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FACULTY OF HUMANITIES
DEPARTMENT OF FOREIGN LANGUAGES STUDIES
STUDY PROGRAMME
ENGLISH PHILOLOGY

**SWEAR WORDS IN TEEN FICTION AND THEIR
TRANSLATION FROM ENGLISH INTO LITHUANIAN**
BACHELOR THESIS

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Šiauliai, 2015

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INTRODUCTION

Nowadays, language is a significant part of a person's identity as well as of a culture. However, it is well known that language has its uses, and one of them is swearing, otherwise, called *bad language*. The definition of swearing is very broad. *The Concise Oxford English Dictionary* (1998:924) defines swearing as “a term that refers to both taking an oath and using language that is regarded as foul, abusive, and profane”.

Swearing is often used in everyday life. First, the people may encounter swear-words during the communication with other individuals. Besides, a taboo language can be also used in such environment as school or work. Eventually, big influence on a person's language has mass media. Speaking of mass media, it is important to mention books, particularly teen fiction. Currently, the interest in teen fiction has significantly upsurged. However, interest in analysing the specifics of translation of teen fiction is still rather modest. Thus, further investigation is needed on this field.

The concept of taboo language has been widely analyzed by linguists such as Allan and Burrige (2006), Andersson and Trudgill (1990), Jay (2009). The process of translation have been researched by foreign linguists such as Baker (1992), Davies (2003), Newmark (1988), also by Lithuanian linguists Armalytė and Pažūsis (1990), Butkuvienė (2012), Balčiūnienė (2006) and Dimavičienė (2012).

This final thesis is **relevant** in that it can be used by students of translation studies, who are interested in similar issues and research.

The **object** of this bachelor thesis is swear words used in teen fiction J. D. Salinger's *The Catcher in the Rye* and J. Green's *Looking for Alaska* and their translation from English into Lithuanian.

The **aim** of this thesis is to compare the translation of swear-words in the 20th and 21st centuries. To achieve this aim the following **objectives** have been set.

1. To present a theoretical framework of issues concerning swear-words.
2. To discuss the issues of translation of taboo language.
3. To select the instances of swear-words from the teen novels in this analysis.
4. To distinguish the main strategies of translation for rendering swear-words in the teen novels in this research.

The **research methods** employed in the present study include:

1. Literary analysis made it possible to analyse theoretical frameworks applied to the study of translation of swear-words in teen fiction from English to Lithuanian.

2. Sampling method is set up in order to select the examples of swear-words in teen fiction from English to Lithuanian.
3. Descriptive and contrastive methods enabled to implement the empirical part of the research and to juxtapose two distinct translations.
4. Statistical method was employed in the empirical part of the present study to systematize and generalize the results of the data collected.

As regards **the structure of the work**, it consists of an introduction, the theoretical part, which includes three chapters, the practical part, conclusions, a list of references and sources the linguistic data was taken from and an appendix. The introduction presents the swear-words in teen fiction and their translation from English into Lithuanian and defines the relevance, the object, the aim and the objectives of the present research and the methodology of the research. The first chapter of theoretical material presents the phenomenon of swearing and its classification, the second chapter deals with basic problems when rendering teen fiction, and in the third chapter, the most common strategies for rendering taboo language are distinguished. In the empirical part some of the examples collected from the two novels J. D. Salinger's *The Catcher in the Rye* and J. Green's *Looking for Alaska* are introduced and analysed. Conclusions are discussed in a separate chapter. The appendix consists of all instances selected from the novels J. D. Salinger's *The Catcher in the Rye* and J. Green's *Looking for Alaska* and their Lithuanian translations.

Scope of the research: 148 examples of swear-words which are collected from the novels J. D. Salinger's *The Catcher in the Rye* and J. Green's *Looking for Alaska* and their Lithuanian translations.

A brief list of abbreviations used in this final thesis has to be provided:

TL – target language;

SL – source language;

TT – target text;

ST – source text.

1. SWEARING

Swearing (also called as profanity, foul language, cursing etc.) is a frequent phenomenon in nowadays culture and language. People believe that swearing helps to release negative emotions and to relieve the stress.¹ However, swearing does not exist as a part of the linguistic environment all over the world. In addition to this, Japanese, American Indians and most of Polynesians do not use expletives at all (Montagu 2001:55). Nevertheless, there is no doubt that swearing can be called “Bad Language”. If people were asked what a “bad language” is, the majority of them would definitely mention “swearing” in a first place.

Defining swearing is more than just an elaborate task to accomplish. Various sources provide a lot of definitions of this term, for instance, the Oxford English Dictionary (1989:367) provides a description of the term as follows:

To utter a form of oath lightly or irreverently, as a mere intensitive, or an expression of anger, vexation or other strong feeling [...] to utter a profane oath, or use profane language habitually; more widely, to use bad language.

Swearing is considered to be “a term that refers to both taking an oath and using language that is regarded as foul, abusive, and profane” (Concise Oxford English Dictionary, 1998:924). According to Montagu (2001:56), “swearing is not an innate instinct because it is a learned form of behaviour and a cultural response to certain conditions.” Similar statement is submitted by Jay (2009:155): “From an evolutionary standpoint, swearing is a unique human behaviour that developed for a purpose.” Hughes (2006:16) claims that:

Swearing is a perennial source of fascination for those interested in language and society, continuously provoking controversy and raising topical issues. <...>. An extraordinary range of style and content has evolved in oaths, profanity, foul language, and ethnic slurs over the centuries, on a scale from the most sacred utterances to the most taboo. Formal swearing is a ritual of social compliance and obligation <...>. On the other hand, informal swearing constitutes a transgression of social codes ranging from merely impolite to the criminal.

Apparently, these descriptions lack precision as none of it tells the reader more than s/he already knows. This term requires not only an English-specific characterization but general one as well. According to Andersson and Trudgill (1990:53), swearing may be defined as:

- A type of language in use in which the expression
- (a) refers to something that is taboo and/or stigmatized in the culture;
 - (b) should not be interpreted literally;

¹ Wilson, V. T., *How Swearing Works*. <http://people.howstuffworks.com/swearing.htm> [Accessed on 19 January, 2015]

(c) can be used to express strong emotions and attitudes.

In addition to this, Jay (2009:155) also defines swearing as a tool that helps to express various emotions: “swearing is like using the horn on your car, which can be used to signify a number of emotions (e.g.: anger, frustration, joy, surprise).”

Andersson and Trudgill (1990:55) do not state that swearing is only an emotional act of speech. In fact, it may be used as the “style-giver” as well. Besides, there are many areas from which swear-words come, for instance, *Blasphemous* utterances – words of a religious field used in a disrespectful way – belong to a representative form of swearing too (Andersson and Trudgill 1990:55). According to Hughes (2006:58), blasphemy is the disdainful use of religious symbols or names, either by swearing or abuse and the difference among blasphemy and profanity is that blasphemy is intentional, while profanity is more habitual. However, there are two other areas from which other swear-words arrive – bodily functions and sex (Andersson and Trudgill 1990:55). Generally, swearing may be classified into religious, general, offensive, auxiliary and etc.

A general pattern of swearing is obviously needed to be drawn. In order to comprehend the concept of swearing and learn the ways which help to study it, Andersson and Trudgill (1990:55) exclude five levels:

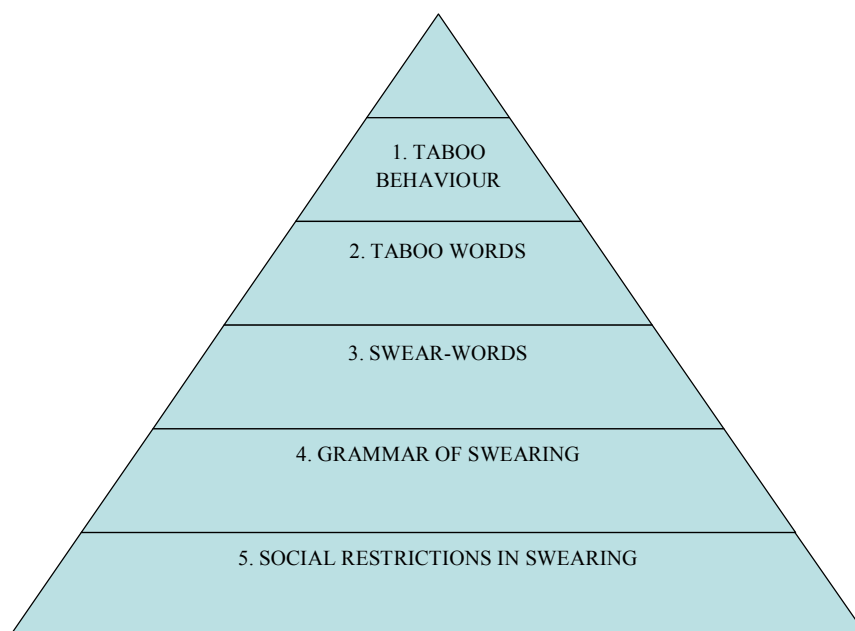


Figure 1. Five Levels of Concept of Swearing (according to Andersson and Trudgill 1990:55)

1.1. TABOO BEHAVIOUR AND TABOO WORDS

The term *taboo*, according to Hughes (2006:178), has been imported from Polynesian island of Tonga and established by Captain James Cook in the end of the 18th century. In Hughes words:

It subsequently came to refer generally to human experiences, words, or deeds that are unmentionable because they are either ineffably sacred or unspeakably vile. Taboo is now used loosely of any social indiscretion or word that ought to be avoided, since strictly speaking, a taboo word should never be uttered. (Hughes 2006:178).

The term *taboo* has a great variety of definitions. Generally, *taboo* means “to forbid”, “forbidden”. The Oxford English dictionary (1989:521) describes *taboo* as “a total prohibition of the use of certain words, expressions, topics <...> especially in social intercourse”. It also states that this term stands for “an expression or topic considered offensive and hence avoided or prohibited by social custom” (The Oxford English dictionary 1989:521). Thus, we can assume that taboos are specific to both culture and language, and they frequently overlap.

Baker (1992:234) states that religion, defecation and sex are taboo subjects in many societies. In addition to this, Allan and Burridge (2006:01) claim that taboo is “a proscription of behaviour that affects everyday life”. The taboos that they have considered in their research involve:

- a) bodies and their effluvia (sweat, snot, faeces, menstrual fluid, etc.);
- b) the organs and acts of sex, micturition and defecation;
- c) diseases, death and killing (including hunting and fishing);
- d) naming, addressing, touching and viewing persons and sacred beings, objects and places;
- e) food gathering, preparation and consumption (Allan and Burridge 2006:01).

While defining the concept of taboo, Andersson and Trudgill (1990:55) present almost the same idea. They state that in many societies (mostly in Western) people have taboos relating to religion, ethnic groups, food, dirt, death, sex and bodily functions (Andersson and Trudgill 1990:55). What is more, Allan and Burridge (2006:01) state that taboos “arise out of social constraints on the individual's behaviour where it can cause discomfort, harm or injury”. In addition to this, Jay (2009:155) emphasizes that:

Taboo words can be used to achieve a variety of personal and interpersonal outcomes that may be positive, negative, or inconsequential in terms of their impact on others, although some might argue all uses of taboo words are harmful to some degree.

People are usually able to avoid and they do avoid tabooed manner, except in such cases, when individuals deliberately intend to violate a taboo (Jay 2009:155). People should not forget that

if some certain area of life is called a taboo, it does not mean that it is entirely prohibited. Besides, taboos are regulated by conscious or unconscious rules (Jay 2009:155). All in all, according to Jay (2009:155) some things should be given the right time, place and perhaps even the right motivation – the same principle could be practised for taboos.

There are things people should not do as well as there are words they should not say: taboo and words like *bitch* and etc. This much is ostensible and clear. However, there is a big range in concept of taboo and its significance in different cultures, this means that this can emerge in manifold ways, for instance, as obligation, strict regulation or prohibition (Andersson and Trudgill 1990:57). People expect swearing to be associated to the areas which are taboo or special in a specific culture (Andersson and Trudgill 1990:57). Thus, the connection between the taboo behaviour and taboo words can be an issue. It is false to believe that each behavioural taboo has its taboo word. Some taboo manners do have matching taboo word, some do not (Andersson and Trudgill 1990:57). According to Andersson and Trudgill (1990:57), “taboo words *give rise* to taboo behaviours” (as they cite E. Leach in *Anthropological aspects of language*):

It is not the case that certain kinds of behaviour are taboo and that, therefore, the language relating such behaviour becomes taboo. Sometimes words may be taboo in themselves for linguistic (phonetic) reasons, and the causal link, if any, is then reversed: a behavioural taboo comes to reflect a prior verbal taboo.

There are some plain examples of linguistic taboos. For example, according to Allan and Burridge (2006:06), in the Nguni societies (Southern Africa) “who practise *hlomipha* (i.e. the replacement of syllables and words which are taboo for married women), under which it is strictly forbidden for a woman to use her father-in-law’s name or even to utter words containing the syllables of his name (particularly in his presence).” In addition to this, in the Tiwi culture it is taboo to mention the proper name of a dead person (Andersson and Trudgill 1990:57). What is more, according Andersson and Trudgill (1990:57), words which sound like that proper name become a taboo as well. An English sample can be a word *ass*, which simply means an animal, though most individuals sense more convenient while using the other word *donkey*, due to the linguistic resemblance to British word *arse* or North American word *ass* (Andersson and Trudgill 1990:57). Furthermore, the genital organs of people always belong to a subject of some sort of taboo (Allan and Burridge 2006:06). Thus, taboo refers to a proscription of behaviour for a particular community of one or more individuals, at a particular time, in particular contexts (Allan and Burridge 2006:11).

People speak differently when they talk about some particular things, events or people in their lives. Perhaps, people would notice that they speak freely and easily when it is distant, but they sense a need to use euphemisms if the object they speak about is close to them or their own family.

Obviously, this shows that people have some kind of lingual taboo related to death and other particular matters in their culture and society (Andersson and Trudgill 1990:58). As a main idea, it can be stated that underlying taboos include euphemisms as well as swear-words.

1.2. SWEAR-WORDS

The terms *taboo words* or *swear-words* are often used interchangeably. According to Jay (2009:155), swear-words function as a social and psychological phenomenon which personifies highly intense or inappropriately expressed emotions. In addition to this, Jay (2009:155) states that “taboo words persist because they can intensify emotional communication to a degree that non-taboo words cannot.” Usually, expletives embody disrespect, dissatisfaction and resentment. An *Online Oxford Dictionary* defines swear-word as “an offensive word, used especially as an expression of anger”. Whilst, *LONGMAN Dictionary of Contemporary English* (2003:1677) gives such a description of the same term: “a word that is considered to be rude, offensive, and shocking by most people.” In fact, most expletives tend to deal with material that is offensive in some manner. As Jay puts it (2009:155), taboo words (swear-words) can be mildly offensive and extremely offensive. Swear-words can be used to demonstrate some specific meaning or approach about a person, object or some event. In spite of the fact that people from every economic level use swear-words, many individuals associate their use with persons of lower income and education.²

Three major aspects that almost all scholarly definitions of expletives have in common may be excluded: a) expletives refer to a taboo subject; b) swear-words should not be interpreted literally; c) swear-words signify a release of emotions. In addition to this, Stenström (1992:240) defines swear-words as: “expletives realized by taboo words related to religion, sex, and human body, which are used figuratively and express the speaker’s (genuine or pretended) emotions and attitudes.” Generally, two types of swear-words are established. They are presented in Figure 2.

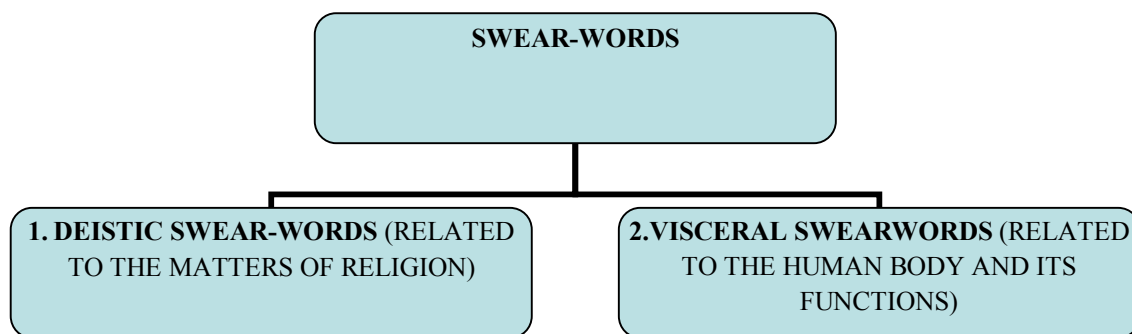


Figure 2. Types of Swear-Words (according to Tracy V. Wilson)³

² Wilson, V. T., *How Swearing Works*. <http://people.howstuffworks.com/swearing.htm> [Accessed on 19 January, 2015]

³ Wilson, V. T., *How Swearing Works*. <http://people.howstuffworks.com/swearing.htm> [Accessed on 19 January, 2015]

Jay (2009:154) distinguishes a number of categories which are included by swear-words. They are shown in Figure 3.

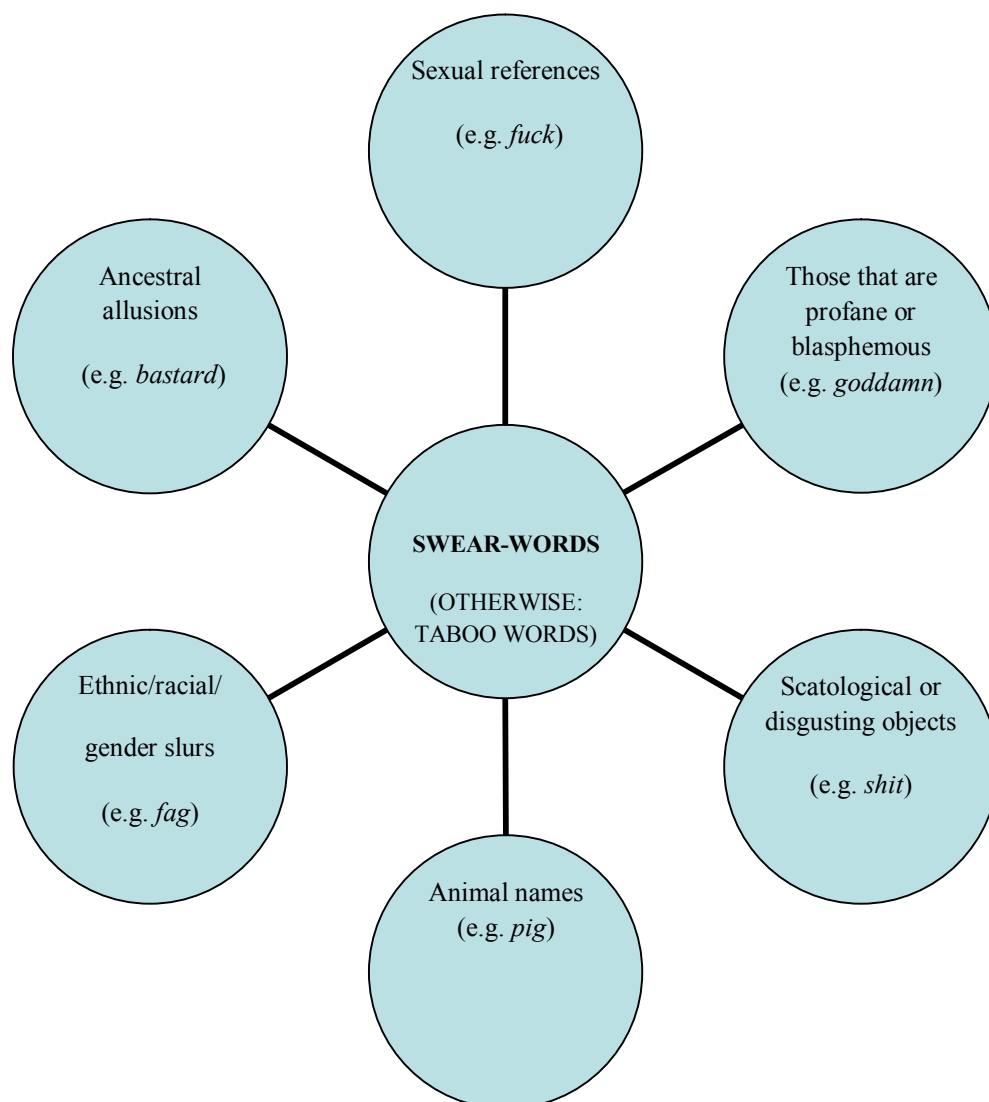


Figure 3. Categories Included by Swear-Words (according to Jay 2009:154)

Andersson and Trudgill (1990:58) claims that Germanic languages such as English can combine some taboo concepts or words with other words and use it in fixed expressions to make up a complicated system of swearing. For instance, a word *faeces* has its representative swear-words in European languages: *shit* (English), *Scheisse* (German), *skit* (Swedish) and etc. This word also can be used as a prefix in German and Swedish:

- a) *scheisseslecht* – literally “shit bad” (Andersson and Trudgill 1990:58);
- b) *scheissgut* – literally “shit good” (Andersson and Trudgill 1990:58).

So such words like *scheisseslecht* give a negative meaning, whilst, words like *scheissgut* give a positive meaning. A very popular phrase *Go to hell* as for fixed expressions can be called already a formula; this means that no changes are needed and any verb of motion cannot replace the word *go*

(Andersson and Trudgill 1990:58). As a general point, the vocabulary of swearing requires compound words (*scheissgut*), formulas (go to hell) and frames (Andersson and Trudgill 1990:58). This is necessary for an accurate definition of the lingual knowledge of a swearer.

Besides, it is obvious that literal meaning of the swear-words does not take people very far and mostly makes any sense. Some of them can be used to express anger, some agreement or surprise. But when the literal meaning of the swear-word is very distant, in such case, this connection between the literal and derived meanings can be named as a type of metaphor, basically as there is no more appropriate term and people feel uncomfortable about using it (Andersson and Trudgill 1990:58). In addition to this, the cases of “long-distance” metaphors emerge when the phrases have been extended and the literal meaning has been absolutely lost (Andersson and Trudgill 1990:58).

The above mentioned description of swearing in the present paper, naturally, does not restrict the scope of swearing to expletives. Clearly, there are other types of swearing, though, very elaborate to characterize. The linguists Andersson and Trudgill (1990:61) distinguish major uses of swearing:

1.EXPLETIVE

Used to express emotions; not directed towards others.

Examples: *Hell!, Shit!, God damn it!*

2.ABUSIVE

Directed towards others; derogatory; includes name-calling and different types of curses.

Examples: *You asshole!, You bastard!, Go to hell!*

Apart these two major types, we can find a number of secondary uses of swearing:

3.HUMOROUS

Directed towards others but not derogatory; often takes the form of abusive swearing but has the opposite function. They are playful rather than offensive.

Example: *Get your ass in hear!*

4.AUXILIARY

Not directed towards a person or situation; swearing, as a way of speaking ('lazy swearing'), i.e. often or always indirect.

Examples: *this fucking X, bloody Y.*

Whilst, Wajnryb (2005:25-38) demonstrates even more comprehensive classification. She simplifies a variety of categories and classifies swearing into three types:

1. CATHARSIS

Example: *for fuck's sake!*

2. AGGRESSION

Example: *you bastard!*

3. SOCIAL CONNECTION

Example: *fucking brilliant!*

This classification is presented in Figure 4.

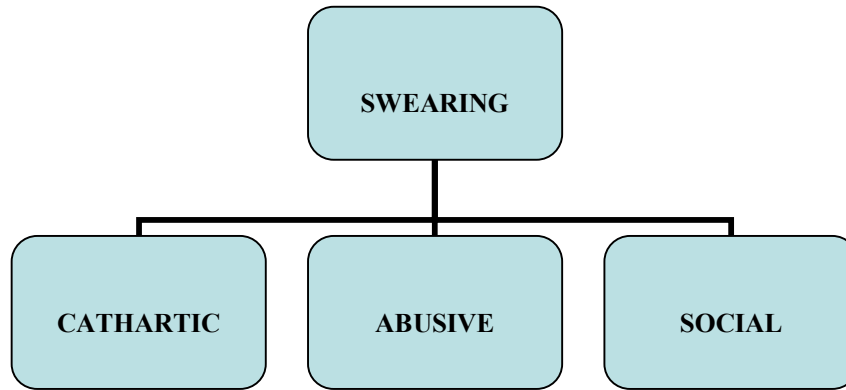


Figure 4. Classification of Swearing (according to Wajnryb 2005:25-38)

2. BASIC PROBLEMS WHEN RENDERING TEEN FICTION

Translations of fiction usually provide to the readers a view of various but different cultures (Leonavičienė 2010:257). This means that a translator helps for the reader to perform a process of an esthetic thought in a different linguistic environment through the translated text, i.e. the language of translation educates the reader, especially, children and teenagers, and this is the reason why translation of fiction is primarily cultural, and only then – commercial action (Leonavičienė 2010:257).

Most teen novels vividly reflect the most significant issues in a teenager's life such as: teenager's relationship with his family, himself and social environment. This ratio is often based on the internal conflicts of which linguistic expression is often associated with the dimension of censored language. According to Dimavičienė (2012:11-16), the fact that the Lithuanian and English literature have different traditions for teens and are exposed to different cultural factors, the translator will inevitably face some difficulties. The author states that as in most cases the novels reflect teenager's life, it has to accord the reality. In order to reach the effect of "reality", the novels are usually rich of censored language: slang, obscene words, which often develop a taboo topic. Hence, it is important to emphasize that swear-words may seem to be rather controversial, i.e. sometimes it can be vivid playful and metaphorical but at the same time it may express rudeness or open aggression and vulgarity (Dimavičienė 2012:11-16).

It is pertinent to mention that the translation of mentioned linguistic aspects is not an easy task, because the Lithuanian society is more conservative than in society in the West. In addition to this, Leonavičienė (2010:272-273) states that the translation of fiction is a cultural act and an opportunity to expand the stylistic resources of the TL. Nevertheless, sometimes the language and style of Lithuanian translation partially preclude artistic text to be equivalently understood and properly accepted in the new communicative environment – Lithuanian culture (Leonavičienė 2010:272-273). When a translator tries to keep an impression of the effect of "teens reality" in the novel, as well as according the trends of Lithuanian teen literature, the most commonly used strategies of translation are: compensation and softening (Dimavičienė 2012:11-16). In this regard, a translator views the censored speech carefully, especially in youth literature. A considerable part of words lose their original structure, meaning or stylistic tone. Translators do not always take into account the unique function of the compound and the importance of the text, but they do prefer the smoothness of translation, even in cases where there is a choice of a translation equivalent option (Dimavičienė 2012:11-16). In most cases, a translator tries to soften the original language, i.e. to standardize the censored language. In order to avoid the repetition of censored speech elements,

which are abundant in the source text, a translator changes them into more neutral lexical elements. When a translator neutralizes the language of the novel, the novel itself may lose the important goal of the source text - to convey the everyday language of teenagers (Dimavičienė 2012:11-16).

However, even in the neutralized language of the translation a lot of censored speech is found. Dimavičienė (2012:11-16), states that the analysis of censored language in youth literature has demonstrated that the approach to youth literature in Lithuania is changing and this market is becoming more liberal.

2.1. ISSUES OF TRANSLATION OF TABOO LANGUAGE

Newmark (1988:05) states that translation is “often, though not by any means always, rendering the meaning of a text into another language in the way that the author intended the text.” In addition to this, “there are many tensions in translations, for example between sound and sense, emphasis (word order), and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy” (Newmark 1988:05). According to Catford (1965:20) the theory of translation is considered to have a particular type of relation between languages, as “the translation itself may be defined as a replacement of textual material in SL by an equivalent textual material in TL.” Moreover, according to Butkuvienė (2012:116), the translators are frequently identified as the mediators of different cultures, who tempt to translate as accurately as possible, though, it is an elaborate task to achieve as two different cultures often have different views on the same cultural matters, and the adolescents’ language is not an exception³.

Linguists’ attitude towards teen language seems very critical as it is filled with taboo language, for instance, swear-words, jargons, vulgarism and other “dirty” words. In addition to this, many authors of teen fiction may feel a necessity of using swear-words in their books, but a translator (who is expected to translate such a book) may view that as a hazardous challenge. According to Baker (1992:26), “in dealing with any kind of non-equivalence, it is important first of all to access its significance and implications in a given context, because not every instance of non-equivalence you encounter is going to be significant. It is neither possible nor desirable to reproduce every aspect of meaning for every word in a source text.” Besides, another linguist Davoodi (2009)

³ Butkuvienė, K., 2012. *Strategies for Translating Lexical Repetition in Contemporary Novels for Teenagers*. Studies about Languages. No. 20.

<http://webcache.googleusercontent.com/search?q=cache:LnoxUISvp0J:www.kalbos.ktu.lt/index.php/KStud/article/download/1317/1459+&cd=1&hl=lt&ct=clnk&gl=lt> [Accessed on 23 November, 2014]

states that when facing the taboo words in the SL, “a translator may sense unable to transmit the exact meaning into a TL.”⁴

In fact, the same linguist assumes that taboo words may sound “too insulting to some people or to the society as a whole in one language, while, in another language it may be naturally accepted and used.”⁵ Furthermore, Balčiūnienė (2006) states that while some swear-words are obscene in one culture – in another culture they may exist as completely innocent words.⁶ According to Balčiūnienė (2006), every language has its unique expletives. In addition to this, a swear-word of one language (SL) translated into another language (TL) may lose its disdainful tone completely. Therefore, the role of culture has a great impact on the procedure of translation. Thus, a translator should have the knowledge of translation strategies in order to transmit the SL into the TL appropriately, i.e. a translator should be educated well in the cases when there is no equivalent while rendering a taboo language.

Moreover, as the main focus of this thesis seems to be on the translation issues it is important to emphasize the need to find an equivalent in the target language that recreates the emotional load and expressivity of the original. In addition to this, Baker (1992:24) claims that a TL word which has the same propositional meaning as the SL word may have a very different expressive meaning. According to the linguist (Baker 1992:24): “the difference may be considerable or <...> subtle but important enough to pose a translation problem in a given context.”

To conclude, the translation of swear-words or non-equivalence is one of the most complicated tasks in a translation process. In order to solve this problem various translation strategies can be applied.

⁴ Davoodi, Z., 2009. *On the Translation of the Taboos*. Translation Directory. <http://www.translationdirectory.com/articles/article2052.php> [Accessed on 21, January, 2015]

⁵ Davoodi, Z., 2009. *On the Translation of the Taboos*. Translation Directory.

<http://www.translationdirectory.com/articles/article2052.php> [Accessed on 21, January, 2015]

⁶Balčiūnienė, I., 2006. Keiksmožodžių vertimas. <http://www.llvs.lt/?recensions=229> [Accessed on 21, January, 2015]

3. STRATEGIES FOR RENDERING TABOO LANGUAGE

3.1.SOFTENING AND OMISSION

Translation theorists all over the world, such as Baker (1992), Davies (2003) or Aixela (1996), provide a variety of translation strategies in order to solve the problems that occur while rendering specific item from one culture to another. In addition to this, even though, the above mentioned scholars provide helpful classifications in order to deal with various issues evolving in the process of translation, we must have in mind that each strategy depends on the context of translation and on the type of non-equivalence. As for translating the taboo words, especially in teen fiction, the strategy of omission may be very useful as it can be applied in the cases when some lexical term is untranslatable and when the meaning of that particular term is not important for the context. On the other hand, a number of linguists criticize this strategy and claims that it is used only by those translators who fail to render the SL into the TL. However, the following definitions of softening and omission show that there are reasonable cases when these strategies may serve as an option.

Softening may be described as the reduction of emotional harm and unpleasant effects of the word. This procedure of translation hinges on the target text readership; the language of the target text is shaped in an understandable and natural way with respect to the readers (Nida 2000:136-139). However, according to Nida (2000:136-139), the number of softened words should not be very high in order not to distort the style of the text.

The method of softening is often used in order to avoid impolite, insulting or vulgar words (Butkuvienė, Petruilionė 2010:40). The main disadvantage of softening is that it may misrepresent the meaning of a text and its style. In addition to this, the reader of the target text may not comprehend the original implications made in the source text (Butkuvienė, Petruilionė 2010:40). Hence, the translator has to be careful when softening particular words or expressions without contextual and stylistic losses.

Baker (1992:40-42) states that the strategy of omission is rather drastic. On the one hand, she claims that in some context it is harmless to omit a word or expression when translating. According to her, “if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.” On the other hand, “there is inevitably some loss of meaning when words and expressions are omitted in a translation” (Baker 1992:40-42). The linguist recommends to apply this strategy “only as a last resort, when the

advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context” (Baker 1992:40-42).

The same strategy does exist in Davies (2003) classification for coping with non-equivalence. Davies (2003:79-80) states that when a translator encounters an issue of untranslatable concept or term, which has no significant meaning to the context of the text – the strategy of omission may be applied, i.e., this strategy may be used if a translator is not able to convey any other meaning for that particular item in the translation. One more linguist Aixela (1996) provides the strategy of omission as well. He entitles this strategy as Deletion. The Lithuanian scholars Armalytė and Pažūsis (1990:235) state that omission is the opposite phenomenon to the strategy of addition. In their view, omission is often used in order to avoid repetition.

To sum up, regardless of the other linguists’ sceptic approach, the strategy of omission sometimes may be used as an option or solution as it allows the translator to skip those words or elements that are semantically not necessary, and the meaning of the text may be easily comprehended or implied by the reader without those elements. In other cases, words or elements may be omitted in order to avoid repetition. Softening serves when a translator tries to avoid vulgar and insulting items as Lithuanian culture often does not accept certain impolite expressions which may be normally used in the Western society (especially, when dealing with teen fiction). Finally, it can be stated that the strategy of omission mostly serves when translating untranslatable elements or words such as taboo words and other complicated terms. However, it is better to use omission when dealing with non-equivalent terms and for pragmatic reasons only. In addition to this, when the translator applies the strategy of omission and softening too often in a text – there will be some semantic and stylistic loss. Thus, it is crucial for a translator to be cautious when using the above mentioned strategies of translation.

3.2. LITERAL TRANSLATION

Direct translation or literal translation is another strategy when rendering taboo language. Crystal (1997:346) in *The Cambridge Encyclopedia of Language* defines the term *literal translation* as “the linguistic structure of the source text which is followed, but normalized according to the rules of the target language.”

Newmark (1998) claims that literal translation is applied when the source language grammatical constructions are transferred to their closest target language equivalents, and the lexical items are translated literally without an attention paid to the context. Vinay and Darbelnet describe the same translation strategy in the following way: “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 observing the adherence to the linguistic servitudes of the target language" (Vinay and Darbelnet 2000:86).

The direct or literal translation in principle is used when the ST and the TT languages belong to the same language family or share the same or similar cultural background (Vinay and Darbelnet 2000:86). However, Vinay and Darbelnet (2000) do not recommend to use the direct translation method when languages and their cultures have particular sort of diversities in the way of thinking or structuring the language patterns. According to Butkuvienė and Petrulionė (2010:40-42), literal or direct transfers are used when exact or close equivalents are found in the target language. Thus, this strategy is advisable to be used whenever it is possible to detect the equivalents in the target language (Butkuvienė and Petrulionė (2010:40-42). To sum up, literal transfer is applied when words of the source language are rendered directly into the target language (Vinay and Darbelnet, 2000).

4. METHODOLOGY OF THE RESEARCH

The subject of this thesis is swear-words in teen fiction and their translation from English into Lithuanian in the novels *The Catcher in the Rye* by J. D. Salinger and *Looking for Alaska* by J. Green.

Literary analysis is applied in order to reveal and clarify the theoretical background of the phenomenon of taboo language and the procedures of translation, i.e. softening, omission and literal translation.

The sampling method is set up in order to select the examples of swearing in the novels *The Catcher in the Rye* and *Looking for Alaska*. The corpus of thesis is divided into three major groups, according to the strategies of translation, i.e. softening, omission and literal translation. Such classification is chosen in accordance with the tendencies occurring in the instances collected.

The descriptive and contrastive methods are used to implement the empirical part of the research and to compare the usage of strategies when rendering taboo language in the teen novels *The Catcher in the Rye*, *Looking for Alaska* and their Lithuanian translations in two distinct centuries. The instances provided in the empirical part have been collected in accordance with the theoretical data.

The statistical method is used to systemize and evaluate the most common cases of omission, softening and literal translation employed for rendering swear-words.

The scope of the research is 148 examples, namely, 50 cases of omission, 50 cases of softening and 48 cases of literal translation. However, only the most notable instances (46) are discussed in detail in the empirical part of the research. The instances are selected from both English (1991) and Lithuanian (1986) books of the novel *The Catcher in the Rye* by J. D. Salinger and from both English (2012) and Lithuanian (2015) books of the novel *Looking for Alaska* by J. Green. The translator of the Lithuanian *The Catcher in the Rye* version of the book is Povilas Gasiulis. The translator of the Lithuanian *Looking for Alaska* version of the book is Daumantas Gadeikis.

4.1. THE TRANSLATION STRATEGIES FOR SWEAR WORDS IN THE NOVEL “THE CATCHER IN THE RYE”

4.1.1. SOFTENING

4.1.2. SOFTENING OF *DAMN*

Generally speaking, religious swear-words are those words, symbols or names that belong to the religious field and are used disrespectfully. In addition to this, Andersson and Trudgill (1990:61) distinguish some particular words, for instance, *hell*, *God damn*, *damn*, *Jesus*, as expletive use of swearing as well, i.e. people may use swear-words in order to express emotions but not directly towards somebody.

To begin with, the most frequent examples in the translation of swearing Salinger’s novel *The Catcher in the Rye* are the religious swear-words. The most popular religious swear-words are such as: *goddam*, *damn*, *hell*, *for Chrissake*. However, the most common swear-word of all the above mentioned religious taboos in the novel is *goddam* or, to put in other words, *damn*, i.e. highly offensive to religious people (semantically means asking for God to condemn / “damn” something or somebody). Moreover, this swear-word may be used as an exclamation or it can indicate disapproval or approval, surprise or pain. Finally, it can be used as an adjective in order to show ones irritation. First, *goddam* and *damn* will be discussed in further analysis.

1. *I don’t know, and I don’t give a damn.* (Salinger 1991:21)

– *Nežinau ir nesuku plaučių.* (Salinger 1986:11)

Instead of using a profanity, a translator decides to soften the meaning of *not to give a damn* into rendering it as *nesuku plaučių* (back translation: *not to rack the lungs*). *I don’t rack the lungs* is an expression in Lithuanian nation which tells to the protagonist that s/he simply knows anything and it does not bother him/her. Hence, softening of the phrase *I don’t give damn* is not a considerable loss.

2. *He started cleaning his goddam fingernails with the end of a match.* (Salinger 1991:22)

Jis ėmė degtuko galeliu krapštinėtis savo pasmirdusias panages. (Salinger 1986:12)

Here the translator softens the expressiveness of the source language. Instead of profanity, the word *pasmirdusios*, which stands for the English word *stinky*, is used.

3. *That hat I bought had earlaps in it, and I put them on – I didn’t give a damn how I looked.* (Salinger 1991:53)

Mano medžioklinė kepurė buvo su ausinėmis, užsileidau jas — didelio daikto, kaip atrodau!
(Salinger 1986:27)

In this example, the translator uses a non-profane phrase *didelio daikto*, which in English language means *not a big thing/deal*, instead of religious profanity .

4.1.3. SOFTENING OF *BASTARD*

Hughes (2006:18) states that the word *bastard* is derived from Old French phrase *filis de bast* which refers to *child born in a barn* or *a child born out of wedlock to a lord*. In addition to this, Collins English Dictionary (1819:73) defines its meaning as: “1) offensive for an obnoxious or despicable person; 2) offensive for a person born of parents not married to each other”.

4. “*You **bastard**, did you wake me just to ask me dumb ques*”. (Salinger 1991:50)

–*Tai tu, **rupūže**, tiktai tam mane prikėlei, kad duotum savo kvaila klau...* (Salinger 1986:26)

In Lithuanian, the word *rupūžė* is used in order to talk about a shameless, impolite person. In this novel, the old man names a boy as a bastard simply to express his irritation because of an impolite behaviour of a boy. Although, the strategy of softening is applied, it does not distort the denotative meaning implied in the source text.

5. *She looked like she might have a pretty damn good idea what a **bastard** she was the mother of.* (Salinger 1991:55)

*Net pagalvojau, jog jinai, ko gera, ne blogiau už mane žino, koks **pašlėmekas** tas jos sūnelis.*
(Salinger 1986:28)

Instead of using a profanity, a translator decides to soften the meaning of *bastard* into rendering it as *pašlėmekas* which stands for *bad lot*. A *bad lot* is an expression in Lithuanian nation which is used towards a bad person. Hence, softening of the taboo word *bastard* is not a considerable loss.

4.1.4. OTHER CASES OF SOFTENING

There are some examples of other cases of softening which cannot be attributed to the classifications presented above. Consider the following examples:

6. *I had to sit there and listen to that **crap**.* (Salinger 1991:11)

*O aš turėjau sėdėti ir klausytis šito **skiedalo!*** (Salinger 1986:06)

Normally *crap* in English is represented by the Lithuanian words *šūdas*; *mėšlas*. *Skiedalas* is a Lithuanian word for *nonsense, lie*.

7. “Now, cut out the **crap**,” he said. (Salinger 1991:30)
– *Tik nepradėk kvailioti!* – sako jis. (Salinger 1986:16)

In this example the profane word *crap* is softened. The Lithuanian word *kvailioti* means *to act fullish or silly*.

8. “I don’t even think the **sonuvabitch** is intelligent.”(Salinger 1991:24)
–*Asilas, o dedasi išminties maišu.* (Salinger 1986:13)

The Lithuanian word *asilas* stands for an animal called *donkey*. A highly vulgar phrase *son of a bitch* is changed by a less offensive and abusive word.

9. *Boy, I can’t stand that sonuvabitch.* (Salinger 1991:23)
Nevirškinu šito žalčio. (Salinger 1986:12)

The Lithuanian word *žaltys* in English means an *adder* otherwise called as *grass-snake*. This Lithuanian swear-word has been used for ages. Elderly Lithuanians still use this word as it is far less abusive than nowadays frequently used *son of a bitch*. The translator successfully applies the strategy of softening, though semantically the words are completely distinct.

4.1.5. OMISSION

4.1.6. OMISSION OF *DAMN*

The strategy of omission is the most popular when analyzing the translation of the novel *The Catcher in The Rye*. Even 40 samples of omission are found.

10. *Besides, I’m not going to tell you my whole goddam autobiography or anything.* (Salinger 1991:01)

Be to, nesiruošiu čia jums pasakot visos savo autobiografijos ar panašiai. (Salinger 1986:01)

In this example the translator simply deletes the religious swear-word *goddam* in the TT. In addition to this, as in the ST the protagonist does not demonstrate any sort of anger or some other negative emotion, it can be stated that the strategy of omission is employed successfully.

11. *It cost him damn near four thousand bucks.* (Salinger 1991:01)
Arti keturių tūkstančių paklojo. (Salinger 1986:01)

This is the other example of the strategy of omission. A religious swear-word is omitted in the TT and it does not distort the context of the ST.

12. *She had this big **damn** Doberman pinscher.* (Salinger 1991:31)

Ji vedžiodavos tokį didelį dobermaną – pinčerį. (Salinger 1986:16)

In this case a profane word *damn* is deleted. The expressiveness of the source language is not lost in the target text because the protagonist simply aims to inform that the girl has big dog.

13. *You were always watching somebody cut their **damn** toenails or squeeze their pimples or something.* (Salinger 1991:42)

Vienas karposi nagus, kitas rakinėjasi spuogus, trečias vėl... tik žiūrėk. (Salinger 1986:22)

The English word *damn* is omitted in the TT and it does not distort the context of the ST. It is obvious, that the swear-word is not needed in this case.

14. *So he got up from the bed, in just his **damn** shorts and all, and started getting very **damn** playfull.* (Salinger 1991:42)

Atsikėlė nuo lovos, priėjo prie manęs, tik su trumpikėm ir taip toliau, ir ėmė kvailioti.
(Salinger 1986:22)

A religious swear-word is omitted in the TT and it does not change the context of the ST.

These examples prove that sometimes swear-words can be omitted, and the context of the source text does not change. Most importantly the message of the source text is transferred into the target text, and the reader is able to comprehend it.

4.1.7. OTHER CASES OF OMISSION

The vulgar word *crap* is usually used to express worries, displeasure and mostly anger. An example of omission of *crap* is as follows:

15. *Anyway, we both went to our rooms to get ready and all, and while I was putting on my galoshes and **crap**, I yelled over and asked old Ackley if he wanted to go to the movies.* (Salinger 1991:36)

Žodžiu, nuėjom į savo kambarius apsirengti, ir, audamasis kaliošus, surikau Ekliui, ar jis nenorėtų nueiti į kiną. (Salinger 1986:19)

In this example the word *crap* stands for the general description of clothing of the protagonist. As the protagonist considers it not essential to name all the clothing, he simply entitles it as *crap* what probably means *and et cetera*. The translator simply omits this expression. It can be stated that in this instance the strategy of omission is applied successfully.

Another case is an omission of the *bastard*:

16. *It wasn't allowed for students to borrow faculty guys' cars, but all the athletic bastards stuck together.* (Salinger 1991:43)

Apskritai mokiniams neleisdavo skolintis mokytojų automobilių, tačiau, tie sportininkai vieni už kitus piestu stoja. (Salinger 1986:22)

The translator avoids using insulting words directed towards athletes and deletes the profane swear-word *bastards*. However, the omission of a profane word generates a stylistic loss as the negative approach towards athletes of the source text disappears in the target text. To sum up, one omitted word has impact on the whole message of the text. Hence, it is an example that demonstrates that a strategy of omission is rather drastic and the translator has to be cautious when rendering text.

4.1.8. LITERAL TRANSLATION

4.1.9. LITERAL TRANSLATION OF *BASTARD*

When analyzing all the examples of the word *bastard*, the majority of them contains profanity used not literally. This is the reason why this swear-word is usually translated using strategies such as softening or omission. Though, few samples of literal translation which maintain a strong profanity are found and some of them are provided below:

17. *I can just see the big phony bastard shifting into first gear and asking Jesus to send him a few more stiffs.* (Salinger 1991:17)

Kaip gyvą įsivaizduoju tą šunsnukį, kaip jis įjungia pirmą pavarą, o pats meldžia viešpatį, kad siųstų jam daugiau lavonų. (Salinger 1986:09)

The translator decides not to lose the expressiveness of the source language and applies the strategy of literal translation. The English word *bastard* has its direct equivalent *šunsnukis* in Lithuanian. In addition to this, the sharp hatred expressed by protagonist in the SL is maintained in the TL.

18. *"All stupid bastards. Or just bastards."* (Salinger 1991:50)

–Pataikyčiau tikriausiai į tokį, kur vieni idiotai ir **išsigimėliai**. Arba paprasčiausi **išsigimėliai**. (Salinger 1986:26)

In this case the translator provides a direct equivalent of the English swear-word *bastard*. In addition to this, the translator conveys the everyday language of the teenagers as it is the major goal when rendering teen novel.

19. *Those **bastards** never give your message to anybody.* (Salinger 1991:86)

*Tie **šunsnukiai** niekad nepadaro, ko žmogus prašai.* (Salinger 1986:44)

The Lithuanian words *išsigimėliai* and *šunsnukiai* are similar to the English *bastards* and may be used to express huge anger, hatred, as well as serving as a tool to offend and abuse, what is popular among teenagers.

4.1.10. LITERAL TRANSLATION OF **GODDAM**

Some religious swear-words are considered to be words that do not include strong power of profanity. Thus, it proves that the strategy of literal translation is not always very harmful as it may seem:

20. *He must've picked up that **goddam** picture and looked at it at least five thousand times since I got it.* (Salinger 1991:20)

*Milijoną kartų jis buvo matęs tą **prakeiktą** nuotrauką.* (Salinger 1986:11)

The English word *goddamn* literally means *prakeiktas* in Lithuanian. The strategy of literal translation maintains the protagonist's aim to show the anger. Thus, it can be stated that direct transfer of this religious swear-word from SL to the TL is not very harmful in this case.

21. *“Stop calling me ‘Ackley kid’, **God damn it**.”* (Salinger 1991:25)

*–Liaukis sykį pravardžiuotis! „Ekliuk, Ekliuk!“ **Po velnių!*** (Salinger 1986:13)

The Lithuanian phrase *po velnių* is similar to the English *God damn it* and may be used generally in order to express huge anger or frustration. The protagonist uses the religious swear-word in general and he does not seek to offend somebody. That is to say, that the strategy of literal translation serves as a tool which helps to demonstrate the everyday language of the teenagers.

4.1.11. OTHER CASES OF LITERAL TRANSLATION

The examples provided below demonstrate the other cases of Literal translation:

22. *If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of **crap**, but I don't feel like going into it, if you want to know the truth.* (Salinger 1991:01)

*Jeigu jūs tikrai norite pasiklausyti mano pasakojimo, tai visų pirma turbūt norėsit sužinot, kur aš gimiau ir kaip praleidau savo sumautą vaikystę, ir ką veikė mano tėvai, kai manęs dar nebuvo, ir visą kitą koperfildišką **šlamštą**, bet supraskit, neturiu ūpo kapstyti po tuos niekus.* (Salinger 1986:01)

Semantically, the word *šlamštas* in English stands for *junk*. The word *crap* may be translated as *mėšlas*, *šūdas* or *šlamštas* into Lithuanian. Thus, in this example, the strategy of direct or literal translation is applied successfully by the translator as it maintains the context unchanged and sounds neither offensive nor too vulgar.

23. *He started getting serious **as hell**.* (Salinger 1991:08)

*Staiga senis pasidarė kažkoks **velniškai** rimtas.* (Salinger 1986:04)

The phrase *as hell* is rendered directly in the target language. Currently, the word *velniškai* in Lithuanian may be used in order to express both positive and negative emotions.

24. *“He’s one **sonuvabitch** I really can’t stand.”* (Salinger 1991:23)

*– Ko jau ko, bet šito **kalės vaiko** tikrai nepernešu.* (Salinger 1986:12)

The swear-word *sonuvabitch* is highly offensive and vulgar word. This swear-word is used to express a huge frustration and a very negative view-point towards the antagonist of the novel. This example demonstrates that the translator should mind that such strong swear-word is not appropriate in the TL. That means that it is important for the translator to mind the age of a reader.

25. *“I just can’t stand the **sonuvabitch**.”* (Salinger 1991:24)

*– Nevirškinu šito **kalės vaiko**.* (Salinger 1986:12)

The word *sonuvabitch* that actually stands for a phrase *son of a bitch* is one of the most offending and vulgar items analyzed. This phrase is used to express an enormous hatred and highly negative view-point towards the antagonist of the novel. Hence, this case shows that the translator should mind the age of a reader when applying the direct transfer. The strategy of literal translation is not suitable in this case.

4.2. THE TRANSLATION STRATEGIES FOR SWEAR WORDS IN THE NOVEL “LOOKING FOR ALASKA”

4.2.1. SOFTENING

4.2.2. SOFTENING OF *FUCK*

When analyzing the samples containing a word *fuck*, a popular Lithuanian swear-word *velniop* dominates. *Velniop* is an abusive term and means *to hell* in English. The Collins English Dictionary (1819:401) defines the term *fuck* as a taboo word which means “to have a sexual intercourse with (someone); an offensive expression of strong disgust or anger or not to care at all (not to give a fuck)”. Though, *velniop* is not as vulgar as *fuck*, it sounds natural in the target text. Consider the examples provided below:

26. “**Fuck it.** *I’m not going anywhere with you,*” the Colonel said. (J. Green 2012:36)

–*Velniop. Niekur aš su tavim nevažiuosiu, - nukirto Pulkininkas.* (J. Green 2015:47)

In this example the swear-word *fuck it* is used as another way of saying *nevermind* in English. The Lithuanian swear-word *velniop* is an abusive term and means *to hell* (back translation) in English. Though, *velniop* is not as vulgar as *fuck it*, it sounds natural in the TT.

27. *And I steeled myself to say them as I stared up at that starriest night, convinced myself that she felt it, too, that her hand so alive and vivid against my leg was more than playful, and fuck Lara and fuck Jake because I do, Alaska Young, I do love you and what else matters but that and my lips parted to speak and before I could even begin to breathe out the words, she said, “It’s not life or death, the labyrinth.”* (J. Green 2012:82)

Bandžiau susikaupti prieš juos išstardamas ir žvelgiau į žvaigždėtą naktį, įsitikinęs, kad ji galvoja taip pat, nes jos ranka, nerimstanti ant mano kojos, yra daugiau nei žaisminga, ir velniop tą Larą, velniop Džeiką, taip, Aliaska Jang, aš tave myliu, ir kas dar gali būti svarbiau, prasižiojau kalbėti, tačiau man dar nespėjus išleisti nė garso ji tarė:

–*Labirintas – tai ne gyvenimas ar mirtis.* (J. Green 2015:104)

In this example the swear-word *fuck* is used as another way of saying *nevermind* in English. In addition to this, the protagonist thinks that nobody or nothing else matters except his love to the girl named Alaska. The Lithuanian swear-word *velniop* is an abusive term and means *to hell* (back translation) in English. Though, *velniop* is not as vulgar as *fuck it*, it sounds natural in the TT.

28. “*The fox is **fucking** tired,*” he said, and laughed. (J. Green 2012:107)

–*Lapinas visai nusivarė, – burbtelėjęs nusijuokė.* (J. Green 2015:136)

Instead of the vulgar phrase *fucking tired* the translator provides an opposite solution – *visai nusivarė* (back translation: *walked one's legs off*). Though, *visai nusivarė* is not a swear-word, it sounds natural in the TT.

29. “**Fuck,**” *she said.* (J. Green 2012:132)

–*Šūdas, – atsiliepė ta.* (J. Green 2015:168)

In this example the swear-word *fuck* is used as another way of saying *shit* in English. In addition to this, the character wants to express anger or annoyance, i.e. the swear-word is used as an exclamation of emotion. The Lithuanian swear-word *šūdas* means *crap/shit* (back translation) in English. Though, *šūdas* is not as vulgar as *fuck*, it sounds natural in the TT.

30. “**Fuck you, dude.**” (J. Green 2012:114)

–*Eik šikt.* (J. Green 2015:147)

The swear word *fuck you* means *užsikrušk* in Lithuanian. The translator uses the Lithuanian *eik šikt* which means “*go to shit*” literally. In order to avoid vulgarism, it is softened. It is important to mention that avoiding such a strong profanity and using the strategy of softening is one of the best strategies when rendering teen fiction. Moreover, there is no loss stylistically.

4.2.3. SOFTENING OF *SHIT*

The word *shit*, similarly as *crap*, is mainly used to express anger, disgust, worries, surprise or displeasure. The examples are demonstrated below:

31. “**Holy shit,** *is that Alaska?*” (J. Green 2012:70)

–*Po paraliais, ar ten Aliaska?* (J. Green 2015:91)

The English swear-word *holy shit* in Lithuanian means *šventas šūde* literally. Instead of *holy shit* the translator provides a less vulgar solution – *po paraliais* (back translation: *Goddam it*). Thus, there is a difference between these religious swear-words, that is to say, the word *shit* has not been changed successfully.

32. “**Shit,** *you got me beat again,*” *I said.* (J. Green 2012:117)

–*Velnias, vėl mane perspjovei, – išveblenau.* (J. Green 2015:150)

The Lithuanian word *velnias* literally means *devil*. Though *velnias* is a religious swear-word a considerable loss is not felt in the translation.

4.2.4. OTHER CASES SOFTENING

There are some other examples of softening which cannot be attributed to the classifications presented above. Consider the examples below:

33. “I’m the **motherfucking** fox,” Takumi whispered, both to himself and to me. (J. Green 2012:105)

–Aš **velnio** lapinas, – kuždėjo Takumis ir man, ir sau. (J. Green 2015:136)

The swear-word *motherfucking* is a very vulgar word. Instead of using a profanity, a translator decides to soften the meaning of *motherfucking fox* into rendering it as *velnio lapė* (back translation: *devil’s fox*), the Lithuanian phrase also can stand for *goddamn fox* in English. This example demonstrates that the translator minds the age of a reader. Hence, softening of the phrase *motherfucking fox* is not a considerable loss.

34. “The guy is a **dick**.” (J. Green 2012:110)

–**Gaidys** jis. (J. Green 2015:142)

In this case the translator decides to soften the English word *dick* into rendering it as *gaidys* (back translation: *rooster*) instead of using a profanity. The word *gaidys* is a name of a male domestic bird, but it also can be used in order to offend a male human in Lithuanian. Hence, softening of the taboo word *dick* is not a considerable loss.

4.2.5. OMISSION

4.2.6. OMISSION OF DAMN

Only few examples of omission of damn is found when analyzing the novel “Looking for Alaska”. Consider the samples provided below:

35. Before I could respond, he added, “I’d shake your hand, but I think you should hold on **damn** tight to that towel still you can get some clothes on.”(J. Green 2012:09)

–Paspausčiau tau ranką, bet gal tu geriau prisilaikyk rankšluostį, kol užsimesi daugiau drabužių. (J. Green 2015:16)

This case shows that the religious word *damn* is simply not necessary. The omission of this ST word *damn* does not effect the meaning of the TT. Thus, a considerable stylistic loss is not felt in the translation.

36. “*Why do you smoke so damn fast?*” I asked. (J. Green 2012:44)

–*Ko tu taip greit rūkai? – paklausiau jos.* (J. Green 2015:56)

The word *damn* does not seem very important in this example. Thus, its omission does not have much impact on the meaning of the TT and effect achieved on the target readership.

4.2.7. OTHER CASES OF OMISSION

There are some other examples concerning other cases of omission which cannot be attributed to the classification presented above. Consider the following examples:

37. *A decision I found myself regretting some hours later when I awoke to two sweaty, meaty hands shaking the holy hell out of me.* (J. Green 2012:24)

Labai pasigailėjau taip pasielgęs, kai po kelių valandų mane iš miego išplėšė dvi tvirtos, prakaituotos rankos. (J. Green 2015:33)

The English phrase *holy hell* does not seem very important. Thus, its omission does not have much impact on the meaning of the TT and effect achieved on the target readership.

38. “*What the hell was that?*” I asked Takumi when we got outside. (J. Green 2012:58)

–*Tai kas čia buvo? – paklausiau Takumio mums išėjus lauk.* (J. Green, 2015:75)

This case shows that the English *what the hell* is used to strengthen the expressiveness of surprise. The translator simply omits this expression, and this generates a stylistic loss. Hence, it is an example that demonstrates that a strategy of omission has to be used as a last resort, when it is impossible to produce a smooth and readable translation.

4.2.8. LITERAL TRANSLATION

4.2.9. LITERAL TRANSLATION OF ASSHOLE

Literal translation is the most popular strategy when analyzing the translation of the novel *Looking for Alaska*. The word *asshole* in Lithuanian stands for *subingalvis; šiknius*. This word is very popular when a person wants to express his enormous anger and a negative view-point towards

somebody. Although, the above mentioned word is highly offensive and vulgar, the translator renders it directly. Consider the examples as follows:

39. *How do you deal with bullies and **assholes** if you can't get them into trouble? (Ibid, 2012:17)*
*Kaip tada tvarkytis su priekabiautojais ir šiaip **subingalviais**, jei negalima kelti jiems rūpesčių? (J. Green 2015:24)*

The word *asshole* literally means *subingalvis* in Lithuanian. It is one of the most offending and vulgar items analyzed. This phrase is used to express an enormous hatred and highly negative view-point towards the group of other characters of the novel. Hence, this case shows that the translator should mind the age of a reader when applying the direct transfer.

40. *"Paul was **an asshole**," the Colonel said. (J. Green 2012:23)*
*–Polas buvo **šiknius**, - pareiškė Pulkininkas. (J. Green 2015:32)*

The word *asshole* literally means *subingalvis* in Lithuanian. It is one of the most offending and vulgar items analyzed. This phrase is used to express a negative view-point towards the other character of the novel. Though, this swear-word is very vulgar, it shows the reality of the everyday language of teenagers.

41. *"But she is not as big **an asshole** as Paul." (J. Green 2012:23)*
*–Bet ji ne tokia **subingalvė** kaip Polas. (J. Green 2015:32)*

The word *asshole* literally means *subingalvis/ė* in Lithuanian. It is one of the most offending and vulgar items analyzed. Though, this swear-word is very vulgar, it shows the reality of the everyday language of teenagers.

42. *"Ha ha. No. That's why they're macho **assholes**." (J. Green 2012:84)*
*–Cha cha. Ne, už tai jie atsigriebia būdami visiški **subingalviai**. (J. Green 2015:108)*

The word *asshole* literally means *subingalvis* in Lithuanian. It is one of the most offending and vulgar items analyzed. This phrase is used to express an enormous hatred and highly negative view-point towards the group of other characters of the novel. Thus, this instance shows that the translator should mind the age of a reader when applying the direct transfer.

43. *"And the good news is that the three **assholes** who had the gall to prank us have progress reports coming saying that they are failing three classes." (J. Green 2012:109)*

–Geroji žinia tai, kad tie trys **subingalviai**, kurie drįso mus užkabinti, namuose sulauks pranešimų, kad buvo neatestuoti iš trijų dalykų. (J. Green 2015:141)

The word *asshole* literally means *subingalvis* in Lithuanian. It is one of the most vulgar items analyzed. This phrase is used to express an enormous hatred and highly negative view-point towards the other characters of the novel. Though, this swear-word is very offensive, it shows the reality of the everyday language of teenagers. Thus, the translator should mind the age of a reader when applying the direct transfer.

4.2.10. OTHER CASES OF LITERAL TRANSLATION

A variety of other vulgar words are found in the novel that have been translated literally. Consider the following examples:

44. “That’s weird, since she was a **bitch** last night,” I blurted out. (J. Green 2012:31)

–Keista, nes naktį ji buvo tikra **kalė**, - išpoškinau. (J. Green 2015:41)

The word *bitch* is one of the most offending and vulgar items analyzed. Literally the term stands for “a female dog” (Collins English Dictionary 1819:91). This word is used to express the anger towards the antagonist of the novel. Hence, this case shows that the translator should mind the age of a reader when applying the direct transfer. The strategy of literal translation is not suitable in this case.

45. “I called her a crazy **bitch**, which didn’t go over particularly well.” (J. Green 2012:65)

–Maždaug tada pavadinau ją pakvaišusia **kale**, o tai tikrai nepadėjo nukenksminti situacijos. (J. Green 2015:84)

This is another example of improper use of literal transfer of the swear-word *bitch*. This word is used as a consequence of the enormous frustration towards the antagonist in the novel. Though, this word maintains the everyday language of the teenagers in the TT, it is inappropriate swear-word. Thus, it can be stated that translator should mind the age of a reader.

46. “Do you remember that night when she came to the room and was a complete and total **bitch**?” (J. Green 2012:69)

–Pameni tą vakarą, kai ji atėjo į mūsų kambarį ir elgėsi kaip visiška, absoliuti **kalė**? (J. Green 2015:89)

The Collins English Dictionary (1819:91) describes the word *bitch* which means “a malicious or spiteful woman”; literally the term stands for “a female dog”. This swear-word is one of the most offending words provided or discussed in this thesis. In addition to this, the protagonist of the novel simply aims to describe the distasteful behavior of his female friend. Though, this word maintains the everyday language of the teenagers in the TT, it is inappropriate swear-word. Thus, it can be stated that translator should mind the age of a reader.

5. CONTRASTIVE ANALYSIS

5.1.COMPARISON OF THE NOVELS “THE CATCHER IN THE RYE” AND “LOOKING FOR ALASKA”

For the purpose of investigation the contrastive and statistical analysis are carried out. After a thorough analysis of the strategies of omission, softening and literal translation of swear-words in Salinger’s *The Catcher in the Rye* (1986) and its Lithuanian version, it has been found that the dominating strategy is omission. The total number of selected instances is 74 examples selected from the teen novel. They are presented in the appendix of this thesis.

The frequency of the examples is demonstrated in the following table:

Table 1. The usage of translation strategies when rendering swear-words in the 20th century.

Strategy	Number of Examples	Percentage (%)
Omission	40	54.05 %
Softening	21	28.38 %
Literal Translation	15	17.57 %

Furthermore, in order to show the collected data more visually and clearly, the disproportion of strategies used when rendering swear-word in teen fiction is illustrated by the subsequent figure:

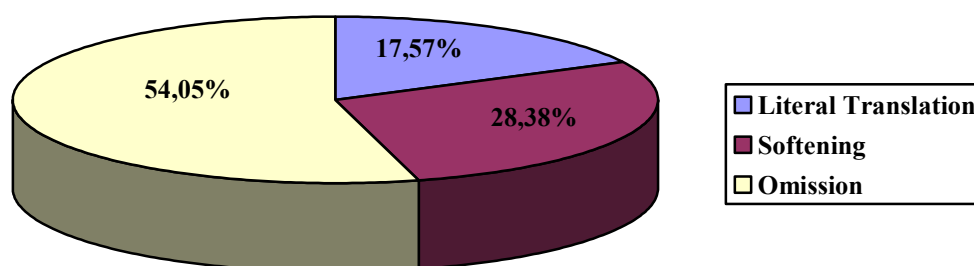


Figure 5. The usage of strategies in particular when rendering swear-words in the 20th century.

For the purpose of investigation the contrastive and statistical analysis are carried out. After a thorough analysis of the strategies of omission, softening and literal translation of swear-words collected from Green’s *Looking for Alaska* (2012) and its Lithuanian version, it has been found that the dominating strategy is literal translation. The total number of selected instances is 74 examples selected from the teen novel. They are presented in the appendix of this thesis. The frequency of the examples is demonstrated in the following table:

Table 2. The usage of translation strategies when rendering swear-words in the 21st century.

Strategy	Number of Examples	Percentage (%)
Omission	10	13.51 %
Softening	29	39.19 %
Literal Translation	35	47.30 %

Furthermore, in order to show the collected data more visually and clearly, the disproportion of strategies used when rendering swear in teen fiction is illustrated by the subsequent figure:

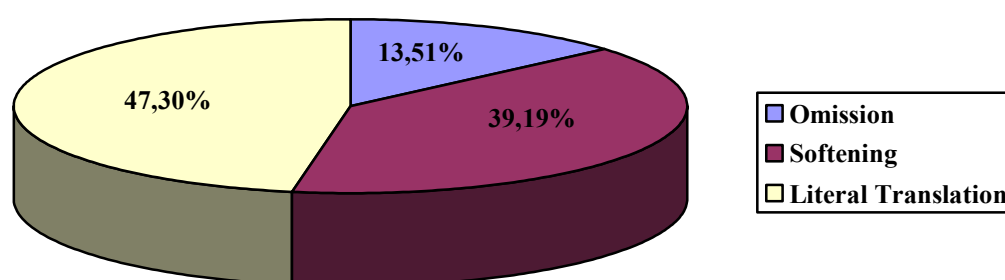


Figure 6. The usage of strategies in particular when rendering swear-words in the 21st century.

The data in the **Table 1 and 2** and in **Figure 1 and 2** demonstrate that swearing can be distinguished into various categories. The study shows that all three strategies (omission, softening and literal translation) are used differently, except for the strategy of softening. 40 instances of the omission are found in the novel *The Catcher in the Rye* while translating swear-words. This comprises 54.05 % of all the cases. However, 35 instances of literal translation are found in the novel *Looking for Alaska*. This totals 47.30 % of all instances. Finally, the least common strategy in the first novel “The Catcher in the Rye” is literal translation (only 15 instances; 17.57%), and in the second novel – the strategy of omission (only 10 instances; 13.51%).

Contrastive analysis allows one to draw a conclusion that the most dominant strategy of translation when rendering swear words in the 20th century is omission. In the 21st century the most popular strategy when rendering swearing is literal translation. Softening accounts for 3 %. These figures also propose that the strategy of omission was more frequently used in the past, whereas currently dominant strategy is direct or literal translation, which means that current Lithuanian society and their attitude towards the use of swear-words in fiction have started to liberalize.

CONCLUSIONS

The bachelor thesis has aimed to compare the translation of swear words in J. D. Salinger's novel *The Catcher in the Rye* and in J. Green's novel *Looking for Alaska*. These books were translated in the 20th and 21st centuries. After the analysis, the following conclusions can be drawn:

1. Swearing is considered to be a frequent phenomenon in current culture and language. In general, it is agreed that describing swearing is an elaborate task. However, various sources state that swearing means to take an oath and use abusive and profane language, which belongs to taboo. In addition to this, the majority of philologists divide swearing into particular categories, for instance, religious, general or abusive swearing.
2. When rendering teen fiction, a translator usually encounters difficulties due to the fact that the Lithuanian and English literature have distinct traditions for teens and are exposed to different cultural factors. Besides, the novels which reflect a teenager's life are often rich of censored language. Hence, the translation of censored language is a complex task for the translator because the Lithuanian society is more conservative than the western society. This is the reason why the Lithuanian translators are often likely to soften or neutralize the source language items in the target text. In doing so, the translator is not able to imitate the language of teenagers.
3. The analysis of the translation of swearing indicates that taboo words or swear-words are a difficult task to deal with in translation. Some swear-words are considered to be too insulting, therefore, it is important to apply a suitable strategy of translation. The present research proves that when rendering swear-words into the target language the main strategies of translation are the following, i.e. softening, omission and literal translation. Although the translators often apply the strategy of softening and omission to sound less vulgar and insulting, there are cases of literal translation as well, since the translators want to achieve a similar effect on the target readership.
4. The scope of the research is 148 instances of swear words selected from the two teen novels: J. D. Salinger's *The Catcher in the Rye* and J. Green's *Looking for Alaska*. The analysis of the translation strategies employed for rendering swear words in J. D. Salinger's novel *The Catcher in the Rye* (1986) shows that they have been distributed in the following order: omission (54.05 %), softening (28.38 %) and literal translation (17.57%). On the contrary, the analysis of the translation strategies employed for rendering swear words in J. Green's *Looking for Alaska* (2012) prove that the strategy of literal translation is the most popular,

i.e. (47.30 %). The strategy of softening accounts for 39.19 % and omission totals 13.51%. The study shows that all the three strategies are used differently, except for the strategy of softening. A conclusion can be drawn that the most dominant strategy of translation when rendering swear words in the 20th century is omission, whereas in the 21st century the most popular strategy when translating swearing is literal translation. This means that current Lithuanian society and their attitude towards the use of swear words in fiction have started to liberalize.

Finally, it is important to admit that further analysis of the translation specifics of swear-words in teen fiction is needed as the subject is very wide and interesting. The information collected in this bachelor thesis may serve as a useful material for English students who are interested in translation studies.

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APPENDIX

4.1. THE TRANSLATION STRATEGIES FOR SWEAR WORDS IN THE NOVEL “THE CATCHER IN THE RYE”

OMISSION

1. *Besides, I'm not going to tell you my whole **goddam** autobiography or anything.* (Salinger 1991:01)
Be to, nesiruošiu čia jums pasakot visos savo autobiografijos ar panašiai. (Salinger 1986:01)
2. *It cost him **damn** near four thousand bucks.* (Salinger 1991:01)
Arti keturių tūkstančių paklojo. (Salinger 1986:01)
3. *I remember around three o'clock that afternoon I was standing **way the hell** up on top of Thomsen Hill, right next to this crazy cannon that was in the Revolutionary War and all.* (Salinger 1991:02)
Prisimenu, buvo kokio trečia valanda, aš stovėjau pačiam Tomseno kalvos viršuj, kaip tik šalia tos idiotiškos patrankos, kuri ten kėpso nuo pat Nepriklausomybės karo ar panašiai. (Salinger 1986:02)
4. *I left all the foils and equipment and stuff on the **goddam** subway.* (Salinger 1991:03)
Tačiau, varžybos neįvyko, nes aš palikau metro vagone aprangą ir visas mūsų rapyras, viską. (Salinger 1986:02)
5. *In the first place, I'd only written that **damn** note so that he wouldn't feel bad about flunking me.* (Salinger 1991:12)
Juk aš tą pastabą pridėjau tik dėl to, kad jis per daug nesigrauztų mane sukirsdamas. (Salinger 1986:07)
6. *I don't even keep my **goddam** equipment in the gym.* (Salinger 1991:16)
Jokio daikto aš ten nebuvaui palikęs. (Salinger 1986:08)
7. *They always looked mossy and awful, and he **damn** near made you sick if you saw him in the dining room with his mouth full of mashed potatoes and peas or something.* (Salinger 1991:19)
Jie atrodė lyg samanom apaugę, vėmt versdavo pamačius, kaip jis valgykloj kemša bulves ar žirnius. (Salinger 1986:10)
8. *I left the **goddam** foils and stuff on the subway.* (Salinger 1991:20)
Aš palikau rapyras su visais daiktais metro, – sakau. (Salinger 1986:11)
9. *I had to keep getting up to look at a **goddam** map on the wall.* (Salinger 1991:20)

- Dël to aš turėjau lakstyti prie plano, kur ant sienos, – kad žinotume, kada išlipti.* (Salinger 1986:11)
10. *Anybody else except Ackley would've taken the **goddam** hint.* (Salinger 1991:20-21)
Kam nebūtų aiški užuomina? Tik jau ne Ekliui. (Salinger 1986:11)
11. ***Goddam** book.* (Salinger 1991:21)
Knygą. (Salinger 1986:11)
12. *I slid **way the hell** down in my chair and watched old Ackley making himself at home.* (Salinger 1991:21)
Atsidrėbiau krėsle ir ėmiau žiūrėti, kaip Eklis šeiminkauja mano kambary. (Salinger 1986:11)
13. *“You have a **damn** good sense of humour, Ackley kid,” I told him.* (Salinger 1991:23)
– Pasirodo turi nepaprastą humoro gyslą, Ekliuk, – sakau aš. (Salinger 1986:12)
14. *Lemme be your manager. I'll get you on the **goddam** radio.* (Salinger 1991:23)
Susitarkim: galėčiau būti tavo impresarijus, įtaisčiau radijų. (Salinger 1986:12)
15. *But he'd give you the **goddam** tie.* (Salinger 1991:25)
Supranti, jis padovanotų tą kaklaraištį. (Salinger 1986:13)
16. *“In the first place, I wouldn't let you in my **goddam** family,” I said.* (Salinger 1986:13)
– Pirma dar pasiklausk, ar aš norėčiau gyvent su tavim po vienu stogu, – sakau. (Salinger 1991:25)
17. ***What the hell's** it doing out – snowing?* (Salinger 1986:13)
Kas lauke – ar tik nesninga? (Salinger 1991:25)
18. *It was always rusty **as hell** and full of lather and hairs and crap.* (Salinger 1991:27)
Bet, sakysim, kad jūs būtumėt matę jo skūstuvą – surūdijęs, priskretęs muilo putų ir plaukų. (Salinger 1986:14)
19. *Just as long as it's descriptive **as hell**.* (Salinger 1991:28)
Žodžiu, bet ką, kad tik būtų vaizdinga. (Salinger 1986:15)
20. *“I'm the **goddam** Governor's son,” I said.* (Salinger 1991:29)
– Mano tėvas – gubernatorius! – sakau. (Salinger 1986:15)
21. *But it's in my **goddam** blood, tap-dancing.* (Salinger 1991:29)
Bet aš gimęs šokėju! (Salinger 1986:15)
22. *Me, that's who. The little ole **goddam** Governor's son.* (Salinger 1991:29)
Ką gi kitą, jei ne mane – mažąjį gubernatoriaus sūnų! (Salinger 1986:15)
23. *I landed on him like a **goddam** panther.* (Salinger 1991:30)
Stryktlėjau kaip pantera! (Salinger 1986:16)
24. *You're **damn** right I know her.* (Salinger 1991:31)

- Pažištu!* (Salinger 1986:16)
25. *She had this big **damn** Doberman pinscher.* (Salinger 1991:31)
Ji vedžiodavos tokį didelį dobermaną – pinčerį. (Salinger 1986:16)
26. *And run around the **goddam** house naked.* (Salinger 1991:32)
Ir lakstydavo po visą namą nuogas. (Salinger 1986:17)
27. *He spent around half his **goddam** life in front of the mirror.* (Salinger 1991:33)
Jis pusę amžiaus praleido prie veidrodžio. (Salinger 1986:17)
28. *That was one good thing about Stradlater. You didn't have to explain every **goddam** little thing with him, the way you had to do with Ackley.* (Salinger 1991:33)
Stredleiteris turėjo vieną gerą ypatybę – jis nesismulkindavo kaip Eklis. (Salinger 1986:17)
29. *Finally he came over, through the **goddam** curtains, and stood on the shower ledge and asked who was going besides me.* (Salinger 1991:36)
Galiausiai išlindo pro dušo užuolaidas. Atsistojo ant slenksčio ir paklausė, kas dar einęs su manim. (Salinger 1986:19)
30. *Right through the **goddam** shower curtains you could hear him.* (Salinger 1991:39)
Net ir pro dušo kambarį buvo aiškiausiai girdėti. (Salinger 1986:20)
31. *He didn't say a **goddam** word about Jane.* (Salinger 1991:40)
O apie Džeinę – nė žodžio. (Salinger 1986:21)
32. *I told ya it had to be about a **goddam** room or a house or something.* (Salinger 1991:41)
Aš juk tau aiškiai sakiau, kad būtų apie kambarį, namą ar šiaip ką... (Salinger 1986:21)
33. *I went over and pulled it right out of his **goddam** hand.* (Salinger 1991:41)
Priėjau ir išplėšiau rašinį jam iš rankų. (Salinger 1986:21)
34. ***How the hell** could we go to New York if she only signed out for nine-thirty?* (Salinger 1991:42)
Kur mes galėjom važiuot į Niujorką, jeigu leidimas tik iki pusės dešimtos? (Salinger 1986:21)
35. *You were always watching somebody cut their **damn** toenails or squeeze their pimples or something.* (Salinger 1991:42)
Vienas karposi nagus, kitas rakinėjasi spuogus, trečias vėl... tik žiūrėk. (Salinger 1986:22)
36. ***What the hell** ya think we did all night – play checkers, for Chrissake?* (Salinger 1991:42)
Gal manai, mes visą vakarą šaškeles stumdėm? (Salinger 1986:22)
37. *So he got up from the bed, in just his **damn** shorts and all, and started getting very damn playfull.* (Salinger 1991:42)
Atsikėlė nuo lovos, priėjo prie manęs, tik su trumpikėm ir taip toliau, ir ėmė kvailioti. (Salinger 1986:22)
38. *We just sat in the **goddam** car.* (Salinger 1991:42)

Sėdėjom automobily, ir tiek. (Salinger 1986:22)

39. *Anyway, we both went to our rooms to get ready and all, and while I was putting on my galoshes and **crap**, I yelled over and asked old Ackley if he wanted to go to the movies.* (Salinger 1991:36)

Žodžiu, nuėjom į savo kambarius apsirengti, ir, audamasis kaliošus, surikau Ekliui, ar jis nenorėtų nueiti į kiną. (Salinger 1986:19)

40. *It wasn't allowed for students to borrow faculty guys' cars, but all the athletic **bastards** stuck together.* (Salinger 1991:43)

Apskritai mokiniams neleisdavo skolintis mokytojų automobilių, tačiau, tie sportininkai vieni už kitus piestu stoja. (Salinger 1986:22)

SOFTENING

41. *I don't give a damn, except that I get bored sometimes when people tell me to act my age.* (Salinger 1991:09)

*Apskritai **man nusišvilpt**, kas ką sako, tik kartais būna pikta, kad amžinai moko elgtis, kaip pridera pagal amžių.* (Salinger 1986:05)

42. *I had to sit there and listen to that **crap**.* (Salinger 1991:11)

*O aš turėjau sėdėti ir klausytis šito **skiedalo!*** (Salinger 1986:06)

43. *For instance, they had this headmaster, Mr. Haas, that was **the phoniest bastard** I ever met in my life.* (Salinger 1991:13-14)

*Pavyzdžiui, tas jų direktorius misteris Hasas — **tikras veidmainių karalius.*** (Salinger 1986:07)

44. *I don't know, and **I don't give a damn.*** (Salinger 1991:21)

– *Nežinau ir **nesuku plaučių.*** (Salinger 1986:11)

45. *He started cleaning his **goddam** fingernails with the end of a match.* (Salinger 1991:22)

*Jis ėmė degtuko galeliu krapštinėtis savo **pasmirdusias** panages.* (Salinger 1986:12)

46. *“Like **hell** it is.” I took it off and looked at it.* (Salinger 1991:22)

– ***Skiedi miltais!** – nusišaipiau. Nusiėmiau kepurę, pasižiūrėjau.* (Salinger 1986:12)

47. *“**Where the hell's** Stradlater at, anyway?”* (Salinger 1991:23)

– ***Kur** tas Stredleiteris **prasmego?*** (Salinger 1986:12)

48. *“I don't even think the **sonuvabitch** is intelligent.”* (Salinger 1991:24)

– ***Asilas,** o dedasi išminties maišu.* (Salinger 1986:13)

49. *“You **bastard**, did you wake me just to ask me dumb ques”.* (Salinger 1991:50)

– *Tai tu, **rupūže,** tiktai tam mane prikėlei, kad duotum savo kvaila klau...* (Salinger 1986:26)

50. *That hat I bought had earlaps in it, and I put them on – I didn't give a damn how I looked.*
(Salinger 1991:53)
Mano medžioklinė kepurė buvo su ausinėmis, užsileidau jas — didelio daikto, kaip atrodau!
(Salinger 1986:27)
51. *She looked like she might have a pretty damn good idea what a **bastard** she was the mother of.* (Salinger 1991:55)
Net pagalvojau, jog jinai, ko gera, ne blogiau už mane žino, koks pašlemėkas tas jos sūnelis.
(Salinger 1986:28)
52. *I was the **goddam** manager of the fencing team.* (Salinger 1991:03)
Aš buvau tos nelaimingos komandos kapitonas. (Salinger 1986:02)
53. *All of a sudden I thought of something that helped make me know I was getting **the hell out**.*
(Salinger 1991:04)
*Nelauktai prisiminiau vieną daiktą ir staiga pajutau, jog tikrai **nešdiniuos** iš čia.* (Salinger 1986:03)
54. *All off a sudden then, I wanted to **get the hell out** of the room.* (Salinger 1991:10)
*Man staiga padai panižo kuo greičiau **nešdintis** iš to kambario.* (Salinger 1986:05)
55. ***For Chrissake**, grow up.* (Salinger 1991:22)
Na, na, baik, mažvaiki. (Salinger 1986:11)
56. *Boy, I can't stand that **sonuvabitch**.* (Salinger 1991:23)
*Nevirškinu šito **žalčio**.* (Salinger 1986:12)
57. ***Hell**, no!* (Salinger 1991:30)
Pasiutai! (Salinger 1986:16)
58. *She only signed out for nine-thirty, **for Chrissake**.* (Salinger 1991:34)
***Įsivaizduoji**, jinai išsiėmė leidimą tik iki pusės dešimtos!* (Salinger 1986:18)
59. *“**What the hell's** the matter with you?” he kept saying, and his stupid face kept getting redder and redder.* (Salinger 1991:44)
*– **Kas tau užėjo**, kas užėjo? – kartojo jis be perstojo, o jo idiotiškas snukis vis tvinko krauju.*
(Salinger 1986:22)
60. *Then we shook hands. And all that **crap**.* (Salinger 1991:15)
*Pagalčiau paspaudėm vienas kitam rankas ir **visa kita**.* (Salinger 1986:07)
61. *“Now, cut out the **crap**,” he said.* (Salinger 1991:30)
*– Tik nepradėk **kvailioti!** – sako jis.* (Salinger 1986:16)

LITERAL TRANSLATION

62. *If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of **crap**, but I don't feel like going into it, if you want to know the truth.* (Salinger 1991:01)
*Jeigu jūs tikrai norite pasiklausyti mano pasakojimo, tai visų pirma turbūt norėsit sužinot, kur aš gimiau ir kaip praleidau savo sumautą vaikystę, ir ką veikė mano tėvai, kai manęs dar nebuvo, ir visą kitą koperfildišką **šlamštą**, bet supraskit, neturiu ūpo kapstyti po tuos niekus.* (1986:01)
63. *He started getting serious **as hell**.* (Salinger 1991:08)
*Staiga senis pasidarė kažkoks **velniškai** rimtas.* (Salinger 1986:04)
64. *I can just see the big phony **bastard** shifting into first gear and asking Jesus to send him a few more stiffs.* (Salinger 1991:17)
*Kaip gyvą įsivaizduoju tą **šunsnukį**, kaip jis įjungia pirmą pavarą, o pats meldžia viešpatį, kad siųstų jam daugiau lavonų.* (Salinger 1986:09)
65. *He must've picked up that **goddam** picture and looked at it at least five thousand times since I got it.* (Salinger 1991:20)
*Milijoną kartų jis buvo matęs tą **prakeiktą** nuotrauką.* (Salinger 1986:11)
66. *"He's one **sonuvabitch** I really can't stand."* (Salinger 1991:23)
*– Ko jau ko, bet šito **kalės vaiko** tikrai nepernešu.* (Salinger 1986:12)
67. *"I just can't stand the **sonuvabitch**."* (Salinger 1991:24)
*– Nevirškinu šito **kalės vaiko**.* (Salinger 1986:12)
68. *„Ackley! **For Chrissake**."* (Salinger 1991:24)
– Ekli! Dėl dievo meilės! (Salinger 1986:13)
69. *"I still say he's a **sonuvabitch**."* (Salinger 1991:24)
*– O aš sakau, **kalės vaikas**.* (Salinger 1986:13)
70. *"**Hell**," Ackley said.* (Salinger 1991:25)
*– Kurgi ne, **velniai griebtu!** – pertraukė mane Eklis.* (Salinger 1986:13)
71. *"Stop calling me 'Ackley kid', **God damn it**."* (Salinger 1991:25)
*– Liaukis sykjį pravardžiuotis! „Ekliuk, Ekliuk!“ **Po velnių!*** (Salinger 1986:13)
72. *"**What the hell's** the matter with you?" he said.* (Salinger 1991:50)
*– **Po velnių**, kas tau pasidarė? — suniurzgė jis.* (Salinger 1986:26)
73. *"All stupid **bastards**. Or just **bastards**."* (Salinger 1991:50)
*– Pataikyčiau tikriausiai į tokį, kur vieni idiotai ir **išsigimėliai**. Arba paprasčiausi*

išsigimėliai. (Salinger 1986:26)

74. *Those bastards never give your message to anybody.* (Salinger 1991:86)
Tie šunsnukiai niekad nepadaro, ko žmogus prašai. (Salinger 1986:44)

4.2. THE TRANSLATION STRATEGIES FOR SWEAR WORDS IN THE NOVEL “LOOKING FOR ALASKA”

OMISSION

1. *Before I could respond, he added, “I’d shake your hand, but I think you should hold on damn tight to that towel still you can get some clothes on.”*(J. Green 2012:09)
–Paspausčiau tau ranką, bet gal tu geriau prisilaikyk rankšluostį, kol užsimesi daugiau drabužių. (J. Green 2015:16)
2. *“That’s a damn nice couch.”* (J. Green 2012:12)
–Juk tikrai gera sofa. (J. Green 2015:19)
3. *A decision I found myself regretting some hours later when I awoke to two sweaty, meaty hands shaking the holy hell out of me.* (J. Green 2012:24)
Labai pasigailėjau taip pasielgęs, kai po kelių valandų mane iš miego išplėšė dvi tvirtos, prakaituotos rankos. (J. Green 2015:33)
4. *I smoked the whole goddamned thing.* (J. Green 2012:28)
Godžiai sutraukiau ją iki pat filtro. (J. Green 2015:38)
5. *“Why do you smoke so damn fast?” I asked.* (J. Green 2012:44)
–Ko tu taip greit rūkai? – paklausiau jos. (J. Green 2015:56)
6. *“And it was damn far away from Vine Station, Alabama, just like I wanted to be.”* (J. Green 2012:53)
–Be to, labai toli nuo Vaino stoties, Alabamos, iš kurios norėjau išsinešdinti. (J. Green 2015:69)
7. *“What the hell was that?” I asked Takumi when we got outside.* (J. Green 2012:58)
–Tai kas čia buvo? – paklausiau Takumio mums išėjus lauk. (J. Green 2015:75)
8. *And we sure as shit did.* (J. Green 2012:67)
Ir tikrai gavom. (J. Green 2015:86)
9. *“Hell yeah it is.”* (J. Green 2012:72)
–Tai jau tikrai. (J. Green 2015:91)
10. *“Damn, Pudge, I’m not sure I’m quite ready.”* (J. Green 2012:112)
–Tešliau, aš dar nepasiruošęs. (J. Green 2015:142)

LITERAL TRANSLATION

11. *The leather had more than a few cracks – it was about 30 percent baby blue faux leather and 70 percent foam – but it felt **damn** good to me anyway.* (J. Green 2012:12)
*Apmušalas buvo gerokai daugiau nei šiek tiek sutrūkinėjęs – apie 30 procentų paviršiaus sudarė žydra dirbtinė oda, o kitus 70 procentų – porolonas, bet sėdėti ji buvo **velniškai** patogi.* (J. Green 2015:19)
12. *“The school doesn’t want your parents to think you became **a fuckup** here anymore than you want your parents to think you’re **a fuckup**.”* (J. Green 2012:17)
*–Mokykla tikrai nenori, kad tavo tėvai manytų, jog čia tapai **padugne**, nebent tu pats nori, kad tėvai laikytų tave **padugne**.* (J. Green 2015:24)
13. *How do you deal with bullies and **assholes** if you can’t get them into trouble?* (J. Green 2012:17)
*Kaip tada tvarkytis su priekabiautojais ir šiaip **subingalviais**, jei negalima kelti jiems rūpesčių?* (J. Green 2015:24)
14. *“**Damn it**,” he sighed.* (J. Green 2012:19)
*–**Prakeikimas**, - atsiduso jis.* (J. Green 2015:26)
15. *“Paul was **an asshole**,” the Colonel said.* (J. Green 2012:23)
*–Polas buvo **šiknius**, - pareiškė Pulkininkas.* (J. Green 2015:32)
16. *“But she is not as big **an asshole** as Paul.”* (J. Green 2012:23)
*–Bet ji ne tokia **subingalvė** kaip Polas.* (J. Green 2015:32)
17. *“**Christ**, Pudge. Just get up.”* (J. Green 2012:24)
*–**Dieve**, Tešliau. Kel-kis!* (J. Green 2015:34)
18. *“You shouldn’t hang out with that **asshole**.”* (J. Green 2012:25)
*–Neturėtum valkiotis su tuo **šiknium**.* (J. Green 2015:35)
19. *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.* (J. Green 2012:27)
*Tai ji pasakė su tokia atsainia piktdžiuga, kad pajutau, jog apie tai žinojo visi, ir susimąsčiau, kokio velnio visa **sumauta** mokykla iš anksto susitarė paskandinti Mailzą Holterį.* (J. Green 2015:36)
20. *“**Christ!** You could have drowned!”* (J. Green 2012:28)
*–**Dieve!** Juk tu galėjai paskęsti!* (J. Green 2015:37)
21. *“**What the hell** were they thinking?”* (J. Green 2012:28)

- Ką, po galais, jie galvojo? (J. Green 2015:37)
22. “**Why the hell** would they do that?” he wondered. (J. Green 2012:28)
–Kodėl, **po velnių**, jie tai padarė? – balsu stebėjosi Pulkininkas. (J. Green 2015:37)
23. “That’s weird, since she was a **bitch** last night,” I blurted out. (J. Green 2012:31)
–Keista, nes naktį ji buvo tikra **kalė**, - išpoškinau. (J. Green 2015:41)
24. “Okay, **screw it**.” (J. Green 2012:34)
–Gerai, **šiknon visa tai**. (J. Green 2015:45)
25. “I told you he was **an asshole**,” she said. (J. Green 2012:40)
–Juk sakiau tau, kad jis **šiknius**, - tarė ji. (J. Green 2015:52)
26. And then she announced we were going to look for four-leaf clovers until class ended and we could smoke with the Colonel and Takumi, “both of whom,” she added, “are big-time **assholes** for not marching out of class right behind us.” (J. Green 2012:40)
O tada ji pareiškė, kad iki pamokos galo ieškosime keturlapių dobilų, o po pamokos trauksime parūkyti su Pulkininku ir Takumiu, „...kurie abu, - pridūrė, - yra **subinės**, kad neišėjo iš klasės kartu su mumis“. (J. Green 2015:52)
27. “**Damn**. I almost had four rhymes on adorable.” (J. Green 2012:43)
–**Velnias**. Beveik pagavau keturis rimus su „žavingas“. (J. Green 2015:55)
28. Mimicking the deep-voiced passion of commercial voice-overs, she said, “It’s small, it’s slow, and it’s **shitty**, but it runs. Sometimes.” (J. Green 2012:54)
Mėgdžiodama žemus televizijos įgarsintojų balsus ji kalbėjo:
–Jis mažas, jis lėtas, jis **šūdinas**, bet važiuoja. Kartais. (J. Green 2015:70)
29. “You owe everything to your daddy, you stupid redneck **bastard**.” (J. Green 2012:62)
–Už viską dėkok tėtušiui, sumautas **išsigimėli**. (J. Green 2015:81)
30. “I called her a crazy **bitch**, which didn’t go over particularly well.” (J. Green 2012:65)
–Maždaug tada pavadinau ją pakvaišusia **kale**, o tai tikrai nepadėjo nukenksminti situacijos. (J. Green 2015:84)
31. “Do you remember that night when she came to the room and was a complete and total **bitch**?” (J. Green 2012:69)
–Pameni tą vakarą, kai ji atėjo į mūsų kambarį ir elgėsi kaip visiška, absoliuti **kalė**? (J. Green 2015:89)
32. “**Christ**, Pudge, if you don’t stop running, you’re going to find out.” (J. Green 2012:70)
–**Dieve**, Tešliau, jei nesulėtinsi tempo, tuoj sužinosi, – jis pradėjo eiti. (J. Green 2015:91)
33. “The **fuckers** flooded my room.” (J. Green 2012:70)
–**Pyderai** užliejo mano kambarį! (J. Green 2015:91)
34. “Goddamned pissant **Weekday Warrior shit**.” (J. Green 2012:70)

- Sušikti sumyžti *Tranai šūdžiai!* (J. Green 2015:91)
35. “*Ha ha. No. That’s why they’re macho **assholes.***” (J. Green 2012:84)
–*Cha cha. Ne, už tai jie atsigriebia būdami visiški **subingalviai.*** (J. Green 2015:108)
36. *Not **fuck,** like in those movies.* (J. Green 2012:88)
*Ne **dulkintis** kaip tuose filmuose.* (J. Green 2015:112)
37. “*It’s about depression, **dumb-ass.***” (J. Green 2012:89)
–*Bukagalvi, šis eilėraštis apie depresiją.* (J. Green 2015:115)
38. “*You don’t love the crazy, sullen **bitch.***” (J. Green 2012:96)
–*Tu nemyli trenktos ir susiraukusios **kalės.*** (J. Green 2015:123)
39. “*French, Feel, Finger, **Fuck.** It’s like you skipped third grade,*” *Alaska said.* (J. Green 2012:99)
–*Laižiakas, grabinėjimas, pirštukai, **dulkinimasis.** Lyg būtum praleidęs trečią klasę, – įgėlė Aliaska.* (J. Green 2015:128)
40. *We **fucked** everything **up.*** (J. Green 2012:108)
*Viską **sušikom.*** (J. Green 2015:140)
41. “*And the good news is that the three **assholes** who had the gall to prank us have progress reports coming saying that they are failing three classes.*” (J. Green 2012:109)
–*Geroji žinia tai, kad tie trys **subingalviai,** kurie drįso mus užkabinti, namuose sulauks pranešimų, kad buvo neatestuoti iš trijų dalykų.* (J. Green 2015:141)
42. “*Well, **shit,** Takumi said. “I could have done that.”* (J. Green 2012:110)
–*Šūdas, – nusikeikė Takumis.* (J. Green 2015:142)
43. “*It’s a little charitable to call this **shit** wine,*” *Takumi cracked.* (J. Green 2012:114)
–*Per gerai šitą **myžalą** vadinti vynu, - atsikrenktėtė Takumis.* (J. Green 2015:142)
44. “*So **goddamn** **impulsive.** Christ.*” (J. Green 2012:145)
–*Tokia **prakeiktai impulsyvi.** Jėzau.* (J. Green 2015:182)
45. “***Christ!** I’m losing it.*” (J. Green 2012:145)
–*Jėzau! Man čiuožia stogas.* (J. Green 2015:1)

SOFTENING

46. “*But we will deal with those **bastards,** Pudge.*” (J. Green 2012:28)
–*Bet mes su tais **galvijais** susidorosim, Tešliau.* (J. Green 2015:38)
47. *She looked like a movie star – a **bitchy** one.* (J. Green 2012:35)
Ji atrodė kaip kaprizinga kino žvaigždė. (J. Green 2015:46)
48. “***Fuck it.** I’m not going anywhere with you,*” *the Colonel said.* (J. Green 2012:36)

- Velniop**. Niekur aš su tavim nevažiuosiu, - nukirto Pulkininkas. (J. Green 2015:47)
49. “**Screw you too!**” the Colonel shouted. (J. Green 2012:37)
–Pati **eik šikt!!!** – išrėkė Pulkininkas. (J. Green 2015:48)
50. “**Goddam Weekday Warriors.**” (J. Green 2012:38)
–**Suknisti tranai.** (J. Green 2015:49)
51. “**Christ, you nearly killed the poor old bastard.**” (J. Green 2012:42)
–Dieve, tu vos nepribaigėi vargšo seno **pirdaliaus.** (J. Green 2015:54)
52. “I can’t be mad at you, you harmless skinny **bastard.**” (J. Green 2012:66)
–Negaliu siusti ant tavęs, tu nekenksmingas, liesas **gyvuly.** (J. Green 2015:85)
53. “I hope that poor **bastard** lives the rest of the school year,” the Colonel said as we jogged home through the rain, “because I’m sure starting enjoy that class.” (J. Green 2012:70)
–Tikiuosi, senas **bjaurybė** ištempis iki mokslo metų pabaigos, - tarė Pulkininkas mums per lietu risnojant namo, - nes man jo pamoka pradeda visai patikti. (J. Green 2015:90)
54. “**Holy shit, is that Alaska?**” (J. Green 2012:70)
–**Po paraliais, ar ten Aliaska?** (J. Green 2015:91)
55. “It’s a **fuckin’** food pyramid.” (Ibid, 2012:72)
–Visa **suknista** maisto piramidė. (J. Green 2015:93)
56. “She said she was careful – no headlights or anything – but the Eagle caught her, and she had a bottle of wine in her car, so she was **fucked.**” (J. Green 2012:73)
–Sakė, kad buvo atsargi – paliko išjungtas šviesas ir taip toliau, - bet Erelis ją pačiupo, o automobilyje buvo butelis vyno, todėl jai buvo **šakės.** (J. Green 2015:94)
57. And I steeled myself to say them as I stared up at that starriest night, convinced myself that she felt it, too, that her hand so alive and vivid against my leg was more than playful, and **fuck** Lara and **fuck** Jake because I do, Alaska Young, I do love you and what else matters but that and my lips parted to speak and before I could even begin to breathe out the words, she said, “It’s not life or death, the labyrinth.” (J. Green 2012:82)
*Bandžiau susikaupti prieš juos išstardamas ir žvelgiau į žvaigždėtą naktį, įsitikinęs, kad ji galvoja taip pat, nes jos ranka, nerimstanti ant mano kojos, yra daugiau nei žaisminga, ir **velniop** tą Larą, **velniop** Džeiką, taip, Aliaska Jang, aš tave myliu, ir kas dar gali būti svarbiau, prasižiojau kalbėti, tačiau man dar nespėjus išleisti nė garso ji tarė:*
–Labirintas – tai ne gyvenimas ar mirtis. (J. Green 2015:104)
58. “I still **fuck up.**” (J. Green 2012:96)
–Viską **suknisu.** (J. Green 2015:123)
59. You don’t have to care about her, I told myself. **Screw her.** (J. Green 2012:99)
„Negalvok tiek daug apie ją, - tariau sau. – **Velniop** ją.“ (J. Green 2015:128)

60. “We’re the **fucking** Marines,” he said. (J. Green 2012:103)
 –Mes **suknisti** jūrų pėstininkai, – tarė jis. (J. Green 2015:134)
61. “Because no one can catch the **motherfucking** fox.” (Ibid, 2012:104)
 –Nes **velnio** lapės niekas neapgaus. (J. Green 2015:135)
62. But my body didn’t move until I heard Takumi shout-whisper, “Go go go **fucking** go.” (J. Green 2012:104)
 Bet mano kūnas nepajudėjo, kol išgirdau Takumio raginimą:
 –Bėgam, bėgam, bėgam, bėgam, **bliamba**. (J. Green 2015:135)
63. “I’m the **motherfucking** fox,” Takumi whispered, both to himself and to me. (J. Green 2012:105)
 –Aš **velnio** lapinas, – kuždėjo Takumis ir man, ir sau. (J. Green 2015:136)
64. “The fox is **fucking** tired,” he said, and laughed. (J. Green 2012:107)
 –Lapinas **visai nusivarė**, – burbtelėjęs nusijuokė. (J. Green 2015:136)
65. “Pudge, my friend, we are **indefuckingstructible**.” (J. Green 2012:108)
 –Tešliau, bičiuli, **bliamba**, mes kieti. (J. Green 2015:139)
66. “You know? **Fucking** blowup-doll rich kids.” (J. Green 2012:110)
 –Žinai, apie ką aš? **Sušikti** tušti turčių vaikeliai. (J. Green 2015:142)
67. “The guy is a **dick**.” (J. Green 2012:110)
 –**Gaidys** jis. (J. Green 2015:142)
68. “I’m the **fuckin’** fox and this is my crew.” (J. Green 2012:113)
 –Aš **laukinis** lapinas, čia mano gauja. (J. Green 2015:146)
69. “**Fuck** you, dude.” (J. Green 2012:114)
 –Eik šikt. (J. Green 2015:147)
70. “What’s so **fucking** great about the zoo?” (J. Green 2012:115)
 –Kas išvis gero **sumautame** zoologijos sode? (J. Green 2015:148)
71. “**Shit**, you got me beat again,” I said. (J. Green 2012:117)
 –**Velnias**, vėl mane perspjovei, – išveblenau. (J. Green 2015:150)
72. “**Fuck**,” she said. (J. Green 2012:132)
 –**Šūdas**, – atsiliepė ta. (J. Green 2015:168)
73. “Poor **bastard**.” (J. Green 2012:138)
 –**Vargšelis**. (J. Green 2015:174)
74. “I feel so **screwed up**.” (J. Green 2012:145)
 –**Jaučiuosi suknistai**. (J. Green 2015:182)