 72); or "'The waiter! Oh my God! Greek boys **make out** better than American boys!' Effie declared'" (Brashares 2004: 213). If adolescent relationships are unsuccessful, teenagers tend to use such informal verbs as, for example, "Hey Chuck. I'm glad you're here. Blair **ditched** me and now I'm all alone. Is anyone else coming?" (Ziegesar 2008: 128); "He **dumped** her after a month because she was too rich for his poverty-soaked blood, but whatever" (Green 2006: 29); or "'I see,' said Sue. 'You **shag Dino's brains out** for a few weeks, give him the elbow and go back to Simon for a mature, lasting relationship. Wouldn't be easier to just have an affair with Dino?'" (Burgess 2004: 56). In this last example, Sue moves from a vulgar expression, "shag Dino's brains out" to a sarcastic use of formal ones, "a mature, lasting relationship" and "have an affair".

The novels selected for this analysis often feature their characters acting illegally or inappropriately. Naturally, fictional characters use language to suit these situations. When they decide to steal something, be involved in a fight or not attend classes at school, they use informal expressions: for example, "But you don't mind **nicking** someone's house, though! I told him" (Burgess 2003: 42); "Yo, Nathaniel, **we're cutting** Gym. Come to the park with us and play some ball" (Ziegesar 2008: 77); or "C'mon, kid. Don't make us **kick your ass**. Just get up." (Green 2006: 34). If something goes wrong, teenagers, who like to make their situation look dramatic, also use appropriate vocabulary: for example, "I thought, time **to clear off**" (Burgess 2003: 50); "This cop was haring up the road, he must have been just round the corner. I yelled, 'Pigs!' and everyone **charged out** and up the road, dropping cans of beer and smashing bottles of wine" (Burgess 2003: 215); or "We just sat tight. After a bit the pigs got bored, or they decided **we'd legged it**" (Burgess 2003: 216).

Other examples of colloquialisms belong to the word class of adjectives and are used by teenagers in fictional texts to describe another person, state or thing. Examples include the following: "picky" (Burgess 2004: 105), "comfy" (Burgess 2003: 162), "crabby" (Brashares 2004: 133), "kinky" (Burgess 2003: 231), "gooey" (Green 2006: 14) and "hoity-toity" (Ziegesar 2008: 193). The only one of these adjectives that could be attributed to specifically teen talk is "trashed drunk", as in the example, "She was drunk, just **trashed drunk**, and I really didn't think she would drive or anything" (Green 2006: 259). Among the informal adjective, the colloquialism "cool" is one of the favourite words used by fictional characters: for example, "That's **cool**." I nodded knowingly, and that about exhausted our conversational topics" (Green 2006: 10), or "I wore my shorts just below my hips, which I thought was **cool**. Finally, I said, 'Yeah, I went to public school. But I wasn't hot shit there, Chip. I was regular shit.'" (Green 2006: 21). Other examples include such informal adjectives as "preppy" (Green 2006: 60), "lotta" (lot of) (Burgess 2003: 271), which appears in fiction as a transcription of real

pronunciation in colloquial speech, “okeydokey” (Brashares 2004: 186), and informal adverbs “yeah” (Burgess 2003: 183) and “yup” (Green 2006: 44-45) that are equivalents for a formal “yes”, as well as “nope” (Burgess 2003: 1), which means “no” in formal speech.

Finally, fictional teen characters also use informal interjections in the form of exclamations. The most common of these is “wow”, used to express wonder, amazement or great pleasure: for example, “Look how skinny you are! And the house looks fantastic. **Wow**. You’ve got some awesome art!” (Ziegesar 2008: 17); “**Wow**. A school with a swan. **Wow**” (Green 2006: 24), or “**Wow**. So you know the whole foreign-parent syndrome.” (Brashares 2004: 83). The remaining two examples of informal interjections are “My gosh”, which is also a colloquial euphemism used instead “Oh my God”, as in the example, “Oh, Carmen. **My gosh**. He’s getting married, is he? Who is she?” (Brashares 2004: 80), and the colloquialism “nighty-night” that is an equivalent of the formal “good-night” as, for example, “It’s only ten, but I think I’m going to bed. I’ll see you this weekend though, okay? I can’t wait. Love you. **Nighty-night**.”(Ziegesar 2008: 66).

7.6.2. Analysis of the Translation of Colloquial Language

A quantitative analysis of the translation of colloquial language reveals that the Lithuanian translators commonly prefer two strategies for transferring the colloquial language of the English texts into Lithuanian: direct transfer and lexical standardization. In addition, several cases of lexis softening and omission also occur. Moreover, there are five cases of the mistranslation of colloquial language. This is rather surprising, since it is expected that informal expressions should not raise any difficulties for translators. The distribution of the strategies of translation for colloquial language is presented in Figure 10.

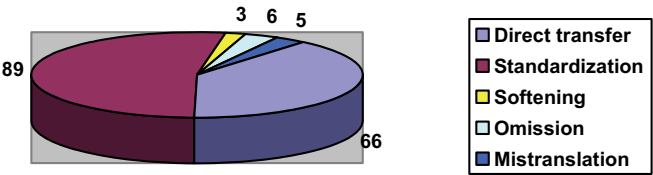


Figure 10. Strategies for translating colloquial language in fiction for young adults

As can be seen from Figure 10, from the total of 169 examples of colloquial language, only 66 cases (39%) are rendered using the strategy of direct transfer by finding appropriate colloquial expressions in Lithuanian. 89 cases (53%) of English informal language are translated by

Lithuanian standard words or expressions. One example from this group is translated employing a combination of two strategies, that is, standardization and omission. The neutralization used in such a great number of examples may mean that these Lithuanian translators are unacquainted with the current colloquial vocabulary used by Lithuanian teenagers. Such strategies as lexis softening and omission also occur while rendering colloquial language. Although they appear only occasionally, as in 3 (2%) and 6 (3%) examples, respectively, they contribute to the creation of a more formal text than the original in English. Finally, 5 cases (3%) of mistranslating informal language have been found in the teen novels selected for this analysis. Although the colloquial language in teen fiction in this study is considered a standard language variety, still the Lithuanian translators are likely to use the tactics of lexical standardization, softening or omission while attempting to render the English text, with 103 (61%) examples of colloquialisms from a total of 169 examples either standardized, softened or omitted in the target texts.

The distribution of translation strategies employed for rendering colloquial language according to the word class is presented in Table 12.

Table 12. *Translation strategies employed for rendering colloquial language according to the word class in fiction for young adults*

Word class	Direct transfer	Standardization	Softening	Omission	Mistranslation
Colloquial nouns (77)	23 (14%)	48 (28%)	- (0%)	5 (2%)	1 (0.5%)
Colloquial verbs (62)	30 (18%)	26 (15%)	3 (2%)	- (0%)	3 (2%)
Colloquial adjectives (16)	2 (1%)	13 (8%)	- (0%)	- (0%)	1 (0.5%)
Colloquial adverbs (3)	2 (1%)	1 (1%)	- (0%)	- (0%)	- (0%)
Colloquial interjections (11)	9 (5%)	1 (1%)	- (0%)	1 (1%)	- (0%)
Total: 169	66 (39%)	89 (53%)	3 (2%)	6 (3%)	5 (3%)

As can be seen from Table 12, colloquial language belonging to the word classes of nouns, verbs, adjectives and adverbs are all subject to lexical standardization or other ways of neutralization. Of the total 77 examples of colloquial nouns in English, only 23 examples are rendered by appropriate equivalents in Lithuanian. Most cases, 48 in all, are lexically standardized. There are 5 cases of omission of colloquial language in this group, from a total of 6. In addition, one example has been mistranslated. A similar tendency may be observed while translating colloquial verbs: the number of examples rendered using the strategy of direct transfer and standardization is similar, with 30 and 26 examples, respectively. Contrary to the translation of colloquial nouns, there are no cases of omission. Instead, lexis softening is used in 3 instances. This group of colloquial language has the largest number of mistranslated examples

(3 examples). For the rendering of colloquial adjectives, the Lithuanian translators have been able to find only two appropriate equivalents, whereas other cases are changed into neutral, standard Lithuanian words (13 examples), and one example has been rendered incorrectly. Colloquial adverbs are translated using either the strategy of direct transfer (2 examples) or lexical standardization (one example). Finally, it can be stated that the easiest task has been to transfer colloquial interjections. Of the total 11 examples, 9 cases have been rendered successfully into appropriate Lithuanian informal interjections. The data in Table 12 indicate that the Lithuanian translators are still unable to fully imitate teen talk in fictional texts in Lithuanian to the same extent as English writers of the source texts.

The qualitative analysis of the translation of colloquial language shows that informal words belonging to the word class of nouns are more often lexically standardized or omitted than rendered directly in Lithuanian fictional texts. Although it seems that colloquialisms should not be an obstacle for the Lithuanian translators, they are likely to neutralize them by using standard Lithuanian. This seems rather surprising, since the colloquial language analysed in this study is not considered a non-standard language variety, which would raise greater difficulties for translators. For example, the colloquialism “offie” (Burgess 2003: 171), shortening of “off-hours”, a shop selling alcohol after the usual closing time, is rendered into a standard phrase, “gėrimų parduotuvė” (back translation: “shop selling alcohol”) by Patiomkinas (2002: 131), although the equivalent “naktinė” (back translation: “shop working at night and selling alcohol”) could have been chosen. Another common strategy for rendering informal nouns is omission, as indicated earlier. For example, Šidiškytė (2004: 25) has to translate the English colloquialism “stuff” appearing in Brashares’s (2004: 21) novel. Since in Lithuanian there is no such general word with a variety of meanings, she decides to omit it. Although the informal flavour of the sentence is lost, the Lithuanian utterance sounds natural and is grammatically correct. A case of mistranslation occurs when Ryškuvienė (2006: 23) turns the English colloquialism the “kind of coolness” (Ziegesar 2008: 17) into “prašmatnumo dovana” (back translation: “gift for being chic”). In this case, the colloquialism “kind of coolness” could have been rendered as “klasiška” (back translation: “cool”), or it could have been standardized into “išskirtinė mergina” (back translation: “an extraordinary young woman”). An example of direct transfer in this category is the translation of the colloquialism “lad” (Burgess 2003: 39), meaning a good friend or a fellow, into Lithuanian as “bičas” (back translation: “bloke”) by Patiomkinas (2002: 35). This rendering can be considered as a successful attempt by Patiomkinas to achieve the same effect on Lithuanian teen readers because there is no deviation from the language variety used in the English sentence. The Lithuanian colloquialism “bičas” is rather frequently used among Lithuanian adolescents to refer to a boy who is considered to be “cool”.

As for the translation of colloquialisms belonging to the word class of verbs, although the strategies of direct transfer and lexical standardization dominate, softening appears occasionally. There are also some cases of mistranslation. For example, for the translation of the English colloquialism “clear off” (Burgess 2003: 5) Patiomkinas chooses an informal verb “išgaruoti” (back translation: “to evaporate in the sense of disappear”) (2002: 10), whereas the same translator makes a transformation from informal into formal language by changing the colloquial expression “got a bit panicky” (Burgess 2003: 48) into the Lithuanian standard expression “ėmė panikuoti” (back translation: “started to panic”) (Patiomkinas 2002: 42). A more successful attempt would have been its rendering as “ėmė parintis” (back translation: “got a bit fussy”), often used by current Lithuanian teenagers. The strategy of softening is employed when Šidiškytė (2004: 174) translates the colloquial expression “make out” (Brashares 2004: 213), which according to *Merriam-Webster Online Dictionary* means being engaged in sexual intercourse. She changes it into the more general “daug geresni” (back translation: “much better”) in Lithuanian. The informal Lithuanian expression “daug geresni” has a broad meaning and is not specifically linked to sex like the English “make out”. Mistranslation in this category also occurs. For example, “nicking” used in Burgess’s *Junk* (2003: 42), which means stealing (Oxford English Reference Dictionary 1996: 980), is translated into “okupuoji” (back translation “occupying”) by Patiomkinas (2002: 38).

The tactics for the translation of informal words belonging to the word class of adjectives is the same as for colloquial nouns and verbs. Most cases are neutralized by using standard expressions. There are also two cases of direct transfer, as well as mistranslation. The strategy of direct transfer is employed when rendering, for example, Green’s informal adjectives “trashed drunk” (2006: 259) and “cool” (2006: 21). In the first case, Gadeikis (2010: 293) finds an appropriate colloquial expression “rimtai nusitašiusi” (back translation: “totally drunk”) in Lithuanian, while in the second case, he renders “cool” into an appropriate Lithuanian equivalent “kietai” (back translation: “very cool” or “tough”) (Gadeikis 2010: 22). A transformation from informal to formal language occurs when the informal adjective “comfy” (Burgess 2003: 162) is changed into “lengvas” (back translation “easy-going”) in Lithuanian by Patiomkinas (2002: 124). An alternative to the English word “comfy” could have been the Lithuanian colloquialism “atsipūtes” (back translation: in the meaning “relaxed”). The same tactic is used when Šidiškytė (2004: 153) changes the informal word “okeydokey” (Brashares 2004: 186) into a standard expression, “viskas klojasi kuo puikiausiai” (back translation: “everything is all right”). Nonetheless, to have a similar effect on the target readers, the translator could have used a current Lithuanian colloquialism “viskas čiki” (back-translation, “everything’s OK/great”). A case of mistranslation appears in the rendering of “hoity-toity”

(Ziegesar 2008: 193) as “lengvabūdiškas” (back translation: “frivolous”) by Ryškuvienė (2006: 222) in the Lithuanian version, although the English means “snobbish” (Oxford English Reference Dictionary 1996: 672).

An analysis of the translation of colloquial adverbs shows that in two cases, proper equivalents in Lithuanian language are found; one case is lexically standardized. For example, the informal adverbs “yeah” (Burgess 2003: 183) and “yup” (Green 2006: 44-45) that are equivalents for a formal “yes” are rendered into appropriate Lithuanian equivalents “aha” (back translation: “yup”) by Patiorkinas (2002: 140) and “mhm” (back translation: “uh”) by Gadeikis (2010: 48), “nah” and “nope” (Burgess 2003: 1) become formal standard “nenoriu” (back translation: “don’t want”) and “ne” (back translation: “no”) in Lithuanian translated by Patiorkinas (2002: 7).

Finally, colloquialisms belonging to the word class of interjections are not subject to standardization like the informal expressions analysed earlier. It seems that the Lithuanian translators have not experienced any difficulties in finding proper equivalents in Lithuanian for English colloquial interjections. Most of them are rendered directly. In addition, there is one case of lexical standardization and one of omission. For example, the colloquial interjection “wow” (Burgess 2004: 293) is rendered by the Lithuanian exclamation “geras” (back translation: “cool”) by Razmaitė (2004: 268), which is also used when someone is surprised or astonished. Although a shift from one word class into another occurs, the equivalent “geras” is considered as appropriate in so far as it achieves the desired effect on Lithuanian teen readers. Moreover, the right level of informality is maintained. Lexical standardization is used when the colloquialism “nighty-night” (Ziegesar 2008: 66) is changed into a standard “labanakt” (back translation: “goodnight”) by Ryškuvienė (2006: 80). In order to preserve the colloquialism, Ryškuvienė could have used a diminutive form “labanaktukas” (back translation: “nighty-night”). An example of omission can be the translation of colloquial interjection “My gosh” (euphemism for “my God”) (Brashares 2004: 80). It is omitted in the Lithuanian utterance: instead, an expression expressing surprise “negali būti” (back translation: “it cannot be”) is chosen by Šidiškytė (2004: 70), but this is not colloquial.

7.6.3. Summary

This section has dealt with the analysis of colloquialisms used by teenagers in fiction for young adults, considering informal words and expressions according to the word class. This reveals that colloquial nouns and verbs are the most frequently used by adolescents. Colloquial

expressions have also been distinguished according to the topics that adolescents usually speak about, such as smoking, drinking, using drugs, having an affair or getting into a fight.

This section has also analysed the translation of colloquial language used by adolescents in teen fiction. A quantitative analysis has revealed that lexical standardization with the other ways of neutralizing informal words such as lexis softening and omission prevail over the strategy of direct transfer. The qualitative analysis, which has focused on the translation of colloquialisms according to the word class to which they belong, has showed that informal nouns, verbs, adjectives and adverbs are all subject to lexical standardization. The only exception is colloquial interjections, which in most cases have been translated directly.

8. COMPARISON OF THE FIVE TRANSLATORS' TENDENCIES IN CHOOSING STRATEGIES

The aim of this chapter is to provide a comparison of the five translators' tendencies in choosing strategies when translating the language of adolescents in young adult fiction from English into Lithuanian. After the previous analysis and comparison of the strategies employed by the five translators for each type of language separately, overall statistics on the prevailing strategies chosen by each translator is presented.

This kind of comparison and the material itself have to be handled tentatively and with care. Although all the novels were written at about the same time and all deal with teens, not all the novelists depict the language of adolescents in exactly the same way. It is noticeable that in some novels the teens swear much more, refer far more to sex and use vulgarisms more often than in other texts. This reflects the individual writer's choice or a decision to present a censored and more neutral imitation of teen speech. For example, the novels translated by Patiomkinas (Burgess's *Junk*) and Gadeikis (Green's *Looking for Alaska*) contain 73 and 78 examples of taboo language used by the teen characters, respectively. The other three novels contain only half or fewer as many uses of taboo language: Ziegesar's *Gossip Girl*, translated by Ryškuvienė, has 36, Burgess's *Doing It*, translated by Razmaitė, has 31, and Brashares's *The Sisterhood of the Traveling Pants*, translated by Šidiškytė has only 22. The characters in the latter three novels are depicted as less rebellious and/or higher in social class than in the first two novels mentioned and so are less likely to use swearing.

As for the use of general slang, it is noticeable that Patiomkinas renders this kind of vocabulary through direct transfer more often than Gadeikis, Šidiškytė, Ryškuvienė and Razmaitė. Of a total of 41 examples of direct transfers, 22 are cases of general slang used by Patiomkinas, while Gadeikis, Šidiškytė, Ryškuvienė and Razmaitė employ direct transfer of general slang in only 6, 2, 6 and 5 cases, respectively. The translators' choices of strategies for general slang are presented in Table 13.

Table 13. The translators' tendencies in choosing strategies for general slang

Translator	Direct transfer	Standardization	Softening	Omission	Mistranslation	Number of general slang examples in English
Patiomkinas	22 (53%)	9 (30%)	0 (-)	1 (50%)	0 (-)	32 (43%)
Gadeikis	6 (15%)	4 (13%)	0 (-)	1 (50%)	0 (-)	11 (14%)
Šidiškytė	2 (5%)	7 (23%)	0 (-)	0 (-)	0 (-)	9 (12%)
Ryškuvienė	6 (15%)	5 (17%)	1 (100%)	0 (-)	1 (50%)	13 (17%)
Razmaitė	5 (12%)	5 (17%)	0 (-)	0 (-)	1 (50%)	11 (14%)
Total:	41 (100%)	30 (100%)	1 (100%)	2 (100%)	2 (100%)	76 (100%)

As can be seen in Table 13, Patiomkinas chooses the strategy of direct transfer more often than lexical standardization, softening or omission. Of the total of 32 examples of English general slang found in *Junk*, 22 are preserved in the Lithuanian text. Standardization is employed in the translation of 9 cases, along with one example of omission. In this case, no mistakes were found when transferring general slang from English into Lithuanian. The statistical data on the strategies employed by Gadeikis, Ryškuvienė and Razmaitė for their translations indicate that there is none that can be distinguished as the dominant one. For example, Gadeikis, out of a total 11 cases, maintains general slang in 6 examples, while 5 are lexically standardized and one is omitted. Ryškuvienė, who has to translate English general slang in 13 examples, chooses to translate them by direct transfer 6 times, employs standardization 5 times and softens general slang once. There is also one case of general slang translated incorrectly. Similarly, Razmaitė, out of a total 11 cases, translates 5 examples by direct transfer, while the rest of the examples (5 examples) are neutralized by choosing standard Lithuanian words. One case of mistranslation is also evident. On the contrary, Šidiškytė, out of a total 9 examples, tends to use lexical standardization (7 cases) more often than other strategies. Direct transfers are used by her in 2 cases.

The analysis of the use of peer-group slang show similar tendencies in strategies chosen by the five translators. In this category, however, Razmaitė is the most creative, since she is the translator who retains the greatest number of instances of peer-group slang in her Lithuanian text. Her translations constitute 24 cases out of all 51 of the direct transfers used by the five translators. Patiomkinas is also a translator who uses a large number of peer-group slang. Of the general total of 51 cases, 17 are peer-group slang used by Patiomkinas. The rest of the translators, Gadeikis, Šidiškytė and Ryškuvienė, use peer-group slang randomly, with 5, 4 and one examples, respectively. The translators' tendencies in choosing strategies for peer-group slang are presented in Table 14.

Table 14. *The translators' tendencies in choosing strategies for peer-group slang*

Translator	Direct transfer	Standardization	Softening	Omission	Generalization	Mistranslation	Number of peer-group slang examples in English
Patiomkinas	17 (33%)	15 (33%)	0 (-)	1 (50%)	1 (100%)	0 (-)	34 (37%)
Gadeikis	5 (10%)	4 (9%)	0 (-)	0 (-)	0 (-)	0 (-)	8 (9%)
Šidiškytė	4 (8%)	4 (9%)	0 (-)	0 (-)	0 (-)	0 (-)	8 (9%)
Ryškuvienė	1 (2%)	6 (18%)	1 (100%)	0 (-)	0 (-)	1 (100%)	9 (10%)
Razmaitė	24 (47%)	6 (18%)	0 (-)	1 (50%)	0 (-)	0 (-)	32 (35%)
Total:	51 (100%)	35 (100%)	1 (100%)	2 (100%)	1 (100%)	1 (100%)	91 (100%)

As can be seen in Table 14, the translators' choices of strategies for peer-group slang show slightly different results than the ones for general slang. For example, contrary to his translation of general slang, where Patiomkinas preserves most of their cases in the Lithuanian text for peer-group slang, he tends to use either the strategy of direct transfer (17 out of a total 34 cases in English) or lexical standardization (15 out of a total of 34 cases in English); he uses the strategy of omission and generalization once. The most frequent strategy used by Razmaitė for peer-group slang is also direct transfer (24 out of a total 32), which is the opposite to her approach to the transference of general slang. Standardization is used in 6 examples, while omission is applied once by Razmaitė. Gadeikis and Šidiškytė commonly prefer two strategies: direct transfer and lexical standardization, with 9 and 8 examples, respectively. Ryškuvienė's tendencies for translating peer-group slang are a form of censorship of teen language, since she uses those strategies that standardize teen language in Lithuanian. Out of a total 9 examples in English, one is translated using direct transfer, while the others are standardized (6 cases) or lexically softened (one case). Mistranslation also occurs in one example.

It has already been remarked that the English-language novels translated by Patiomkinas and Gadeikis use a lot of taboo language. Patiomkinas uses direct transfer in 47 examples and Gadeikis uses it in 45 examples (out of a total of 141 direct transfers). As for Šidiškytė, Ryškuvienė and Razmaitė, they tend to use more vulgarisms than slang in the Lithuanian texts. Their examples of taboo language constitute 17, 14 and 18 cases, respectively. The translators' tendencies in choosing strategies for taboo language are presented in Table 15.

Table 15. *The translators' tendencies in choosing strategies for taboo language*

Translator	Direct transfer	Standardization	Softening	Omission	Compensation	Number of taboo language examples in English
Patiomkinas	47 (33%)	12 (26%)	12 (27%)	0 (-)	2 (67%)	73 (30%)
Gadeikis	45 (32%)	18 (39%)	10 (23%)	4 (66%)	1 (33%)	78 (32%)
Šidiškytė	17 (12%)	2 (5%)	3 (7%)	0 (-)	0 (-)	22 (10%)
Ryškuvienė	14 (10%)	8 (17%)	12 (27%)	2 (34%)	0 (-)	36 (15%)
Razmaitė	18 (13%)	6 (13%)	7 (16%)	0 (-)	0 (-)	31 (13%)
Total:	141 (100%)	46 (100%)	44 (100%)	6 (100%)	3 (100%)	240 (100%)

According to these statistics, it is clear that Patiomkinas, Gadeikis, Šidiškytė and Razmaitė opt to use the strategy of direct transfer most frequently to compensate the translation losses incurred when transferring other categories of teen language, with 47, 45, 17 and 18 examples, respectively. Ryškuvienė remains the translator using strategies that make the language of

adolescents sound more formal in her Lithuanian text. Out of a total 36 examples in English, she uses either standard Lithuanian words (8 examples) or lexically softer equivalents (12 examples). In addition, Ryškuvienė employs the strategy of omission in 2 cases.

As for the use of pragmatic markers, it can be stated that Patiomkinas and Ryškuvienė are the two translators that use these linguistic units in Lithuanian texts most often, with 17 and 10 examples, respectively. Gadeikis, Šidiškytė and Razmaitė use pragmatic markers in 3, 5 and one cases. The translators' tendencies in choosing strategies for pragmatic markers are presented in Table 16.

Table 16. *The translators' tendencies in choosing strategies for pragmatic markers*

Translator	Direct transfer	Standardization	Omission	Number of pragmatic markers examples in English
Patiomkinas	17 (47%)	13 (54%)	11 (31%)	41 (43%)
Gadeikis	3 (8%)	4 (17%)	1 (2%)	8 (8%)
Šidiškytė	5 (14%)	1 (4%)	0 (-)	6 (7%)
Ryškuvienė	10 (28%)	4 (17%)	19 (53%)	33 (34%)
Razmaitė	1 (3%)	2 (8%)	5 (14%)	8 (8%)
Total:	36 (100%)	24 (100%)	36 (100%)	96 (100%)

As can be seen in Table 16, Patiomkinas chooses a variety of tactics for translating pragmatic markers. Out of a total of 41 examples in his source text, he changes pragmatic markers into standard Lithuanian words in 13 cases. In addition, there are 11 cases in which these linguistic units are omitted in his target text. The same tendency can be observed in the work of Gadeikis, Ryškuvienė and Razmaitė. Gadeikis neutralizes 5 pragmatic markers by lexical standardization and omission (out of a total of 8 in English), while Ryškuvienė decides to use standard Lithuanian in 4 cases. Moreover, she omits pragmatic markers in 19 examples (out of a total 33 in English). Similarly, Razmaitė also chooses to omit pragmatic markers instead of searching for their proper equivalents in Lithuanian (5 cases out of a total 8 in English), along with 2 cases of lexical standardization. In this case, Šidiškytė is the translator who uses the strategy of direct transfer most frequently (5 cases out of a total of 6 in English).

The analysis of the use of general extenders show that the most cases of vague language items in Lithuanian are used by Patiomkinas, Šidiškytė and Ryškuvienė, with 9, 5 and 6 examples, respectively. Gadeikis and Razmaitė use 8 examples. The translators' tendencies in choosing strategies for general extenders are presented in Table 17.

Table 17. *The translators' tendencies in choosing strategies for general extenders*

Translator	Direct transfer	Standardization	Omission	Compensation	Number of general extenders examples in English
Patiomkinas	9 (32%)	4 (45%)	5 (29%)	1 (34%)	19 (33%)
Gadeikis	4 (14%)	1 (11%)	1 (6%)	2 (66%)	8 (14%)
Šidiškytė	5 (17%)	3 (33%)	4 (24%)	0 (-)	12 (21%)
Ryškuvienė	6 (21%)	1 (11%)	5 (29%)	0 (-)	12 (21%)
Razmaitė	4 (14%)	0 (-)	2 (12%)	0 (-)	6 (11%)
Total:	28 (100%)	9 (100%)	17 (100%)	3 (100%)	57 (100%)

As the statistical data in Table 17 indicate, the five translators use a combination of different strategies for the translation of general extenders. Although 28 examples are translated by the use of direct transfers, 29 cases are neutralized, with the strategy of omission as the dominant one (17 cases out of a total of 29 neutralized cases). As for tactics by individual translators, Patiomkinas employs direct transfer in 9 cases, standardization in 4 examples, omission in 5 instances and compensation in one example. Gadeikis preserves general extenders in 4 examples; he also neutralizes them in the same number of cases, with one case of standardization, one case of omission and 2 cases of compensation. Šidiškytė finds appropriate equivalents in 5 cases, whereas in her translation 3 examples of general extenders are standardized and 4 cases are omitted. Ryškuvienė, like Gadeikis, preserves and neutralizes the same number of general extenders (6 cases are direct transfers, one case is standard Lithuanian, and 5 examples are cases of omission). Finally, Razmaitė uses direct transfers in 4 examples. Her remaining 2 examples are omitted.

The statistical data on the use of connotative language show that Patiomkinas is among the five translators who uses this kind of vocabulary in Lithuanian more often than others. Out of the total 52 cases in English, his examples constitute 18 in the Lithuanian text. Šidiškytė employs connotative language in 6 cases, and Gadeikis and Razmaitė use one and 6 examples, respectively. Ryškuvienė does not find appropriate equivalents for connotative language. The translators' tendencies in choosing strategies for connotative language are presented in Table 18.

Table 18. *The translators' tendencies in choosing strategies for connotative language*

Translator	Direct transfer	Standardization	Omission	Compensation	Number of connotative language examples in English
Patiomkinas	18 (58%)	5 (28%)	1 (100%)	1 (50%)	25 (48%)
Gadeikis	1 (4%)	1 (5%)	0 (-)	1 (50%)	3 (6%)
Šidiškytė	6 (19%)	7 (39%)	0 (-)	0 (-)	13 (25%)
Ryškuvienė	0 (-)	2 (11%)	0 (-)	0 (-)	2 (4%)
Razmaitė	6 (19%)	3 (17%)	0 (-)	0 (-)	9 (17%)
Total:	31(100%)	18 (100%)	1 (100%)	2 (100%)	52 (100%)

As can be seen in Table 18, Patiomkinas is able to find appropriate equivalents for connotative language, since 18 cases are translated using the strategy of direct transfer. In his work 5 cases of connotative language become standard Lithuanian words or expressions, one case is omitted and one case is translated employing stylistic compensation. Razmaitė also prefers the use of direct transfer to those strategies that neutralize connotative language in Lithuanian. She uses direct transfer in 6 examples, whereas the remaining 3 are lexically standardized. Gadeikis employs direct transfers, standardization and compensation in 3 examples, one case for each strategy. Šidiškytė uses either the strategy of direct transfer (6 examples) or lexical standardization (7 examples). Finally, Ryškuvienė employs only the strategy of standardization (2 examples).

As for the use of colloquial language, Patiomkinas is again the one among the five translators who uses a great number of Lithuanian colloquialisms in his translation, 37 examples from the total of 169 in English. Gadeikis uses 12 informal words, Šidiškytė employs 5 colloquialisms, and Ryškuvienė and Razmaitė employ 12 colloquialisms, 6 by each translator. The translators' tendencies in choosing strategies for colloquial language are presented in Table 19.

Table 19. *The translators' tendencies in choosing strategies for colloquial language*

Translator	Direct transfer	Standardization	Softening	Omission	Mistranslation	Number of colloquial language examples in English
Patiomkinas	37 (56%)	39 (44%)	0 (-)	3 (50%)	1 (20%)	80 (47%)
Gadeikis	12 (18%)	20 (22%)	1 (33.3%)	0 (-)	0 (-)	33 (20%)
Šidiškytė	5 (8%)	11 (12%)	1 (33.3%)	3 (50%)	1 (20%)	21 (12%)
Ryškuvienė	6 (9%)	12 (13%)	1 (33.3%)	0 (-)	2 (40%)	21 (12%)
Razmaitė	6 (9%)	7 (9%)	0 (-)	0 (-)	1 (20%)	14 (9%)
Total:	66 (100%)	89 (100%)	3 (100%)	6 (100%)	5 (100%)	169 (100%)

According to the data in Table 19, all five translators tend to use strategies which neutralize, standardize or tone down the colloquial language used in the original English texts. In this way, the teen language in Lithuanian texts is made to sound less informal. Patiomkinas standardizes 39 informal words or expressions. He also omits colloquialisms in 3 cases, and there is one case of mistranslation in his work; Gadeikis uses lexical standardization in 20 examples, along with one case of softening. Šidiškytė also uses lexical standardization most often, employing it to translate 11 examples. She uses the strategy of softening once and omission in 3 cases. Moreover, there is one case of mistranslation. Ryškuvienė uses similar tactics: 12 examples are lexically standardized, one is softened; 2 cases are mistranslated. Finally, Razmaitė is a translator who also tends to neutralize informal words in the target text, with 7 examples lexically standardized; she also mistranslates one case.

An analysis of the use of different strategies by each translator indicates that Patiomkinas, Gadeikis and Razmaitė employ direct transfer more often than other strategies. Patiomkinas uses this strategy to transfer 167 examples of teen language from English into Lithuanian, or 55%, Gadeikis uses it in 76 cases, or 51% and Razmaitė in 64 examples, or 58%. On the contrary, Šidiškytė and Ryškuvienė tend to choose strategies that make teen speech sound more formal. Šidiškytė employs strategies that neutralize teen language in 47 examples, or 52%, while Ryškuvienė uses similar tactics in 83 cases, or 66%. These figures allow one to claim that Šidiškytė and Ryškuvienė apply a form of censorship to the style of teen talk in their Lithuanian texts. The frequency of the occurrence of all the strategies of translation for rendering teen speech by each translator is presented in Table 20.

Table 20. *The translators' tendencies in choosing strategies for teen speech*

Strategy	Patiomkinas	Gadeikis	Šidiškytė	Ryškuvienė	Razmaitė
Direct transfer	167 (55%)	76 (51%)	44 (48%)	43 (34%)	64 (58%)
Standardization	97 (32%)	52 (34%)	35 (37%)	38 (30%)	29 (26%)
Softening	12 (4%)	11 (7%)	4 (5%)	15 (12%)	7 (7%)
Omission	22 (7%)	7 (5%)	7 (8%)	26 (21%)	8 (8%)
Compensation	4 (1.6%)	4 (3%)	- (0%)	- (0%)	- (0%)
Generalization	1 (0.2%)	- (0%)	- (0%)	- (0%)	- (0%)
Mistranslation	1 (0.2%)	- (0%)	1 (2%)	4 (3%)	2 (1%)
Total:	304 (100%)	150 (100%)	91 (100%)	126 (100%)	110 (100%)

As can be seen in Table 20, although Patiomkinas chooses to use the strategy of direct transfer most often, another strategy he uses rather frequently is lexical standardization, which

constitutes 32%. Such strategies as softening, omission, compensation, generalization and cases of mistranslation in his work total 13%. The strategy of standardization is the second most common strategy used by Gadeikis, too, totalling 34%. Softening, omission and compensation make up 15% of his decisions. The same tendencies are observed for the other translators. Šidiškytė employs lexical standardization in 37% of all the cases analysed. Other neutralizing strategies like softening, omission and cases of mistranslation constitute 15% in her case, while the strategy of direct transfer makes up 48%. Similarly, Ryškuvienė favours strategies that standardize or tone down teen speech. Direct transfer constitute 34%, lexical standardization makes up 30%, and softening, omission and cases of mistranslation total 36%. Finally, Razmaitė, in addition to many preserved teen talk units in the Lithuanian texts (58%), tend to standardize a great number of this kind of language as well (26%). Her use of such strategies as softening and omission, along with cases of mistranslation constitute 16%.

8.1. Summary

This chapter has aimed at providing a comparison of the five translators' tendencies in choosing strategies when translating the language of adolescents in young adult fiction from English into Lithuanian. After the strategies employed by the five translators for each type of vocabulary separately were compared, overall statistics on the prevalent strategies of translation by each translator are presented.

The results of the statistical analysis of the use of different strategies by each translator have indicated that Patiomkinas, Gadeikis and Razmaitė employ the strategy of direct transfer more often than other strategies (55%, 51% and 58%). On the contrary, Šidiškytė and Ryškuvienė prefer those strategies that neutralize or tone down teen speech in Lithuanian texts (52% and 66%). This allows one to claim that Šidiškytė and Ryškuvienė have applied a form of stylistic censorship to teen talk in Lithuanian texts, making it less like the real language of adolescents, whereas Patiomkinas, Gadeikis and Razmaitė are more successful in imitating real Lithuanian teen talk in fictional texts.

9. CONCLUSIONS

The aim of the final chapter is to provide conclusions about the language of adolescents and the translation of this language in the five novels under consideration from English into Lithuanian, as well as verifying or correcting the statements presented in the introduction of this thesis. In addition, this chapter provides suggestions for further research in this field.

9.1. The Translation of Adolescent Language from English into Lithuanian: the Case of Fiction for Young Adults

This doctoral dissertation has analysed the features characteristic of the language of adolescents and has aimed to determine whether the translation of this language in five young adult novels in Lithuanian have the same features of teen speech as the original texts in English. The following kinds of emotive language used by adolescent characters in the five teen novels have been considered: slang, taboo language, pragmatic markers, general extenders, connotative language, and ordinary colloquial language.

The total number of examples of adolescent language found in the five novels for young adults are 781 examples. These cases of teen speech are translated from English into Lithuanian employing the following strategies: direct transfer, lexical standardization, lexis softening, omission, stylistic compensation, and generalization. Several cases of mistranslation of teen lexis have also been found. 394 cases of teen speech have been translated using the strategy of direct transfer by finding appropriate Lithuanian equivalents to those used in the original texts. This makes up 50.5% of all the examples analysed. 387 examples of the language of adolescents and their translation from English into Lithuanian have been either neutralized by the use of standard Lithuanian, toned down by using lexically softer linguistic items, omitted or mistranslated. This constitutes 49.5% in total. Although the translations of fiction for young adults in Lithuanian retain slightly more than half of the examples of teen speech of the original texts in English, the choice to tone down or neutralize the other half of the cases shows that the Lithuanian translators still often choose to adhere to literary and writing traditions of Lithuanian culture, in this way domesticating the target texts more than foreignizing them.

As for the investigation of the translation of adolescent language by each category, different results have been obtained. The analysis of the translation of slang, which has been distinguished into general and peer-group slang, shows that slightly more than half of their examples (93, or 56% out of a total of 167) are rendered in the Lithuanian translations by finding exact equivalents for the slang words of the source texts. Although there are several

cases in which Lithuanian translators use slang words that are as vulgar as those in the originals, in most cases the meaning of the source language and a similar effect on the target readership are attained by less strong means, ones that are not necessarily so vulgar. On the other hand, 73 (44%) examples of slang are translated using strategies that neutralize this kind of non-standard language variety. This indicates that it is often difficult to find similar modes of expression of slang for similar situations in the two different cultures in which it is used. Certainly, different writing norms existing in the target culture also have to be taken into account. In this thesis, neutralizing strategies commonly occur when the translators feel obliged to avoid rudeness in the Lithuanian text. Their tactics demonstrate Toury's notion that translation is a norm-governed process in which translators have to choose whether to follow source-culture norms or to adhere to those operating in the target culture, in this thesis the Lithuanian one.

The situation is somewhat different with swear words. The analysis of the translation of swear words and vulgarisms has revealed that, on the whole, the Lithuanian translators successfully transfer the swear words of the original texts into appropriate equivalents in the target language, finding ones that have the same or a similar emotional effect on the Lithuanian readership. Of the total 240 examples of swear words and vulgarisms, 141 (59%) cases are translated by finding appropriate equivalents in Lithuanian language culture. Although the Lithuanian expletives often sound less vulgar than the original swear words, a similar general effect on the target readers is achieved. However, bearing in mind that Lithuanian culture and writing traditions are still often resistant to the use of taboo language in fictional texts, the source-language swear words are also often toned down by employing such strategies as lexical standardization, softening and stylistic compensation with 46 (19%), 44 (18%) and 3 (1%) examples, respectively. There are also 6 (3%) cases in which the translators omit swear words in the translated texts, probably in order to avoid a very close translation or reduce their repetition.

The investigation of another category of non-standard language used by adolescents in teen fiction, pragmatic markers, has revealed that, contrary to the translation of slang and taboo language, where the strategy of direct transfer dominates, the strategy of omission and lexical standardization is more commonly used when translating pragmatic markers. Of the total 96 examples of pragmatic markers, 61 (64%) cases are either neutralized or omitted from the target texts. The omission and lexical standardization of pragmatic markers in Lithuanian fictional texts suggest that the use of pragmatic markers is a feature more common to the representation of speech in English fiction than to Lithuanian speech in literary discourse.

Similar tactics by the five translators are observed in the translation of general extenders, which fall under three categories: adjunctive general extenders, disjunctive forms and general extenders without any connectives. Both quantitative and qualitative analyses show that the

strategy of omission, in combination with such strategies as lexical standardization and stylistic compensation, accounts for the neutralization of half the cases of general extenders in the five novels under consideration (29, or 51% out of a total of 57). This in turn suggests that a negative attitude towards their use still dominates in Lithuanian language culture. 28 cases (49%) are translated by finding proper equivalents in Lithuanian, with the same or a similar impact on Lithuanian teen readers. As for the translation of different forms of general extenders, the disjunctive forms are omitted or lexically standardized more often than adjunctive forms or forms without connectives, possibly due to their much more frequent use.

The present thesis has also aimed at analysing the linguistic means used by fictional teen characters that are not necessarily vulgar or sub-standard. One of these features is adolescents' use of connotative language, which makes the fictional characters' language sound natural, lively, sometimes private, and often humorous. The analysis of the use of translation strategies for connotative language has revealed that direct transfer and lexical standardization are the main strategies used by the Lithuanian translators, with the strategies of omission and stylistic compensation appearing occasionally. Of the total 52 examples of connotative language, 31 (60%) cases of figurative language units are transferred directly by finding exact equivalents in Lithuanian, producing a similar effect on Lithuanian teen readers. On the other hand, 19 (36%) cases are lexically standardized so that, instead of using figurative, emotive language, the Lithuanian translators choose standard language expressions. The reason for this transformation may be two-fold. First, it is probable that sometimes exact equivalents for the original connotative language do not exist in the target language. Second, the Lithuanian translators may not want to spend the time needed to search for proper figurative equivalents in Lithuanian.

The last feature of the language of adolescents considered in this thesis has been colloquial language, whose examples found in the five teen novels in this study total 169. The analysis of the translation of colloquial language has revealed that lexical standardization with other ways of neutralizing informal words such as lexis softening and omission prevail over the strategy of direct transfer. From the total of 169 examples of colloquial language, only 66 (39%) cases are rendered using the strategy of direct transfer by finding appropriate colloquial expressions in Lithuanian. 89 (52%) cases of English informal language are translated by Lithuanian standard words or expressions. The neutralization of such a great number of examples possibly means that these Lithuanian translators are unacquainted with the current colloquial vocabulary used by Lithuanian teenagers. Undoubtedly, this is surprising because colloquial language in teen fiction in this study is considered a standard language variety; still, the Lithuanian translators are likely to use the tactics of lexical standardization, softening or omission while attempting to transmit the English text.

Cases of mistranslation of lexical items of teen speech (8 examples) commonly appear when the translators employ the strategy of direct transfer to render cases of metaphorical slang instead of searching for appropriate equivalents, whereas in the examples of the mistranslation of colloquial language items, the translators render the words in Lithuanian whose meaning contradict the meanings presented in dictionaries.

This thesis has aimed at providing a comparison of the five translators' tendencies in choosing strategies when translating the language of adolescents in the five teen novels from English into Lithuanian. The results of the statistical analysis of the use of different strategies by each translator indicate that Patiomkinas, Gadeikis and Razmaitė employ the strategy of direct transfer more often than other strategies (55%, 51% and 58%). Šidiškytė and Ryškusienė prefer those strategies that neutralize or tone down teen speech in Lithuanian texts (52% and 66%). This allows one to claim that Šidiškytė and Ryškusienė apply a form of stylistic censorship to teen talk in Lithuanian texts, whereas Patiomkinas, Gadeikis and Razmaitė are more ready to and successful in imitating real teen talk in fictional texts in the Lithuanian language. Nevertheless, these figures have to be handled with care, since all the English-language novelists do not imitate real teen speech in the five novels in the same way or to the same extent: Burgess and Green use much more slang and taboo language, whereas Ziegesar and Brashares prefer a more neutral style of language.

In the introduction of this doctoral dissertation, the following statement was presented: selected instances of translated adolescent language in the five novels for young adults and their analysis indicate that Lithuanian translators are often likely to use the strategies of omission, standardization and softening where slang, vulgarisms or other non-standard language varieties are concerned in order to adhere to the literary traditions and norms operating in the target culture. It can be claimed that this statement is not confirmed since more than half of the examples of adolescent lexical items which belong to a non-standard language variety have been rendered directly from English into Lithuanian (297, or 53% of examples out of a total of 560).

The major problems in translating teen speech from English into Lithuanian in young adult fiction are related more to cultural issues than to language differences. The five Lithuanian translators show good knowledge of both source and target languages (in this case, English and Lithuanian) and so have been able to find appropriate solutions to the translation of emotive language in the five novels, which, in most cases, has been non-standard. However, in many cases, cultural norms and writing traditions in Lithuanian have made the translators search for some other means in the process of translation that would help them achieve a similar impact on the Lithuanian teen readership. Indeed, they have been rather successful in finding proper

equivalents in Lithuanian, not necessarily vulgar or offensive ones, that effectively recreate the emotional charge of the non-standard language in the English texts.

Furthermore, the entry of these novels in the Lithuanian versions into the market for teen fiction does serve as a model for Lithuanian writers of fiction for young adults. As Even-Zohar's theory suggests, teen readers in Lithuania, lacking native language novels that reflect how adolescents speak, find in texts like the five analysed in this dissertation something that partially fills the gap in the literary market.

9.2. Suggestions for Further Research

The present thesis opens up a number of research possibilities in the future. From a linguistic perspective, this research has focused on the analysis of such adolescent language features as slang, swear words and other vulgarisms, pragmatic markers, general extenders, connotative, as well as colloquial language and their rendering from English into Lithuanian. Future research could also consider certain other linguistic features of teen speech, including the analysis of the frequent use of repetition or of non-standard grammatical features such as non-standard negation forms, the use of the active for the passive, non-standard reflexive pronouns, measurement words in the singular, the use of words such as "right, eh, okay, huh" in the function of tag questions, and the use of "follow-up" questions.

With respect to gender studies, it would be interesting to investigate the way that the differences between the use of language by male and female adolescent characters is presented, as well as the translation of their language from English into Lithuanian. This kind of research could confirm or deny the general point of view that the language of adolescent girls does not manifest as great a use of slang, four-letter words or other non-standard language features as the language of adolescent boys does.

As for the translation of adolescent language in fiction from English into Lithuanian, it would be interesting to analyse whether the Lithuanian translators know current trends in teen vocabulary. This could be done by presenting examples of the translation of certain teen linguistic items from teen fiction to adolescents at senior secondary school classes. In this way, it would be easier to determine whether the Lithuanian translators are able to create aesthetically appropriate, as well as interesting, literary texts in Lithuanian. Furthermore, research on the translation of teen speech could extend to the analysis of the translation of this kind of language carried out in different periods of time. This could help to distinguish and compare different translation norms existing in Lithuanian culture. What is more, the present thesis has focused on the analysis of the translation from a language of major use to a language of minor use, that is,

from English into Lithuanian. Future research could also analyse the tactics of the translation of teen speech from a language of minor use to a language of major use as, for example, from German into English; research could also present an analysis of two minor-usage languages as, for example, Scandinavian ones and Lithuanian. Finally, it is hoped that, as more Lithuanian writers will start writing for the adolescent readership, this kind of research could also present an analysis of features characteristic of Lithuanian adolescent language as presented in these native-language novels.

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Appendices

Appendix A Plot Summaries of the Five Novels for Young Adults

John Green's *Looking for Alaska* (2005)

John Green's *Looking for Alaska* (2005) is written in the first-person from the perspective of Miles Holter. Miles goes to Culver Creek Boarding School where he becomes very friendly with his roommate, Chip Martin. His other friends are Japanese-American Takumi and Alaska. Miles falls in love with Alaska, who has a boy friend at another school, but she likes him and seems ready to make love with him. Unfortunately, Alaska dies in a head-on collision driving her car much too fast. This accident may have been suicide or carelessness (she had drunk heavily and was upset because she had forgotten to put flowers on her mother's grave on the anniversary of her death). After Alaska's death the boys try to understand what happened, what really concerned Alaska, and what her motives were. In the text the boys are referred to by their nicknames: Miles Holter is "Pudge" and Chip Martin is the "Colonel". Parents are rarely shown but they are mentioned. However, the importance of Alaska's feelings for her mother is not known to her friends until after her death.

Melvin Burgess's *Junk* (1996)

Melvin Burgess's *Junk* (1996) is a novel told in the first person alternately by two teens, Tar and Gemma, the main characters of the story. Gemma, a rebellious teen girl from a middle-class British family runs away; she and Tar, the son of abusive alcoholics, move into a squat in Bristol with a group of young adults. Here they plunge into a world of crazy parties, stealing and the excessive use of alcohol, drugs and sex. The plot develops further when Tar, like Gemma, becomes a heroin addict. Faced with acute financial problems, and especially when Gemma becomes pregnant, they make every effort to give up their drug habit, but in hard moments revert back to heroin use. Gemma, devoted to her baby, seems more likely to succeed in breaking her drug habit.

Melvin Burgess's *Doing It* (2003)

The plot of Melvin Burgess's *Doing It* (2003) is centred around a group of British teenagers, Dino, Jonathan and Ben, 17-year-old, good-looking, middle-class boys. Dino and Jonathan are both eager to lose their virginity. Dino likes a beautiful girl named Jackie but she is not prepared

to have sex with him. For this reason, Dino gets involved in sexual relationships with other girls, particularly with the free-and-easy Zoë. Meanwhile, Jonathan is frustrated because he likes Debbie but fears ridicule from his friends because she is overweight. At one point he is sure he has penis cancer. For Ben, virginity is not a problem since he was seduced by his young drama teacher, Alison, some time earlier. He used to enjoy this secret relationship, but now he decides to break it off in order to find a girlfriend of his own age.

Ann Brashares's *The Sisterhood of the Traveling Pants* (2003)

Ann Brashares's *The Sisterhood of the Traveling Pants* (2003) is told shifting regularly from the points of view of four teenage girls. Carmen and her three best friends, Lena, Tibby, and Bridget have to spend their summer apart. Each girl has a different personality, talents and problems. Carmen, half Puerto Rican and half white, is a thoughtful girl, living with her divorced mother Christina; she is upset by discovering that her father is going to re-marry. Tibby is a rebellious, sarcastic teenager who wants to be a film-maker and becomes close to a much younger girl Bailey, who is dying. Bridget, a very attractive and a gifted soccer player seduces an older trainer and then feels very disillusioned. The shy, beautiful Lena, a talented artist, goes to visit her grandparents in Greece and falls in love with Kostos, a Greek boy. Unlike the other novels discussed in this analysis, this one includes a good deal about the girls' conflicts with their parents.

Cecily von Ziegesar's *Gossip Girl* (2002)

In Cecily von Ziegesar's *Gossip Girl* (2002) the central characters are two very wealthy teen girls, Blair Waldorf and Serena van der Woodsen, who used to be close friends. However, Serena has been away and Blair does not welcome her back. Nate Archibald is supposed to be Blair's boyfriend but he and Serena had their first sexual experience just before Serena's departure. Other teen characters include Dan Humphrey, a poet, in love with Serena, and his younger sister Jenny, from a US well-off middle-class family. Vanessa, who falls in love with Dan, is a film-maker; she attends the same classes as Blair and Serena; her parents are hippie artists. Chuck Bass comes from the upper class but is vulgar and sexually opportunistic. All the characters talk about each other, encouraged by the anonymous author of the *Gossip Girl Blog*, which seems to know everything about everyone. The cultural context is mostly related to the teen girls and their passion for brand-name clothes; there are many scenes of shopping. Drinking

seems commonplace and accepted. Smoking marijuana is also very common: Nate is an addict. Blair suffers from bulimia, trying to keep thin.

Appendix B The Translation of General Slang

No.	Example	Translation	Translation Strategy
1.	If I'd had them instead of the inadequate pair of bozos God gifted me with, I'd never have run away. (Burgess 2003: 111)	Jei jie būtų buvę mano tėvai vietoj Dievo duotųjų kvailelių , aš niekada nebūčiau bėgęs iš namų. (Patiomkinas 2002: 87)	Direct transfer
2.	Right, but he didn't need to be a jerk about it. (Green 2006: 52)	- Tiesa, bet galėjo ir nesielti kaip asilas . (Gadeikis 2010: 57)	Direct transfer
3.	We all laughed and I thought, Lucky little git . (Burgess 2003: 266)	Visi nusijuokėme, o aš pagalvojau: sekasi tam ziopliukui . (Patiomkinas 2002: 206)	Direct transfer
4.	"Clever little git , aren't you?" he said. (Burgess 2003: 167)	- Gudrus snarglys , ar ne? – paklausė. (Patiomkinas 2002: 129)	Direct transfer
5.	He must have felt a right berk . (Burgess 2003: 48)	Turėjo pasijusti tikru kvaiša . (Patiomkinas 2002: 41)	Direct transfer
6.	He was a bit of a creep , but he was obviously a huge source of pleasure in Grandma's life. (Brashares 2004: 176)	Jis bjaurybė , bet močiutės gyvenime jis yra trykštantis laimės šaltinis. (Šidiškytė 2004: 146)	Direct transfer
7.	I felt like a right prat . (Burgess 2003: 52)	Pasijutau visiškai asilas . (Patiomkinas 2002: 45)	Direct transfer
8.	Sorry I haven't called in a while. But you could have called me too, you big jerk . (Ziegesar 2008: 67)	Atsiprašau, kad seniai neskambinau. Bet ir tu galėjai man paskambinti, mulki . (Ryškuvienė 2006: 81)	Direct transfer
9.	He thinks I'm a nerd . (Green 2006: 210)	Jis mane laiko vėpla . (Gadeikis 2010: 234)	Direct transfer
10.	Siobhan and Violet burst out laughing. You dope – it's a present for my dad. It's his birthday next week." (Burgess 2004: 233)	Siobana su Violeta pratrūko juokai. - Mulki nelaimingas. Čia dovana mano tėčiui. Kitą savaitgalį jo gimtadienis. (Razmaitė 2004: 214)	Direct transfer
11.	"Got five bucks ?" she asked. (Green 2006: 70)	- Turi penkis žalius ?- vėl paklausė. (Gadeikis 2010: 77)	Direct transfer
12.	I know that sounds extremely sad, but don't worry about D. His time is coming. Stay tuned . (Ziegesar 2008: 65)	Žinau, siaubingai liūdna, bet dėl D nesijaudinkit. Jo valanda tuoj išmuš. Likit su mumis . (Ryškuvienė 2006: 78)	Direct transfer
13.	She thought he'd topped himself or something! (Burgess 2003: 272)	Ji manė, kad Taras pasidarė galą ar panašiai! (Patiomkinas 2002: 210)	Direct transfer
14.	We banged burgers and bit. (Burgess 2003: 114)	Net apsilaižėm pirštus prariję mėsainius. (Patiomkinas 2002: 89)	Direct transfer
15.	You can see everything on Tar's face. He was gobsmacked . (Burgess 2003: 117)	Taro veidas niekad nemeluoja. Jis buvo apakęs . (Patiomkinas 2002: 92)	Direct transfer
16.	There were crumpled plastic cups everywhere. Some of them had spilt, some of them were full of dog ends and other crap . (Burgess 2004: 88)	Visur mėtėsi suglamžytos plastikinės stiklinaitės. Iš kai kurių buvo išsiliejęs gėrimas, kitos prigrūstos nuorūkų ir kitokio šlamšto . (Razmaitė 2004: 83)	Direct transfer
17.	What was he supposed to say, " Dude , if I had my way we'd be doing it right now"? (Ziegesar 2008: 8)	Ką jis gali jam pasakyti? „ Vyruti , jei būtų mano valia, mes tai darytume tuojau pat.“ (Ryškuvienė 2006: 12)	Direct transfer
18.	" Dude ," Takumi responded, "yaw guhfwend, and then he swallowed a bite of food, "is a Weekday Warrior." (Green 2006: 32)	- Biče , - atsiliepė Takumis, - tavo mevgina yva, - pagaliau nurijo kąsni, - Tranė." (Gadeikis 2010: 34)	Direct transfer

19.	The police had been round to interview her about her but Tar, bless him, had taken the rap again even though he must have known she'd called the cops ... and even though it would mean youth custody for him this time. (Burgess 2003: 349)	Policija jau buvo pas ją, tačiau Taras, ačiū Dievui, vėl prisiėmė kaltę, nors žinojo, kad ji užsiundė faraonus ir ... kad šįkart prisipažinimas jam kainuos „atostogas“ paauglių kolonijoje. (Patiomkinas 2002: 270)	Direct transfer
20.	People used to almost crash their cars. It was such a gas . (Burgess 2003: 213)	Žmonės tik per plauką nesukuldavo savo mašinų. Jėga! (Patiomkinas 2002: 164)	Direct transfer
21.	Christ – the cops as therapists – who needs that? (Burgess 2003: 297)	Rupūs miltai, faraonai – daktarai? Kas to nori? (Patiomkinas 2002: 230)	Direct transfer
22.	But, politics aside, we all break the law. Coppers break it, judges break it, businessmen break it, you break it, I break it. (Burgess 2003: 47)	Bet, nepaisant politinių įsitikinimų, mes visi apeinam įstatymus. Įstatymų nepaiso farai , teisėjai, verslininkai, pro pirštus į juos žiūrite ir tamstos su manimi. (Patiomkinas 2002: 41)	Direct transfer
23.	“Pity your brain isn’t as big as your gob ,” I yelled. (Burgess 2003: 167)	- Gaila, kad tavo smegenėlės ne tokios didelės kaip srėbtuvė! – surikau. (Patiomkinas 2002: 129)	Direct transfer
24.	The copper was really pissed off. (Burgess 2003: 292)	Faras įsiuto. (Patiomkinas 2002: 226)	Direct transfer
25.	Eah ... superglue for bigger bucks ! (Burgess 2003: 149)	O taip ... Klėjai už daugiau baksų! – nusikvatojo ji ir ėmė linguoti ant sofos. (Patiomkinas 2002: 114)	Direct transfer
26.	I got some make-up and I had to go into the bog to get it on. (Burgess 2003: 115)	Turėjau kosmetikos, tad įlindau į tupyklą . (Patiomkinas 2002: 90)	Direct transfer
27.	One of the coppers wandered off up the hall to have a gab in his walkie talkie. (Burgess 2003: 291)	Vienas iš faraonų vaikščiodamas koridoriumi pliauskė per raciją. (Patiomkinas 2002: 225)	Direct transfer
28.	But that cop just shit sure convinced me that it might have been a suicide. (Green 2006: 197)	Bet tas faras mane ką tik visiškai įtikino, kad tai savižudybė. (Gadeikis 2010: 219)	Direct transfer
29.	I was going to get a pair of leather jeans as well, but it was too expensive and anyway, leather pants look naff , as I discovered later. (Burgess 2003: 115)	Buvau nusižiūrėjus ir odines kelnės, tačiau pasirodė per brangios, be to, kaip vėliau įsitikinau, odinės kelnės – ne stilius . (Patiomkinas 2002: 90)	Direct transfer
30.	“ Yo , Tibby,” she heard a familiar voice call as she turned into the parking lot. (Brashares 2004: 29)	- Ei , Tibe, - išgirdo kažką šaukiant pažįstamu balsu, kai įsuko į stovėjimo aikštelę. (Šidiškytė 2004: 31)	Direct transfer
31.	She picked up her drink and clinked glasses with Serena. “To cool-ass chicks ,” she said, knowing it sounded seriously gay, but not really giving a shit. (Ziegesar 2008: 176)	Ji paėmė savo taure ir susidaužė su Serena. - Už kietas panas , - pasakė puikiai suprasdama, kad tai skamba kaip lesbiečių šūkis, bet jai buvo nuspįjaut. (Ryškuvienė 2006: 202)	Direct transfer
32.	Fuck ‘em. Totally. You don’t need them. You’re like, the coolest chick in the Western Hemisphere. (Ziegesar 2008: 166)	- Tegu jie eina velniop. Ir negrįžta. Tau jų nereikia. Esi kiečiausia Vakarų Hempšyro pana . (Ryškuvienė 2006: 191)	Direct transfer
33.	“So, you guys hear about that bird party ?” Roger asked. (Ziegesar 2008: 52)	- Vaikiniai, ar girdėjot apie paukščių vakarėlį? – paklausė Rodžeris. (Ryškuvienė 2006: 64)	Direct transfer
34.	“I see,” said Sue. “You shag Dino’s brains out for a few weeks, give him the elbow and go back to Simon for a mature, lasting relationship. Wouldn’t be easier to just have an affair with Dino?” (Burgess 2004: 56)	- Viskas aišku, - pasakė Sju. - Kelias savaites paknisi Dinui protą , paskui mesi jį ir grįši pas Saimoną dėl brandžių, ilgalaikių santykių. Ar nebūtų lengviau užsukti su Dinu romaną? (Razmaitė 2004: 56)	Direct transfer

35.	But it was no good. Dino didn't want to get it up just for decent girls. He wanted to do it with slappers , slags and sluts as well. (Burgess 2004: 105)	Bet ne. Dinas neapsiribos vien padoriom merginom. Jis nori tai daryti ir su kekšėm , ir su šliundrom. (Razmaitė 2004: 99)	Direct transfer
36.	We just sat tight. After a bit the pigs got bored, or they decided we'd legged it. (Burgess 2003: 216)	Tiesiog sėdėjome nekrutėdami, kad po kurio laiko farams atsibodo. O gal jie nusprendė, kad pasprukom. (Patiomkinas 2002: 166)	Direct transfer
37.	This cop was haring up the road, he must have been just round the corner. I yelled, " Pigs! " and everyone charged out and up the road, dropping cans of beer and smashing bottles of wine. (Burgess 2003: 215)	- Šunys! – sušukau, tie išpuolė iš parduotuvės ir visi dėjom į kojas, barstydami alaus skardines ir vyno butelius. (Patiomkinas 2002: 165)	Direct transfer
38.	You know ... Granny dies and out it all goes because it's old, or because Granny was an old bag and so everyone thinks anything she had is as useless as she was. (Burgess 2003: 164)	Na tarkim, miršta senelė, jos daiktus išmeta, nes priešvaniniai, o gal ta senelė buvo sena griuvena , todėl visiems atrodo, kad viskas, ką ji turėjo, - šlamštas kaip ir ji pati. (Patiomkinas 2002: 126)	Direct transfer
39.	And as for her, the hypocritical old bat , who did she think she was? (Burgess 2003: 15)	Pagaliau ši žiezula , ši veidmainė, kuo ji save laiko? (Patiomkinas 2002: 18)	Direct transfer
40.	Although I was more or less forced to invite all my "school friends", i.e. the ragtag bunch of drama people and English geeks I sat with by social necessity in the cavernous cafeteria of my public school, I knew they wouldn't come. (Green 2006: 9)	Nors buvau daugmaž priverstas sukviešti savo „mokyklos draugus“, t.y. nedarnų būrelį teatrolių ir anglų kalbos kalikų , su kuriais iš socialinės būtinybės per pietus sėdėjau tamsioje valstybinės mokyklos valgykloje, žinojau, kad niekas neateis. (Gadeikis 2010: 9)	Direct transfer
41.	Dino was furious. "Slut," he called after that. " Slapper ," loud enough for everyone to hear. She turned round all little girlie and squeaked in a stupid voice, "Oh, Dino, I was only practicing so I could kiss you better later on. Everyone knows you kiss soooooooo gooooood! (Burgess 2004: 74)	Dinas buvo įsiutęs. - Kalė! – sušuko jai pavymui. – Šliundra! - pakankamai garsiai, kad visi girdėtų. Ji apsigrėžė ir sucypė nekaltos mergaitės balsu: - Dinai, aš tik treniravausi, kad vėliau galėčiau geriau tave pabučiuoti. Visi žino, kad tu bučiuojiesi taaaip gerai. (Razmaitė 2004: 72)	Direct transfer
42.	All that crap – about Gemma leaving me, about Mum and Dad, about leaving home. (Burgess 2003: 184)	Visos tos juodos mintys: apie išsiskyrimą su Džema, apie mamą ir tėtį, apie pabėgimą iš namų. (Patiomkinas 2002: 141)	Standardization
43.	"That was your first bad-ass moment! " (Green 2006: 61)	- Čia pirmoji tavo šlovės akimirka! – nusijuokė Pulkininkas. (Gadeikis 2010: 67)	Standardization
44.	It was no use going after Blair now, while she was obviously in such a crappy mood. (Ziegesar 2008: 36)	Nebuvo prasmės eiti paskui Bleir, jei ji tokios bjauros nuotaikos. (Ryškuvienė 2006: 45)	Standardization
45.	Dan had never heard such crap . Serena was no slut; she was perfect, wasn't she? (Ziegesar 2008: 51)	Didesnių nesąmonių Danas dar nebuvo girdėjęs. Serena – ne pasileidėlė. Ji tobula, ar ne? Ar ne? (Ryškuvienė 2006: 63)	Standardization
46.	No crappy cranberry sauce. (Green 2006: 114)	Jokio šlykštaus spanguolių padažo. (Gadeikis 2010: 128)	Standardization
47.	Jackie started to think, What a crap line! But even as she did she knew it wasn't a line. It was true. He meant it. (Burgess 2004: 11)	Džekė jau buvo begalvojanti, - „ Kokie banalusis žodžiai ,“ tačiau staiga suvokė, kad tai ne šiaip žodžiai. Tai buvo tiesa. Jis kalbėjo nuoširdžiai. (Razmaitė 2004: 17)	Standardization

48.	The annoying thing about it was, for the past few weeks she'd been enjoying her life for the first time in months. All the things that couples tend to let go of – going out with her friends, dances, just hanging about gassing . (Burgess 2004: 284)	Bjauriausia tai, kad pirmąkart po ilgo laiko ji jau kelias savaites džiaugėsi gyvenimu, dalykais, kurių porelėms dažnai tenka atsisakyti – draugais, šokiais, trynimusi be tikslo . (Razmaitė 2004: 260)	Standardization
49.	I said that so he knew he's blown me becoming an anarchist. (Burgess 2003: 55)	Man buvo gera pamoka, – pasakiau taip, kad suprastų, jog susimovė darydamas iš manęs anarchista. (Patiomkinas 2002: 47)	Standardization
50.	Now, that little dream was all shot to hell . (Ziegesar 2008: 111)	Dabar ši svajonė, po galais, neišsipildys . (Ryškuvienė 2006: 130)	Standardization
51.	Boys love Lena, but Lena is very hard on boys . (Brashares 2004: 52)	Lena vaikinas patinka, bet ji pati negailėstinga . (Šidiškytė 2004: 48)	Standardization
52.	Maybe I'm just scared. Maybe I need to bite the bullet and give her one and I'll feel better. (Burgess 2004: 146)	O gal aš tiesiog bijau? Gal man reiktų viską padaryti iki galo ir pasijusčiau geriau? (Razmaitė 2004: 137)	Standardization
53.	“Yo, Nathaniel, we're cutting Gym. Come to the park with us and play some ball.” (Ziegesar 2008: 77)	- Sveikas , Natanieli. Bėgam iš kūno kultūros. Eime su mumis į parką, pažaisim futbolą. (Ryškuvienė 2006: 91)	Standardization
54.	Even the best-bred girls resort to cheesy things like burning CD mixes when they're losing their virginity. (Ziegesar 2008: 107)	Nutarusios prarasti nekaltybę, net aukštuomenės merginos kartais griebiasi tokių nemadingų priemonių kaip kompaktinės plokštelės. (Ryškuvienė 2006: 125)	Standardization
55.	I guess the other members of the class weren't due to pop till the winter, but the Septembers were so dramatically pregnant, the teacher was worried they might explode at any moment. (Brashares 2004: 6)	Manau, kad kitos grupės narės turėjo gimdyti ne anksčiau kaip žiemą, bet rugsėjo grupė buvo tokia dramatiškai nėščia, kad trenerė bijojo, jog moterys sprogs bet kurią akimirką. (Šidiškytė 2004: 13)	Standardization
56.	While Lena and I went to public elementary school, Bridget went to a private school with a bunch of other jocks , and Tibby was still going to Embrace, this tiny, weird school where the kids sat in beanbag chairs instead of desks and nobody got any grades. (Brashares 2004: 5)	Kai mudvi su Lena lankėme viešąją pradinę mokyklą, Bridžita vaikščiojo į privačią kartu su būriu kitų sportininkų , o Tibė vis dar lankė tokią mažytę keistą mokyklėlę, kur mokiniai sėdėjo ant pagalvių vietoj suolų ir negaudavo jokių pažymių. (Šidiškytė 2004: 12)	Standardization
57.	I put my torn tights and skirt and stuff away. It was party gear , you know? (Burgess 2003: 127)	Aš paslėpiau savo suplėšytas pėdkelnes, sijoną ir visa kita. Tai buvo vakarėlių apranga , aišku? (Patiomkinas 2002: 98)	Standardization
58.	I thought I'd go and knock on the door and pretend to be all sympathetic. Fat chance . (Burgess 2003: 75)	Galvojau nueiti ir pasibeldusi suvaidinti, kad labai ją užjaučiu. Kur tau . (Patiomkinas 2002: 61)	Standardization
59.	Straight away this woman's voice said, “ Shut your gob! ” A really hard woman's voice, she must have been a real bitch. (Burgess 2003: 292)	- Užsičiaupk! – nutildė Džemą šiukštus moteriškas balsas, jo savininkė turėjo būti tikra kalė. (Patiomkinas 2002: 226)	Standardization
60.	It was a real gas , that walk home, actually. We started pretending to be Jackie and Dino, with her dying to shag him and then panicking every time he took his knob out. (Burgess 2004: 94)	Kelias namo buvo fantastiškas . Pradėjom apsimitinėti Džeke su Dinu, kaip ji miršta iš noro pasidulkinti, bet vos jis parodo jai savo karštą Bičą – ji išsigąsta. (Razmaitė 2004: 89)	Standardization
61.	She's pretty ordinary really – maybe that's what I want after Ali. Actually, thinking about it, I noticed her even before that during a gymnastics competition. That's pretty cheesy , isn't it? (Burgess 2004: 211)	Ji labai paprasta – gal kaip tik to aš ir noriu po Elės. Iš tikro pastebėjau ją daug anksčiau, per vienas gimnastikos rungtynes. Gana banalu , ar ne? (Razmaitė 2004: 195)	Standardization

62.	Effie was carbonated , but under that she was possibly the most sensible person Lena knew. (Brashares 2004: 252)	Efė ūmaus charakterio , bet ir pati protingiausia iš Lenai pažįstamų žmonių. (Šidiškytė 2004: 206)	Standardization
63.	If only the Colonel didn't ball up his every belonging and stuff it into random drawers. (Green 2006: 45)	Nederėjo Pulkininkui bet kaip grūsti savo daiktų ir daiktelių į pirmą pasitaikiusį stalčių. (Gadeikis 2010: 49)	Standardization
64.	Usually her computer was flashing and whirring all evening as she Imed her friends. (Brashares 2004: 104)	Paprastai jos kompiuteris šviesdavo ir dūgzdavo, kai ji plepėdavo su savo draugėmis. (Šidiškytė 2004: 89)	Standardization
65.	They all watched breathlessly as Bridget expertly jimmied the lock. (Brashares 2004: 19)	Visos sulaikiusios kvapą žiūrėjo, kaip Bridžita meistriškai rakina spyną. (Šidiškytė 2004: 23)	Standardization
66.	Just enough to keep the heebie jeebies away. (Burgess 2003: 267)	Tai buvo nepilna dozė, tačiau pakankama, kad nuimtų įtampą . (Patiomkinas 2002: 207)	Standardization
67.	He said, "Someone'll really buy it and it'll be theirs then." "I should coco ," I said. (Burgess 2003: 169)	- Kas nors ją vis tiek nupirks ir turės, - pasakė Taras. - Juokauji , ar ką. (Patiomkinas 2002: 130)	Standardization
68.	It's medicine so it can't be nice. It's bonkers , really. (Burgess 2003: 356)	Medicina, vadinasi, nieko gera. Iš tikrųjų beprotybė . (Patiomkinas 2002: 276)	Standardization
69.	It would have worked but ... my mum, she's such a skyster . (Burgess 2003: 62)	Gal būtų buvę ir nieko ... bet mano mama tokia netikusi . (Patiomkinas 2002: 52)	Standardization
70.	It had taken him a while to kick smoking, but his badass days were now well behind him. (Green 2006: 13)	Šiek tiek užtruko, kol metė rūkyti, bet jo pašėlusios dienos dabar jau praėity. (Gadeikis 2010: 15)	Standardization
71.	" Yo , Tibby. How's it goin'?" (Brashares 2004: 165)	- Sveika , Tibe. Kaip sekasi? (Šidiškytė 2004: 138)	Standardization
72.	S may be a ho , but she has excellent taste. (Ziegesar 2008: 145)	S gal ir pasileidusi , bet jos skonis puikus. (Ryškuvienė 2006: 167)	Softening
73.	And people are moody, dude . (Green 2006: 41)	Be to, žmonės būna prastos nuotaikos. (Gadeikis 2010: 44)	Omission
74.	I remember getting spit on my face from where he was leaning right over the table and yelling. I wiped it off with my finger and I thought, Cop gob , but I didn't dare say it. (Burgess 2003: 294)	Pamenu, kad užgulęs stalą ir rėkdamas net apspjaudė mane. Pirštu nusivaliau veidą, tačiau garsiai neišdrįsau jo kai kur pasiūsti . (Patiomkinas 2002: 227)	Omission
75.	"Plus, all those late-night chicken dances , Isabel added, sending the girls into a giggling freezy. (Ziegesar 2008: 46)	- O dar tie naktiniai šokiai su vištomis , - pridūrė Izabelė, įvarydama visoms juoko priepuolį. (Ryškuvienė 2006: 57)	Mistranslation
76.	"I won really," said Dina, "because both of you took it up the arse ." (Burgess 2004: 6)	- Iš tiesų tai laimėjau aš, - pastebėjo Dinas, - nes jūs abu sustojote ties subine . (Razmaitė 2004: 11)	Mistranslation

Appendix C The Translation of Peer-Group Slang

No.	Example	Translation	Translation Strategy
1.	I went downstairs and put the gas on. It was endless! First Jackie disappears just when she's ready to open her legs, then there's sick in the bed, then my willy doesn't do it and now I've been caught wanking. (Burgess 2004: 108)	Nulipau žemyn ir įjungiau dujas. Pasaka be pabaigos! Iš pradžių Džekė dingsta, kai jau buvo pasiruošęs iššergti kojas, paskui vėmalų krūva lovoj, paskui mano bičas sustreikuoja, o dabar dar mane užklupo smaukantis. (Razmaitė 2004: 102)	Direct transfer
2.	It was a real gas, that walk home, actually. We started pretending to be Jackie and Dino, with her dying to shag him and then panicking every time he took his knob out. (Burgess 2004: 94)	Kelias namo buvo fantastiškas. Pradėjom apsimetinėti Džeke su Dinu, kaip ji miršta iš noro pasidulkinti, bet vos jis parodo jai savo karštą Bičą – ji išsigasta. (Razmaitė 2004: 89)	Direct transfer
3.	Mr Knobby had gone into a coma, hanging down there like a piece of scrap meat discarded by a low-class butcher as being unworthy even of the cheapest sausages. All he could do was cling helplessly to her breasts like a shipwrecked sailor. (Burgess 2004: 259)	Karštą Bičą ištiko koma ir jis kabėjo tarsi mėsos atlieka, palikta trečiarūšio mėsininko kaip netinkanti netgi dešrelių gamybai. Jam beliko beviltiškai kabintis į jos krūtis kaip jūreiviui iš sudužusio laivo. (Razmaitė 2004: 237)	Direct transfer
4.	She always used to do things like grab my packet when I was standing behind her and there were other people in the room – you know, shielding me with her body so no one could see. (Burgess 2004: 116)	Ji dažnai sugriebdavo mane už klyno , kai stovėdavau už jos, o aplink būdavo žmonių – uždengdama savo kūnu, kad niekas nepamatytų. (Razmaitė 2004: 109)	Direct transfer
5.	They wandered up past the lawn towards the patch of garden where his father grew vegetables. The music sounded tinny at this distance, nothing to do with him, almost. They had a snog . (Burgess 2004: 63)	Per pievelę jie nuėjo prie lysvių, kur jo tėvas augino daržoves. Kažkur toli buvo girdėti muzika, atrodė, kad ji sklinda ne iš jo namų. Jie truputį pasiglamžė . Džekė sustabdė jį ir tvarkydamosi plaukus pažadėjo viską iki galo vėliau. (Razmaitė 2004: 63)	Direct transfer
6.	“Can I shag her from behind?” “No, from the front. With the lights on. Snogging and everything. And you have to do oral sex on her, too.” (Burgess 2004: 1)	- Galėčiau ją dulkinti iš užpakalio? - Ne, iš priekio. Prie uždegto šviesos. Laižiakas ir visa kita. Plius oralinis. (Razmaitė 2004: 7)	Direct transfer
7.	She began making passes with the rapier, her hand poised in the air behind her head. He was hoping for a snog later on. No chance. (Burgess 2004: 8-9)	Ji pradėjo suktis apie stulpą, virš galvos iškelta ranka sustingo ore. O jis dar tikėjosi vėliau su ja pasilaižyti . Be šansų. (Razmaitė 2004: 14)	Direct transfer
8.	He'd done it. He'd survived by snogging with a good-looking girl in the corner of the dance floor. Cool or what? (Burgess 2004: 66)	Jam pavyko. Jį išgelbėjo laižiakas su gražia mergina šokių aikštelės kampe. Jėga, ką? (Razmaitė 2004: 65)	Direct transfer
9.	“I wouldn't really have booted you out, you know,” I told her. “You'd have gone on at me all night. Blokes do!” (Burgess 2004: 110)	- Iš tikro nebūčiau tavęs palietęs, - pasakiau jai. - Būtum dulkinęs mane visą naktį be sustojimo, kaip ir visi. (Razmaitė 2004: 104)	Direct transfer
10.	“Can I shag her from behind?” “No, from the front. With the lights on. Snogging and everything. And you have to do oral sex on her, too.” (Burgess 2004: 1)	- Galėčiau ją dulkinti iš užpakalio? - Ne, iš priekio. Prie uždegto šviesos. Laižiakas ir visa kita. Plius oralinis. (Razmaitė 2004: 7)	Direct transfer

11.	It was a real gas, that walk home, actually. We started pretending to be Jackie and Dino, with her dying to shag him and then panicking every time he took his knob out. (Burgess 2004: 94)	Kelias namo buvo fantastiškas. Pradėjom apsimitinėti Džeke su Dinu, kaip ji miršta iš noro pasidulkinti , bet vos jis parodo jai savo karštą Bičą – ji išsigąsta. (Razmaitė 2004: 89)	Direct transfer
12.	After the party he was some bloke who'd screwed her; that afternoon, she felt that she meant something to him. (Burgess 2004: 204)	Po vakarėlio jis tebuvo vaikas, kuris ją išdulkino ; tą popietę ji jautė, kad jam kažką reiškia. (Razmaitė 2004: 190)	Direct transfer
13.	Like a little boy I jerked to attention and pulled them down. Out came the meat and two veg. Poor Mr Knobby! (Burgess 2004: 305)	Susigėdęs kaip mažvaikis nusimoviau. Pasirodė mėsgalys ir dvi daržovės. Vargšas Karštas Bičas! (Razmaitė 2004: 279)	Direct transfer
14.	Scared? I was terrified. No, really, it was dreadful. I mean, boys and their willies . And girls are supposed to be the delicate ones. Talk about a prima donna – just because he couldn't get it up. (Burgess 2004: 307)	Išsigandus? Gerai būtų. Aš buvau paklaikus iš baimės. Iš tiesų tai buvo siaubinga. Jau tie vaikinai ir jų daiktai . Manoma, kad mergaitės jautrios, tačiau ne aš, o jis elgėsi kaip kokia primadona – ir tik todėl, kad jam neatsistojo. (Razmaitė 2004: 281)	Direct transfer
15.	And then – it all changed overnight. Yes – just like that. Bang! One minute he could hardly move he was so worried, the next he was trying to push me out of my seat with his stiffie . (Burgess 2004: 310)	Ir staiga viskas pasikeitė – tiesiog pernakt. Taip, taip paprastai. Bum! Vieną akimirką jis iš tų nervų vos paeina, o kitą jau stumia mane nuo kėdės savo kietu kotu . (Razmaitė 2004: 284)	Direct transfer
16.	She got me backstage behind the curtains, took my jeans down and gave me a blow job . (Burgess 2004: 116)	Ji nusitempė mane į užkulisius už užuolaidų, nutraukė man džinsus ir pradėjo čiulpti . (Razmaitė 2004: 110)	Direct transfer
17.	Sara told Jake that I had a hard-on for Alaska. (Green 2006: 81)	Sara pasakė Džeikui, kad man stovi nuo Aliaskos. (Gadeikis 2010: 91)	Direct transfer
18.	He had a stiffie again immediately and he wanted to do a knee trembler in the car park but I wasn't into that, that would have felt horrible. (Burgess 2004: 55)	Jam vėl pasistojo ir jis norėjo viską pakartoti, bet aš nesutikau. Tai būtų buvę siaubinga. (Razmaitė 2004: 55)	Direct transfer
19.	Oh, OK, the doctor might say it is knob cancer – only he wasn't, will he? I know he won't. This is juju to make fear go away. (Burgess 2004: 301)	Gerai, daktaras gali pasakyti, kad man koto vėžys – bet jis to nepasakys, ar ne? Žinau, kad nepasakys. Kartoju tai kaip mantrą, kad išsklaidyčiau baimę. (Razmaitė 2004: 276)	Direct transfer
20.	He was barely able to let half an hour go by without some reference to how good he was being. There were endless little jokes about did she want a bit of dicky , or a few fingers, or how fridget she was, what a treat she had in store and so on. It was driving Jackie mad. (Burgess 2004: 204)	Jis neištverdamas nė pusvalandžio nepriminęs, koks jis supratingas. Nesibaigiantys juokeliai, ar ji nenori pažaisti , bent jau su pirštais, ar kokias ji frigidiška, kokias ji turi brangenybę ir taip toliau. Tai varė Džekę iš proto. (Razmaitė 2004: 189)	Standardization
21.	Have you ever gotten a blow job ? (Green 2006: 153)	- Ar esi kada patyręs oralinį ? (Gadeikis 2010: 173)	Standardization
22.	He rubbed his pubis on her, but as his fear of failure grew, so his knob got softer and softer and now at last it was nothing but a felty slug hanging off him. (Burgess 2004: 102)	Jis trynėsi į ją, tačiau nesėkmės baimė didėjo, penis minkštėjo ir galiausiai liko tabaluoti. (Razmaitė 2004: 96)	Standardization

23.	Boys will say amongst themselves that so-and-so has a nice rack , while girls will more likely to say that a boy is cute, a term that describes both physical and emotional characteristics. (Green 2006: 247)	Kalbėdami tarpusavyje vaikinai gerokai dažniau sako, kad ta ar kita turi neblogą krūtinę , o merginos sakys, kad tas vaikinąs yra mielas, ir tai gali būti taikoma ir fizinėms, ir emocinėms savybėms. (Gadeikis 2010: 279)	Standardization
24.	I lid my hand down her arse and tickled her crack . (Burgess 2004: 31)	- Užkišau ranką už kelnių ir pakutenau užpakaliuką . (Razmaitė 2004: 34)	Standardization
25.	Deborah has Found and Opportunity. Her parents are going away the weekend after next. This is it. I get to lose my cherry . (Burgess 2004: 215)	Debora Surado Galimybę. Kitą savaitgalį jos tėvai išvažiuoja. Taigi nuspręsta. Atsisveikinsiu su savo nekaltybe . (Razmaitė 2004: 199)	Standardization
26.	“I wouldn’t really have booted you out , you know,” I told her. “You’d have gone on at me all night. Blokes do!” (Burgess 2004: 110)	- Iš tikro nebūčiau tavęs palietęs , - pasakiau jai. - Būtum dulkinęs mane visą naktį be sustojimo, kaip ir visi. (Razmaitė 2004: 104)	Standardization
27.	Rob was cottaging – you know? Selling sex to homos in the public toilets. (Burgess 2003: 358)	Robis uždarbiaudavo viešuosiuose tualetuose – pasidavinėdavo homikams. (Patiomkinas 2002: 277)	Standardization
28.	“What about a condom or something?” “Blair murmured, gaping at Nate’s hard-on .” (Ziegesar 2008: 136)	- Gal kokį prezervatyvą, ar ką ... – sumurmėjo Bleir, žiūrėdama į stovintį Neito pasididžiavimą . (Ryškuvienė 2006: 157)	Softening
29.	He kissed her again to stop her mouth in case she complained. Then he pulled the pink dress over her head and there she was, with her knickers hardly covering her bush and her little titties out. (Burgess 2004: 101)	Jis pabučiavo ją dar kartą, kad neišgirstų kokio nusiskundimo. Paskui staiga per galvą nutraukė jai suknelę ir ji liko tik su mažytėmis, nieko nedengiančiomis kelnaitėmis ir mažomis plikomis krūtimis. (Razmaitė 2004: 96)	Omission
30.	He had a stiffie again immediately and he wanted to do a knee trembler in the car park but I wasn’t into that, that would have felt horrible. (Burgess 2004: 55)	Jam vėl pasistojo ir jis norėjo viską pakartoti , bet aš nesutikau. Tai būtų buvę siaubinga. (Razmaitė 2004: 55)	
31.	Lying naked in bed together (“genital contact” being offence number one), already drunk (number two), they were smoking a joint (number three) when the Eagle burst in on them. (Green 2006: 32)	Gulėdami nuogi lovoje (genitalijų sąlytis buvo pažeidimas Nr. 1), girti (Nr. 2), jie rūkė „ žolės “ suktinę (Nr. 3), Erelis juos tokius ir užtiko. (Gadeikis 2010: 34)	Direct transfer
32.	Never mind that she had gotten wasted and wound up playing a stupid Latin drinking game and kissing some guys’ stomach with pictures scrawled all over it in magic marker. (Ziegesar 2008: 49)	Nesvarbu, kad ji pasigėrė iki žemės graibymo ir viskas baigėsi tuo, jog ji žaidė kvailą romėnų nusigėrimo žaidimą ir bučiavo kažkokio vaikino pilvą, išpaišytą nenusiplaunančiu markeriu. (Ryškuvienė 2006: 60)	Direct transfer
33.	He was offering me a joint . (Burgess 2003: 51)	Jis siūlė parūkyti žolės . (Patiomkinas 2002: 44)	Direct transfer
34.	He loves weed like Alaska loves sex. (Green 2006: 59)	- Jis dievina „ žolę “, kaip Aliaska dievina seksą, - tarė Pulkininkas. (Gadeikis 2010: 64)	Direct transfer
35.	I thought squatters were so busy smoking pot and watching the dirt grow on the top of the fridge, they never had anything to do with anyone. (Burgess 2003: 42)	Maniau, jog skvoteriai nieko daugiau neveikia, tik prie apmūsojusio šaldytuvo rūko žolę . (Patiomkinas 2002: 37)	Direct transfer

36.	To be quite honest, I didn't care one little bit if Gemma was smoking a bit of dope . (Burgess 2003: 103)	Pasakysiu gan atvirai: man nusispjaut, kad Džema truputį patrauks žolytės . (Patiomkinas 2002: 82)	Direct transfer
37.	All right, so my mom was something of a hippie when I was a kid. You know, wore oversized sweaters she knitted herself, smoked a lot of pot , etc. (Green 2006: 67)	Gera, istorija tokia: kai buvau maža, mano mama hipiavo. Na, žinai, dėvėjo per didelius pačios nertus megztinius, rūkė daug „ žolės “ ir taip toliau. (Gadeikis 2010: 73)	Direct transfer
38.	He'd been clean for a month when we moved in. (Burgess 2003: 208)	Kai mes su Taru pas juos atsikraustėm, Robis apie mėnesį buvo švarus . (Patiomkinas 2002: 160)	Direct transfer
39.	"Drink, drink, drink!" he instructed them. If he got them drunk or stoned or something no one would even know whether they were having a good time or not. (Burgess 2004: 64)	- Gerkit, gerkit, gerkit! – paliepė jis visiems. Jei visi bus girti ar apsinešę , bent nesupras, gas vakarėlis ar ne. (Razmaitė 2004: 64)	Direct transfer
40.	We were doing too much, really, but we'd been bingeing that weekend and it's important to come down slowly. (Burgess 2003: 171)	Mes tikrai per daug vartojom, tačiau tą savaitgalį buvom padauginę ir dabar reikėjo mažinti po truputį. (Patiomkinas 2002: 131)	Direct transfer
41.	She was getting drunk and stoned , and I thought, Doesn't she ever get tired of her own voice? (Burgess 2003: 24)	Alkoholis ir žolė mušė jai į galvą , o aš galvojau: negi ji niekada nepavargsta nuo savo balso? (Patiomkinas 2002: 24)	Direct transfer
42.	I slid out the back with Dev to do business and have a chase . (Burgess 2003: 168)	Aš su Devu išslinkau sutvarkyt reikaliuko ir kiek įkalt . (Patiomkinas 2002: 129)	Direct transfer
43.	Me and her went into the back and did a chase . (Burgess 2003: 171)	Nuėję su ja į kitą kambarį, kiek užtraukėm . (Patiomkinas 2002: 131)	Direct transfer
44.	Lily was still jacking up when she was pregnant. (Burgess 2003: 298)	Laukdamasi kūdikio Lilė varėsi heroiną pilnu tempu . (Patiomkinas 2002: 231)	Direct transfer
45.	I'd been thinking we could have a really wild night and get drunk or even see if we could score something interesting. (Burgess 2003: 116)	Maniau, kad naktį gerokai pašėlsime ir nusilaksime, o galbūt net sugriebsim ką įdomesnio. (Patiomkinas 2002: 91)	Direct transfer
46.	I can't remember where I met them, but they used to turn up at our place to score . (Burgess 2003: 235)	Nepamenu, kur su jais susipažinau, tačiau jie užšokdavo pas mus nusipirkti hero . (Patiomkinas 2002: 182)	Direct transfer
47.	You get all sorts in there – tramps, alcoholics, junkies. <...>. Once or twice I've seen the alkies with women with them, but you never see any young women in there. (Burgess 2003: 32)	Ten pilna visokių – valkatų, alkoholikų, narkomanų. <...>. kartą ar du syk mačiau chronių poras, bet jaunų moterų nepamatysi. (Patiomkinas 2002: 30)	Direct transfer
48.	Actually, Rob was never addicted to heroin. It was the needles – jacking up . (Burgess 2003: 208)	Tiesą sakant, Robis niekada ir nebuvo pripratęs prie heroino, tik užsižaidė adatomis . (Patiomkinas 2002: 160)	Direct transfer
49.	They're always saying, if you steal you're a thief, if you sleep around you're a slut, if you take drugs you're a junkie . (Burgess 2003: 191)	Jie nepavargsta kartoje, kad esi ilgapištis, jei mėgsti vogti, esi kekšė, jei ištvirtkauji, esi narkasas , jei mėgsti svaigintis. (Patiomkinas 2002: 146)	Direct transfer
50.	I tried to make conversation with him, but Fas, he gets so stoned , he could hardly say a word. (Burgess 2004: 92)	Pabandžiau su juo kalbėti, bet kai Fasilis apsineša , nesugeba nė žodžio suregzi. (Razmaitė 2004: 88)	Direct transfer
51.	There's always one of us wants a chase . (Burgess 2003: 218)	Kuris nors visada užsimano pagaudyti drakoną . (Patiomkinas 2002: 168)	Direct transfer
52.	"He hits the bottle ," I told him. "Go round and see him next time." (Burgess 2003: 9)	- Taro tėvas – girtuoklis . Užsuk kada į svečius ir pats pamatysi. (Patiomkinas 2002: 14)	Standardization
53.	There were crumpled plastic cups everywhere. Some of them had spilt, some of them were full of dog ends and other crap. (Burgess 2004: 88)	Visur mėtėsi suglamžytos plastikinės stiklinaitės. Iš kai kurių buvo išsiliejęs gėrimas, kitos prigrūstos nuorūkų ir kitokio šlamšto. (Razmaitė 2004: 83)	Standardization

54.	Chuck went over to the wet bar and filled up a glass with ice, pouring in a bottle of Poland Spring water. (Ziegesar 2008: 133)	Čakas nuėjo prie gėrimų baro , pridėjo į stiklinę ledukų ir supylė buteliuką „Poland Spring“ vandens. (Ryškusienė 2006: 153)	Standardization
55.	As always, Nate, Jeremy, Anthony and Charlie had smoked a big fatty before the party. (Ziegesar 2008: 179)	Kaip visada, Neitas, Džeremis, Entonis ir Čarlis prieš vakarėlį surūkė didelę suktinę . (Ryškusienė 2006: 206)	Standardization
56.	You get used to taking your usual hit, see, and so people were ODing . Wow! (Burgess 2003: 240-241)	Tai bent! Susileidi sau įprastą dozę ir – Perdozavimas . (Patiomkinas 2002: 185)	Standardization
57.	“A little heroin isn’t going to change you into one. You have to think like a junkie if you want to be a junkie .” “Yeah, you don’t need smack to help you ...” (Burgess 2003: 183)	- Nuo trupučio heroino netapsi narkomanu. Kad taptum narkomanu , tavo smegenys turi dirbti kaip narkomano . - Aha, juk tu jį vartosi ne bėdos spiriamas ... (Patiomkinas 2002: 140)	Standardization
58.	You get all sorts in there – tramps, alcoholics, junkies . <...>. Once or twice I’ve seen the alkie with women with them, but you never see any young women in there. (Burgess 2003: 32)	Ten pilna visokių – valkatų, alkoholikų, narkomanų . <...>. kartą ar dusyk mačiau chronių poras, bet jaunų moterų nepamatysi. (Patiomkinas 2002: 30)	Standardization
59.	We all had our little dab and a bit to drink that night – not much, a couple of cans of Special Brew, <...>. (Burgess 2003: 265)	Vakar mes suvartojom savo atsivežtas menkutes dozeles ir išgėrėm truputį alaus – vos porą skardinių „Special Brew“, <...>. (Patiomkinas 2002: 205)	Standardization
60.	All that stuff you hear about one little hit and you’re a junkie for life is just stories, you know. (Burgess 2003: 183)	Visi tie plepalai apie vienintelę lemtingą dozę yra pasakos, pats žinai. (Patiomkinas 2002: 140)	Standardization
61.	Later when she calmed down, she said she got a hit off it, but she didn’t enjoy it the way I meant. (Burgess 2003: 223)	Vėliau kiek apsiraminsi pasakė, kad nors ir užsidirbo pinigų dozei , tas darbelis jai nepatiko ta prasme, apie kurią aš klausiau. (Patiomkinas 2002: 172)	Standardization
62.	You take one little sniff and that’s it, you’re hooked for life; you end up on the streets robbing old ladies and putting your hands down old men’s trousers for a few quid for the next fix . (Burgess 2003: 182)	Turbūt esat girdėję tas pasakas: nors kartą pabandai ir – aleliuja, užkimbi visam gyvenimui. Tavo gyvenimo perspektyva: plėsti pensininkus ir už kelius svarus grabalioti seniams kelnėse, - kad suveiktum dar vieną dozę . (Patiomkinas 2002: 139-140)	Standardization
63.	I’m not worried about it for myself, I never take smack two days on a trot, just to show myself. (Burgess 2003: 218)	Dėl savęs aš neimu į plaučius, nes nevartuju heroino po kelias dienas iš eilės – kad įrodyčiau sau, jog galiu atsilaikyti. (Patiomkinas 2002: 168)	Standardization
64.	He doesn’t mind them rotting their brains with pot but he disapproved of smoking well enough. (Burgess 2003: 54)	Jis nepritarė rūkymui, tačiau neprieštaravo, jei savo smegenis nuodiji marihuana . (Patiomkinas 2002: 46)	Standardization
65.	I was still crawling with that pot . (Burgess 2003: 54)	Hašišas dar nebuvo išgaravęs. (Patiomkinas 2002: 46)	Standardization
66.	And after you’ve done a junk binge, you feel it. Cold turkey . You feel horrible. (Burgess 2003: 220)	Jei padauginai heroino, tikrai pajusi. Savijauta klaiki. (Patiomkinas 2002: 170)	Omission
67.	As soon as this damned brunch was over, he was heading into the park for a smoke in the sun and couple of tall boys . The perfect cure-all. (Ziegesar 2008: 157)	Kai baigsis sukništi vėlyvi pusryčiai, jis tuoj pat eis į parką ir saulės atokaitoj su keliais kietais vyrukais surūkys sukteinę. (Ryškusienė 2006: 182)	Mistranslation

68.	She couldn't get him out of her mind. Like Sue said ... "Good-looking, horny and arrogant. Irresistible, huh?" (Burgess 2004: 15)	Ji negalėjo išmesti jo iš galvos. Kaip ir sakė Sju ... - Gražus, karštas ir arogantiškas. Sunku atsisipirti, ar ne? (Razmaitė 2004: 20)	Direct transfer
69.	He makes me feel like – oooh. Sometimes I feel like weeping with frustration. When we ... well, I don't want to talk about that but you would not believe how horny I get. " (Burgess 2004: 56)	Būdama šalia jaučiuosi ... uuu ... Kartais net norisi žliumbti iš nevilties. Kai mes ... man nesinori jums to sakyti, bet nepatikėtumėt, kaip įkaistu . (Razmaitė 2004: 57)	Direct transfer
70.	"What a stupid waste," said Jonathon. "Half the girls in the school are wetting themselves for him, and there he is, mission impossible, Jackie Atkins or nothing. Only the most gorgeous will do for our Deen." (Burgess 2004: 6)	- Kvailas laiko gaišimas, - tarė Džonatanas. – Dėl jo leidžiasi pusė mokyklos mergų, o jam mat įsireikė Džekės Atkins. Misija neįmanoma. Tik patys gražiausi dulkina mūsų Karalių. (Razmaitė 2004: 12)	Direct transfer
71.	Ollie nodded. "He is every kind of hot . (Brashares 2004: 69)	Olė linktelėjo. - Jis net labai nieko sau . (Šidiškytė 2004: 62)	Direct transfer
72.	He knew her name without the pin, but only because of her association with her hottie friends . (Brashares 2004: 165)	Žiūrėjo tiesiai į ženklelį ant jos uniformos su užrašu „Sveiki, aš Tibė!“ pažinojo ją kaip jos gražučių draugijų bičiulę. (Šidiškytė 2004: 138)	Direct transfer
73.	On the other hand, I liked him more than anyone and I fancied him something rotten . (Burgess 2003: 21)	Antra vertus, nė vienas berniukas man taip nepatiko kaip Taras, be to, klaikiai jo norėjau . (Patiomkinas 2002: 23)	Direct transfer
74.	She's still the best-looking girl in the school, and I still fancy her something rotten . (Burgess 2004: 323)	Ji vis dar gražiausia mokyklos mergina ir man žiauriai patinka . (Razmaitė 2004: 295)	Direct transfer
75.	For example, "I hooked up with my second cousin, Ivan, while wearing the Traveling Pants." (Brashares 2004: 24)	Pavyzdžiui: „Mūvėdama Kėlnes, pakabinau savo antros eilės pusbrolių Aiveną.“ (Šidiškytė 2004: 27)	Direct transfer
76.	You'd have to be a lot more sure of yourself than I am to pull a girl like her. (Burgess 2003: 24)	Reikia daug labiau savim pasitikėti, kad pakabintum tokią kaip Džemą. (Patiomkinas 2002: 25)	Direct transfer
77.	I'm a big baby, but my heart is rotting . (Brashares 2004: 61)	Žinau, kad elgiuosi kaip didelis kūdikis, bet mano širdis sudaužyta . (Šidiškytė 2004: 55)	Standardization
78.	He couldn't help looking hot , he was just born that way. Poor guy. (Ziegesar 2008: 8)	Negalėjo būti nežavus . Tiesiog toks gimė. Vargšelis. (Ryškuvienė 2006: 13)	Standardization
79.	Suddenly Blair was the prettiest, the smartest, the hippest , most happening girl in the room. (Ziegesar 2008: 21-22)	Staiga Bleir tapo gražiausia, protingiausia, labiausiai patrakusia , madingiausia mergina. (Ryškuvienė 2006: 29)	Standardization
80.	Suddenly Blair was the prettiest, the smartest, the hippest, most happening girl in the room. (Ziegesar 2008: 21-22)	Staiga Bleir tapo gražiausia, protingiausia, labiausiai patrakusia, madingiausia mergina. (Ryškuvienė 2006: 29)	Standardization
81.	Oh, I'm in love. Did I tell you that yet? His name is Eric. He's a coach and 100% off-limits . (Brashares 2004: 93)	Aš įsimylėjau. Ar jau sakiau? Jo vardas Erikas. Jis treneris ir tiesiog nuostabus . (Šidiškytė 2004: 80)	Standardization
82.	You guys are toast , she vowed to whomever besides her happened to be listening to her thoughts. (Brashares 2004: 129)	Jūs, vaikinai, esate visų mylimi , pasakė ji garsiai, nebijodama, kad kas nors išgirs jos mintis. (Šidiškytė 2004: 109)	Mistranslation
83.	This teacher rocked . (Green 2006: 43)	Šitas mokytojas kietas . (Gadeikis 2010: 46)	Direct transfer

84.	They'll be out with their mighty tubes of superglue on Monday, and on Tuesday they'll be back in college to make sure they get nice fat exams so the bank'll give them fat jobs in a couple years' time. (Burgess 2003: 149)	Pirmadienį jie šmirinės su savo superklijų tūtom, o trečiadienį bėgs į koledžą žiūrėti, ar gerai išlaikė egzaminus , - kad po poros metų tame pačiame banke gautų pelningą darbą. (Patiomkinas 2002: 114)	Standardization
85.	He told me he was in his third year at Culver Creek. He had started in ninth grade, the first years at the school, and was now a junior like me. A scholarship kid, he said. Got a full ride . (Green 2006: 18)	Jis man papasakojo, kad Kalver Krike mokosi jau treči metai. Įstojo devintoje klasėje, dabar vienuoliktokas kaip ir aš. Stipendininkas. Visiškai finansuojamas . (Gadeikis 2010: 19)	Standardization
86.	She'd decided the morning after the vow of the Pants that she was going to record her summer of discontent in a movie – a suckumentary , a pastiche of lameness. (Brashares 2004: 43)	Rytą po Kelnių priesaikos nusprendė, kad nufilmuos savo nusivylimų vasarą: susuks liūdnamentinį filmą , juostą apie nevykėlius. (Šidiškytė 2004: 42)	Direct transfer
87.	Paul laughed. He had an unexpectedly sweet, hiccupy laugh. (Brashares 2004: 268)	Polas nusijuokė. Jo juokas buvo netikėtai mielas ir skambus . (Šidiškytė 2004: 220)	Standardization
88.	I'm going off the point. I was very upset about my shop. Anyway, seediness . (Burgess 2003: 281)	Bet aš nuklydau į lankas. Negaliu pamiršti parduotuvės. Šiaip ar taip, gaila . (Patiomkinas 2002: 217)	Standardization
89.	Actually, my new favorite topic is Waspoid – the elite version of the wastoid, or stoner boy. (Ziegesar 2008: 81)	Tiesą sakant, mano mėgstamiausia tema – mėgstantys rūkyti žolę auksiniai berniukai . Auksinio berniuko ir apsipūtusio „žolė“ vaikino mišinys. (Ryškuvienė 2006: 95)	Standardization
90.	I decided it was time to do sugar-sugar . I apologized, whimpered, flung my arms around him and gave him a hug and a kiss. (Burgess 2003: 11)	Sumečiau, jog puiki proga viską užglaisyti . Atsiprašinėjau, žliumbiau, apkabinau jį ir pabučiavau. (Patiomkinas 2002: 15)	Standardization
91.	Then he said, "Hang on ..." And he ups and outs the room with his jeans on and I thought ... (Burgess 2003: 94)	- Palauk ... – susizgribo. Šmukstelėjęs į džinsus, išlėkė iš kambario, ir man tik tada ... (Patiomkinas 2002: 75)	Standardization

Appendix D The Translation of Taboo Language

No.	Example	Translation	Translation Strategy
1.	It sucks , huh? (Green 2006: 209)	Šūdas , ne? (Gadeikis 2010: 233)	Direct transfer
2.	No, but I'm sure as shit gonna do something to 'em now. (Green 2006: 38)	- Ne, bet prisiekiu savo subine , dabar tikrai padarysiu. (Gadeikis 2010: 40)	Direct transfer
3.	Tomorrow. After the part. I'm going to do it. Even if it makes me feel like shit afterwards, I'll never be able to live with myself if I don't (Burgess 2004: 57)	Rytoj. Po vakarėlio. Aš tai padarysiu. Net jei paskui jausiuos sušiktai , niekada sau neatleisiu, jei nepadarysiu. (Razmaitė 2004: 57)	Direct transfer
4.	Maybe that's life – just letting stuff happen, and keeping your eye out for a chance to dodge the next badge of shit coming your way. (Burgess 2004: 296)	Gal toks ir yra gyvenimas – siunčia tau visokius išbandymus ir neleidžia užkristi kitam šūdo gabalui. Kuris turėtų uždribti tau ant galvos? (Razmaitė 2004: 271-272)	Direct transfer
5.	Lily said to him over and over, "What are you carrying their shit for?" (Burgess 2003: 194)	Lilė jam ištisai kartodavo: „Kam tu nešiojies jų šūdus ?“ (Patiomkinas 2002: 150)	Direct transfer
6.	I wore my shorts just below my hips, which I thought was cool. Finally, I said, "Yeah, I went to public school. But I wasn't hot shit there, Chip. I was regular shit ." (Green 2006: 21)	Šortus nusmaukdavau šiek tiek žemiau ant užpakalio, maniau, tai atrodo kietai. Pagaliau sugebėjau prabilti: - Taip, vaikščiojau į valstybinę mokyklą. Bet nebuvau kietas šūdas , Čipai. Buvau paprastas šūdas . (Gadeikis 2010: 22)	Direct transfer
7.	Does Jeff Gordon have to put up with this shit ? (Green 2006: 119)	Ar Džefui Gordonui irgi tenka kęsti šį mėšlą ? (Gadeikis 2010: 136)	Direct transfer
8.	I imagined them taking me into the woods, where we now seemed headed, and beating the shit out of me so that I looked great for my first day of school. (Green 2006: 34)	Įsivaizdavau, kaip jie nutempia mane į miškelį, kurio link, tiesą sakant, mes dabar ir skuodėme, ir pridaužo kaip obelį , kad pirmąją dieną naujoje mokykloje pasirodyčiau visu gražumu. (Gadeikis 2010: 36)	Direct transfer
9.	"I have a fake ID," she said, "but it sucks ." (Green 2006: 100)	- Turiu suklastotą asmens pažymėjimą, - paaiškino Aliaska, - bet jis šūdinas ." (Gadeikis 2010: 112)	Direct transfer
10.	"So they just suck ?" I asked. (Green 2006: 59)	- Tai jie tiesiog gauna į kaulus ?- perklausiau. (Gadeikis 2010: 64)	Direct transfer
11.	Serena looked down at her scuffed brown leather boots. "I know. I'm sorry. I suck ," she said. (Ziegesar 2008: 35)	Serena pažiūrėjo į savo nutrintus rudos odos batus. - Taip. Atsiprašau. Aš kiaulė . (Ryškuvienė 2006: 44)	Direct transfer
12.	I thought, Sod you , and carried on dancing. (Burgess 2003: 122)	Eikit velniop , pamaniau, ir šokau toliau. (Patiomkinas 2002: 95)	Direct transfer
13.	I caught sight of Tar out of the corner of my eye a few times and I thought, Stuff you , you can suffer for a change. (Burgess 2003: 123)	Keletą kartų akies krašteliu pastebėjau Tarą. Eik velniop , dabar tu pakentėk. (Patiomkinas 2002: 95)	Direct transfer
14.	"Son of the morgue! Sod off and die!" she yelled at the poor old bloke. (Burgess 2003: 211)	- Morgo išpera! Varyk iš čia ir padvėsk! – aprėkė ji vargšą. (Patiomkinas 2002: 162)	Direct transfer
15.	" Screw you too! " the Colonel shouted. (Green 2006: 49)	- Patį eik šikt!!! – išrėkė Pulkininkas. (Gadeikis 2010: 53)	Direct transfer
16.	Screw her . (Green 2006: 122)	Velniop ją . (Gadeikis 2010: 138)	Direct transfer
17.	I feel so screwed up . (Green 2006: 175)	- Jačiuosi suknistai . (Gadeikis 2010: 194)	Direct transfer
18.	OK, screw it . (Green 2006: 46)	Gerai, šiknon visai tai . (Gadeikis 2010: 50)	Direct transfer
19.	Basically, she was screwed . (Ziegesar 2008: 85)	Trumpai tariant, jai galas . (Ryškuvienė 2006: 100)	Direct transfer

20.	“Point those guys out to me if you see them today,” he added, “because we need to figure out why they’re so, uh, pissed at me .” (Green 2006: 39-40)	Parodyk man tuos juokdarius, jei šiandien pamatysi, - paprašė, - nes reikia išsiaiškinti, ko jie čia ant manęs taip, hmm, užsišiko . (Gadeikis 2010: 43)	Direct transfer
21.	“But I’m older than you. I’m the one who ... I’m the one who would get in serious shit if people found out.” (Brashares 2004: 224)	- Bet aš vyresnis už tave. Tai man tektų ... Tai aš susilaukčiau didelių nemalonumų , jei viskas paaiškėtų. (Šidiškytė 2004: 182)	Standardization
22.	The Colonel takes all this honour and loyalty shit pretty seriously, if you haven’t noticed. (Green 2006: 91)	Pulkininkas į visus tuos garbės ir ištikimybės reikalus žiūri gana rimtai. (Gadeikis 2010: 103)	Standardization
23.	“You’re not,” he continued, because that’s not how shit gets dealt with here. (Green 2006: 38)	-Neisi, - pakartojo jis, - čia niekas problemų taip nesprendžia. (Gadeikis 2010: 40)	Standardization
24.	I’ve had enough of that shit . (Green 2006: 211)	Man jau užtenka tų nesąmonių . (Gadeikis 2010: 235)	Standardization
25.	If they had the slightest inkling of what he could do just by opening his mouth and uttering the secret words. He was a time bomb. He was a fucking Cruise Missile. He could not believe he was having to put up with his shit . (Burgess 2004: 137)	Jei jie bent nujaustų, ką jis padarytų pravėręs burną ir išdavęs paslaptį. Jis buvo tikslinti laikrodinė bomba. Branduolinė raketa. Jis tiesiog negalėjo patikėti, kad turi kęsti jų paistalus . (Razmaitė 2004: 130)	Standardization
26.	Who gives a shit ? (Green 2006: 218)	- Iš kur aš žinau! (Gadeikis 2010: 243)	Standardization
27.	Ask me if I give a shit . (Green 2006: 188)	- Paklausk, ar man tai rūpi . (Gadeikis 2010: 211)	Standardization
28.	Why was she so stupid? Everyone else seemed to have their shit together . (Ziegesar 2008: 87)	Kodėl buvo tokia kvaila? Visi jos pažįstami, atrodo, turi galvą ant pečių . (Ryškuvienė 2006: 103)	Standardization
29.	Do you suck at this game? (Green 2006: 210)	- Bet juk tu visai namoki lošt. (Gadeikis 2010: 235)	Standardization
30.	“Blair, I’m sorry I’ve been such a complete asshole,” she said, removing her linen napkin from its silver ring and spreading it out on her lap. “Your parents splitting up must have totally sucked .” (Ziegesar 2008: 32)	- Bleir, atsiprašau. Aš tokia kvaiša, - pasakė ištraukdama iš sidabrinio žiedo lininę servetėlę ir tiesdamasi ją ant kelių. – Tave tikriausiai labai sukrėtė tėvų skyrybos . (Ryškuvienė 2006: 40)	Standardization
31.	“So my schedule totally sucks ,” Serena said, licking her spoon. “I don’t have a single class with you guys.” “Um, that’s because you’re not taking any APs,” Kati observed. (Ziegesar 2008: 61)	- Mano tvarkaraštis klaikus , - pasakė Serena, aplaižydama šaukštą. – Neturiu nei vienos pamokos su jumis, panos. - Todėl, kad nepasirinkai nė vienos sudėtingesnės disciplinos, kur renkami taškai stojamiesiems į universitetą, - paaiškino Ketė. (Ryškuvienė 2006: 74-75).	Standardization
32.	And now Serena felt so uptight in Blair’s presence she couldn’t go? It was a total mindfuck . (Ziegesar 2008: 156)	O dabar Serena tokia įsitempusi šalia Bleir, kad negali išspausti nė lašelio? Kažkokia nesąmonė . (Ryškuvienė 2006: 181)	Standardization
33.	When she fucked up , all those years ago, just a little girl terrified into paralysis, she collapsed into the enigma of herself. (Green 2006: 260)	Kai ji susidirbo prieš daugelį metų, dar būdama maža mergaitė, sustingo iš baimės, prasmego savasties paslapyje. (Gadeikis 2010: 295)	Standardization
34.	They’re not full of the bullshit you normally get from people who’ve never had the problem. (Burgess 2003: 303)	Jų galvos neprikištos nesąmonių , kurias girdi iš niekada panašių bėdų neturėjusių žmonių. (Patiomkinas 2002: 235)	Standardization
35.	Ben tucked his mobile back into his pocket and went into the newsagent to buy a chocolate bar. He was surprised at how pissed off the conversation had left him. (Burgess 2004: 59)	Benas įsidėjo mobilų į kišenę ir nuėjo prie kioskelio nusipirkti šokoladuko. Jis nustebė, kad pokalbis jį taip įsiutino . (Razmaitė 2004: 59)	Standardization

36.	Lils was all ready to be pissed off because I'd been so long, but when she saw how I'd spent the time with Tar she was okay about it. (Burgess 2003: 171)	Lilė jau niršo , kad taip ilgai negrižau, bet pamačiusi, ką su Taru veikėm, atlyžo. (Patiomkinas 2002: 131)	Standardization
37.	Obviously, you don't let someone drive drunk and pissed off . (Green 2006: 168).	Juk girtam tokios nuotaikos apimtam žmogui negalima leisti vairuoti. (Gadeikis 2010: 186)	Standardization
38.	I was pissed off with her, she was being really nasty. (Burgess 2003: 311)	Aš persiutau ant jos – kokia bjaurybė. (Patiomkinas 2002: 240)	Standardization
39.	The copper was really pissed off . (Burgess 2003: 292)	Faras įsiuto . (Patiomkinas 2002: 226)	Standardization
40.	Alaska's pissed . (Green 2006: 41)	- Alaska ant jų rimtai įsiuto . (Gadeikis 2010: 44)	Standardization
41.	Getting pissed wouldn't fix it. (Green 2006: 183)	Pyktis jos nesugrąžins. (Gadeikis 2010: 204)	Standardization
42.	Sal was quite pissed up by this time and she was having a go as well, which was a bit unfair because she was all right. (Burgess 2003: 274)	Selei visgi trūko kantrybė , ir ji nė kiek neatsiliko nuo Lilės ir Džemos. Šiek tiek nesažininga, nes pati jautėsi puikiai. (Patiomkinas 2002: 211)	Standardization
43.	"Mr. Scholl." He rolled his eyes briefly. "Skolly." "Thanks, Skolly." "Go on, piss off ." (Burgess 2003: 34)	- Pone Skolai ... – Jis užvertė akis. - Skoli. - Ačiū, Skoli. - O dabar nešdinkis . (Patiomkinas 2002: 31)	Standardization
44.	I got caught smoking, so I'm pissed off . (Green 2006: 179)	Mane pagavo rūkanti, tai esu susinervinęs . (Gadeikis 2010: 198)	Standardization
45.	"A thousand bucks says she got kicked out," Chuck told them. "And doesn't she look fucked ?" (Ziegesar 2008: 21)	- Kertu iš tūkstančio dolerių, kad ją išmetė, - pasakė jiems Čakas. – Ar neatrodo prisidirbus ? (Ryškuvienė 2006: 28)	Softening
46.	Well, fuck them. Vanessa lifted her chin and went on with her presentation. She was above their petty bullshit . (Ziegesar 2008: 55)	Eina jos velniop. Vanesa pakėlė galvą ir tęsė savo pristatymą. Ji buvo aukščiau už jų niekingus mažmožius . (Ryškuvienė 2006: 68)	Softening
47.	I thought, Bugger me , you've come a long way and most of it's been straight down. (Burgess 2003: 286)	Kad mane skradžiai , dingtelėjo, nuėjai nemažą kelio gabalą, ir tas kelias ėjo pakalnėn. (Patiomkinas 2002: 221)	Softening
48.	"Just tell me everything that happened, and I'll tell you you're good and that the rest of them suck ," she promised, sounding more like her usual self. (Brashares 2004: 196)	- Tiesiog papasakok man viską, kas buvo, ir aš pasakysiu, kad tu gera, o visi kiti – mulčiai , - pažadėjo ji, dabar jau kalbėdama kaip tikroji Tibė. (Šidiškytė 2004: 162)	Softening
49.	We were leaving everything behind. All the shit . (Burgess 2003: 260)	Mes nusprendėme viską palikti. Visą mėšlą . (Patiomkinas 2002: 201)	Softening
50.	I knew it was going to happen, I knew there was just too much shit about to let me feel good for more than a second. (Burgess 2003: 27)	Žinojau, jog taip atsitiks, jog aplink per daug mėšlo , kad galėčiau ilgiau nei akimirksniui visa tai pamiršti. (Patiomkinas 2002: 27)	Softening
51.	She picked up her drink and clinked glasses with Serena. "To cool-ass chicks," she said, knowing it sounded seriously gay, but not really giving a shit . (Ziegesar 2008: 176)	Ji paėmė savo taurę ir susidaužė su Serena. - Už kietas panas, - pasakė puikiai suprasdama, kad tai skamba kaip lesbiečių šūkis, bet jai buvo nusispijaut . (Ryškuvienė 2006: 202)	Softening
52.	" What the fuck is she wearing, anyway?" Kati Farkas hissed. (Ziegesar 2008: 45)	- Koki šlamštą ji apsvilkė? – sušnypštė Ketė Farkas. (Ryškuvienė 2006: 56)	Softening
53.	I still fuck up . (Green 2006: 117)	Viską suknišu. (Gadeikis 2010: 133)	Softening
54.	And Richard pissed me off . (Burgess 2003: 132)	O Ričardas man įgriso iki gyvo kaulo . (Patiomkinas 2002: 102)	Softening

55.	She used to scare the shit out of me like that. (Burgess 2003: 242)	Taip ji priversdavo mane panikuoti kaip kokį triznių . (Patiomkinas 2002: 186)	Compensation
56.	They don't like being sussed . (Burgess 2003: 167)	Jie nepakenčia tų, kurie ant pečių nešioja ne puodynę . (Patiomkinas 2002: 128)	Compensation
57.	We got shit to do. (Green 2006: 19)	Yra ką veikti. (Gadeikis 2010: 20)	Omission
58.	How do you think Alaska would feel about this shit ? (Green 2006: 227)	- Kaip, tavo nuomone, reaguotų Aliaska? (Gadeikis 2010: 255)	Omission
59.	"Just bloody someone go round and sort it out, okay?" she screamed, and she started walking round the place kicking things. (Burgess 2003: 238)	- Velniai griebtų, kas nors tuojau pat šliaužiat ir viską išsiaiškinat, okey? – suklykė ji ir ėmė blaškytis po kambarį spardydama daiktus. (Patiomkinas 2002: 184)	Direct transfer
60.	"You're the bloody Titanium Man! Yeah ... Tar, the Titanium Man!" yelled Lily suddenly. (Burgess 2003: 157)	- Tu, po velnių , esi Žmogus Titanas! Taip ... Taras – Žmogus Titanas! – nei iš šio, nei iš to suspiegė ji. (Patiomkinas 2002: 121)	Direct transfer
61.	" Bloody hell – you nearly killed me," hissed Gemma angrily. "Sorry. Here, put that torch on so's I can see where I'm going ..." (Burgess 2003: 3)	- Po velnių , vos infarkto neišvairė, – sušnypštė Džema. (Patiomkinas 2002: 9)	Direct transfer
62.	I saw the girl nudging Jerry to look at me and they all laughed. " Ha bloody ha ," I said. I was somewhat annoyed. (Burgess 2003: 53)	Mergina baksnojo alkūne Džeriui, kad pažiūrėtų į mane. Jie visi trys nusijuokė. - Hašas! Prakeiktas hašas! – pasakiau suiręs. (Patiomkinas 2002: 45)	Direct transfer
63.	If you knew the number of people I do who've turned round and found themselves stuck in the middle of the Carib-bloody-bean and it was Bristol City twenty years ago, so would you. (Burgess 2003: 46)	Jeigu kaip aš pažinotumėt tiek žmonių, kurie nebeįsivaizduoja savo gyvenimo be prakeiktų karibiškų pupų , ir būtumėt matę, kaip Bristolis atrodė prieš dvidešimt metų, jūs irgi taip manytumėt. (Patiomkinas 2002: 41)	Direct transfer
64.	Then I realized - she'd been ill! Just my luck – she's bloody drunk so much she's been sick and now the whole thing's off again. (Burgess 2004: 86-87)	Paskui supratau – ją supykino! Na man ir sekasi – ji taip nusilakė , kad apšivėmė ir dabar vėl nieko nebus. (Razmaitė 2004: 82)	Direct transfer
65.	"Guess you went for a swim, huh?" And she said it with such casual malice that I felt that everyone had known, and I wondered why the whole damn school agreed in advance to possibly drown Miles Halter. (Green 2006: 36-37)	- Regis, teko pasimaudyti, mm? Tai ji pasakė su tokia atsainia piktdžiuga, kad pajutau, jog apie tai žinojo visi, ir susimąščiau, kokio velnio visa sumauta mokykla iš anksto susitarė paskandinti Mailzą Holterį. (Gadeikis 2010: 39)	Direct transfer
66.	As soon as this damned brunch was over, he was heading into the park for a smoke in the sun and couple of tall boys. The perfect cure-all. (Ziegesar 2008: 157)	Kai baigsis suknisti vėlyvi pusryčiai , jis tuoj pat eis į parką ir saulės atokaitoj su keliais kietais vyrukais surūkys suktinę. (Ryškuvienė 2006: 182)	Direct transfer
67.	I was scared shitless , actually, but it was fun looking back on it. (Burgess 2003: 216)	Dabar tai atsimenu kaip smagų nuotyki, nors tąkart, prisipažinsiu, aš vos neprikroviau kelnių . (Patiomkinas 2002: 166)	Direct transfer
68.	I am shit sure keenly aware that we should have stopped her. (Green 2006: 174)	Šūdas , aš puikiausiai suvokiu, kad turėjome. (Gadeikis 2010: 193)	Direct transfer
69.	Because no one can catch the motherfucking fox . (Green 2006: 127)	- Nes velnio lapės niekas nepagaus. (Gadeikis 2010: 145)	Direct transfer
70.	"We're the fucking marines," he said. (Green 2006: 126)	- Mes suknisti jūrų pėstininkai,- tarė jis. (Gadeikis 2010: 144)	Direct transfer
71.	" Fucking hell , we've only got five minutes until the bell rings," Dan heard someone say in an obnoxious voice. (Ziegesar 2008: 50)	- Velnias , iki skambučio penkios minutės, - išgirdo Danas kažką sakant įkyriu balsu. (Ryškuvienė 2006: 62)	Direct transfer

72.	It's a fuckin' food pyramid. (Green 2006: 89)	Visa suknista maisto piramidė. (Gadeikis 2010: 101)	Direct transfer
73.	Go go go fucking go. (Green 2006: 128)	- Bėgam, bėgam, bėgam, bėgam, bliamba . (Gadeikis 2010: 146)	Direct transfer
74.	I thought Yeah! Because I fucking done it! (Burgess 2003: 153)	CHA! Velniai griebtų , padariau, kaip ji nori, - išsinešdinu iš šito namo ... (Patiomkinas 2002: 117)	Direct transfer
75.	"That bloody joint nearly killed me," I told him severely. (Burgess 2003: 54)	- Per tą sumautą žolę vos nepakračiau kojų, - pasakiau jam tiesiai. (Patiomkinas 2002: 46)	Direct transfer
76.	I turned round and shouted at him, "You're not my bloody mother , either!" (Burgess 2003: 125)	- Tu man nesi močia! – sušukau ir nuėjau. (Patiomkinas 2002: 97)	Direct transfer
77.	" Bloody get away from them and help me! hissed Rob. (Burgess 2003: 240)	- Po velnių , palik juos ir padėk ieškoti! – sušnypštė Robis. (Patiomkinas 2002: 185)	Direct transfer
78.	Goddamn Weekday Warriors. (Green 2006: 50)	- Suknisti Tranai. (Gadeikis 2010: 53)	Direct transfer
79.	Goddamn pissant Weekday Warrior shit . (Green 2006: 88)	Sušikti sumyžti Tranai šūdžiai! (Gadeikis 2010: 99)	Direct transfer
80.	Serena held out her glass. "Thanks, Nate," she said. "I'm so fucking thirsty. They locked the damned booze cabinet up in Ridgfield. Can you believe it? (Ziegesar 2008: 31)	Serena atkišo savo taurę. - Ačiū, Neitai, - padėkojo. – Žiauriai noriu gerti. Ridžfilde tėvai buvo užrakinę barą. Galit patikėti. (Ryškuvienė 2006: 39)	Direct transfer
81.	Lily's eyes were absolutely bulging out of her head. "I'm a fucking junkie , are you telling me I'd be better off dead because I'm a junkie? Are you telling me that?" (Burgess 2003: 247)	Atrodė, Lilei akys iššoks ant kaktos. - Jeigu aš esu sumauta narkomanė , ar nori pasakyti, kad man verčiau pūti po velėna, jei tokia esu? (Patiomkinas 2002: 191)	Direct transfer
82.	Lily came running to the door and leaned over the banisters screaming at me, "You fucking slag! Are you calling me a junkie? Are you calling me a hypocrite?" (Burgess 2003: 317)	Lilė išpuolė man iš paskos ir persisvėrusi per turėklus suklykė: - Tu, bjauri kale! Tu vadini mane narkomane? Nori pasakyti, kad aš veidmainė? (Patiomkinas 2002: 245)	Direct transfer
83.	She was always the one everyone fancied, even at Primary School and now here I am, watching her long fingers pop open the top button of her jeans for me while I stroke her tits in the rhododendron bushes down Crab Lane on the way home, and it makes me feel so fucking good . (Burgess 2004: 29)	Ja visi žavėjosi, netgi pradinėse klasėse. Ir štai dabar žiūriu, kaip jos ilgi pirštai dėl manęs prasega savo džinsų sąga, o aš rododendrų krūmuose glamonėju jos krūtis. Krab Leinas pakeliui į namus ir tai velniškai nuostabu . (Razmaitė 2004: 33)	Direct transfer
84.	I walked back along the hallway and I suddenly realised what a horrible fucking mess everything was. (Burgess 2004: 88)	Grįžau į koridorių ir staiga supratau, kaip viskas suversta . (Razmaitė 2004: 83)	Direct transfer
85.	He grabbed hold of me and gave me a real shake, and the woman on the other side of the door screamed, "Shut his fucking mouf! " (Burgess 2003: 292)	Jis mane žiauriai supurtė, o ta moteriškė už durų sucypė: - Užkiškiet jam kakarinę! (Patiomkinas 2002: 226)	Direct transfer
86.	When I got back Lily was getting really pissy , blaming Rob and getting on at me and Gems just because we had some and they didn't. (Burgess 2003: 237-238)	Kai parėjau namo, Lilė kunkuliavo iš pykčio , svaidėsi kaltinimais Robiui ir užsipuolė mus su Džema tik todėl, kad mes dar turėjom kruopelę hero. (Patiomkinas 2002: 183)	Standardization
87.	"Get off me! Not here! She wriggled away. "I'm not a bloody dog or something." (Burgess 2004: 31)	- Nelįsk prie manęs! Ne čia. – Ji išsisuko. - Aš tau ne koks šuo . (Razmaitė 2004: 34)	Standardization
88.	She looked liked a movie star – a bitchy one. (Green 2006: 47)	Ji atrodė kaip kaprizinga kino žvaigždė. (Gadeikis 2010: 50)	Standardization
89.	"The fox is fucking tired," he said, and laughed. (Green 2006: 131)	- Lapinas visai nusivirė , - burbtelėjęs nusijuokė. (Gadeikis 2010: 149)	Standardization

90.	Sitting there with Lil and Gems once they get into it, bloody Jesus would feel left out. (Burgess 2003: 162)	Jei jau Lilė su Džema įsitraukė į šnekas, pats Jėzus Kristus ant tos sofos pasijustų pašalinis. (Patiomkinas 2002: 124)	Standardization
91.	And she was all over me. She's, like, the sluttiest girl I've ever met. (Ziegesar 2008: 51)	- Ji tikrai negalėjo atitraukti nuo manęs akių. Nepažįstu labiau ištvirkusios merginos. (Ryškuvienė 2006: 63)	Standardization
92.	And now she'd cut right down, just taking a little bit when she was feeling low, and here she was blaming herself and turning the brilliant effort she'd made into a mess, just because she wasn't bloody Superwoman . (Burgess 2003: 313)	Kaltina save, kad paleido vėjais šitokias pastangas, nors velniai griebtų, nėra kokia Supermoteris . (Patiomkinas 2002: 242)	Standardization
93.	Where was Serena, anyway? She didn't have all goddamned night . (Ziegesar 2008: 118)	Kur ta Serena? Ji nelauks jos visą vakarą . (Ryškuvienė 2006: 138)	Standardization
94.	So just stop worrying about your goddamned self for one minute and think about your dead friend. (Green 2006: 193)	Tai gal bent minutę liaukis verkšlenti dėl savęs ir pagalvok apie mirusią draugę. (Gadeikis 2010: 215)	Standardization
95.	"I'd shake your hand, but I think you should hold on damn tight to that towel till you can get some clothes on." (Green, 2006, p. 16)	- Paspausčiau tau ranką, bet gal tu geriau prisilaikyk rankšluostį, kol užsimesi daugiau drabužių. (Gadeikis, 2010, p. 17)	Standardization
96.	When Chuck saw Blair get up from the table, and then Serena, he nodded knowingly and nudged Isabel with his elbow. "Blair's getting the dirt," he whispered. " Fucking awesome ." (Ziegesar 2008: 34)	Kai Čakas pamatė Bleir kylančią nuo stalo, o paskui ir Sereną, supratingai linktelėjo ir bakstelėjo alkūne Izabelei. – Bleir įsižeidė, – sušnibždėjo jis. – Šakės! Klasiška . (Ryškuvienė 2006: 43)	Softening
97.	Eight more months of bitchy Blair Waldorf, and even worse, Serena van der Woodsen, who was back in all her splendor. (Ziegesar 2008: 55)	Dar aštuoni mėnesiai su bjaurybe Bleir Valdorf, o dar blogiau su Serena van der Vudsen, kuri grįžo ir dabar spindėjo kaip ryškiausia žvaigždė. (Ryškuvienė 2006: 67)	Softening
98.	And I was ... well, I say it myself. Bleeding brilliant . (Burgess 2003: 115)	Taigi pasakysiu jums, kad atrodžiau ... velnioniškai puikiai . (Patiomkinas 2002: 90)	Softening
99.	I smoked the whole goddamned thing. (Green 2006: 38)	Godžiai sutraukiau ją iki pat filtro. (Gadeikis 2010: 40)	Compensation
100.	Serena held out her glass. "Thanks, Nate," she said. "I'm so fucking thirsty. They locked the damned booze cabinet up in Ridgefield. Can you believe it?" (Ziegesar 2008: 31)	Serena atkišo savo taurę. - Ačiū, Neitai, - padėkojo. – Žiauriai noriu gerti. Ridžfilde tėvai buvo užrakinę barą . Galit patikėti. (Ryškuvienė 2006: 39)	Omission
101.	Why do you smoke so damn fast? (Green 2006: 57)	- Ko tu taip greit rūkai? (Gadeikis 2010: 61)	Omission
102.	That's a goddamned shame. (Green 2006: 195)	Taip gaila. (Gadeikis 2010: 218)	Omission
103.	"What're you laughing at, jackass ?" Anthony said, showing his elbow into Nate's ribs. (Ziegesar 2008: 179)	- Ko žvengį, asile ? – paklausė Entonis, kumštelėdamas alkūne Neitui šonkaulius. (Ryškuvienė 2006: 206)	Direct transfer
104.	" Son of the morgue! Sod off and die!" she yelled at the poor old bloke. (Burgess 2003: 211)	- Morgo išpera! Varyk iš čia ir padvėsk! – aprėkė ji vargšą. (Patiomkinas 2002: 162)	Direct transfer
105.	My life, such as it was, was in tatters. As for that old bag Mrs Auntie Joan – she'd loved every minute of it. (Burgess 2003: 16)	Mano gyvenimas visiškai sumautas. Žinoma, ta boba ... ponია tetulė Džoana dėl to tik trynė rankas. (Patiomkinas 2002: 19)	Direct transfer
106.	Knowing me I'll fall for some real shit with earrings and a loud voice. Just my luck. (Burgess 2003: 21)	O aš, kiek save pažįstu, pamilsiu kokią auskarotą stūgaujančią šiknių . Tokia jau mano dalia. (Patiomkinas 2002: 23)	Direct transfer

107.	They looked like absolute slags . (Burgess 2003: 120)	Atrodė tikros kekšės . (Patiomkinas 2002: 94)	Direct transfer
108.	The fuckers flooded my room. (Green 2006: 88)	- Pyderai užliejo mano kambarį! (Gadeikis 2010: 99)	Direct transfer
109.	"You owe everything to your daddy, you stupid redneck bastard ." (Green 2006: 78)	- Už viską dėkok tėtušui, sumautas išsigimėli . (Gadeikis 2010: 88)	Direct transfer
110.	I can't be mad at you, you harmless skinny bastard . (Green 2006: 83)	- Negaliu siusti ant tavęs, tu nekenksmingas, liesas gyvuly . (Gadeikis 2010: 93)	Direct transfer
111.	The old bastard had rung up and terminated my job for me. (Burgess 2003: 15)	Tas senbezda paskambino ir užraukė man darbą! (Patiomkinas 2002: 18)	Direct transfer
112.	"Right." Barry nodded energetically. "Best thing you could do for her, clear off. She won't have anything to tie her to the old bastard then." (Burgess 2003: 5)	- Okei, - energingai linktelėjo šis. – Geriausia, ką gali padaryti dėl mamos – išgaruoti. Tada jos niekas neberiš su tuo senu šunsnuki . (Patiomkinas 2002: 10)	Direct transfer
113.	I thought, You bastard , they did everything for us and now all he can worry is his business. (Burgess 2003: 338)	Ak, tu šunsnuki , keikiau jį mintyse: jie niekada mums nieko negailėjo, o jis dabar žiūri tik savo reikalų. (Patiomkinas 2002: 262)	Direct transfer
114.	Lucky bastard , you could see by the look on his face. (Burgess 2003: 315)	Jam ant kaktos buvo parašyta, koks tas šunsnukis patenkintas. (Patiomkinas 2002: 244)	Direct transfer
115.	The stupid cow ! What did she think things were like at home? (Burgess 2003: 91)	O kaip ji pati mano? Kvaila karvė ! (Patiomkinas 2002: 72)	Direct transfer
116.	Jenny poked at her grilled cheese. She couldn't believe she'd gotten two sandwiches. Serena probably thought she was a disgusting pig . (Ziegesar 2008: 114)	Dženė žiūrėjo į savo pakepintą sūrį. Kaip ji drįso paimti du sumuštiniai? Tikriausiai Serena pamanyš, kad ji ėdri kiaulė . (Ryškuvienė 2006: 132)	Direct transfer
117.	They had no doubt at all unless my life was made as miserable as possible, I'd be a junkie whore by midnight. (Burgess 2003: 77)	Jie buvo šimtu procentų įsitikinę: jei mano gyvenimas nebus kaip reikiant suvartytas, vidurnaktį tapsiu apsinarkašinusia kekše . (Patiomkinas 2002: 62)	Direct transfer
118.	She knew she looked absolutely awful in the dress. She was part Bourbon Street whore and part Latina first –communion spectacle. (Brashares 2004: 161)	Žinojo, kad su šia suknele atrodo neapsakomai bjauriai. Vienu metu buvo panaši ir į Burbono gatvės šliundra , ir į lotynų mergaitę, einančią pirmosios komunijos. (Šidiškytė 2004: 135)	Direct transfer
119.	"That's weird, since she was such a bitch last night," I blurted out. (Green 2006: 41)	- Keista, nes naktį ji buvo tikra kalė , išpoškinau. (Gadeikis 2010: 44)	Direct transfer
120.	I could blackmail you, he thought, you bitch . (Burgess 2004: 38)	Galėčiau tave pašantažuoti, kale , pagalvojo jis. (Razmaitė 2004: 41)	Direct transfer
121.	Well, I wasn't wrong. I'd have been a real cold bitch not to keep Tar company on his last day in Minely. (Burgess 2003: 11)	Tiesą sakant, aš nemaniau, kad neteisingai elgiausi. Tikrai būčiau buvusi beširdė kalė , jei nebūčiau su Taru praleidęs jo paskutinių valandų Mainlyje. (Patiomkinas 2002: 15)	Direct transfer
122.	"That's weird, since she was such a bitch last night," I blurted out. (Green 2006: 41)	- Keista, nes naktį ji buvo tikra kalė , išpoškinau. (Gadeikis 2010: 44)	Direct transfer
123.	And then Sara asked me why I never stood up for her, and somewhere in there I called her a crazy bitch , which didn't go over particularly well. (Green 2006: 82)	Tada Sara paklausė, kodėl niekada jos neužstoju, maždaug tada pavadinau ją pakvaišusia kale , o tai tikrai nepadėjo nukenksminti situacijos. (Gadeikis 2010: 92)	Direct transfer

124.	Do you remember that night when she came to the room and was a complete and total bitch ? (Green 2006: 86)	Pameni tą vakarą, kai ji atėjo į mūsų kambarį ir elgėsi kaip visiška, absoliuti kalė ? (Gadeikis 2010: 97)	Direct transfer
125.	"I knew it!" she shouted. "Who hasn't had sex with Serena? That nasty, slutty bitch !" (Ziegesar 2008: 138)	- Taip ir maniau! – sušuko. – Ar yra kuris nesimylėjęs su Serena? Su ta šlykščia, pasileidusia kekše ! (Ryškuvienė 2006: 159)	Direct transfer
126.	I stood there steaming, then I thought to look for her coat in the boxroom, ran through ... It wasn't there. That was the final proof. The bitch had sneaked out without even telling me. (Burgess 2004: 87)	Stovėjau netverdamas pykčiu, paskui nusprendžiau paieškoti jos palto drabužinėje ... bet jos ten nebuvo. Tai galutinis įrodymas. Ta kalė išslinko nė nesiteikusi man pasakyti. (Razmaitė 2004: 83)	Direct transfer
127.	Straight away this woman's voice said, "Shut your gob!" A really hard woman's voice, she must have been a real bitch . (Burgess 2003: 292)	- Užsičiaupk! – nutildė Džemą šiukštus moteriškas balsas, jo savininkė turėjo būti tikra kalė . (Patiomkinas 2002: 226)	Direct transfer
128.	Dino wasn't all that familiar with sluts . The girls he hung around with were quite picky. (Burgess 2004: 105)	Dinas dar nebuvo susipažinęs su kekšm . Merginos, su kuriom jis bendravo, buvo gan išrankios. (Razmaitė 2004: 99)	Direct transfer
129.	I looked around, and I thought, You can have a one-night stand every now and then without being a complete slut , right? (Burgess 2003: 124)	Apsižvalgiau ir nusprendžiau: netapsi šliundra dėl vienos kitos nakties, tiesa? (Patiomkinas 2002: 96)	Direct transfer
130.	But it was no good. Dino didn't want to get it up just for decent girls. He wanted to do it with slappers , slags and sluts as well. (Burgess 2004: 105)	Bet ne. Dinas neapsiribos vien padoriom merginom. Jis nori tai daryti ir su kekšm , ir su šliundrom . (Razmaitė 2004: 99)	Direct transfer
131.	They're always saying, if you steal you're a thief, if you sleep around you're a slut , if you take drugs you're a junkie. (Burgess 2003: 191)	Jie nepavargsta kartoję, kad esi ilgapirštis, jei mėgsti vogti, esi kekšė , jei ištvirkauji, esi narkasas, jei mėgsti svaigintis. (Patiomkinas 2002: 146)	Direct transfer
132.	But she is not as big an asshole as Paul. (Green 2006: 32)	Bet ji ne tokia subingalvė kaip Polas. (Gadeikis 2010: 34)	Direct transfer
133.	How do you deal with bullies and assholes if you can't get them in trouble? I didn't ask Chip though. (Green 2006: 25)	Kaip tada tvarkytis su priekabiautojais ir šiaip subingalviais , jei negalime kelti jiems rūpesčių? Bet Čipo apie tai jau nebeklausinėju. (Gadeikis 2010: 26)	Direct transfer
134.	Dino was furious. " Slut ," he called after that. "Slapper," loud enough for everyone to hear. She turned round all little girlie and squeaked in a stupid voice, "Oh, Dino, I was only practicing so I could kiss you better later on. Everyone knows you kiss soooooo gooooood!" (Burgess 2004: 74)	Dinas buvo įsiutęs. - Kalė ! – sušuko jai pavymui. – Šliundra! - pakankamai garsiai, kad visi girdėtų. Ji apsigrėžė ir sucypė nekalto mergaitės balsu: - Dinai, aš tik treniravausi, kad vėliau galėčiau geriau tave pabučiuoti. Visi žino, kad tu bučiuojiesi taaaip gerai. (Razmaitė 2004: 72)	Direct transfer
135.	" Pants! Shit! Cunts! " she yelled downstairs at them, but answer came there none. She crept downstairs. Her parents were watching a quiz show on TV and eating nuts as if they didn't have a care in the world. Zoë wanted to murder them, but all she did was run upstairs and weep on her bed instead. She couldn't kill them, but someone was going to have to die, and soon. It was just a question of who. (Burgess 2004: 128)	- Kretinai! Šūdžiai! Šikniai! – suriko ji jiems žemyn, tačiau neišgirdo jokio atsako. Tada nulipo pati. Tėvai žiūrėjo televizijos viktoriną ir valgė riešutus, lyg jiems niekas pasaulyje nerūpėtų. Zojė norėjo juos nužudyti, tačiau užbėgo į viršų ir parkritusi ant lovos ėmė raudoti. Ji negali jų nužudyti, bet kažkas turi mirti, ir greitai. Beliko nuspręsti, kas. (Razmaitė 2004: 121)	Direct transfer

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137.	She was too wretched to be a wiseass . (Brashares 2004: 178)	Jautėsi apgailėtina, kad negali surikiuoti minčių . (Šidiškytė 2004: 148)	Standardization
138.	She had some odd views on being a whore , though. (Burgess 2003: 284)	Nikė įdomiai žiūrėjo į savo profesiją . (Patiomkinas 2002: 220)	Standardization
139.	It’s bad enough being locked up all day without the screws screaming at you. (Burgess 2003: 355)	Ir be prižiūrėtojų stūgavimo menkas malonumas visą dieną tupėti cypėje. (Patiomkinas 2002: 275)	Standardization
140.	Who’s the sucker ? (Burgess 2003: 225)	Taigi kas yra mulkinamas? (Patiomkinas 2002: 173)	Standardization
141.	It’s about depressio, dumb-ass . (Green 2006: 110)	- Bukagalvi , šis eilėraštis apie depresiją. (Gadeikis 2010: 124)	Softening
142.	He just grimed and I thought ... you bugger . (Burgess 2003: 38)	Jis tiktai išsišiepė. Ak, tu šelmi , juokus kreti, pagalvojau. (Patiomkinas 2002: 34)	Softening
143.	The school doesn’t want your parents to think you’re a fuck-up here any more than you want your parents to think you’re a fuck-up . (Green 2006: 25)	Mokykla tikrai nenori, kad tavo tėvai manytų, jog čia tapai padugne , nebent tu pats nori, kad tėvai laikytų tave padugne . (Gadeikis 2010: 26)	Softening
144.	“ Bastards, BASTARDS, BASTARDS! ” I screamed. (Burgess 2003: 13)	- Niekšai. NIEKŠAI, NIEKŠAI! – suklykiau. (Patiomkinas 2002: 17)	Softening
145.	“Fine,” the Colonel said. “Just don’t make another scene. Christ, you nearly killed the poor old bastard .” (Green 2006: 55)	- Gerai, - atsakė Pulkininkas. – Tik daugiau nekelk scenų. Dieve, tu vos nepribaigėi vargšo seno pirdaliaus . (Gadeikis 2010: 59)	Softening
146.	Dan had never heard such crap. Serena was no slut ; she was perfect, wasn’t she? (Ziegesar 2008: 51)	Didesnių nesąmonių Danas dar nebuvo girdėjęs. Serena – ne pasileidėlė . Ji tobula, ar ne? Ar ne? (Ryškuvienė 2006: 63)	Softening
147.	For a moment it seemed to Ben that this might even be so. Jon was pacing excitedly around the room. “Bloody hell,” he kept saying. “Wow!” I mean, what was it like? Miss Young! Christ! You jammy bastard . Is that really true?” (Burgess 2004: 293)	Vieną akimirką Benas beveik tuo tikėjo. Džonas susijaudinęs žingsniavo po kambarį. - Velnias, - kartojo ji. – Geras! Ir kaip? Tamsta mokytoja! Viešpatie! Tu niekšeli! Tai tikrai teisybė? (Razmaitė 2004: 268)	Softening
148.	“Blair, I’m sorry I’ve been such a complete asshole ,” she said, removing her linen napkin from its silver ring and spreading it out on her lap. “Your parents splitting up must have totally sucked.” (Ziegesar 2008: 32)	- Bleir, atsiprašau. Aš tokia kvaiša , - pasakė ištraukdama iš sidabrinio žiedo lininę servetėlę ir tiesdamasi ją ant kelių. – Tave tikriausiai labai sukrėtė tėvų skyrybos. (Ryškuvienė 2006: 40)	Softening
149.	I’m such an asshole , she scolded herself. (Ziegesar 2008: 30)	Kokia aš kvaiša , supyko ant savęs. (Ryškuvienė 2006: 38)	Softening
150.	“Paul was an asshole ,” the Colonel said. (Green 2006: 32)	- Polas buvo šiknius , - pareiškė Pulkininkas. (Gadeikis 2010: 34)	Softening
151.	You shouldn’t hang out with that asshole . (Green 2006: 35)	Neturėtum valkiotis su tuo šiknium . (Gadeikis 2010: 37)	Softening

152.	The police had been round to interview her about her but Tar, bless him , had taken the rap again even though he must have known she'd called the cops ... and even though it would mean youth custody for him this time. (Burgess 2003: 349)	Policija jau buvo pas ją, tačiau Taras, ačiū Dievui , vėl prisiėmė kaltę, nors žinojo, kad ji užsiundė faraonus ir ... kad šikart prisipažinimas jam kainuos „atostogas“ paauglių kolonijoje. (Patiomkinas 2002: 270)	Direct transfer
153.	It was awful. Hang your coats there, no, put them in the boxroom, drinks, smoke in the garden please. He was turning into someone's mother, for God's sake! (Burgess 2004: 65)	Buvo siaubinga. Paltus kabinkit čia, ne, neškit į drabužinę, gerkit ir rūkykit sode. Viešpatie , jis virto savo paties motina! (Razmaitė 2004: 64)	Direct transfer
154.	I used to look at myself in the mirror when I was small and I'd think, God , I have to go through my whole life looking like this! (Burgess 2003: 116)	O Dieve , lemendavau maža, stovėdama priešais veidrodį, negi visą gyvenimą aš būsiu tokia! (Patiomkinas 2002: 91)	Direct transfer
155.	I was thinking, Oh my God, oh my God ... (Burgess 2003: 182)	O Dieve, o Dieve , baisejau. (Patiomkinas 2002: 140)	Direct transfer
156.	She didn't have any luck, thank God . (Burgess 2003: 131)	Visą savaitę ieškojo kokio laikino darbo, pavyzdžiui, pardavėjos, bet, ačiū Dievui , jai nesisekė. (Patiomkinas 2002: 101)	Direct transfer
157.	" Oh. My God ," Rain whispered to Kati in the back of the room. "Did she like, pick up her clothes at a homeless shelter on the way here?" (Ziegesar 2008: 42)	- O Dieve , - Rein sušnibždėjo Ketei salės gale. - Ar ji pakeliui į mokyklą pasirinko drabužių benamių prieglaudoje? (Ryškuvienė 2006: 53)	Direct transfer
158.	" Oh my God ," Effie repeated, slower this time. (Brashares 2004: 256)	- O Dieve , - pakartojo Efė, šikart lėčiau. (Šidiškytė 2004: 209)	Direct transfer
159.	"The waiter! Oh my God! Greek boys make out better than American boys!" Effie declared. (Brashares 2004: 213)	- Padavėją! O Dieve! Graikų vaikinai daug geresni už amerikiečius! - pareiškė Efė. (Šidiškytė, 2004: 174)	Direct transfer
160.	But God (sorry, God), who could ever remember to pray when things were just okeydokey? (Brashares 2004: 186)	Bet, Dieve (atleisk, Dieve), kas gi prisimena maldą tada, kai gyvenime viskas klojasi kuo puikiau? (Šidiškytė 2004: 153)	Direct transfer
161.	" God , what is up with everybody?" Effie pressed. (Brashares 2004: 176)	- Dieve , kas visiems atsitiko? - neatlyžo Efė. (Šidiškytė 2004: 146)	Direct transfer
162.	" God , he's just ... he just speaks this other language." (Brashares 2004: 141)	- Dieve , tiesiog ... jis kalba kažkokia kita kalba. (Šidiškytė 2004: 119)	Direct transfer
163.	" Oh, God ," Lena whimpered to herself. (Brashares 2004: 123)	- O Dieve , - pradėjo verkšlenti Lena. (Šidiškytė 2004: 104)	Direct transfer
164.	Oh, God , Tibby thought, running over to the girl. (Brashares 2004: 74)	O Dieve , pagalvojo Tibė ir nubėgo prie mergaitės. (Šidiškytė 2004: 65)	Direct transfer
165.	It was a whole different alphabet, for God's sake . (Brashares 2004: 40)	Dėl Dievo meilės , juk tai visiškai kitas raidynas. (Šidiškytė 2004: 40)	Direct transfer
166.	" God , Tibby, what is anybody allowed to say?" Bridget asked. (Brashares 2004: 11)	- Dieve , Tibe, ar leidi išvis ką nors sakyti? - paklausė Bridžita. (Šidiškytė 2004: 17)	Direct transfer
167.	Boasting about how well you kiss! God , that was so childish. (Burgess 2004: 74)	Girtis, kaip jis gerai bučiuojasi! Dieve , kaip vaikiška. (Razmaitė 2004: 72)	Direct transfer
168.	God knows , we're none of us perfect. (Burgess 2003: 353)	Dievas mato , nė vienas nėra tobulas. (Patiomkinas 2002: 274)	Direct transfer
169.	About halfway home Gemma suddenly turned round and she said, " God , I didn't expect to feel this bad, this is awful ..." (Burgess 2003: 268)	- Dieve , aš nesitikėjau, kad bus taip blogai, tiesiog ... - kažkur pusiaukelėje staiga prisipažino Džema. (Patiomkinas 2002: 207)	Direct transfer
170.	God knows what they put in it ... and whoa! (Burgess 2003: 139)	Kažkas pasiūlė punšo ir ohoho! Vienas Dievas žino , ko jie ten buvo pridėję. (Patiomkinas 2002: 107)	Direct transfer
171.	Lena let out a long breath. Thank the Lord the apology part was done. (Brashares 2004: 276)	Lena lengviau atsikvėpė. Ačiū Viešpačiui , bent atsiprašymo dalis baigta. (Šidiškytė 2004: 226)	Direct transfer

172.	“ Jesus , Lena,” Carmen said. Sorry, Jesus, she added to herself reflexively. (Brashares 2004: 14)	- Jėzau , Lena, - pratarė Karmen. Atleisk, Jėzau, instinktyviai pridūrė mintyse. (Šidiškytė 2004: 19)	Direct transfer
173.	Jesus . Seven-minute miles. The path led uphill. (Brashares 2004: 83)	Jėzau . Mylia per septynias minutes. Takas vedė įkalnėn. (Šidiškytė 2004: 73)	Direct transfer
174.	“Carmen! Jesus ! What are you doing here?” (Brashares 2004: 194)	- Karmen! Jėzau ! Ką čia veiki? (Šidiškytė 2004: 160)	Direct transfer
175.	Damn it , he sighed. (Green 2006: 27)	- Prakeikimas , - atsiduso jis. (Gadeikis 2010: 28)	Direct transfer
176.	“I’m the coach, goddammit ! I’m trying to turn you from a showoff into a real player.” (Brashares 2004: 241)	- Aš čia trenerė, velniai griebtų! Stengiuosi iš tavęs padaryti tikrą žaidėją, o ne vaizdale. (Šidiškytė 2004: 197)	Direct transfer
177.	“Just use him,” she told me. “Use his body and then fling it back. Why not? Simon will never know.” But did I do it? Did I hell! And do you know why? (Burgess 2004: 54)	„Pasinaudok juo, - pasakė ji man. – Pasinaudok jo kūnu ir paskui atstumk. Kodėl gi ne? Saimonas nieko nesužinos. “Bet ar aš pasinaudojau? Nė velnio! Ir žinot kodėl? Nes aš ne tokia. (Razmaitė 2004: 55)	Direct transfer
178.	Why the hell would they do that? (Green 2006: 38)	- Kodėl, po velnių , jie tai padarė? (Gadeikis 2010: 40)	Direct transfer
179.	What the hell were they thinking? (Green 2006: 38)	- Ką, po galais , jie galvojo? (Gadeikis 2010: 40)	Direct transfer
180.	I’m sure as hell not going to tell you how to get into her pants. (Ziegesar 2008: 157)	Tikrai nemokysiu tavęs, kaip įlįsti į jos kelnaites. (Ryškuvienė 2006: 182)	Standardization
181.	For a moment it seemed to Ben that this might even be so. Jon was pacing excitedly around the room. “Bloody hell,” he kept saying. “Wow!” I mean, what was it like? Miss Young! Christ! You jammy bastard. Is that really true?” (Burgess 2004: 293)	Vieną akimirką Benas beveik tuo tikėjo. Džonas susijaudinęs žingsniavo po kambarį. - Velnias, - kartojo ji. – Geras! Ir kaip? Tamsta mokytoja! Viešpatie! Tu niekšeli! Tai tikrai teisybė? (Razmaitė 2004: 268)	Softening
182.	Christ knows what the missis would say if I got caught. (Burgess 2003: 48)	Vienas Dievas žino , ką būtų pasakius pati, jei mane būtų sučiupę. (Patiomkinas 2002: 42)	Softening
183.	“Fine,” the Colonel said. “Just don’t make another scene. Christ , you nearly killed the poor old bastard.” (Green 2006: 55)	- Gerai, - atsakė Pulkininkas. – Tik daugiau nekelk scenų. Dieve , tu vos nepribaigėi vargšo seno pirdaliaus. (Gadeikis 2010: 59)	Softening
184.	We’d done everything we could for her, but for Christ’s sake! (Burgess 2003: 133)	Dievaži , jokios sąžinės – mes padarėm viską, ką galėjom! (Patiomkinas 2002: 102)	Softening
185.	“ Jesus , sick in the fridge,” said Jonathon. The girl was delighted with him, it was great. But at that inopportune moment, Fasil turned up. (Burgess 2004: 79)	- Viešpatie , privėmėi šaldytuvą, - pasakė Džonatanas. Mergina juo susižavėjo, viskas buvo tiesiog puiku. Nelaimė, tą akimirką pasirodė Fasilis. (Razmaitė 2004: 76)	Softening
186.	Dammit , Jenny. You remind me more and more of your mother every day. (Ziegesar 2008: 73)	- Po galais , Džene. Tu kasdien darais panašesnė į savo mamą. (Ryškuvienė 2006: 88)	Softening
187.	Yeah, I know we should have stopped her, damn it . (Green 2006: 174)	- Taip, žinau, turėjome sustabdyti, po paraliais . (Gadeikis 2010: 193)	Softening
188.	“ What the hell was that?” I asked Takumi when we got outside. (Green 2006: 73)	- Tai kas čia buvo? – paklausiau Takumio mums išėjus lauk. (Gadeikis 2010: 81)	Softening
189.	It’s true, swear to God . (Ziegesar 2008: 39)	Tikrai. Prisiekiu . (Ryškuvienė 2006: 49)	Omission (partial)

190.	Nate clenched his fists involuntarily. Man oh man , had he missed her. (Ziegesar 2008: 20)	Neitas nevalingai sugniaužė kumščius. Dieve , kaip jis jos pasiilgo. (Ryškuvienė 2006: 27)	Direct transfer
191.	I put my hand in my pocket. I don't know why. I had a quid. And I thought, Shit! because I'd already left it too late and I could feel that good feeling going down the drain already. (Burgess 2003: 26)	Pats nežinau, kuriam galui kyštelėjau ranką kišenėn. Ir – šūdas! – sukeikiau mintyse, kai ten užčiuopiau vieną svarą. Pajutau, kaip gera nuotaka eina velniop. (Patiomkinas 2002: 26)	Direct transfer
192.	Bollocks , he thought to himself, as he stuck his head out into the garden and gulped down the cool air. (Burgess 2004: 72)	Velnias , pagalvojo jis iškišęs galvą į sodą įkvėpti tyro oro. (Razmaitė 2004: 71)	Direct transfer
193.	I just thought, Shit . (Burgess 2003: 173)	Velnias , pagalvojau. (Patiomkinas 2002: 133)	Direct transfer
194.	I took a swig of my drink and I thought, Shit , he's left me here, he's left me here to go and do anarchy. (Burgess 2003: 144)	Sriūbtelėjau iš stiklinės. Šūdas , galvoju, jis paliko mane vieną užsiiminėti anarchija. (Patiomkinas 2002: 110)	Direct transfer
195.	Bridget looked at her watch. " Shit , that's in five minutes." (Brashares 2004: 82)	Bridžita pažiūrėjo į laikrodį. - Velnias , juk jau po penkių minučių. (Šidiškytė 2004: 72)	Direct transfer
196.	I'm sorry, but that's bullshit . (Green 2006: 52)	- Atsiprašau, bet tai visiška nesąmonė . (Gadeikis 2010: 56)	Standardization
197.	Oh, so maybe Dr Hyde's class isn't total bullshit . (Green 2006: 102)	- Ak, tai gal vis dėlto daktaro Haido pamokos nėra visiška nesąmonė . (Gadeikis 2010: 114)	Standardization
198.	Bullshit! Blair would have said if she could have heard Mrs. Archibald's thoughts. (Ziegesar 2008: 12)	- Nesąmonė! – būtų pasakiusi Bleir, jei būtų išgirdusi ponios Arčibald mintis. (Ryškuvienė 2006: 17)	Softening
199.	He tells me he has none left, and I think, Shit , that means coming down. (Burgess 2003: 254)	Jis aiškina, kad neliko nė kruopelytės, ir aš mintyse keikiuos , jog teks kentėti. (Patiomkinas 2002: 195)	Softening
200.	" Shit . I missed you like crazy, Nate," she said. "I wish could've seen the stuff I pulled. I was so bad." (Ziegesar 2008: 28)	- Po galais! Beprotiškai tavęs pasiilgau, Neitai, pasakė ji. – Gaila, kad nematei, ką ten išdirbinėjau. Buvau labai nepadori. (Ryškuvienė 2006: 36)	Softening
201.	Seeing Mimi reminded her. " Oh, shit ," Tibby mumbled. (Brashares 2004: 172)	Pamačiusi Mimę, Tibė prisiminė: - O, prakeikimas , - burbtelėjo ji. (Šidiškytė 2004: 143)	Softening
202.	Holy shit , is that Alaska? (Green 2006: 88)	Po paraliais , ar ten Aliaska? (Gadeikis 2010: 99)	Softening
203.	I went downstairs and put the gas on. It was endless! First Jackie disappears just when she's ready to open her legs, then there's sick in the bed, then my willy doesn't do it and now I've been caught wanking . (Burgess 2004: 108)	Nulipau žemyn ir įjungiau dujas. Pasaka be pabaigos! Iš pradžių Džekė dingsta, kai jau buvo pasiruošęs išžergti kojas, paskui vėmalų krūva lovoj, paskui mano bičas sustreikuoja, o dabar dar mane užklupo smaukantis . (Razmaitė 2004: 102)	Direct transfer
204.	After the party he was some bloke who'd screwed her; that afternoon, she felt that she meant something to him. (Burgess 2004: 204)	Po vakarėlio jis tebuvo vaikas, kuris ją išdulkino ; tą popietę ji jautė, kad jam kažką reiškia. (Razmaitė 2004: 190)	Direct transfer
205.	First of all, I just found out that she's been fucking Nate Archibald since tenth grade. (Ziegesar 2008: 51)	Beje, neseniai sužinojau, kad ji nuo dešimos klasės dulkinas su Neitu Arčibald. (Ryškuvienė 2006: 63)	Direct transfer
206.	Not fuck , like in those movies. Not even have sex. (Green 2006: 109)	Ne dulkintis kaip tuose filmuose. Net ne mylėtis. (Gadeikis 2010: 122)	Direct transfer
207.	They'd been doing shots, and Chuck had asked, "So, Nate. What was your all time best fuck ? That is. If you've done it all yet." (Ziegesar 2008: 28)	Jie išlenkinėjo po burnelę ir Čakas paklausė: - Klausyk, Neitai, kada tau labiausiai patiko mylėtis ? Na, aišku, jei iš viso esi tai daręs. (Ryškuvienė 2006: 35)	Standardization

208.	"Fuck 'em. Totally. You don't need them. You're like, the coolest chick in the Western Hemisphere. (Ziegesar 2008: 166)	- Tegu jie eina velniop . Ir negrižta. Tau jų nereikia. Esi kiečiausia Vakarų Hempšyro pana. (Ryškuvienė 2006: 191)	Direct transfer
209.	I looked down at the Colonel and said, "Fuck you." (Green 2006: 204)	Pažvelgiau į pulkininką ir pratariau: - Užsikrušk . (Gadeikis 2010: 228)	Direct transfer
210.	Well, fuck them . Vanessa lifted her chin and went on with her presentation. She was above their petty bullshit. (Ziegesar 2008: 55)	Eina jos velniop . Vanesa pakėlė galvą ir tęsė savo pristatymą. Ji buvo aukščiau už jų niekingus mažmožius. (Ryškuvienė 2006: 68)	Direct transfer
211.	I started at that key, and I stared at him and he smiled. "Just ... fuck off ," I told him. (Burgess 2003: 301)	Aš įėjau akis į raktą, paskui į jį. Stivas nusišypsojo. - Ai ... atsiknisk , - išspaudžiau. (Patiomkinas 2002: 233)	Softening
212.	He was sticking his fingers up at them and mouthing FUCK OFF and they started screaming back at him. (Burgess 2003: 119)	- ATSIKNISKIT , - kaišiodamas žiūrovams pirštą po nosim, plyšojo jis ir akimirksniu sulaukdavo tokio pat atsakymo. (Patiomkinas 2002: 93)	Softening
213.	I began to swim, an armless silver mermaid, using only my hips to generate motion, until finally my ass scraped against the lake's mucky bottom. (Green 2006: 36)	Pradėjau irtis jo link kaip berankis sidabrinis undinas, galėjau judinti tik šlaunis, kol pagaliau subinė ėmiau braukti dumbliną ežero dugną. (Gadeikis, 2010, p. 38)	Direct transfer
214.	One would have to like sex an awful lot to make out with your scrawny ass . (Green 2006: 199)	Reikia nepaprastai mėgti seksą, kad laižytumeisi su tokiu kiaulėtasubiniu kaip tu. (Gadeikis, 2010, p. 222)	Direct transfer
215.	"The swan bit my ass ," I told him. (Green 2006: 131)	- Gulbė įžnybo man į šikną , - pasakiau. (Gadeikis 2010: 149)	Direct transfer
216.	Your scrawny ass could probably start at lineman. (Green 2006: 58)	Tavo prakauli subinė garantuotų tau puolėjo vietą. (Gadeikis 2010: 63)	Direct transfer
217.	You can lick their arses if you have to. (Burgess 2003: 190)	Gali net bučiuoti jiems subines , jei nėra kitos išeities. (Patiomkinas 2002: 146)	Direct transfer
218.	"Nice fat veins when your tits are big and milky," she said. (Burgess 2003: 298)	- Venos gražios ir storos, kai papai dideli ir pilni pieno, - pasakė ji. (Patiomkinas 2002: 231)	Direct transfer
219.	"<...> and like a hawk he reaches down and he honks my boob . HONK. A much-too-firm, two- to three second HONK." (Green 2006: 22)	"<...> jo ranka tarsi gyvatė neria žemyn ir tik capt man už papo . CAPT. Gerokai per stipriai, dvi tris sekundes – CAPT. " (Gadeikis 2010: 23)	Direct transfer
220.	My period was late and my boobs felt sore and ... (Burgess 2003: 334)	Mėnesinės vėlavo ir skaudėjo papus , ir ... (Patiomkinas 2002: 259)	Direct transfer
221.	Don't grab my boob . (Green 2006: 23)	- Neliesk mano papo . (Gadeikis 2010: 25)	Direct transfer
222.	Actually, it would have been easier if her boobs weren't so incredibly huge. (Ziegesar 2008: 42)	Tiesą sakant, būtų dar lengviau, jei jos papai nebūtų tokie dideli. (Ryškuvienė 2006: 52)	Direct transfer
223.	I got my arms round him and I hugged him and, oh, I kissed him and I hugged him and I kissed him and I danced around and then I hugged and kissed him some more and, oh, and I squashed my boobs on his chest and slowly this enormous great smile crept across his face... (Burgess 2003: 82)	Šokinėjau aplink jį, paskui vėl apkabinau, išbučiavau ir – et! – įėjau savo buferius jam į krūtinę. (Patiomkinas 2002: 66)	Direct transfer
224.	Brianna got to snap her gum at an empty register because she had uncommonly huge hair and gigantic boobs that even the darts on her smock couldn't accommodate. (Brashares 2004: 43)	Brjanai nuskilo tuščia vieta prie kasos, nes ji turėjo neįprastai vešlius plaukus ir gigantiškus papus , kurių paslėpti nepajėgė net uniformos siūlės. (Šidiškytė 2004: 42)	Direct transfer

225.	I guess poor old Tar was dying to get a good look at Lily's boobs but he didn't want to upset Rob. (Burgess 2003: 150)	Spėju, jog Taras alpo norėdamas paspoksoti į Lilės buferius , tačiau nenorėjo užpykdyti Robio. (Patiomkinas 2002: 115)	Direct transfer
226.	And of course she wanted Tar to come back and carry on inserting his face in between his dad's fist and her own ugly mug . (Burgess 2003: 75)	Todėl aišku kaip dieną, jog ji laukia nesulaukia sugrįžtančio Taro – kad mėlynės papuoštų jo veidą, o ne jos marmūžę . (Patiomkinas 2002: 61)	Direct transfer
227.	And although Katie and I were not well acquainted, she felt comfortable enough to knee me in the balls . (Green 2006: 229)	Ir, nors mes nebuvo labai gerai pažįstami, tai jai nesutrukdė spirti keliu man į kiaušius . (Gadeikis 2010: 256)	Direct transfer
228.	The whole time they spent in bed, she was wondering whether or not to bite it hard or kick him suddenly in the goolies . (Burgess 2004: 123)	Visą laiką, kurį jie praleido lovoj, ji svarstė, ar jam įkasti, ar spirti į kiaušus . (Razmaitė 2004: 116)	Direct transfer
229.	He'll eat you alive, shit you out and then piss on his dump . (Green 2006: 55)	- Jis praris tave gyvą, iššiks ir dar nusičiukš ant išmatų . (Gadeikis 2010: 59)	Direct transfer
230.	"Last night – before they woke up, I guess – they pissed in my shoes." (Green 2006: 39)	- Naktį – tikriausiai prieš pažadindami tave – jie primyžo man į batus. (Gadeikis 2010: 42)	Direct transfer
231.	If there's one thing I know, it's when I've just stepped in another man's piss . (Green 2006: 39)	Viskas ką aš žinau, tai kad įlipau į kažkenio myžalus . (Gadeikis 2010: 42)	Direct transfer
232.	He kissed her again to stop her mouth in case she complained. Then he pulled the pink dress over her head and there she was, with her knickers hardly covering her bush and her little titties out. (Burgess 2004: 101)	Jis pabučiavo ją dar kartą, kad neišgirstų kokio nusiskundimo. Paskui staiga per galvą nutraukė jai suknelę ir ji liko tik su mažytėmis, nieko nedengiančiomis kelnaitėmis ir mažomis plikomis krūtimis . (Razmaitė 2004: 96)	Standardization
233.	She was always the one everyone fancied, even at Primary School and now here I am, watching her long fingers pop open the top button of her jeans for me while I stroke her tits in the rhododendron bushes down Crab Lane on the way home, and it makes me feel so fucking good. (Burgess 2004: 29)	Ja visi žavėjosi, netgi pradinėse klasėse. Ir štai dabar žiūriu, kaip jos ilgi pirštai dėl manęs prasega savo džinsų sagą, o aš rododendrų krūmuose glamonėju jos krūtis . Krab Leinas pakeliui į namus ir tai velniškai nuostabu. (Razmaitė 2004: 33)	Standardization
234.	I lid my hand down her arse and tickled her crack. (Burgess 2004: 31)	- Užkišau ranką už kelnį ir pakutenau užpakaliuką. (Razmaitė 2004: 34)	Standardization
235.	She looked up at me, but didn't move, her face nanometres away from my dick . (Green 2006: 154)	Ji pažvelgė į mane, bet nepajudėjo iš vietos, jos veidas vos per kelis nanometrus nuo mano penio . (Gadeikis 2010: 173)	Standardization
236.	She wasn't really chubby, but she had inherited her backside directly from the Puerto Rican half of the family. It was very nicely shaped, and most days she felt proud of it, but here with these pants and her three little-assed friends, she didn't feel like standing out like the big fatso. (Brashares 2004: 17)	Ji nebuvo apkūni, bet užpakalį paveldėjo tiesiai iš puertorikietiškujų šeimos protėvių. Ji buvo gražios formos, ir Karmen dažniausiai didžiudavosi juo, bet dabar, žiūrėdama į tas kelnės ir tris drauges mažais užpakaliukais , visai nenorėjo pasijausti storulė. (Šidiškytė 2004: 22)	Softening
237.	Please please please make Deborah thin ... but with big tits , so that I'd still have those wonderful bazookas to play with, but no one would sneer at me for going out with a fat girl. (Burgess 2004: 149)	Prašau, prašau, prašau padaryti Deborą ploną ... bet palikti dabartinius papukus , kad tebeturėčiau žaidimui tas nuostabias bazukas, bet kad niekas iš manęs nesityčiotų, jog susitikinėju su storule. (Razmaitė 2004: 140)	Softening

238.	In fact, she has just about the best tits you can imagine. Big lovely womanly breasts with big lovely dark nipples and and ... oooh, la, yum yum yum. (Burgess 2004: 150)	Tiesą sakant, geresnių papukų už jos negaliu nė norėti. Didelės gražios moteriškos krūtys, dideli tamsūs speneliai ir ... ir ... uuu ... niam. (Razmaitė 2004: 141)	Softening
239.	He stood there like a bare arse . He could feel his cheeks flushing redder and redder. (Burgess 2004: 74)	Jis stovėjo lyg per galvą duotas ir jautė, kaip dega skruostai. (Razmaitė 2004: 72)	Softening
240.	“She let me feel her tits as well,” he confided. “Really? What are they like?” asked Jonathon. (Burgess 2004: 12)	- Ji leido paliesti savo papukus , - prisipažino jis. - Tikrai? Ir kokie jie? – paklausė Džonatanas. (Razmaitė 2004: 18)	Softening

Appendix E The Translation of Pragmatic Markers

No.	Example	Translation	Translation Strategy
1.	I’m not talking to you.” Nate said. “ See , I’m talking to you right now.” (Ziegesar 2008: 159)	- Kodėl nusprendėi, kad nešneku? – paklausė Neitas. – Matai? Dabar šneku. (Ryškuvienė 2006: 184)	Direct transfer
2.	It’s mind control, see . (Burgess 2003: 187)	Tai smegenų plovimas, suprantat . (Patiomkinas 2002: 144)	Direct transfer
3.	It was knowing it was there, see? (Burgess 2003: 387)	Suprantat , žinojau, kad heras čia pat, ranka pasiekiamas. (Patiomkinas 2002: 299)	Direct transfer
4.	I dunno. I know Lils better than any of them, see . (Burgess 2003: 260)	Hmm. Matot , aš Lilę geriau pažįstu negu jos. (Patiomkinas 2002: 201)	Direct transfer
5.	“ I see ,” said Sue. “You shag Dino’s brains out for a few weeks, give him the elbow and go back to Simon for a mature, lasting relationship. Wouldn’t be easier to just have an affair with Dino?” (Burgess 2004: 56)	- Viskas aišku , - pasakė Sju. – Kelias savaites paknisi Dinui protą, paskui mesi jį ir grįši pas Saimoną dėl brandžių, ilgalaikių santykių. Ar nebūtų lengviau užsukti su Dinu romaną? (Razmaitė 2004: 56)	Standardization
6.	You get used to taking your usual hit, see , and so people were ODing. Wow! (Burgess 2003: 240-241)	Tai bent! Susileidi sau įprastą dozę ir – Perdozavimas. (Patiomkinas 2002: 185)	Omission
7.	But I didn’t want him to smudge the lipstick and stuff, see . (Burgess 2003: 118)	Nenorėjau, kad išterliotų man lūpdažius. (Patiomkinas 2002: 92)	Omission
8.	That was my present, see . Me. I wasn’t wearing a stitch. (Burgess 2003: 93)	Tai buvo mano dovana. Dovanojau save. Buvau nuoga. (Patiomkinas 2002: 74)	Omission
9.	So , you and Nate are still totally together?” Serena said, taking a risk. (Ziegesar 2008: 33)	- Tai ar jūs su Neitu dar kartu, - surizikavo paklausti Serena. – Aš tikra, kad jūs susituoksit. (Ryškuvienė 2006: 42)	Direct transfer
10.	“ So they just suck?” I asked. (Green 2006: 59)	- Tai jie tiesiog gauna į kaulus? - perklausiau. (Gadeikis 2010: 64)	Direct transfer
11.	They’d been doing shots, and Chuck had asked, “ So , Nate. What was your all time best fuck? That is. If you’ve done it all yet.” (Ziegesar 2008: 28)	Jie išlenkinėjo po burnelę ir Čakas paklausė: - Klausyk , Neitai, kada tau labiausiai patiko mylėtis? Na, aišku, jei iš viso esi tai daręs. (Ryškuvienė 2006: 35)	Direct transfer
12.	Oh, so maybe Dr Hyde’s class isn’t total bullshit. (Green 2006: 102)	- Ak, tai gal vis dėlto daktaro Haido pamokos nėra visiškai nesąmonė. (Gadeikis 2010: 114)	Direct transfer

13.	So. Yeah, I spent a lot of my time at home studying math and memorizing French vocab, just like I had before Culver Creek. (Green 2006: 118)	Taigi , didelę laiko dalį namuose praleidau zuibrindamas matematiką ir mintinai kaldamas prancūzų kalbos žodžius, visai kaip ir prieš Kalver Kriką. (Gadeikis 2010: 134)	Standardization
14.	So I spent an inordinate amount of time studying for finals, which helped my GPA considerably. (Green 2006: 122)	Todėl neiprastai daug laiko praleidau ruošdamasis egzaminams, ir tai labai pagerino mano vidurkį. (Gadeikis 2010: 139)	Standardization
15.	So I just sat there on the floor with her until my dad got home an hour later, and he's screaming, 'Why didn't you call 911?' and trying to give her CPR, but by then she was plenty dead. (Green 2006: 145)	Taip pradedėjau ant grindų šalia jos, kol po valandos namo grįžo tėtis, jis pradėjo rėkti: „Kodėl nepaskambinai 911?“ ir bandė atlikti širdies masažą, bet mama buvo jau mirusi. (Gadeikis 2010: 163)	Standardization
16.	That's cool. So you're used to the heat. (Green 2006: 14)	- Šaunu, tikriausiai esi pratus prie karščio. (Gadeikis 2010: 16)	Standardization
17.	" So , you guys hear about that bird party?" Roger asked. (Ziegesar 2008: 52)	- Vaikiniai, ar girdėjot apie paukščių vakarėlį? – paklausė Rodžeris. (Ryškuvienė 2006: 64)	Omission
18.	Actually , it would have been easier if her boobs weren't so incredibly huge. (Ziegesar, 2008, p. 42)	Tiesą sakant , būtų dar lengviau, jei jos papai nebūtų tokie dideli. (Ryškuvienė, 2006, p. 52)	Direct transfer
19.	She's pretty ordinary really – maybe that's what I want after Ali. Actually , thinking about it, I noticed her even before that during a gymnastics competition. That's pretty cheesy, isn't it? (Burgess 2004: 211)	Ji labai paprasta – gal kaip tik to aš ir noriu po Elės. Iš tikro pastebėjau ją daug anksčiau, per vienas gimnastikos rungtynes. Gana banalu, ar ne? (Razmaitė 2004: 195)	Direct transfer
20.	Actually , Rob was never addicted to heroin. It was the needles – jacking up. (Burgess 2003: 208)	Tiesą sakant , Robis niekada ir nebuvo pripratus prie heroino, tik užsižaidė adatomis. (Patiomkinas 2002: 160)	Direct transfer
21.	Well, actually it was quite exciting after creeping round in candle light for a week. (Burgess 2003: 112)	Hm , savaitę prašliaužiojus žvakių prieblandoje, vis šioks toks įvykis. (Patiomkinas 2002: 88)	Direct transfer
22.	Actually I felt quite like an old hand. (Burgess 2003: 47)	Nors ir keista , jaučiausi kaip senas vilkas. (Patiomkinas 2002: 41)	Standardization
23.	I had a nice little job serving tea to tourists. Actually , looking back, it wasn't a nice little job, it was slave labour. (Burgess 2003: 14)	Turėjau neblogą darbėlį – nešioti turistams arbatą. Kai dabar atsimenu, visai neatrodo „neblogas darbelis,“ tai buvo vergija. (Patiomkinas 2002: 17)	Omission
24.	It was a real gas, that walk home, actually . We started pretending to be Jackie and Dino, with her dying to shag him and then panicking every time he took his knob out. (Burgess 2004: 94)	Kelias namo buvo fantastiškas. Pradėjom apsimetinėti Džeke su Dinu, kaip ji miršta iš noro pasidulkinti, bet vos jis parodo jai savo karštą Bičą – ji išsigąsta. (Razmaitė 2004: 89)	Omission
25.	Well, some of them were rude, actually , but art rude, you know? The sort of stuff you're allowed to look at. (Burgess 2003: 168)	Nėr ko slėpti: kai kurios nuotraukos buvo ganėtinai nešvankios, bet meniškai nešvankios, suprantat? Iš tos serijos, kurias atseit galima žiūrėti. (Patiomkinas 2002: 129)	Omission
26.	I'm going off the point. I was very upset about my shop. Anyway , seediness. (Burgess 2003: 281)	Bet aš nuklydau į lankas. Negaliu pamiršti parduotuvės. Šiaip ar taip , gaila. (Patiomkinas 2002: 217)	Direct transfer

27.	And only in a place as terminal as Minely-on-Sea could serving people tea be deemed exciting. But I thought it was the bees' nuts, and anyway it was some money in my pocket. (Burgess 2003: 14)	Ir tik tokiam užkampy kaip Mainlis prie Jūros galėjai arbatos padavęs darbą laikyti įdomiu. Tuomet maniau, kad tai aukso kalnai, šiaip ar taip , turėdavau šiek tiek žvangančių kišenėje. (Patiomkinas 2002: 17)	Direct transfer
28.	Serena shrugged. "Well, anyway . I'm so psyched to be back here with you guys. (Ziegesar 2008: 29)	Serena gūžtelėjo pečiais. - Tiek to . Aš svaigstu iš laimės, kad grįžau pas jus. (Ryškuvienė 2006: 37)	Omission
29.	Serena shrugged. " Well , anyway. I'm so psyched to be back here with you guys. (Ziegesar 2008: 29)	Serena gūžtelėjo pečiais. - Tiek to . Aš svaigstu iš laimės, kad grįžau pas jus. (Ryškuvienė 2006: 37)	Direct transfer
30.	" Well , we've known each other practically since we were born," he shuttered. "But we've only been going out for like, a year. We don't want to ruin it by, you know, rushing, before we've ready?" (Ziegesar 2008: 7)	- Na , mudu pažįstami beveik nuo gimimo, - sumikčiojo jis. - Bet susitikinėju tik kokius metus. Nenorim visko sugadinti skubėdami, mes dar nesam pasirenę. (Ryškuvienė 2006: 12)	Direct transfer
31.	" Well , kind of," Bridget answered. "I did see Eric. But we didn't hook up or anything." (Brashares 2004: 191)	- Na , šiek tiek, - atsakė Bridžita. - Sutikau Eriką. Bet mes nepaslydome. (Šidiškytė 2004: 157)	Direct transfer
32.	Well , I don't mean to brag or anything. (Brashares 2004: 166-167)	- Žynoma. Na , nenoriu girtis. (Šidiškytė 2004: 139)	Direct transfer
33.	On the other hand ... well , we all knew people OD. (Burgess 2003: 237)	Kita vertus ... Hmm , visi buvom girdėję apie perdozavimą. (Patiomkinas 2002: 183)	Direct transfer
34.	Well , actually it was quite exciting after creeping round in candle light for a week. (Burgess 2003: 112)	Hm , savaite prašliaužiojus žvakių prieblandoje, vis šioks toks įvykis. (Patiomkinas 2002: 88)	Direct transfer
35.	Well , I wasn't wrong. I'd have been a real cold bitch not to keep Tar company on his last day in Minely. (Burgess 2003: 11)	Tiesą sakant , aš nemaniau, kad neteisingai elgiausi. Tikrai būčiau buvusi beširdė kalė, jei nebūčiau su Taru praleidus jo paskutinių valandų Mainlyje. (Patiomkinas 2002: 15)	Standardization
36.	Well , some of them were rude, actually, but art rude, you know? The sort of stuff you're allowed to look at. (Burgess 2003: 168)	Nėr ko slėpti : kai kurios nuotraukos buvo ganėtinai nešvankios, bet meniškai nešvankios, suprantat? Iš tos serijos, kurias atseit galima žiūrėti. (Patiomkinas 2002: 129)	Standardization
37.	I figured, well , one of us better keep a clear head. (Burgess 2003: 271)	Pagalvojau, jog vienam iš mūsų būtina išlaikyti blaivią galvą. (Patiomkinas 2002: 209)	Standardization
38.	I mean, if he got me sorted out with somewhere to live, everything would be okay and I could think about getting in touch with Mum. If not, well , that'd different. That'd be a disaster. (Burgess 2003: 34-35)	Jeigu jis sukombinuos man ploto gyventi, viskas bus puiku ir aš galėsiu pagalyti, kaip susisiekti su mama. Jei ne, viskas apsisvers. Katastrofa. (Patiomkinas 2002: 32)	Standardization
39.	"Okay, well , I'll see you later. Have a good day, Bapi. Andio." (Brashares 2004: 90)	- Ką gi , gerai, pasimatysim vėliau. Geros dienos, seneli, Andio. (Šidiškytė 2004: 79)	Standardization
40.	" Well , that's it, girls. You can leave a little early today." (Ziegesar 2008: 57)	- Šiandien užteks, mergaitės. Šiandien galit išeiti anksčiau. (Ryškuvienė 2006: 71)	Omission
41.	" Well . I'm all booked up for this month, but I can put you on the waiting list," Chuck said huffily, trying to regain his composure. (Ziegesar 2008: 19)	- Šiam mėnesiui aš užsakytas, bet galiu įrašyti tave į eilę, - susierzinęs atsakė Čakas, stengdamasis neprarasti šaltakraujiškumo. (Ryškuvienė 2006: 26)	Omission

42.	But I was having a good time, I liked the guy and ... well , Lils is pretty tough 'n' all. (Burgess 2003: 168)	Tačiau aš nenuobodžiavau, man patiko šis vaikinąs, be to, Lilė – ne kokia smilgelė. (Patiomkinas 2002: 129)	Omission
43.	He makes me feel like – oooh. Sometimes I feel like weeping with frustration. When we ... well , I don't want to talk about that but you would not believe how horny I get. (Burgess 2004: 56)	Būdama šalia jaučiuosi ... uuu ... Kartais net norisi žliumbti iš nevilties. Kai mes ... man nesinori jums to sakyti, bet nepatikėtumėt, kaip įkaistu. (Razmaitė 2004: 57)	Omission
44.	"I hear you've been a bit naughty, Gemma," she said nicely. I said, "Er?" Well , what's it to do with her? (Burgess 2003: 14)	- Girdėjau, kad truputį negražiai elgeisi? – maloniai paklausė. - Tikrai? Ką galėjau jai pasakyti? (Patiomkinas 2002: 17)	Omission
45.	And I was ... well , I say it myself. Bleeding brilliant. (Burgess 2003: 115)	Taigi pasakysiu jums, kad atrodžiau ... velnioniškai puikiai. (Patiomkinas 2002: 90)	Omission
46.	Well , fuck them. Vanessa lifted her chin and went on with her presentation. She was above their petty bullshit. (Ziegesar 2008: 55)	Eina jos velniop. Vanesa pakėlė galvą ir tęsė savo pristatymą. Ji buvo aukščiau už jų niekingus mažmožius. (Ryškuvienė 2006: 68)	Omission
47.	"Or some prescription drug," Isabel said. " You know , like, Valium or Prozac. Maybe she's gone totally nuts." (Ziegesar 2008: 21)	- Arba geria kokius nors vaistu, parduodamus pagal receptą, - pridūrė Izabelė. – Žinot , kaip valiumas ar prozakas. Gal ji visai išsikraustė iš proto. (Ryškuvienė 2006: 28)	Direct transfer
48.	"Or I could just be your general assistant. You know , P.A. Carry your junk and stuff." (Brashares 2004: 140)	- Arba galėčiau būti pagrindine asistente. Žinai , rūpinčiausi drabužiais ir kitais daiktais. (Šidiškytė 2004: 140)	Direct transfer
49.	I put my torn tights and skirt and stuff away. It was party gear, you know ? (Burgess 2003: 127)	Aš paslėpiau savo suplėšytas pėdkelnes, sijoną ir visa kita. Tai buvo vakarėlių apranga, aišku ? (Patiomkinas 2002: 98)	Direct transfer
50.	I felt like ... stupid, you know ? (Burgess 2003: 25)	Žinot , jaučiausi idiotas. (Patiomkinas 2002: 25)	Direct transfer
51.	All that stuff you hear about one little hit and you're a junkie for life is just stories, you know . (Burgess 2003: 183)	Visi tie plepalai apie vienintelę lemtingą dozę yra pasakos, pats žinai . (Patiomkinas 2002: 140)	Direct transfer
52.	Krista tittered and then backtracked. "No, I just meant ... you know ... you have, like, dark eyes and dark wavy hair?" (Brashares 2004: 78)	Krista sukrizeno, paskui atrėmė: - Ne, turėjau galvoje ... supranti ... tavo akys tamsios ir tamsūs plaukai, ar ne? (Šidiškytė 2004: 69)	Direct transfer
53.	All right, so my mom was something of a hippie when I was a kid. You know , wore oversized sweaters she knitted herself, smoked a lot of pot, etc. (Green 2006: 67)	Gera, istorija tokia: kai buvau maža, mano mama hipiavo. Na, žinai , dėvėjo per didelius pačios nertus megztinius, rūkė daug „žolės“ ir taip toliau. (Gadeikis 2010: 73)	Direct transfer
54.	You know ... Granny dies and out it all goes because it's old, or because Granny was an old bag and so everyone thinks anything she had is as useless as she was. (Burgess 2003: 164)	Na tarkim , miršta senelė, jos daiktus išmeta, nes priešvaniniai, o gal ta senelė buvo sena griuvena, todėl visiems atrodo, kad viskas, ką ji turėjo, – šlamštas kaip ir ji pati. (Patiomkinas 2002: 126)	Standardization
55.	Well, some of them were rude, actually, but art rude, you know ? The sort of stuff you're allowed to look at. (Burgess 2003: 168)	Nėr ko slėpti: kai kurios nuotraukos buvo ganėtinai nešvankios, bet meniškai nešvankios, suprantat ? Iš tos serijos, kurias atseit galima žiūrėti. (Patiomkinas 2002: 129)	Standardization

56.	Oh ... I felt so sorry for him, but I hadn't anything else to give him, you know ? (Burgess 2003: 95)	Oo ... Man buvo labai jo gaila, tačiau nieko kito jam negalėjau pasiūlyti, suprantat ? (Patiomkinas 2002: 76)	Standardization
57.	You know , stacking shelves, that sort of thing. (Burgess 2003: 384)	Prekybos centre kraunam į lentynas visokias prekes ir panašiai. (Patiomkinas 2002: 297)	Omission
58.	She always used to do things like grab my packet when I was standing behind her and there were other people in the room – you know , shielding me with her body so no one could see. (Burgess 2004: 116)	Ji dažnai sugriebdavo mane už klyno, kai stovėdavau už jos, o aplink būdavo žmonių – uždengdama savo kūnu, kad niekas nepamatytų. (Razmaitė 2004: 109)	Omission
59.	Rob was cottaging – you know ? Selling sex to homos in the public toilets. (Burgess 2003: 358)	Robis uždariaudavo viešuosiuose tualetuose – pasidavinėdavo homikams. (Patiomkinas 2002: 277)	Omission
60.	“Hey listen, my sister works for a caterer, you know , and she said she saw you a few days ago at a party she was working at a gallery in Chelsea. (Ziegesar 2008: 119)	- Klausyk, mano sesuo dirba firmoj, vežiojančioj maistą į namus. Ji sakė, kad prieš kelias dienas matė tave vakarėlyje, kuriame dirbo. Galerijoj Čelsyje. (Ryškuvienė 2006: 138-139)	Omission
61.	I bet Serena is too busy, you know , dealing with everything. All her problems. (Ziegesar 2008: 60)	- Tikriausiai Serena vos spėja tvarkyti savo pačios reikalus. Vis per tas savo problemas. (Ryškuvienė 2006: 73)	Omission
62.	“Well, we’ve known each other practically since we were born,” he shuttered. “But we’ve only been going out for like, a year. We don’t want to ruin it by, you know , rushing, before we’ve ready?” (Ziegesar 2008: 7)	- Na, mudu pažįstami beveik nuo gimimo, - sumikčiojo jis. – Bet susitikinėju tik kokius metus. Nenorim visko sugadinti skubėdami, mes dar nesam pasirengę. (Ryškuvienė 2006: 12)	Omission
63.	“I can easily find someone who will, you know . You’re not the only fish in the sea.” Dino scowled slightly to himself. Had he really said that? (Burgess 2004: 51)	- Lengvai galiu rasti kitą, kuri taip nesilaužys. Nemanyk, kad tu vienintelė pana. – Dinas keiktelėjo save. Negi jis tikrai taip pasakė? (Razmaitė 2004: 53)	Omission
64.	“Or some prescription drug,” Isabel said. “You know, like , Valium or Prozac. Maybe she’s gone totally nuts.” (Ziegesar 2008: 21)	- Arba geria kokius nors vaistu, parduodamus pagal receptą, - pridūrė Izabelė. – Žinot, kaip valiumas ar prozakas. Gal ji visai išsikraustė iš proto. (Ryškuvienė 2006: 28)	Direct transfer
65.	I’d see him looking at me and his eyes were so full of ... I dunno. Like he was about to cry. (Burgess 2003: 22)	Taras žiūrėdavo į mane, o jo akys būdavo sklīdinos ... Nežinau. Tartum tuoj tuoj pravirktų. (Patiomkinas 2002: 23)	Direct transfer
66.	She looks older, but it’s not like wrinkles or anything. It’s like she’s Kate Moss or some model who’s like, been everywhere and seen everything and come out on the other side. She looks like she’s totally, like, experienced. (Ziegesar 2008: 69)	Atrodo vyresnė, bet nesakau, kad turi raukšlių. Ji atrodo kaip Keitė Mos ar kuri kita manekenė – visur buvusi, visko mačiusi ir tapusi visai kitokia. Ji atrodo ... labai patyrusi. (Ryškuvienė 2006: 83)	Direct transfer
67.	Krista giggled and then backtracked. “No, I just meant ... you know ... you have, like , dark eyes dark wavy hair?” (Brashares 2004: 78)	Krista sukrizeno, paskui atrėmė: - Ne, turėjau galvoje ... supranti ... tavo akys tamsios ir tamsūs plaukai, ar ne? (Šidiškytė 2004: 69)	Direct transfer
68.	“Well, we’ve known each other practically since we were born,” he shuttered. “But we’ve only been going out for like , a year. We don’t want to ruin it by, you know, rushing, before we’ve ready?” (Ziegesar 2008: 7)	- Na, mudu pažįstami beveik nuo gimimo, - sumikčiojo jis. – Bet susitikinėju tik kokius metus. Nenorim visko sugadinti skubėdami, mes dar nesam pasirengę. (Ryškuvienė 2006: 12)	Direct transfer

69.	They're probably going to build like, birdhouse mansions for them or something. Like there aren't thousands of homeless people that could use the money. (Ziegesar 2008: 72)	Tikriausiai jiems statys vilas. Lyg tų pinigų nereiktų tūkstančiams benamių. (Ryškuvienė 2006: 87)	Standardization
70.	"I heard she joined some kind of cult," Chuck offered. " Like , she's been brain-washed and now all she thinks about is sex and she like, has to do it all the time. (Ziegesar 2008: 21)	- Girdėjau, kad ji įstojo į kažkokią sektą, - įkišo trиграші Čakas. – Sako , jai ten praplovė smegenis ir dabar ji galvoja tik apie seksą ir, atrodo, nuolat nori tai daryti. (Ryškuvienė 2006: 28)	Standardization
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72.	"I heard she's got diseases, too," he added. " Like , STD. (Ziegesar 2008: 51)	- Girdėjau, kad ji serga įvairiomis ligomis, - pridūrė. – Lytiniu būdu plintančiomis ligomis. (Ryškuvienė 2006: 63)	Omission
73.	"Fuck 'em. Totally. You don't need them. You're like , the coolest chick in the Western Hemisphere. (Ziegesar 2008: 166)	- Tegu jie eina velniop. Ir negrįžta. Tau jų nereikia. Esi kiečiausia Vakarų Hempšyro pana. (Ryškuvienė 2006: 191)	Omission
74.	"I'm sorry, Blair. But it wasn't like , planned or anything," Nate said. (Ziegesar 2008: 138)	- Atleisk, Bleir. Tai įvyko taip netikėtai, - pasakė Neitas. (Ryškuvienė 2006: 159)	Omission
75.	"Did you ever think about the fact that these are like , the most important years of our lives? Like, for getting into college and everything?" she said. (Ziegesar 2008: 123)	- Ar pagalvojai, kad dabar – svarbiausi mūsų gyvenimo metai? Stojimas į universitetą ir visa kita, - pasakė ji. (Ryškuvienė 2006: 143)	Omission
76.	"Did you ever think about the fact that these are like, the most important years of our lives? Like , for getting into college and everything?" she said. (Ziegesar 2008: 123)	- Ar pagalvojai, kad dabar – svarbiausi mūsų gyvenimo metai? Stojimas į universitetą ir visa kita, - pasakė ji. (Ryškuvienė 2006: 143)	Omission
77.	They're probably going to build like , birdhouse mansions for them or something. Like there aren't thousands of homeless people that could use the money. (Ziegesar 2008: 72)	Tikriausiai jiems statys vilas. Lyg tų pinigų nereiktų tūkstančiams benamių. (Ryškuvienė 2006: 87)	Omission
78.	She looks older, but it's not like wrinkles or anything. It's like she's Kate Moss or some model who's like , been everywhere and seen everything and come out on the other side. She looks like she's totally, like, experienced. (Ziegesar 2008: 69)	Atrodo vyresnė, bet nesakau, kad turi raukšlių. Ji atrodo kaip Keitė Mos ar kuri kita manekenė – visur buvusi, visko mačiusi ir tapusi visai kitokia. Ji atrodo ... labai patyrusi. (Ryškuvienė 2006: 83)	Omission
79.	She looks older, but it's not like wrinkles or anything. It's like she's Kate Moss or some model who's like, been everywhere and seen everything and come out on the other side. She looks like she's totally, like , experienced. (Ziegesar 2008: 69)	Atrodo vyresnė, bet nesakau, kad turi raukšlių. Ji atrodo kaip Keitė Mos ar kuri kita manekenė – visur buvusi, visko mačiusi ir tapusi visai kitokia. Ji atrodo ... labai patyrusi. (Ryškuvienė 2006: 83)	Omission
80.	And she was all over me. She's, like , the sluttiest girl I've ever met. (Ziegesar 2008: 51)	- Ji tikrai negalėjo atitraukti nuo manęs akių. Nepažįstu labiau ištvirkusios merginos. (Ryškuvienė 2006: 63)	Omission

81.	“Oh. My God,” Rain whispered to Kati in the back of the room. “Did she like , pick up her clothes at a homeless shelter on the way here?” (Ziegesar 2008: 42)	- O Dieve, - Rein sušnibzdėjo Ketei salės gale. – Ar ji pakeliui į mokyklą pasirinko drabužių benamių prieglaudoje? (Ryškuvienė 2006: 53)	Omission
82.	He makes me feel like – oooh. Sometimes I feel like weeping with frustration. When we ... well, I don’t want to talk about that but you would not believe how horny I get. (Burgess 2004: 56)	Būdama šalia jaučiuosi ... uuu ... Kartais net norisi žliumbti iš nevilties. Kai mes ... man nesinori jums to sakyti, bet nepatikėtumėt, kaip įkaistu. (Razmaitė 2004: 57)	Omission
83.	I mean , she used to do stuff every day. (Burgess 2003: 313)	Suprantat , anksčiau vartodavo kasdien. (Patiomkinas 2002: 242)	Direct transfer
84.	“Wow,” he breathed. “Susan! I never knew. I mean – you look amazing. You don’t normally look gorgeous. What have you done to yourself?” (Burgess 2004: 193)	- Oho, - sušnopavo jis. – Sjuzana! Nežinojau ... Noriu pasakyti – atrodo nuostabiai. Paprastai neatrodo taip gražiai. Ką tu sau padarei? (Razmaitė 2004: 180)	Standardization
85.	Scared? I was terrified. No, really, it was dreadful. I mean , boys and their willies. And girls are supposed to be the delicate ones. Talk about a prima donna – just because he couldn’t get it up. (Burgess 2004: 307)	Išsigandus? Gerai būtų. Aš buvau paklaikus iš baimės. Iš tiesų tai buvo siaubinga. Jau tie vaikinai ir jų daiktai. Manoma, kad mergaitės jautrios, tačiau ne aš, o jis elgėsi kaip kokia primadona – ir tik todėl, kad jam neatsistojo. (Razmaitė 2004: 281)	Standardization
86.	I mean , you spend all those years being Little Sammy or whatever, you leave school, get out their on your own and what do you do? You turn into Big Sammy ... (Burgess 2003: 137)	Noriu pasakyti , visus tuos metus gyveni kaip koks Semukas, tada meti mokyklą, ištrūkęs atsibeldi ščia, ir kas tada? Tampi suaugusiu Semu ... (Patiomkinas 2002: 106)	Standardization
87.	The stupidity of it, when you think ... I mean , I could have gone out of the windows or anything. (Burgess 2003: 76)	Tikras marazmas, kai geriau pagalvoji ... Juk būčiau galėjusi pasprukti kad ir pro langą. (Patiomkinas 2002: 62)	Standardization
88.	I mean , if he got me sorted out with somewhere to live, everything would be okay and I could think about getting in touch with Mum. If not, well, that’d different. That’d be a disaster. (Burgess 2003: 34-35)	Jeigu jis sukombinuos man ploto gyventi, viskas bus puiku ir aš galėsiu pagyvoti, kaip susisiekti su mama. Jei ne, viskas apsisvers. Katastrofa. (Patiomkinas 2002: 32)	Omission
89.	For a moment it seemed to Ben that this might even be so. Jon was pacing excitedly around the room. “Bloody hell,” he kept saying. “Wow!” I mean , what was it like? Miss Young! Christ! You jammy bastard. Is that really true?” (Burgess 2004: 293)	Vieną akimirką Benas beveik tuo tikėjo. Džonas susijaudinęs žingsniavo po kambarį. - Velnias, - kartojo ji. – Geras! Ir kaip? Tamsta mokytoja! Viešpatie! Tu niekšeli! Tai tikrai teisybė? (Razmaitė 2004: 268)	Omission
90.	I mean , I hate the rich snots here with a fervent passion I usually reserve only for dental work and my father. (Green 2006: 25)	Aš juodai nekenčiu tų turtingų snojų – taip nekenčiu tik dantisto kabineto ir savo tėvo. (Gadeikis 2010: 26)	Omission
91.	I was all excited about this party but when it came ... I dunno , I just wasn’t in the mood. (Burgess 2003: 136)	Nežinau , neturėjau nuotaikos, nors taip nekantriai jo laukiau. (Patiomkinas 2002: 105)	Direct transfer
92.	I’d see him looking at me and his eyes were so full of ... I dunno . Like he was about to cry. (Burgess 2003: 22)	Taras žiūrėdavo į mane, o jo akys būdavo sklidinios ... Nežinau . Tartum tuoj tuoj pravirktų. (Patiomkinas 2002: 23)	Direct transfer
93.	I dunno . I know Lils better than any of them, see . (Burgess 2003: 260)	Hmm . Matot, aš Lilę geriau pažįstu negu jos. (Patiomkinas 2002: 201)	Direct transfer
94.	They were all standing in groups, talking about, I dunno , how to run your car on rice salad or something. (Burgess 2003: 137)	Jie stoviniavo būreliais ir kalbėjosi turbūt apie tai, kaip mašinų kurą pakeisti ryžių mišraine. (Patiomkinas 2002: 105-106)	Standardization

95.	Money's easy, that's another thing Lily taught me. It was – I dunno – last spring? (Burgess 2003: 219)	Prasimanyti pinigų – juokų darbas, štai ko mokė Lilė. Jei gerai pamenu , tai atsitiko praeitą pavasarį. (Patiomkinas 2002: 169)	Standardization
96.	Well. It went on till, I dunno , ten o'clock? (Burgess 2003: 272)	Aimanos tęsėsi turbūt iki kokios dešimos valandos. (Patiomkinas 2002: 210)	Standardization

Appendix F The Translation of General Extenders

No.	Example	Translation	Translation Strategy
1.	Their mother had run off to Prague with some count or prince or something , and she was basically a kept woman, letting the count or prince or whatever he was dress her and put her up in hotels all over Europe. (Ziegesar 2008: 73)	Jų mama pabėgo į Prahą su kažkokiu grafu, kunigaikščiu ar dar kažkuo . Ji tapo visiška to grafo, kunigaikščio ar dar kažko išlaikytine. Jis ją rengė ir vežiojo po visus Europos viešbučius. (Ryškuvienė 2006: 88)	Direct transfer
2.	I think they hated me for it, bringing their home into disrepute or something . (Burgess 2003: 76)	Mama su tėčiu dėl to labai raukė nosį: matyt, jų supratimu, užtraukiau šiems namams blogą vardą ar panašiai . (Patiomkinas 2002: 62)	Direct transfer
3.	"<...> so we're watching TV and literally chatting about the SATs or something , and Justin puts his arm around me and I think, <...>." (Green 2006: 22)	"<...> žiūrim televizorių ir plepam apie stojamuosius egzaminus ar kažką panašaus , Džastinas apkabina mane per pečius, o aš galvoju: <...>." (Gadeikis 2010: 23)	Direct transfer
4.	She wondered if he'd gotten a raise or something . (Brashares 2004: 56)	Pagalvojo, gal jį paaugštino pareigose ar panašiai . (Šidiškytė 2004: 51)	Direct transfer
5.	"What about a condom or something ? "Blair murmured, gaping at Nate's hard-on. (Ziegesar 2008: 136)	- Gal kokį prezervatyvą, ar ką ... – sumurmėjo Bleir, žiūrėdama į stovintį Neito pasididžiavimą. (Ryškuvienė 2006: 157)	Direct transfer
6.	Is it sour or something ? (Green 2006: 48)	- Jis prarūgęs, ar ką ? (Gadeikis 2010: 51)	Direct transfer
7.	"Is she just having a checkup or something ?" (Brashares 2004: 231)	- Tai tik patikrinimas, ar ne ? (Šidiškytė 2004: 188)	Direct transfer
8.	Fas came along too, and we ended up walking behind, like a pair of shotgun riders or something . (Burgess 2004: 92)	Fasilis irgi pasuko su mumis, tad slinkom iš paskos kaip kokie sargybiniai. (Razmaitė 2004: 88)	Omission
9.	They're probably going to build like, birdhouse mansions for them or something . Like there aren't thousands of homeless people that could use the money. (Ziegesar 2008: 72)	Tikriausiai jiems statys vilas. Lyg tų pinigų nereikėtų tūkstančiams benamių. (Ryškuvienė 2006: 87)	Omission
10.	We'd just got to the t-junction on the main road when there was this low, moaning call. It sounded like mating wombats lost in the drains or something . (Burgess 2004: 89)	Buvom prieję pagrindinę sankryžą, kai pasigirdo tas žemas, kančia persmelktas šauksmas. Atrodė, lyg besiporuojantys vombatai būtų pasiklydę kanalizacijoje. (Razmaitė 2004: 85)	Omission
11.	They were all standing in groups, talking about, I dunno, how to run your car on rice salad or something . (Burgess 2003: 137)	Jie stoviniavo būreliais ir kalbėjosi turbūt apie tai, kaip mašinų kūrą pakeisti ryžių mišraine. (Patiomkinas 2002: 105-106)	Omission
12.	Inside there's this piece of silk, a scarf or something . (Burgess 2003: 216)	Toje šilku išmuštoje dėžutėje laikom tokią šilko atraižą , gal šalikėlį. (Patiomkinas 2002: 166)	Omission

13.	“Does your mom smoke or something? ” I asked. (Green 2006: 72)	- O tavo mama rūko? – paklausiau. (Gadeikis 2010: 80)	Omission
14.	Lena has big feet, like size nine and a half or something. (Brashares 2004: 4)	Lenos pėdos buvo didelės, devinto ar devinto su puse numerio. (Šidiškytė 2004: 11)	Omission
15.	She’d rather lie around in the dark listening to Gregorian chants or whatever. Yeehaw! (Ziegesar 2008: 184)	Ji mieliau gulės tamsoje ir klausysis grigališkųjų chorų ar ko nors panašaus. (Ryškuvienė 2006: 212)	Direct transfer
16.	But his doctor was trying to starve his fever or whatever. (Green 2006: 61)	Daktaras bandė badu numušti jam karštinę, ar kažkas panašaus. (Gadeikis 2010: 66)	Direct transfer
17.	Their mother had run off to Prague with some count or prince or something, and she was basically a kept woman, letting the count or prince or whatever he was dress her and put her up in hotels all over Europe. (Ziegesar 2008: 73)	Jų mama pabėgo į Prahą su kažkokiu grafu, kunigaikščiu ar dar kažkuo. Ji tapo visiškai to grafo, kunigaikščio ar dar kažko išlaikytine. Jis ją rengė ir vežiojo po visus Europos viešbučius. (Ryškuvienė 2006: 88)	Direct transfer
18.	She didn’t have to become a nun just because she was joining the Interschool Drama Club, or whatever. (Ziegesar 2008: 88)	Ji neprivalo tapti vienuole tik todėl, kad lankys mokyklos dramos būrelį ar dar ką nors. (Ryškuvienė 2006: 103)	Direct transfer
19.	Sometimes I look out of the window and I see all the straights crawling past, going to work, coming back from work, going to learn how to go to work, whatever. (Burgess 2003: 189)	Kartais matau pro langą tuos žmogelius-sraigtelius šliaužiančius į darbą ir atgal, einančius mokytis, kaip dirbti ir t.t. (Patiomkinas 2002: 145)	Direct transfer
20.	But this is the seventh time I’ve been caught smoking. I just don’t want – whatever. I don’t want to upset my father. (Green 2006: 72)	Bet mane rūkant pagauna jau septintą kartą. Tik nenoriu... nesvarbu. Nenoriu nuliūdinti tėčio. (Gadeikis 2010: 80)	Standardization
21.	He dumped her after a month because she was too rich for his poverty-soaked blood, but whatever. (Green 2006: 29)	Jis ją metė po mėnesio, nes ji buvo pernelyg turtinga tokiam vargšui kaip jis, bet tai jau kita istorija. (Gadeikis 2010: 30)	Compensation
22.	It’s a big deal to my parents. Whatever. Let’s go. (Green 2006: 47)	Mano tėvams tai tikrai svarbu. Na, velniop. Paskubėk. (Gadeikis 2010: 51)	Compensation
23.	I mean, you spend all those years being Little Sammy or whatever, you leave school, get out their on your own and what do you do? You turn into Big Sammy ... (Burgess 2003: 137)	Noriu pasakyti, visus tuos metus gyveni kaip koks Semukas, tada meti mokyklą, ištrūkęs atsibeldi šičia, ir kas tada? Tampi suaugusiu Semu ... (Patiomkinas 2002: 106)	Omission
24.	She was drunk, just trashed drunk, and I really didn’t think she would drive or anything. (Green 2006: 259)	Ji buvo girta, rimtai nusitašiusi, tikrai nepagalvojau, kad dar vairuos ar panašiai. (Gadeikis 2010: 293)	Direct transfer
25.	Just people sitting round talking and drinking and getting stoned, no dancing or anything. (Burgess 2003: 112)	Jie paprasčiausiai susėdė ratu kalbėjosi ir rūkė žolę, jokių šokių ar panašiai. (Patiomkinas 2002: 88)	Direct transfer
26.	I don’t think she longs for the wild or anything. (Brashares 2004: 141)	Nemanau, kad ilgisi laukinės gamtos ar ko panašaus. (Šidiškytė 2004: 118)	Direct transfer
27.	The stupidity of it, when you think ... I mean, I could have gone out of the windows or anything. (Burgess 2003: 76)	Tikras marazmas, kai geriau pagalvoji ... Juk būčiau galėjusi pasprukti kad ir pro langą. (Patiomkinas 2002: 62)	Standardization
28.	“Fine. Don’t expect them to fit or anything. I’m sure they won’t.” (Brashares 2004: 17)	- Gerai. Tik nesitikėkit, kad jos man tiks, nes aš garantuoju, kad ne. (Šidiškytė 2004: 22)	Standardization

29.	She looks older, but it's not like wrinkles or anything . It's like she's Kate Moss or some model who's like, been everywhere and seen everything and come out on the other side. She looks like she's totally, like, experienced. (Ziegesar, 2008, p. 69)	Atrodo vyresnė, bet nesakau, kad turi raukšlį. Ji atrodo kaip Keitė Mos ar kuri kita manekenė – visur buvusi, visko mačiusi ir tapusi visai kitokia. Ji atrodo ... labai patyrusi. (Ryškuvienė, 2006, p. 83)	Omission
30.	"I'm sorry, Blair. But it wasn't like, planned or anything ," Nate said. (Ziegesar 2008: 138)	- Atleisk, Bleir. Tai įvyko taip netikėtai, - pasakė Neitas. (Ryškuvienė 2006: 159)	Omission
31.	She didn't want her father to call the police out to look for her or anything . (Brashares 2004: 182)	Nenorėjo, kad tėtis iškvieštų policiją jos ieškoti. (Šidiškytė 2004: 150)	Omission
32.	Well, I don't mean to brag or anything . (Brashares 2004: 166-167)	- Žynoma. Na, nenoriu girtis. (Šidiškytė 2004: 139)	Omission
33.	"Well, kind of," Bridget answered. "I did see Eric. But we didn't hook up or anything ." (Brashares 2004: 191)	- Na, šiek tiek, - atsakė Bridžita. – Sutikau Eriką. Bet mes nepaslydome. (Šidiškytė 2004: 157)	Omission
34.	She wasn't pretty or anything but the photograph was really beautiful. (Burgess 2003: 217)	Moteris nebuvo graži, tačiau pati fotografija buvo puiki. (Patiomkinas 2002: 167)	Omission
35.	"Did you ever think about the fact that these are like, the most important years of our lives? Like, for getting into college and everything ?" she said. (Ziegesar 2008: 123)	- Ar pagalvojai, kad dabar – svarbiausi mūsų gyvenimo metai? Stojimas į universitetą ir visa kita , - pasakė ji. (Ryškuvienė 2006: 143)	Direct transfer
36.	"Can I shag her from behind?" "No, from the front. With the lights on. Snogging and everything . And you have to do oral sex on her, too." (Burgess 2004: 1)	- Galėčiau ją dulkinti iš užpakalio? - Ne, iš priekio. Prie uždegto šviesos. Laižiakas ir visa kita . Plius oralinis. (Razmaitė 2004: 7)	Direct transfer
37.	And Lil was coming off the game and was gonna grow veg in the garden and keep chickens and everything . (Burgess 2003: 251)	O Lilė užrauks darbą pakelėse, ims auginti sode daržoves, laikyti vištas ir panašiai . (Patiomkinas 2002: 194)	Direct transfer
38.	I bet Serena is too busy, you know, dealing with everything . All her problems. (Ziegesar 2008: 60)	- Tikriausiai Serena vos spėja tvarkyti savo pačios reikalus. Vis per tas savo problemas. (Ryškuvienė 2006: 73)	Omission
39.	I put my torn tights and skirt and stuff away. It was party gear, you know? (Burgess 2003: 127)	Aš paslėpiau savo suplėšytas pėdkelnes, sijoną ir visa kita . Tai buvo vakarėlių apranga, aišku? (Patiomkinas 2002: 98)	Direct transfer
40.	"Or I could just be your general assistant. You know, P.A. Carry your junk and stuff ." (Brashares 2004: 140)	- Arba galėčiau būti pagrindine asistente. Žinai, rūpinčiausi drabužiais ir kitais daiktais . (Šidiškytė 2004: 140)	Direct transfer
41.	We were pulling out bits of wood and stuff . (Burgess 2003: 163)	Mes traukėme iš kontenerių šakalius ir kitokį šlamštą . (Patiomkinas 2002: 125)	Direct transfer
42.	A lot of girls in the cabin had already put on their nightshirts and stuff . (Brashares 2004: 119)	Dauguma namelio merginų jau buvo apsivilkusios naktinius marškinius ir pasirengusios gulti. (Šidiškytė 2004: 101)	Standardization
43.	"All you have to do is show me how to use the camera and the lighting and stuff ." (Ziegesar 2008: 107)	- Tu tik turėsi pamokyt, kaip naudotis kamera ir apšvietimu. (Ryškuvienė 2006: 124)	Omission
44.	But I didn't want him to smudge the lipstick and stuff , see. (Burgess 2003: 118)	Nenorėjau, kad išterliotų man lūpdažius. (Patiomkinas 2002: 92)	Omission
45.	Two girlfriends. Was that cool or what ? The way things turned out for him. It was like magic. (Burgess 2004: 201)	Dvi panos. Jėga, ką? Tai nuskilo! Tikras stebuklas. (Razmaitė 2004: 187)	Direct transfer

46.	He'd done it. He'd survived by snogging with a good-looking girl in the corner of the dance floor. Cool or what ? (Burgess 2004: 66)	Jam pavyko. Jį išgelbėjo laižiakas su gražia mergina šokių aikštelės kampe. Jėga, ką? (Razmaitė 2004: 65)	Direct transfer
47.	Are they crazy or what ? (Burgess 2003: 149)	- Gal jie pakvaišo, ar ką? – suniurzgė ji ir atsistojusi iškart nurūko vėl paleisti muzikos. (Patiomkinas 2002: 114)	Direct transfer
48.	But there was no sex, we never did that. It was just ... being close. Is that human or what ? (Burgess 2003: 8)	Tačiau nebuvo jokio sekso, mes to nedarėme. Mes tik buvom ... labai arti. Ar tai kažkas nežmoniško? (Patiomkinas 2002: 12)	Standardization
49.	What about school and that ? (Burgess 2003: 2)	- O kaip mokykla ir visa kita? (Patiomkinas 2002: 8)	Direct transfer
50.	But I was having a good time, I liked the guy and ... well, Lils is pretty tough ' n' all . (Burgess 2003: 168)	Tačiau aš nenuobodžiauvau, man patiko šis vaikinai, be to, Lilė – ne kokia smilgelė. (Patiomkinas, 2002, p. 129)	Compensation
51.	She said she understood. She wouldn't put any pressure on me, I was still very young, all that sort of thing . (Burgess 2004: 252)	Mes atvirai pasišnekėjom. Ji pasakė, kad viską suprantu. Ji nenori manęs spausti, nes aš dar labai jaunas ir panašiai . (Razmaitė 2004: 231)	Direct transfer
52.	She said she understood. She wouldn't put any pressure on me, I was still very young, all that sort of thing . (Burgess 2004: 252)	Mes atvirai pasišnekėjom. Ji pasakė, kad viską suprantu. Ji nenori manęs spausti, nes aš dar labai jaunas ir panašiai . (Razmaitė 2004: 231)	Direct transfer
53.	Shop assistants, clerks, office workers, that sort of thing . (Burgess 2003: 234)	<...>: pardavėjai, klerkai, tarnautojai ir panašaus sukirpimo tipai . (Patiomkinas 2002: 181)	Standardization
54.	Paintings ... you know the sort of thing , little bits of tissue paper over each drawing. (Burgess 2003: 163)	Tada atkapsčiau kelis paveikslus – iš kažkokios senos knygos. Vadinasi reprodukcijos – kiekviena uždengta šilkinio popieriaus lapu. (Patiomkinas 2002: 125)	Standardization
55.	"Well, kind of ," Bridget answered. "I did see Eric. But we didn't hook up or anything." (Brashares 2004: 191)	- Na, šiek tiek , - atsakė Bridžita. – Sutikau Eriką. Bet mes nepaslydome. (Šidiškytė 2004: 157)	Standardization
56.	"She has no shame," Isabel ventured. "I actually feel kind of sorry for her." (Ziegesar 2008: 158)	- Ji neturi gėdos, - surizikavo pasakyti Izabelė. – Man jos beveik gaila. (Ryškuvienė 2006: 183)	Standardization
57.	"It isn't good enough, Gemma ... blah blah rant ..." (Burgess 2003: 89)	Tikrai negerai, Džema ... lia lia lia, lia lia lia ... (Patiomkinas 2002: 72)	Direct transfer

Appendix G The Translation of Connotative Language

No.	Example	Translation	Translation Strategy
1.	If they had the slightest inkling of what he could do just by opening his mouth and uttering the secret words. He was a time bomb . He was a fucking Cruise Missile. He could not believe he was having to put up with his shit. (Burgess 2004: 137)	Jei jie bent nujaustų, ką jis padarytų pravėręs burną ir išdavęs paslaptį. Jis buvo tiksinti laikrodinė bomba . Branduolinė raketa. Jis tiesiog negalėjo patikėti, kad turi kęsti jų paistalus. (Razmaitė 2004: 130)	Direct transfer
2.	Tibby felt the pain invading her chest again. Her heart was not right. Pain exploded in her temple . (Brashares 2004: 244)	Tibė vėl pajuto, kaip krūtinę suspaudžia skausmas. Jos širdis ėmė spurdėti. Skausmas daužėsi smilkinuose . (Šidiškytė 2004: 199)	Direct transfer
3.	Carmen's dad and Lydia were still at a party. Her dad, who'd basically never had friends, was suddenly a social butterfly . (Brashares 2004: 144)	Karmen tėtis su Lidiya vis dar buvo vakarėlyje. Tėtis, kuris paprastai neturėdavo draugų, staiga virto salonų liūtu . (Šidiškytė 2004: 121)	Direct transfer
4.	I was about to say hello, but Lily took one look at him and started screaming, " Beer Monster! Beer Monster! " (Burgess 2003: 293)	Aš jau žiojau si pasisveikinti, tačiau tik pažvelgusi į jį Lilė suklykė: - Alaus pabaisa! Alaus pabaisa! (Patiomkinas 2002: 227)	Direct transfer
5.	Please please please make Deborah thin ... but with big tits, so that I'd still have those wonderful bazookas to play with, but no one would sneer at me for going out with a fat girl. (Burgess 2004: 149)	Prašau, prašau, prašau padaryti Deborah ploną ... bet palikti dabartinius papukus, kad tebeturėčiau žaidimui tas nuostabias bazukas , bet kad niekas iš manęs nesityčiottų, jog susitikinėjau su storule. (Razmaitė 2004: 140)	Direct transfer
6.	"You look beautiful, bun! " he said easily. (Brashares 2004: 53)	- Atrodai gražiai, kiškeli , - burbtelėjo jis. (Šidiškytė 2004: 49)	Direct transfer
7.	" The insult parade marches on ," Lena said, laughing. (Brashares 2004: 16)	- Ižeidinėjimų banga neslūgsta , - nusijuokė Lena. (Šidiškytė 2004: 21)	Direct transfer
8.	The guilt made muffins on her stomach and curled in for a long stay. (Brashares 2004: 211)	Kaltė užšoko jai ant pilvo ir susirangė ten ilgam laikui. (Šidiškytė 2004: 172)	Direct transfer
9.	And only in a place as terminal as Minely-on-Sea could serving people tea be deemed exciting. But I thought it was the bees' nuts , and anyway it was some money in my pocket. (Burgess 2003: 14)	Ir tik tokiam užkampy kaip Mainlis prie Jūros galėjai arbatos padavėjos darbą laikyti įdomiu. Tuomet maniau, kad tai aukso kalnai , šiaip ar taip, turėdavau šiek tiek žvangančių kišenėje. (Patiomkinas 2002: 17)	Direct transfer
10.	The girl just lay there. Now he could see a lot more. Her nipples were pretty and pink, and there was a furry place down below. He could see his own body too, and his limp traitorous penis lying just inched away from this naked pleasure house ; not a twitch. (Burgess 2004: 106)	Mergina nesujudėjo. Dabar jis matė kur kas daugiau. Speneliai gražūs ir rožiniai, o apačioje plaukų trikampis. Jis matė ir savo kūną, jo invalidas išdavikas tabalavo vos už kelių colių nuo nuogo malonumų sodo ir nė nekrustelėjo. (Razmaitė 2004: 100)	Direct transfer
11.	The girl just lay there. Now he could see a lot more. Her nipples were pretty and pink, and there was a furry place down below. He could see his own body too, and his limp traitorous penis lying just inched away from this naked pleasure house ; not a twitch. (Burgess 2004: 106)	Mergina nesujudėjo. Dabar jis matė kur kas daugiau. Speneliai gražūs ir rožiniai, o apačioje plaukų trikampis. Jis matė ir savo kūną, jo invalidas išdavikas tabalavo vos už kelių colių nuo nuogo malonumų sodo ir nė nekrustelėjo. (Razmaitė 2004: 100)	Direct transfer
12.	Like a little boy I jerked to attention and pulled them down. Out came the meat and two veg . Poor Mr Knobby! (Burgess 2004: 305)	Susigėdęs kaip mažvaikis nusimoviau. Pasirodė mėsgalys ir dvi daržovės . Vargšas Karštas Bičas! (Razmaitė 2004: 279)	Direct transfer

13.	You could tell he was as proud of her as if he'd poured out a glass of moonjuice . (Burgess 2003: 142)	Matėsi, jog jis didžiuojasi tuo lyg pavaišintas dangiškuoju nektaru . (Patiomkinas 2002: 109)	Direct transfer
14.	It got worse and worse round there, full of brain-dead zombies . (Burgess 2003: 348)	Pas juos padėtis darėsi nevaldoma, ten trinasi nuprotėję zombiai . (Patiomkinas 2002: 269)	Direct transfer
15.	There were a couple of yoofs rather older than the rest rat pack I'd seen going in and out of the shop. (Burgess 2003: 45)	Ričardas supažindino Deividą su būsimaisiais inamiais, gerokai vyresniais už krautuvėje šmėžinėjančių žiurkiūkščių tuntą . (Patiomkinas 2002: 39)	Direct transfer
16.	I might as well have tried to push my way past King Kong . (Burgess, 2003, p. 290)	Tas pat kaip prasibrauti pro King Kongą . (Patiomkinas, 2002, p. 224)	Direct transfer
17.	I know what you're thinking about me and my mum. Apron strings . But it wasn't like that. (Burgess 2003: 61)	Nutuokiu, ką manot apie mane ir mano mamą: kad ji laikė mane po padu . Nieko panašaus, bent jau aš taip manau. (Patiomkinas 2002: 51)	Direct transfer
18.	Dino was a Popsicle ; she could lick him all up. (Burgess 2004: 11)	Dinas buvo Saldainiukas , jinai galėjo jį laižyti ir laižyti. (Razmaitė 2004: 17)	Direct transfer
19.	Kelly had her arm snaked around Paul's waist. She was so attractive as to actually be ugly. (Brashares 2004: 100)	Kelė laikė ranką Polui ant klubų. Buvo lygiai taip pat graži, kaip ir, tiesą sakant, bjauri. (Šidiškytė 2004: 86)	Standardization
20.	We both knew at once. They were blue . Then I saw the needles in their arms. (Burgess 2003: 239)	Ir tada abu supratome. Jie negyvi . Po to pamačiau įbestus švirkštus. (Patiomkinas 2002: 184)	Standardization
21.	For the summer he'd grown an excellent soul patch just under his lower lip. (Brashares 2004: 29)	Prieš vasarą buvo užsiauginęs puikią mažytę barzdėlę po apatine lūpa. (Šidiškytė 2004: 31)	Standardization
22.	Effie isn't the kind of girl who just gets a red spaghetti-strap thing at Bloomingdale's like everybody else. (Brashares 2004: 3)	Efė ne iš tų mergaičių, kurios tiesiog ima ir nusiperka aptemptą raudoną apdarą Blumingeilo parduotuvėje kaip visos. (Šidiškytė 2004: 11)	Standardization
23.	"It's a sad story, lamb . Are you sure you want to know it?" (Brashares 2004: 220)	- Tai liūdna istorija, vaikeli . Ar tikrai nori ją išgirsti? (Šidiškytė 2004: 179)	Standardization
24.	What was scaring me was, that little blob of jelly inside me seemed like the only thing worth anything I had in the whole world. (Burgess 2003: 340)	Mane baugino tik tai, kad tas mažytis gniužulėlis manyje atrodė vienintelis dalykas, brangesnis už viską pasaulyje. (Patiomkinas 2002: 263)	Standardization
25.	He rubbed his pubis on her, but as his fear of failure grew, so his knob got softer and softer and now at last it was nothing but a felty slug hanging off him. (Burgess 2004: 102)	Jis trynėsi į ją, tačiau nesėkmės baimė didėjo, penis minkštėjo ir galiausiai liko tabaluoti . (Razmaitė 2004: 96)	Standardization
26.	I still had my present in my bag and there he was mooing about looking like his old dad had just whached him one. (Burgess 2003: 122)	Krepšyje tebeturėjau ir dovaną jam, o jis atrodė, tartum būtų gavęs nuo tėčio. (Patiomkinas 2002: 95)	Omission
27.	I put my hand in my pocket. I don't know why. I had a quid. And I thought, Shit! because I'd already left it too late and I could feel that good feeling going down the drain already. (Burgess, 2003, p. 26)	Pats nežinau, kuriam galui kyštelėjau ranką kišenėn. Ir – šūdas! – sukeikiau mintyse, kai ten užčiuopiai vieną svarą. Pajutau, kaip gera nuotaika eina velniop . (Patiomkinas, 2002, p. 26)	Direct transfer
28.	Tar snuggled up against her. Gemma stroked his head. "You better save the batteries ," she said in a minute. (Burgess 2003: 1)	Kai Taras prie jos prisiglaudė, Džema paglostė jam galvą. – Geriau pataupyk baterijas . (Patiomkinas 2002: 7)	Direct transfer
29.	Actually I felt quite like an old hand . (Burgess 2003: 47)	Nors ir keista, jaučiausi kaip senas vilkas . (Patiomkinas 2002: 41)	Direct transfer

30.	The later it got, the more people got paired off until in the end, if you were sitting there on your own, you turned into a gooseberry. (Burgess 2003: 24)	Tokiu metu aš paprastai traukdavau namo, nes kuo toliau, tuo daugiau iš kompanijos susimesdavo poromis. Jeigu likdavai vienas, šalia porelių jausdavaisi kaip šuniui penkta koja. (Patiomkinas 2002: 25)	Direct transfer
31.	I don't tell Carol about that, though! Wow, I wouldn't dare. You have to be careful with Carol: she's great, she doesn't take any stick. (Burgess 2003: 388)	Žinoma, Kerolei nieko nesakau! Oi, neišdrįščiau. Ji šauni, neduotų man pipirų, bet ji niekada šito nepatyrė, taigi nesuprastų. (Patiomkinas 2002: 300)	Direct transfer
32.	It was going to be full pelt, total happiness. Tar's had so much grief in his life. (Burgess 2003: 81)	Vargšelis Taras tiek prisikentėjo, tad norėjau, kad jis nors kartą pasijustų devintam danguj. (Patiomkinas 2002: 66)	Direct transfer
33.	The Creek's don't-rat ethos withstood the test nicely, but when Maxx/Stam/Dr Morse didn't shown up by 11.50 that morning, I thought the Colonel would lose his shit. (Green 2006: 243)	Krikas dar kartą įrodė nesąs išdavikų kalvė, tačiau kai 11:50 Maksas/Stenas/ daktaras Morsas nepasirodė pamaniau, kad Pulkininkui nurauš stoga. (Gadeikis 2010: 275)	Direct transfer
34.	When Chuck saw Blair get up from the table, and then Serena, he nodded knowingly and nudged Isabel with his elbow. "Blair's getting the dirt, " he whispered. "Fucking awesome." (Ziegesar 2008: 34)	Kai Čakas pamatė Bleir kylančią nuo stalo, o paskui ir Sereną, supratingai linktelėjo ir bakstelėjo alkūne Izabelei. – Bleir išiseidė, – sušnibždėjo jis. – Šakės! Klasiška. (Ryškuvienė 2006: 43)	Standardization
35.	Surely, John F Kennedy (who was six feet tall according to his bibliography, my height exactly) did not have to <i>squat</i> at his boarding school. No, this was a different beast entirely, and as the dribbling shower slowly soaked my body, I wondered whether I could find a Great Perhaps here at all or whether I had made a grand miscalculation. (Green 2006: 16)	Aišku, Džonui F. Kenedžiui (kuris, pasak biografijos, buvo šešių pėdų – kaip tik mano ūgio) <i>savo</i> internatinėje mokykloje <i>tupinėti</i> nereikėjo. Ne, čia viskas kitaip, ir varvančiam dušui pamažu drėkinant mano kūną mintijau, ar išvis turiu galimybę čia rasti Didįjį Galbūt ir ar tik nebūsiu padaręs didelės klaidos. (Gadeikis 2010: 17)	Standardization
36.	I guess we're supposed to admire his self-control, his ability to keep the hot dog in the bun. (Ziegesar 2008: 144)	Tikriausiai turėtume žavėtis jo savitvarda, jo sugebėjimu susivaldyti. (Ryškuvienė 2006: 166)	Standardization
37.	I got them at a thrift shop at the outer reaches of Georgetown that's sandwiched between a store that sells water (I don't know about you, but I get that free at home) and a health food store called Yes! (Brashares 2004: 3)	Radau jas Džordžtauno pakrastyje, dėvėtų drabužių parduotuvėje, išiterpusioje tarp krautuvės, prekiaujančios vandeniu (nežinau kaip jūs, bet aš vandens apščiai turiu namie ir už dyką), ir sveiko maisto parduotuvės pavadinimu „Taip!“ (Šidiškytė 2004: 11)	Standardization
38.	Kostas sat patiently. When Lena started rambling like this, she counted on people to interrupt her and put her out of her misery, but Kostas didn't do that. He just waited. She tried to get back on track, but she forgot what the track was. (Brashares 2004: 275)	Kostas kantriai sėdėjo. Kai Lena šitaip įsivažiudavo, tikėdavosi, kad kiti žmonės pertrauks ją ir išgelbės iš keblios padėties. Bet Kostas taip nedarė. Jis tik laukė. Pamėgino grįžti į vėžes, bet nebežinojo, kur jos yra. (Šidiškytė 2004: 225)	Standardization
39.	That was my present, see. Me. I wasn't wearing a stitch. (Burgess 2003: 93)	Tai buvo mano dovana. Dovanojau save. Buvau nuoga. (Patiomkinas 2002: 74)	Standardization

40.	"I can easily find someone who will, you know. You're not the only fish in the sea. " Dino scowled slightly to himself. Had he really said that? (Burgess 2004: 51)	- Lengvai galiu rasti kitą, kuri taip nesilaužys. Nemanyk, kad tu vienintelė pana. – Dinas keiktelėjo save. Negi jis tikrai taip pasakė? (Razmaitė 2004: 53)	Standardization
41.	And then when you're just about begging her to say something, to say anything, she launches a rocket at you. (Burgess 2003: 243)	Ir kai tu jau kone maldaui nors ką pasakyti, ji tave galutinai pribaigia maždaug taip. (Patiomkinas 2002: 187)	Standardization
42.	That's Carol! She's knows me. She's got her head screwed on. (Burgess 2003: 385)	Štai kokia ta Kerolė! Turi galvą ant pečių. (Patiomkinas 2002: 298)	Standardization
43.	"Darling, what makes you behave like this?" cried her mother, the waterworks already coming on. (Burgess 2004: 127)	- Mieloji, kodėl tu taip elgiesi? – paklausė mama kone ašarodama. (Razmaitė 2004: 119)	Standardization
44.	She was grabbing hold of him and pulling him on top of her and holding on to him like Young Love, except that she's about forty and all baggy and scrawny with her hair all over the place, like the Hag Woman of Minely. (Burgess 2003: 74)	Ji lyg JAUNIKLĖ glėbėsčiojo jį ir vertė ant savęs, tik viena smulkmena: tai sudžiūvėlei apsmukusiais drabužiais ir išsidraikiusiais plaukais buvo apie keturiasdešimt, ir ją galėjai vadinti nebent Mainlio Ragana. (Patiomkinas 2002: 60)	Direct transfer
45.	I wanted to kiss her on the cheek because I knew she couldn't wake up. It was like the Sleeping Beauty. (Burgess 2003: 239)	Užsimaniau pabučiuoti jai į skruostą, nes žinojau, kad nepabus. Visai kaip Miegančioji Gražuolė. (Patiomkinas 2002: 184-185)	Direct transfer
46.	It's funny – sometimes she's dead against any sort of hocus pocus, other times she acts like she's the Queen Witch. (Burgess 2003: 218)	Nežinau, kaip paaiškinti: kartais ji griežtai nusistačiusi prieš bet kokius fokusus, o kartais vaidina Vyriausiąją Raganą. (Patiomkinas 2002: 168)	Direct transfer
47.	He's so cool anyway. I just wanted to infect him with Gemmaness. (Burgess 2003: 82)	Taras visada buvo toks ramus. Norėjau jį apkrėsti Džemos džaugsmu ir įtariu, jog man pavyko. (Patiomkinas 2002: 66-67)	Standardization
48.	I guess the other members of the class weren't due to pop till the winter, but the Septembers were so dramatically pregnant, the teacher was worried they might explode at any moment. (Brashares 2004: 6)	Manau, kad kitos grupės narės turėjo gimdyti ne anksčiau kaip žiemą, bet rugsėjo grupė buvo tokia dramatiškai nėščia, kad trenerė bijojo, jog moterys sprogs bet kurią akimirką. (Šidiškytė 2004: 13)	Standardization
49.	But it sounded like a fair bet it was Mr Muscles wot done it. (Burgess 2003: 73)	Bet galėjai lažintis, kad ponas Stipruolis ją taip išgrąžino. (Patiomkinas 2002: 60)	Direct transfer
50.	"That's the point, Sherlock! " the Colonel screamed. (Green 2006: 63)	- To ir noriu, proto guze! - atrėžė Pulkininkas. (Gadeikis 2010: 68)	Compensation
51.	Kelly had her arm snaked around Paul's waist. She was so attractive as to actually be ugly. (Brashares 2004: 100)	Kelė laikė ranką Polui ant klubų. Buvo lygiai taip pat graži, kaip ir, tiesą sakant, bjauri. (Šidiškytė 2004: 86)	Direct transfer
52.	And all it takes is one little needle and Lady Heroin makes you feel ... mmmmm. (Burgess 2003: 248)	O tau tereikia vienos vienintelės dozėlės, kad Misteris Heroinas leistų tau pasijusti ... mmmmm. (Patiomkinas 2002: 192)	Direct transfer

Appendix J The Translation of Colloquial Language

No.	Example	Translation	Translation Strategy
1.	You're hopeless. Wanna go porn hunting? (Green 2006: 105)	- Tu beviltiškas. Nori traukti pamedžioti porno ? (Gadeikis 2010: 118)	Direct transfer
2.	Mommy ain't here, so buck up, big guy . (Green 2006: 37)	Mamytės čia nėra, todėl pradėk rūpintis savimi, dički . (Gadeikis 2010: 39)	Direct transfer
3.	He was a capable sort of bloke , I reckon, despite appearances. (Burgess 2003: 55)	Nepaisant jo išvaizdos, spėju, kad jis iš tų vyrukų , kurie moka nusitverti šiaudo. (Patiomkinas 2002: 47)	Direct transfer
4.	It never occurs to them that little Lucinda got so fed up with Mumsy and Dadsy that she actually left on her own accord. (Burgess 2003: 19)	Jums niekaip neateina į galvą, kad jų mažajai Lusindai mamytė ir tėveliukas jau taip skersai gerklės stovi, jog ji savo noru nešė kudašių. (Patiomkinas 2002: 21)	Direct transfer
5.	Vonny and Jerry had even been keeping me in ciggies . (Burgess, 2003, p. 113)	Vonė ir Džeris mane netgi vaišindavo cizais . (Patiomkinas 2002: 88)	Direct transfer
6.	Now she can't be some sort of Auntie Thing , it's okay. (Burgess 2003: 204)	Dabar, kai ji nebeturi progos pasireikšti kaip Tetulė , atrodo pusė velnio. (Patiomkinas 2002: 157)	Direct transfer
7.	"How would you like to go back there and give the old woman a good kicking ... just like your da ? Eh? (Burgess 2003: 306)	- Ar nenorėtum parvažiuoti ir įkirsti į kailį tai žiežulai kaip tėtušis , a? (Patiomkinas 2002: 237)	Direct transfer
8.	I proffered a packet of Bensons. "Fag?" "Thank you, but I don't smoke." (Burgess 2003: 37)	- Nori cizo? – atkišau jam „Benson“ pakelį. - Dėkui, aš nerūkau. (Patiomkinas 2002: 34)	Direct transfer
9.	Sometimes I look out of the window and I see all the straights crawling past, going to work, coming back from work, going to learn how to go to work, whatever. (Burgess 2003: 189)	Kartais matau pro langą tuos žmogelius-sraigtelius šliaužiančius į darbą ir atgal, einančius mokytis, kaip dirbti ir t.t. (Patiomkinas 2002: 145)	Direct transfer
10.	C'mon, kid . Don't make us kick your ass. Just get up. (Green 2006: 34)	- Nagi, žmogau . Neversk išspardyti tau šikną. Kelkis. (Gadeikis 2010: 36)	Direct transfer
11.	You are a horrible witch , Carmen thought. (Brashares 2004: 161)	Tu esi bjauri ragana , pamanė Karmen. (Šidiškytė 2004: 135)	Direct transfer
12.	And they are such a scabby bunch. They like to think they belong to the underworld, but most of the crooks I know work for a living ... (Burgess 2003: 40)	Ir tokie šlykštalai. Vaizduojasi priklausą pagrindžiui, tačiau žinau, jog dauguma tų sukčių dirba, kad nedvėstų badu. (Patiomkinas 2002: 36)	Direct transfer
13.	And they are such a scabby bunch . They like to think they belong to the underworld, but most of the crooks I know work for a living ... (Burgess 2003: 40)	Ir tokie šlykštalai . Vaizduojasi priklausą pagrindžiui, tačiau žinau, jog dauguma tų sukčių dirba, kad nedvėstų badu. (Patiomkinas 2002: 36)	Direct transfer
14.	He had two teeth out in the front so he looked like a real bruiser , but he was very gentle and polite really. (Burgess 2003: 156)	Jam trūko dviejų priekinių dantų, todėl atrodė nepataisomas mušeika , tačiau iš tikrųjų Robis buvo labai švelnus ir mandagus. (Patiomkinas 2002: 119-120)	Direct transfer
15.	All that stuff you hear about one little hit and you're a junkie for life is just stories, you know. (Burgess 2003: 183)	Visi tie plepalai apie vienintelę lemtingą dozę yra pasakos, pats žinai. (Patiomkinas 2002: 140)	Direct transfer

16.	Give him notice what night the lads were going round? The stuff would have walked, don't tell me. (Burgess 2003: 56)	Duosiu žinią, kurią naktį vaikinai apsilankys pas juos? Nereikia nė sakyti, kad tie daikčiukai būtų išgaravę. (Patiomkinas 2002: 48)	Direct transfer
17.	Well, some of them were rude, actually, but art rude, you know? The sort of stuff you're allowed to look at. (Burgess 2003: 168)	Nėr ko slėpti: kai kurios nuotraukos buvo ganėtinai nešvankios, bet meniškai nešvankios, suprantat? Iš tos serijos , kurias atseit galima žiūrėti. (Patiomkinas 2002: 129)	Direct transfer
18.	"Used to smoke masses of this stuff in the Navy," I told him. I was in the Merchant for five years when I was a lad. (Burgess 2003: 52)	- Galybę šio šlamšto surūčiau jūroje, - pasakiau. Penkerius jaunystės metus praleidau prekybiniame laive. (Patiomkinas 2002: 44)	Direct transfer
19.	He's like me, Richard is, a bit of an act. "Here's the lad I was telling you about." (Burgess, 2003: 39)	Ričardas, kaip ir aš, truputi vaidina. - Štai tas bičas , apie kurį pasakojau. (Patiomkinas, 2002: 35)	Direct transfer
20.	Mrs Woods was at least sixty, obviously hated anyone under the age of twenty and her breath smelt of tinned cabbage – but at the some time in the distant past, she might well have been a bit of a looker . (Burgess 2004: 2)	Poniai Vuds buvo per šešiasdešimt ir ji nekenė visų, kuriems buvo mažiau kaip dvidešimt, be to, jai iš burnos trenkė raugintais kopūstais. Nors prieš kokiį šimtą metų ji turėjo būti visai nieko . (Razmaite 2004: 8)	Direct transfer
21.	"So this guy ," I said, standing in the doorway of the living room, "Francois Rabelais. He was this poet. And his last words were, 'I go to seek a Great Perhaps.'" (Green 2006: 11)	- Taigi, šis veikėjas , - prabilau stovėdamas svetainės tarpduryje, - Fransua Rablė. Toks poetas. O jo paskutiniai žodžiai buvo: „Išėjau ieškoti Didžiojo Galbūt.“ (Gadeikis 2010: 11)	Direct transfer
22.	"So my schedule totally sucks," Serena said, licking her spoon. "I don't have a single class with you guys ." "Um, that's because you're not taking any APs," Kati observed. (Ziegesar 2008: 61)	- Mano tvarkaraštis klaidus, - pasakė Serena, aplaižydama šaukštą. - Neturiu nei vienos pamokos su jumis, panos . - Todėl, kad nepasirinkai nė vienos sudėtingesnės disciplinos, kur renkami taškai stojamiesiems į universitetą, - paaiškino Ketė. (Ryskuvienė 2006: 74-75).	Direct transfer
23.	" Pants! Shit! Cunts! " she yelled downstairs at them, but answer came there none. She crept downstairs. Her parents were watching a quiz show on TV and eating nuts as if they didn't have a care in the world. Zoë wanted to murder them, but all she did was run upstairs and weep on her bed instead. She couldn't kill them, but someone was going to have to die, and soon. It was just a question of who. (Burgess 2004: 128)	- Kretinai! Šūdžiai! Šikniai! – suriko ji jiems žemyn, tačiau neišgirdo jokio atsako. Tada nulipo pati. Tėvai žiūrėjo televizijos viktoriną ir valgė riešutus, lyg jiems niekas pasaulyje nerūpėtų. Zojė norėjo juos nužudyti, tačiau užbėgo į viršų ir parkritusi ant lovos ėmė raudoti. Ji negali jų nužudyti, bet kažkas turi mirti, ir greitai. Beliko nuspręsti, kas. (Razmaite 2004: 121)	Direct transfer
24.	Then straight into separate rehab centres. (Burgess 2003: 360)	Iš ten jie tiesiai buvo išvežti į skirtingus reabilitacijos centrus. (Patiomkinas 2002: 279)	Standardization
25.	You guys are toast, she vowed to whomever besides her happened to be listening to her thoughts. (Brashares 2004: 129)	Jūs, vaikinai , esate visų mylimi, pasakė ji garsiai, nebijodama, kad kas nors išgirs jos mintis. (Šidiškytė 2004: 109)	Standardization
26.	"I wouldn't really have booted you out, you know," I told her. "You'd have gone on at me all night. Blokes do!" (Burgess 2004: 110)	- Iš tikro nebūčiau tavęs palietęs, - pasakiau jai. - Būtum dulkinės mane visą naktį be sustojimo, kaip ir visi . (Razmaite 2004: 104)	Standardization

27.	After the party he was some bloke who'd screwed her; that afternoon, she felt that she meant something to him. (Burgess 2004: 204)	Po vakarėlio jis tebuvo vaikinas , kuris ją išdulkino; tą popietę ji jautė, kad jam kažką reiškia. (Razmaitė 2004: 190)	Standardization
28.	Give him notice what night the lads were going round? The stuff would have walked, don't tell me. (Burgess 2003: 56)	Duosiu žinią, kurią naktį vaikiniai apsilankys pas juos? Nereikia nė sakyti, kad tie daikčiukai būtų išgaravę. (Patiomkinas 2002: 48)	Standardization
29.	"He's gonna be a footy fan, I reckon." (Burgess 2003: 362)	- Galiu lažintis, bus futbolo fanas, - pasakiau pajutęs, kaip kūdikis spardosi. (Patiomkinas 2002: 280)	Standardization
30.	"I know it's been hard on you, buddy ," she said. (Green 2006: 235)	- Žinau, kad tau buvo sunku, sūnau , - kalbėjo mama. (Gadeikis 2010: 263)	Standardization
31.	I didn't have the heart to tell him my missis uses soya quite regularly. (Burgess 2003: 46)	Neišdrįsau pasakyti Ričardui, kad mano žmona gana dažnai naudoja soją. (Patiomkinas 2002: 40)	Standardization
32.	It was a stick-up . We even going to start with Barclays Bank on the High Street. (Burgess 2003: 98)	Savo „ apiplėšimą “ ketinom pradėti nuo Barklėjaus banko Aukštutinėje gatvėje. (Patiomkinas 2002: 78)	Standardization
33.	"So, Brian, we hear you're quite a regular here at Seven-Eleven." (Brashares 2004: 151)	- Taigi, Brajanai, girdėjome, kad esi nuolatinis šios vietos lankytojas . (Šidiškytė 2004: 127)	Standardization
34.	After a few days the usual lot appeared – scabby-looking yoofs with boots two sizes too big and Mohican haircuts scurrying in and out the door like so many rats. (Burgess 2003: 41)	Po poros dienų pasirodė įprasta minia : apdriškę jaunikliai su skiauterėm ir keliais dydžiais didesniais kerzais. Jie kaip žiurkės šmirinėjo pro duris. (Patiomkinas 2002: 36)	Standardization
35.	I mean, I hate the rich snots here with a fervent passion I usually reserve only for dental work and my father. (Green 2006: 25)	Aš juodai nekenčiu tų turtingų snojų – taip nekenčiu tik dantisto kabineto ir savo tėvo. (Gadeikis 2010: 26)	Standardization
36.	" Scum ," said Jerry. That shocked me. They looked scummy but they weren't really like that. (Burgess 2003: 175)	- Padugnės , - pasakė Džeris. Buvau priblokštas. Robis ir Lilė panašūs į padugnes , bet iš tikrųjų tokie nėra. (Patiomkinas 2002: 134)	Standardization
37.	Blair bit down hard on his pinky . (Ziegesar 2008: 137)	Bleir stipriai įkando jam į mažąjį pirštelį . (Ryškuvienė 2006: 158)	Standardization
38.	That guy Miles is a riot . (Green 2006: 14)	Tas Mailzas tikras šmaikštuolis . (Gadeikis 2010: 16)	Standardization
39.	I stared out over my new digs : six one-storey buildings, each with sixteen dorm rooms, were arranged in a hexagram around a large circle of grass. (Green 2006: 14)	Žvalgiausi po naująją kaimynystę : šeši vienaaukščiai pastatai, kiekviename po šešiolika kambarių; namai šešiakampiui išdėstyti apie didelę veją. (Gadeikis 2010: 15)	Standardization
40.	You need money for the bus, to go to bops , to buy yourself things. (Burgess 2003: 219)	Trūks plyš reikia pinigų: autobusui, koncertams , įvairiems niekniekiams. (Patiomkinas 2002: 169)	Standardization
41.	He couldn't believe that anyone thought of those piccies as rubbish. (Burgess 2003: 164)	Taras išsprogdino akis: jam galva neišnešė, kad kažkas tuos paveiksliukus laikė šiukšlėmis. (Patiomkinas 2002: 126)	Standardization
42.	He just looked at me. "Leaving her folks like you did, is she?" he wanted to know. (Burgess 2003: 31)	- Jis nepaėmė pinigų, tik žiūrėdamas į mane paklausė: - Irgi tėvus paliko kaip ir tu, ką? (Patiomkinas 2002: 30)	Standardization
43.	Last time it was a piccy of a naked woman. (Burgess 2003: 217)	Praeitą kartą tai buvo nuogos moters nuotrauka . (Patiomkinas 2002: 167)	Standardization
44.	"I heard last spring Serena was fooling around with some townie up in New Hampshire. She had an abortion," she added. (Ziegesar 2008: 22)	- Girdėjau, pernai pavasarį Serena Niu Hampšyre kvailiojo su kažkokiu miestiečiu . (Ryškuvienė 2006: 30)	Standardization

45.	It was quite long for a vest but even so when she bent over to put on a new cassette you could see her bare bum . (Burgess 2003: 142)	Kaip apatinukui, šis drabužis buvo per ilgas, tačiau tinklas nieko neslėpė ir jai pasilenkus įdėti naujos kasetės išvysdavai nuoga sėdynę . (Patiomkinas 2002: 109)	Standardization
46.	I said to Lils, "Do you want a cuppa tea ?" and she smiled yes. (Burgess 2003: 266)	- Nori arbatos ? – paklausiau Lilės. Jos šypsena atsakė „taip.“ (Patiomkinas 2002: 205)	Standardization
47.	"Now listen, here, sonny ..." he goes. (Burgess 2003: 167)	- Na, na, sūneli ... – vėl varo jis. (Patiomkinas 2002: 128)	Standardization
48.	Of course, maybe you want your piccy in the local rag. Not me. I was leaving home. (Burgess 2003: 19)	Žinoma, nebent tu nori, kad tavo nuotrauktė puikuotųsi vietos laikraštपालाईक्ये. Tik jau ne aš. Aš bėgau iš namų. (Patiomkinas 2002: 21)	Standardization
49.	He went off to get the lekky on. I went upstairs to finish my fag on the landing. (Burgess 2003: 50)	Jis nuskubėjo tvarkyti elektros , o aš cigaretę pribagiau laiptinėje. (Patiomkinas 2002: 43)	Standardization
50.	"He won't sleep, I'm looking for his dodee ," she said. (Burgess 2003: 341)	- Neužmiega, ieškau jo žaisliuko , - paaiškino. (Patiomkinas 2002: 263)	Standardization
51.	The singer started shouting at someone in the audience through the mike . (Burgess 2003: 119)	Dainininkas per mikrofoną ėmė plūsti kažkurį žiūrovą. (Patiomkinas 2002: 92)	Standardization
52.	"Because ... there's a lot of big stuff , bun. Stuff I wanted to say in person," he answered. (Brashares 2004: 57)	- Nes ... dideli pasikeitimai , kiškeli. Nenorėjau pasakoti telefonu, - atsakė jis. (Šidiškytė 2004: 52)	Standardization
53.	I mean, she used to do stuff every day. (Burgess 2003: 313)	Suprantat, anksčiau vartodavo kasdien. (Patiomkinas 2002: 242)	Standardization
54.	Maybe that's life – just letting stuff happen, and keeping your eye out for a chance to dodge the next badge of shit coming your way. (Burgess 2004: 296)	Gal toks ir yra gyvenimas – siunčia tau visokius išbandymus ir neleidžia užkristi kitam šūdo gabalui. Kuris turėtų uždribti tau ant galvos? (Razmaitė 2004: 271-272)	Standardization
55.	I got out my party stuff and dyed my hair, <...>. (Burgess 2003: 135)	Išsitraukiau savo šventinius apdarus ir nusidažiau plaukus – atrodžiau klasiškai. (Patiomkinas 2002: 104)	Standardization
56.	Bridget waved to two girls lugging their stuff into the cabin. (Brashares 2004: 32)	- Sveikos, - Bridžita pamojavo dviem mergaitėms, nešančioms mantą į namelį. (Šidiškytė 2004: 33)	Standardization
57.	It was all deeply crazy stuff and both Tar and his dad knew exactly what she was up to but they didn't seem able to help themselves. (Burgess 2003: 75)	Tai buvo didžiausia nesąmonė , ir Taras su tėvu puikiausiai suprato, ką ji vaidina, bet neatrodė, kad jie sugebėtų ką nors pakeisti. (Patiomkinas 2002: 61)	Standardization
58.	I'd like to see her cope with all the stuff he had. (Burgess 2003: 171)	Norėjau, kad ji susitaikytų su visom jo keistenybėm . (Patiomkinas 2002: 132)	Standardization
59.	But on the way home we had to call in at the offie for some beer, and when we came out he showed me what he had under his coat. (Burgess 2003: 171)	Pakeliui į namus užsukome į vieną gėrimų parduotuvę . Kai nusipirkę alaus išėjome laukan, jis pakėlė švarko skverną. (Patiomkinas 2002: 131)	Standardization
60.	She used to use gallons of perfume to try and drown out the booze, and she came out smelling like she drank the stuff . (Burgess 2003: 74)	Kad permuštų alkoholio tvaiką, ji naudojo kvėpalus trilitriais. Kvapas būdavo toks, lyg jis juos gertų. (Patiomkinas 2002: 60)	Standardization
61.	She used to use gallons of perfume to try and drown out the booze , and she came out smelling like she drank the stuff. (Burgess 2003: 74)	Kad permuštų alkoholio tvaiką, ji naudojo kvėpalus trilitriais. Kvapas būdavo toks, lyg jis juos gertų. (Patiomkinas 2002: 60)	Standardization

62.	I was stunned by how many people had booze . (Green 2006: 106)	Mane pribloškė, kad daugybė moksleivių turėjo alkoholio . (Gadeikis 2010: 119)	Standardization
63.	But first he'd have to flirt with Blair a little bit. Enough to make her want him again. Atta boy . (Ziegesar 2008: 157)	Bet prieš tai būtinai turi truputį pafirtuoti su Bleir. Tam, kad ji vėl jo užsigeistų. Tai bent vyrukas . (Ryškuvienė 2006: 182)	Standardization
64.	He went off to get the lekky on. I went upstairs to finish my fag on the landing. (Burgess 2003: 50)	Jus nuskubėjo tvarkyti elektros, o aš cigaretę pribagiau laiptinėje. (Patiomkinas 2002: 43)	Standardization
65.	"That's pretty amazing, the countries thing ," I said. (Green 2006: 18)	- Geras. Na, tos šalys , - pratariau. (Gadeikis 2010: 19)	Standardization
66.	Then I'd have a binge and tell the doc to put me back up to twenty-five or thirty. (Burgess 2003: 355)	Padauginę prašo daktarą vėl skirti dvidešimt penkių ar trisdešimties dozę. (Patiomkinas 2002: 275)	Standardization
67.	And Lil was coming off the game and was gonna grow veg in the garden and keep chickens and everything. (Burgess 2003: 251)	O Lilė užrauks darbą pakelėse, ims auginti sode daržoves , laikyti vištas ir panašiai. (Patiomkinas 2002: 194)	Standardization
68.	Towards the end of the third quarter, the Christian school coach called a time-out and complained to the ref about the Colonel, pointing at him angrily. (Green 2006: 63)	Baigiantis trečiam kėlinukui krikščioniškosios mokyklos treneris paprašė minutės pertraukėlės ir piktai rodydamas pirštu Pulkininko pusėn apskundė jį teisėjui . (Gadeikis 2010: 68)	Standardization
69.	So. Yeah, I spent a lot of my time at home studying math and memorizing French vocab , just like I had before Culver Creek. (Green 2006: 118)	Taigi, didelę laiko dalį namuose praleidau zuibrindamas matematiką ir mintinai kaldamas prancūzų kalbos žodžius , visai kaip ir prieš Kalver Kriką. (Gadeikis 2010: 134)	Standardization
70.	My parents' SUV was parked in the grass just a few feet outside my dorm room, Room 43. (Green 2006: 12)	Tėvų visureigis stovėjo ant žolės vos už kelių metrų nuo studentų bendrabučio , mano kambario numeris 43. (Gadeikis 2010: 13)	Standardization
71.	I know she hisses and whimpers when she comes. I even know that Dino can fit three fingers up her fanny, but she doesn't like it much. That's personal stuff, man! (Burgess 2004: 213)	Žinau, kad ji dejuoja ir šūkčioja, kai baigia. Netgi žinau, kad Dinas gali sukišti jai tris pirštus, nors jai tai nelabai patinka. Juk tokie dalykai asmeniškai! (Razmaitė 2004: 197)	Standardization
72.	"Son of the morgue! Sod off and die!" she yelled at the poor old bloke . (Burgess 2003: 211)	- Morgo išpera! Varyk iš čia ir padvėsk! – aprėkė ji vargšą. (Patiomkinas 2002: 162)	Omission
73.	He was a tall lad , a good six inches over my head. (Burgess 2003: 36)	Išstypęs, gerasis šešiais coliais už mane aukštesnis. (Patiomkinas 2002: 33)	Omission
74.	"Because ... there's a lot of big stuff, bun. Stuff I wanted to say in person," he answered. (Brashares 2004: 57)	- Nes ... dideli pasikeitimai, kiškeli. Nenorėjau pasakoti telefonu, - atsakė jis. (Šidiškytė 2004: 52)	Omission
75.	I said, "You lot are going to give up your whole lives." (Burgess 2003: 261)	- Jūs norit padėti tašką visam savo gyvenimui, - pasakiau. (Patiomkinas 2002: 202)	Omission
76.	Lena and Carmen wanted to focus on friendship-type rules, stuff about keeping in touch with one another over the summer, and making sure the Pants kept moving from one girl to the next. (Brashares 2004: 21)	Lena su Karmen norėjo, kad taisyklės deklaruotų draugystę: kaip palaikyti tarpusavio ryšį vasarą, kad kelnės keliautų nuo vienos mergaitės pas kitą. (Šidiškytė 2004: 25)	Omission

77.	She was gifted with the kind of coolness that you can't acquire by buying the right handbag or the right pair of jeans. (Ziegesar 2008: 17)	Ji turėjo įgimtą prašmatnumo dovaną , kurios neįsigysi nusipirkdama madingą rankinuką arba madingus džinsus. (Ryškuvienė 2006: 23)	Mistranslation
78.	Most of the teachers live on campus and they'll all bust you. (Green 2006: 24)	Daugelis mokytojų gyvena mokyklos teritorijoje ir bet kuris tave gali pričiupti . (Gadeikis 2010: 26)	Direct transfers
79.	I've done a bit of thieving in my own time. Of course I never told him that. (Burgess 2003: 42)	Kažkada teko kai ką nukniaukti . Aišku, nė žodeliu jam apie tai neužsiminiau. (Patiomkinas 2002: 37)	Direct transfer
80.	C'mon, kid. Don't make us kick your ass . Just get up. (Green 2006: 34)	- Nagi, žmogau. Neversk išspardyti tau šikną . Kelkis. (Gadeikis 2010: 36)	Direct transfer
81.	Barry watched Tar's face by the torchlight. "Christ! He really laid into you this time, didn't he?" (Burgess 2003: 4)	- Siaubas! Šikart gerai pasidarbavo! – Baris išvydo Taro veidą. (Patiomkinas 2002: 9)	Direct transfer
82.	We just sat tight. After a bit the pigs got bored, or they decided we'd legged it . (Burgess 2003: 216)	Tiesiog sėdėjome nekrutėdami, kad po kurio laiko farams atsibodo. O gal jie nusprendė, kad pasprukom . (Patiomkinas 2002: 166)	Direct transfer
83.	This cop was haring up the road, he must have been just round the corner. I yelled, "Pigs!" and everyone charged out and up the road, dropping cans of beer and smashing bottles of wine. (Burgess 2003: 215)	- Šunys! – sušukau, tie išpuolė iš parduotuvės ir visi dėjom į kojas , barstydami alaus skardines ir vyno butelius. (Patiomkinas 2002: 165)	Direct transfer
84.	Just people sitting round talking and drinking and getting stoned , no dancing or anything. (Burgess 2003: 112)	Jie paprasčiausiai susėdė ratu kalbėjosi ir rūkė žolę , jokių šokių ar panašiai. (Patiomkinas 2002: 88)	Direct transfer
85.	I saw her find a can of lager and take a swig . (Burgess 2003: 64)	Mačiau, kaip ji surado alaus skardinę ir užsivertė . (Patiomkinas 2002: 53)	Direct transfer
86.	Blair's new plan was to knock back a few drinks with Serena at the Tribeca Star, leave early, go home, fill her room with candles, take a bath, and wait for Nate to come. (Ziegesar 2008: 107)	Bleir naujasis planas buvo toks: pasiurbčioti porą kokteilių su Serena „Tribeka Star“ bare, anksti išeiti, parvažiuoti namo, apstatyti kambarį žvakėmis, nusimaudyti ir laukti ateinančio Neito. (Ryškuvienė 2006: 125)	Direct transfer
87.	They'd been doing shots , and Chuck had asked, "So, Nate. What was your all time best fuck? That is. If you've done it all yet." (Ziegesar 2008: 28)	Jie išlenkinėjo po burnelę ir Čakas paklausė: - Klausyk, Neitai, kada tau labiausiai patiko mylėtis? Na, aišku, jei iš viso esi tai daręs. (Ryškuvienė 2006: 35)	Direct transfer
88.	They said I shouldn't hang out with you . (Green 2006: 37)	- Sakė, kad neturėčiau su tavim trainiotis . (Gadeikis 2010: 39)	Direct transfer
89.	I used to have a huge crush on you , she thought as she watched him walk away. (Brashares 2004: 271)	Kažkada krausčiausi dėl tavęs iš proto , galvojo ji jam einant šalin. (Šidiškytė 2004: 222)	Direct transfer
90.	"I see," said Sue. "You shag Dino's brains out for a few weeks, give him the elbow and go back to Simon for a mature, lasting relationship. Wouldn't be easier to just have an affair with Dino?" (Burgess 2004: 56)	- Viskas aišku, - pasakė Sju. – Kelias savaites paknisi Dinui protą, paskui mesi jį ir grįši pas Saimoną dėl brandžių, ilgalaikių santykių. Ar nebūtų lengviau užsukti su Dinu romaną? (Razmaitė 2004: 56)	Direct transfer
91.	He really thought that squatting a shop and not nicking the stock was going to change society. (Burgess 2003: 43)	Jis iš tiesų manė, kad užgrobdamas parduotuvę ir nieko nenukniaukdamas pakeis žmoniją. (Patiomkinas 2002: 38)	Direct transfer

92.	It was nearly eleven by the time I got out of bed, so I was late for starters. Had a shower. Couldn't face breakfast. Got my footie gear together. Her birthday present, a CD, "The Handsome Cult." (Burgess 2004: 114)	Iš lovos išsiverčiau apie vienuoliktą, vadinasi, jau vėlavau. Palindau po dušu, į pusryčius negalėjau nė pažiūrėti. Pasiėmiau fulios reikmenis, jos gimtadienio dovaną – kompaktą The Handsome Cult. (Razmaité 2004: 108)	Direct transfer
93.	I was trying to be sarcastic. Job, packed in. I was waiting for that one. The job was supposed to be the cause of my downfall. (Burgess 2003: 12)	- Mano sarkazmas mamai buvo nė motais. Mano darbas – taip pat užrauktas. (Patiomkinas 2002: 16)	Direct transfer
94.	And then suddenly your eyes went POP, right through it and there she was, bare as a baby. (Burgess 2003: 142)	Ir staiga akys iššoksta ant kaktos – ji po tinklu nuoga kaip kūdikis! (Patiomkinas 2002: 109)	Direct transfer
95.	For a second the poor kid looked terrified and I thought he was going to bottle out. (Burgess 2003: 44)	- Vargšas vaikas persigando, ir pamaniau, kad jis maus iš čia. (Patiomkinas 2002: 39)	Direct transfer
96.	Serena shrugged. "Well, anyway. I'm so psyched to be back here with you guys. (Ziegesar 2008: 29)	Serena gūžtelėjo pečiais. - Tiek to. Aš svaigstu iš laimės, kad grįžau pas jus. (Ryskuvienė 2006: 37)	Direct transfer
97.	After a bit I calmed down and I decided to play it cool and hope that the whole thing would blow over. (Burgess 2003: 13)	Greitai nusiraminau ir nusprendžiau laikytis šaltai ir tikėtis, kad viskas nurims. (Patiomkinas 2002: 17)	Direct transfer
98.	Late Sunday morning the steps of the Metropolitan Museum of Art were crawling with people. (Ziegesar 2008: 152)	Vėlų sekmadienio rytą ant Metropoliteno meno muziejaus laiptų knibždėte knibždėjo žmonių. (Ryskuvienė 2006: 176)	Direct transfer
99.	I stuffed myself. (Burgess 2003: 136)	Aš tiek prisirijau. (Patiomkinas 2002: 105)	Direct transfer
100.	It wouldn't occur to them I was actually giving them the elbow. (Burgess 2003: 78)	Kažin, ar jiems šautų į galvą, kad iš tikrųjų aš palieku juos ant ledo. (Patiomkinas 2002: 63)	Direct transfer
101.	Just a couple of times some drunks came charging in without seeing my notice. (Burgess 2003: 29)	Tik porą sykių kažkokie įkaušėliai, nepaisydami užrašo, įvirtu į mano kambarį. (Patiomkinas 2002: 28)	Direct transfer
102.	What's up? (Green 2006: 220)	- Kas naujo? (Gadeikis 2010: 245)	Direct transfer
103.	"Well. I'm all booked up for this month, but I can put you on the waiting list," Chuck said huffily, trying to regain his composure. (Ziegesar 2008: 19)	- Šiam mėnesiui aš užsakytas, bet galiu įrašyti tave į eilę, - susierzinęs atsakė Čakas, stengdamasis neprarasti šaltakraujiškumo. (Ryskuvienė 2006: 26)	Direct transfer
104.	Tar's friends, forbidden – that was code for the 'louts that hang out on the seafront ...' (Burgess 2003: 12)	Taro draugai, tėvų žodžiais tariant, „storžieviai, besišlaistantys prie jūros,“ uždrausti. (Patiomkinas 2002: 16)	Direct transfer
105.	I thought, time to clear off. (Burgess 2003: 50)	Sumečiau, kad pats metas nusiplauti. (Patiomkinas 2002: 43)	Direct transfer
106.	"Right." Barry nodded energetically. "Best thing you could do for her, clear off. She won't have anything to tie her to the old bastard then." (Burgess 2003: 5)	- Okei, - energingai linktelėjo šis. – Geriausia, ką gali padaryti dėl mamos – išgaruoti. Tada jos niekas neberiš su tuo senu šunsnukiui. (Patiomkinas 2002: 10)	Direct transfer
107.	I said, "I don't think now's the time to go on about that," because it couldn't make it any easier for Lily to pack smack in, if he was telling her about all the crap they were going to fill her and her baby with in hospital. (Burgess 2003: 262)	- Nemanau, kad dabar tinka apie tai šnekėt, - pasakiau, nes tokios šnekos tikrai negalėjo įkvėpti Lilės mesti heroino. (Patiomkinas 2002: 202)	Standardization

108.	The police had been round to interview her about her but Tar, bless him, had taken the rap again even though he must have known she'd called the cops ... and even though it would mean youth custody for him this time. (Burgess 2003: 349)	Policija jau buvo pas ją, tačiau Taras, ačiū Dievui, vėl prisiėmė kaltę , nors žinojo, kad ji užsiundė faraonus ir ... kad šįkart prisipažinimas jam kainuos „atostogas“ paauglių kolonijoje. (Patiomkinas 2002: 270)	Standardization
109.	With boys, it's their willies – with us it's our whole bodies. As soon as anything goes a bit wonky , I think it must be because I'm disgusting. It's a wonder people ever get to have babies at all! (Burgess 2004: 309)	Vaikinų problemos – penis, o mūsų – visas kūnas. Jei tik kas ne taip , galvoju, kad viskas dėl to. Kad aš bjauri. Tikras stebuklas, kaip žmonės apskritai susilaukia vaikų! (Razmaité 2004: 283)	Standardization
110.	The Colonel explained to me that (1) this was Alaska's room, and that (2) she had a single room because the girl who was supposed to be her roommate got kicked out at the end of the last year, and that (3) Alaska had cigarettes, although the Colonel neglected to ask whether (4) I smoked, which (5) I didn't. (Green 2006: 21)	Pulkininkas man paaiškino, kad 1. čia yra Aliaskos valda ir 2. ji turi visą kambarį sau, nes jos buvusią kambario draugę praeitų metų pabaigoje išmetė iš mokyklos, ir kad 3. Aliaska turi cigarečių, nors Pulkininkas nepasivargino paklausti, ar 4. aš rūkau, nes 5. aš to nedarau. (Gadeikis 2010: 23)	Standardization
111.	An old lady nearly collided with me from behind. “ Pack it in ...! ” (Burgess 2003: 38)	Kažkokia senutė vos neatsitrenkė man į nugarą. - Baik tuos juokus! ... (Patiomkinas 2002: 34)	Standardization
112.	Suddenly the audience was pogoing up and down and the lights were flashing and <...>. (Burgess 2003: 119)	Blyksint prožektoriams, publika ėmė šėlti kaip pamišusi , net pastatas drebėjo. (Patiomkinas 2002: 93)	Standardization
113.	Mommy ain't here, so buck up , big guy. (Green 2006: 37)	Mamytės čia nėra, todėl pradėk rūpintis savimi , dički. (Gadeikis 2010: 39)	Standardization
114.	We walked along a bit, and then Deborah started cracking up , and had to tell me the story. (Burgess 2004: 93)	Mums beeinant, Debora nebesusilaikė, pradėjo juoktis ir viską man papasakojo. (Razmaité 2004: 89)	Standardization
115.	But that doesn't mean I would rat them out . Pretty much the only important thing is never never never never rat . (Green 2006: 25)	Bet tai nereiškia, kad juos įduočiau . Praktiškai pats svarbiausias dalykas – niekada, niekada, niekada, niekada neskųsti . (Gadeikis 2010: 26)	Standardization
116.	“Don't be daft.” (Burgess 2003: 32)	- Nekvailiok. (Patiomkinas 2002: 30)	Standardization
117.	I got really ratty about it in the end and she started snapping, so I shut up, but I was burning up with curiosity. (Burgess 2003: 222)	Pagaliau aš ne juokais susinervinau , bet Selė žiauriai atkirto, todėl užsičiaupiau, nors degiau iš smalsumo. (Patiomkinas 2002: 171)	Standardization
118.	As she lit a new cigarette off the butt of her previous one, she told me that the Colonel was smart but hadn't done much living when he got to the Creek. (Green 2006: 28)	Prisidegusi naują cigaretę nuo ką tik surūkytos, Aliaska papasakojo, kad Pulkininkas nekvailas, bet atvykęs į Kalver Kriką nebuvo labai aktyvus . (Gadeikis 2010: 30)	Standardization
119.	“Or some prescription drug,” Isabel said. “You know, like, Valium or Prozac. Maybe she's gone totally nuts .” (Ziegesar 2008: 21)	- Arba geria kokius nors vaistus, parduodamus pagal receptą, - pridūrė Izabelė. – Žinot, kaip valiumas ar prozakas. Gal ji visai išsikraustė iš proto . (Ryškuvienė 2006: 28)	Standardization
120.	This was her moment she didn't let herself think long enough to chicken out . (Brashares 2004: 221)	Tai buvo jos galimybė. Neleido sau per ilgai galvoti, kad vėl nepabūgtų . (Šidiškytė 2004: 179)	Standardization
121.	No one said anything to me. They let me swan off out of the house and never even asked where I was going. (Burgess 2003: 14)	Nei mama, nei tėtis nė mur mur. Jie leido man ištrūkti iš namų ir netgi nepasiteiravo, kur braukiu. (Patiomkinas 2002: 17)	Standardization

122.	"I wasn't doing a pep talk ," Bridget said defensively, even though she was. (Brashares 2004: 11)	- Aš nė nemanau nieko drašinti , - išsigynė Bridžita, nors tikrai drašino. (Šidiškytė 2004: 17)	Standardization
123.	"Yo, Nathaniel, we're cutting Gym. Come to the park with us and play some ball." (Ziegesar 2008: 77)	- Sveikas, Natanieli. Bėgam iš kūno kultūros. Eime su mumis į parką, pažaisim futbolą. (Ryškuvienė 2006: 91)	Standardization
124.	It had taken him a while to kick smoking , but his badass days were now well behind him. (Green 2006: 13)	Šiek tiek užtruko, kol metė rūkyti , bet jo pašėlusios dienos dabar jau praėity. (Gadeikis 2010: 15)	Standardization
125.	Blair shrank away from the revolting sight of her mother and Cyrus acting like geeky teens with a crush and turned to look out the penthouse window at Fifth Avenue and Central Park. (Ziegesar 2008: 12)	Bleir net susigūžė nuo to bjauraus vaizdo. Jos mama ir Sairesas elgiasi kaip valiūkiški įsimylėję paaugliai . Ji nusisuko ir pro mansardos langą pasižiūrėjo į penktąją aveniu ir Centrinį parką. (Ryškuvienė 2006: 17)	Standardization
126.	"Hey Chuck. I'm glad you're here. Blair ditched me and now I'm all alone. Is anyone else coming?" (Ziegesar 2008: 128)	- Sveikas, Čakai. Kaip smagu, kad atėjai. Bleir mane paliko , todėl ir sėdžiu viena. Ar dar kas nors ateis? (Ryškuvienė 2006: 148)	Standardization
127.	Me and Rob do quite a bit of dealing these days. (Burgess 2003: 211)	Šiomis dienomis su Robiu šiek tiek pardavinėjame . (Patiomkinas 2002: 163)	Standardization
128.	"Hey Blair, Serena must have told you she was coming back," Chuck said. "Come on, tell us. What's the deal? " (Ziegesar 2008: 21)	- Bleir, tikriausiai Serena tau pranešė, kad grįžta, - pareiškė Čakas. – Nagi, pasakyk mums. Ko slapukauji? (Ryškuvienė 2006: 28)	Standardization
129.	It wasn't a big deal. (Green 2006: 38)	- Nieko tokio. (Gadeikis 2010: 40)	Standardization
130.	" Are you mad at your dad?" Bailey asked. (Brashares 2004: 227)	- Ar pyksti ant tėčio? – paklausė Beilė. (Šidiškytė 2004: 185)	Standardization
131.	Carmen didn't feel like answering questions. She felt like getting babied and pitied. (Brashares 2004: 80)	Karmen nenorėjo atsakinėti į klausimus. Jai reikėjo užuojautos ir gailėsčio. (Šidiškytė 2004: 70)	Standardization
132.	Richard was taking so long to open the window that I went over to give him a hand, but he got a bit panicky . (Burgess 2003: 48)	Ričardas tiek krapštėsi atidarydamas langą, kad aš priėjau padėti, tačiau jis ėmė panikuoti . (Patiomkinas 2002: 42)	Standardization
133.	Apparently, back when they were still tight, S and B shared a hot hot-tub moment together in C's suite in the Tribeca Star. (Ziegesar 2008: 116)	Ką tik pranešė anoniminis šaltinis: rodos, kai S ir B buvo geriausias draugės, jos kartą mirko Č apartamentų karštoje vonioje „Tribeca Star“ viešbuty. (Ryškuvienė 2006: 135)	Softening
134.	The next time you see that, you're busted . (Green 2006: 30)	- Kai kitą kartą į tave taip pažiūrės, žinok turi bėdų . (Gadeikis 2010: 33)	Softening
135.	"The waiter! Oh my God! Greek boys make out better than American boys!" Effie declared. (Brashares 2004: 213)	- Padavėją! O Dieve! Graikų vaikinai daug geresni už amerikiečius! – pareiškė Efė. (Šidiškytė 2004: 174)	Softening
136.	We promised one another that someday we'd get out in the world and figure some stuff out . (Brashares 2004: 8)	Pažadėjom viena kitai, jog kada nors išeisime į pasaulį ir kuo nors tapsime . (Šidiškytė 2004: 14)	Mistranslation
137.	"But you don't mind nickin g someone's house, though! I told him. (Burgess 2003: 42)	- Vis dėlto be menkiausių sąžinės priekaištų okupuoji svetimus namus, - įgėliau. (Patiomkinas 2002: 38)	Mistranslation
138.	Ben was a popular and good-looking boy, there were any number of attractive girls who would have got into a clinch with him, but he didn't dare. (Burgess 2004: 72)	Benas populiarus ir gražus vaikinai, ir ne viena simpatiška mergina būtų sutikusi eiti su juo toliau , bet jis nedrįso. (Razmaitė 2004: 71)	Mistranslation

139.	She was drunk, just trashed drunk , and I really didn't think she would drive or anything. (Green 2006: 259)	Ji buvo girta, rimtai nusitašiusi , tikrai nepagalvojau, kad dar vairuos ar panašiai. (Gadeikis, 2010, p. 293)	Direct transfer
140.	I wore my shorts just below my hips, which I thought was cool . Finally, I said, "Yeah, I went to public school. But I wasn't hot shit there, Chip. I was regular shit." (Green 2006: 21)	Šortus nusmaukdavau šiek tiek žemiau ant užpakalio, maniau, tai atrodo kietai . Pagaliau sugebėjau prabilti: - Taip, vaikščiojau į valstybinę mokyklą. Bet nebuvau kietas šūdas, Čipai. Buvau paprastas šūdas. (Gadeikis 2010: 22)	Direct transfer
141.	Dino wasn't all that familiar with sluts. The girls he hung around with were quite picky . (Burgess 2004: 105)	Dinas dar nebuvo susipažinęs su kekšm. Merginos, su kuriom jis bendravo, buvo gan išrankios . (Razmaitė 2004: 99)	Standardization
142.	I should have felt a gooeey , sentimental sadness perhaps. (Green 2006: 14)	Tikriausiai turėjau jausti saldų, sentimentalų liūdesį. (Gadeikis 2010: 15)	Standardization
143.	But if someone asks you to do something kinky they send in Joe and he shows them the door. (Burgess 2003: 231)	Bet jeigu koks lankytojas užsigeidžia ko nors nenormalaus , atlingavęs Džo palydi tokį iškrypėlį ligi durų. (Patiomkinas 2002: 178)	Standardization
144.	He had a crabby ex-wife, a sullen daughter, four crazy sisters. (Brashares 2004: 133)	Turi irzlią buvusią žmoną, paniurėlę dukrą ir keturias beprotes seseris. (Šidiškytė 2004: 112)	Standardization
145.	He wasn't a comfy sort of person; he didn't just fall into place like Gems did, but I liked him. (Burgess 2003: 162)	Taras nebuvo lengvas žmogus. Jis nemokėjo pritapti taip greitai kaip Džema, bet vis tiek man patiko. (Patiomkinas 2002: 124)	Standardization
146.	But God (sorry, God), who could ever remember to pray when things were just okeydokey ? (Brashares 2004: 186)	Bet, Dieve (atleisk, Dieve), kas gi prisimena maldą tada, kai gyvenime viskas klojasi kuo puikiausiai ? (Šidiškytė: 2004: 153)	Standardization
147.	Like most of the other guy Warriors, Kevin dressed preppy , looking like a lawyer-who-enjoys-golfing waiting to happen. (Green 2006: 60)	Kaip ir daugelis kitų Tranų, Kevinas rengėsi skrupulingai , atrodė toks be penkių minučių advokatas, laisvalaikio žaidžiantis golfą. (Gadeikis 2010: 65)	Standardization
148.	"That's cool ." I nodded knowingly, and that about exhausted our conversational topics. (Green 2006: 10)	- Neblogai , - palinkėjau supratingai, tuo pokalbių temos kaip ir baigėsi. (Gadeikis 2010: 10)	Standardization
149.	That's cool . So you're used to the heat. (Green 2006: 14)	- Šaunu , tikriausiai esi pratęs prie karščio. (Gadeikis 2010: 16)	Standardization
150.	So, you and Nate are still totally together?" Serena said, taking a risk. (Ziegesar 2008: 33)	- Tai ar jūs su Neitu dar kartu, - surizikavo paklausti Serena. – Aš tikra, kad jūs susituoksit. (Ryškuvienė 2006: 42)	Standardization
151.	And guess what – it worked. It worked like rocket fuel. That was it. She didn't come back to work, she was out of her flat by the end of the weekend and gone. Totalled . (Burgess 2004: 319)	Ir žinot ką – pavyko. Kaip iš pypkės. Viskas buvo baigta. Ji negrįžo į darbą, o iki savaitės galo išsikraustė iš buto ir dingo visiems laikams. Galutinai . Ji neturėjo jokių šansų. (Razmaitė 2004: 292)	Standardization
152.	Yeah, that'll do the baby a whole lotta good. (Burgess 2003: 271)	Taip, kūdikėliui bus labai į sveikatą. (Patiomkinas 2002: 210)	Standardization
153.	"You look mah-velous, darling," she said in a silly, hoity-toity accent. (Ziegesar 2008: 193)	- Atrodai nuostabiai, brangusis, - pasakė ji, kvailai mėgdžiodama kvailą lengvabūdišką toną. (Ryškuvienė 2006: 222)	Mistranslation

154.	"A little heroin isn't going to change you into one. You have to think like a junkie if you want to be a junkie." "Yeah, you don't need smack to help you ..." (Burgess 2003: 183)	- Nuo trupučio heroino netapsi narkomanu. Kad taptum narkomanu, tavo smegenys turi dirbti kaip narkomano. - Aha , juk tu jį vartosi ne bėdos spiriamas ... (Patiomkinas 2002: 140)	Direct transfer
155.	She sat down on the bed. "Do you always sleep in your clothes?" "Yup." (Green 2006: 44-45)	Aliaska prisėdo ant mano lovos. - O tu visada miegi su drabužiais? - Mhm . (Gadeikis 2010: 48)	Direct transfer
156.	The boy turned on a torch and peered inside a grey canvas rucksack behind him. "There's an apple." "Nah. Any crisps left?" "Nope." (Burgess 2003: 1)	Įjungęs žibintuvėlį, berniukas įsistebeilijo savo aprintos kuprinės vidun. - Turiu obuolį. - Nenoriu . O traškučių neliko? - Ne . (Patiomkinas 2002: 7)	Standardization
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158.	God knows what they put in it ... and whoa! (Burgess 2003: 139)	Kažkas pasiūlė punšo ir ohoho! Vienas Dievas žino, ko jie ten buvo pridėję. (Patiomkinas 2002: 107)	Direct transfer
159.	For a moment it seemed to Ben that this might even be so. Jon was pacing excitedly around the room. "Bloody hell," he kept saying. " Wow! " I mean, what was it like? Miss Young! Christ! You jammy bastard. Is that really true?" (Burgess 2004: 293)	Vieną akimirką Benas beveik tuo tikėjo. Džonas susijaudinęs žingsniavo po kambarį. - Velnias, - kartojo ji. – Geras! Ir kaip? Tamsta mokytoja! Viešpatie! Tu niekšeli! Tai tikrai teisybė? (Razmaitė, 2004, p. 268)	Direct transfer
160.	Wow . A school with a swan. Wow . (Green 2006: 24)	- Oho . Mokykla su gulbe. Oho . (Gadeikis 2010: 25)	Direct transfer
161.	She zipped, buttoned and turned around. "Ta-da!" Lena studied her. " Wow ." (Brashares 2004: 13)	Užtraukė užtrauktuką, užsegė sagą ir apsisuko: - Štai! Lena įdėmiai žiūrėjo. - Oho . (Šidiškytė 2004: 18)	Direct transfer
162.	" Wow ," he breathed. "Susan! I never knew. I mean – you look amazing. You don't normally look gorgeous. What have you done to yourself?" (Burgess 2004: 193)	- Oho , - sušnopavo jis. – S Juzana! Nežinojau ... Noriu pasakyti – atrodo nuostabiai. Paprastai neatrodo taip gražiai. Ką tu sau padarei? (Razmaitė 2004: 180)	Direct transfer
163.	" Wow ," he said from his height of six foot two. (Brashares 2004: 53)	- Oho , - tarė jis iš savo šešių pėdų ir dviejų colių aukštumų. (Šidiškytė 2004: 49)	Direct transfer
164.	" Wow . So you know the whole foreign-parent syndrome." (Brashares 2004: 83)	- Oho . Vadinasi, tau pažįstamas užsieniečių tėvų sindromas. (Šidiškytė 2004: 73)	Direct transfer
165.	"Look how skinny you are! And the house looks fantastic. Wow . You've got some awesome art!" (Ziegesar 2008: 17)	- Žiūrėkit, kokia jūs pati liekna. Namai atrodo fantastiškai. Oho . Turit nuostabių meno kūrinių! (Ryškuvienė 2006: 23)	Direct transfer
166.	You get used to taking your usual hit, see, and so people were ODing. Wow! (Burgess 2003: 240-241)	Tai bent! Susileidi sau įprastą dozę ir – Perdozavimas. (Patiomkinas 2002: 185)	Direct transfer
167.	I said, " Wow ..." "Yeah, wow." (Burgess 2003: 84)	- Oho ... – pasakiau. - Štai taip. (Patiomkinas 2002: 67)	Direct transfer

168.	It's only ten, but I think I'm going to bed. I'll see you this weekend though, okay? I can't wait. Love you. Nighty-night. (Ziegesar 2008: 66)	Dar tik dešimt, bet, manau, eisiu miegot. Pasimatysim šį savaitgalį. Gerai? Labai nekantrauju. Myliu. Labanakt. (Ryškuvienė 2006: 80)	Standardization
169.	"Oh, Carmen. My gosh. He's getting married, is he? Who is she?" (Brashares 2004: 80)	- O, Karmen. Negali būti. Jis tikrai veda. Kas ji tokia? (Šidiškytė 2004: 70)	Omission

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