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**THE TRANSLATION OF GENDER SPECIFIC SLANG IN
CONTEMPORARY YOUNG ADULT FICTION**

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SANTRAUKA

Vaikinų ir merginų slengo vertimas šiuolaikinėje paauglių literatūroje

Bakalauro darbas

Iki šiol yra nesutariama dėl vieno konkretaus apibrėžimo terminui „slengas“. Tačiau dauguma sutinka, kad žargonas yra nuolat kintantis kalbinis reiškiny, būdingas kiekvienai pasaulio subkultūrai. Dažniausiai slengas yra vartojamas tam tikros grupės žmonių ir tampa juos vienijančiu, išskirtiniu bruožu. Paaugliai yra laikomi ta socialine grupe, kurioje slengo vartojimas yra labiausiai paplitęs. Todėl pašaliečiui, pavyzdžiui grožinės literatūros autoriui, sunku ne tik suprasti, bet ir atkartoti tokią kalbėseną, bei pritaikyti ją skaitytojo amžiui. Ypatingai sunki užduotis tenka vertėjui, kuris turi perteikti kitos šalies autoriaus užrašytas mintis, būdingas tam tikrai kultūrai, į tą kalbą į kurią verčia, ir tuo pačiu pritaikyti vertimą kitai nei originalas kultūrai. Šiam tikslui pasitelkiamos skirtingos vertimo strategijos, taikomos verčiant šiuolaikinę paauglių literatūrą, kurios ir yra aptariamoms šiame bakalauro darbe, atkreipiant dėmesį į slengą vartojančio asmens lytį.

Darbo objektas – vaikinų ir merginų slengo vertimas Juno Dawson, romane „Švari“.

Tyrimo tikslas - išskirti vertimo strategijų, naudojamų verčiant slengą, paplitimą Juno Dawson, romane „Švari“. Šiam tikslui pasiekti, buvo iškelti šie uždaviniai: susipažinti su vertimo samprata ir įvairiomis vertimo strategijomis; susipažinti su teorine medžiaga apie slengą ir jo vartojimą šiuolaikinėje paauglių literatūroje; nustatyti, ar moterys, ar vyrai savo kalboje vartoja daugiau slengo.

Bakalauro darbe taikomi **metodai**: mokslinės literatūros analizė; kiekybinis ir kokybinis tyrimas, kurio apimtis 655 slengo pavyzdžiai, surinkti iš Juno Dawson, novelės „Švari“.

Bakalauro darbas sudarytas iš **teorinės ir praktinės dalių**. Teorinėje dalyje apibrėžiamas slengas, jo rūšys, pateikiama informacija apie šiuolaikinę paauglių literatūrą, jai versti pasitelkiamas vertimo strategijas. Praktinėje dalyje analizuojami pavyzdžiai išrinkti iš pasirinkto kūrinio ir siekiama nustatyti sąsajas tarp jam versti pasirinktų strategijų, bei jį vartojančio asmens lyties. Statistinė dalis pateikia aiškius lyginamuosius duomenis, išreikštus procentais ir leidžia vizualiai įvertinti slengo vertimo ypatumus.

Išvadoje atskleista, kad Juno Dawson, romane „Švari“ merginos savo kalboje vartoja ženkliai daugiau slengo nei vaikinai. Taip pat nustatyta, kad verčiant slengą romane vyrauja sušvelninimo vertimo strategija. Analize atskleista, kad verčiant tiek merginų tiek vaikinų slengą, vyrauja sušvelninimo strategija.

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INTRODUCTION

Nowadays, slang is among us and can be found in all everyday conversations. Some of it is barely noticeable anymore, as it infused to our language and some of it is destroying the purity and uniqueness of country's native language. Linguists and other specialist in general to this day argue about the definition of slang and it seems that they might never settle on a particular one. However, it is agreed that slang is a constantly changing linguistic phenomenon, present in every subculture worldwide. It seems that the definition of slang was clearer in the old times, when it was 'used by British criminals to refer to their own special language' (Andersson and Trudgill 1990: 77). Today, it appears that slang is identifiable exceptionally with teenage talk (Allen cited in Stenström 2017: 3).

Adolescent language is usually highly emotive, colourful, intended to distance oneself from being a child, as well as becoming a grownup. As stated by Danesi, 'most often adolescents are defined by their society as neither a child nor an adult' (Danesi, 2010: 15). Rebellious language is unique, fast-changing and short-lived, therefore impregnable for the fiction writers who target teenagers with their creations. Moreover, even though it is described as creative and innovative, often playful and metaphorical (Allen cited in Stenström, 2017: 4), and on some occasions treated as a stylistic device of the language, it is also frowned upon. To quote Lègaudaitė, 'some linguists view slang as an inappropriate kind of language that should be avoided because of its negative effect'. Having this in mind, it is not surprising that translators are struggling to find proper equivalents, especially when translating literature for young readers.

Relevance of the work: slang in general has been discussed by many English professors, language historians, book authors, linguists and other specialist as Andersson and Trudgill (1990), Allen (1993), Eble (1996), Danesi (1994), Owen (2003), Andersen (1997). Slang as teenage language has exceptionally been discussed by Androutsopoulos (2005), Maurer (2020), Nikolajeva (2014), Cart (2008), whereas gender specific slang attracted the focus of such researchers as Stenström (1991), Tannen (1991).

The Lithuanian linguists have also contributed significantly to analysing and discussing slang. Pikčilingis (1975) incited on stylistics and purity of the language and Lègaudaitė (2010) explained the translation of slang. Dimavičienė (2012) explored the effect of translated literature and taboo subjects in it and Butkuvienė (2015) wrote about the translation strategies for rendering the language of adolescents.

The **subject** of the research is the translation of gender specific slang in Juno Dawson's novel "Clean".

The **primary aim** of this paper is to analyse the translation strategies for rendering gender specific slang in Juno Dawson's novel "Clean". To achieve this aim, the following **objectives** have been set:

1. To provide a theoretical background of slang and its usage in the contemporary young adult literature.
2. To familiarize with the concept of translation and different translation methods employed for the rendering of slang.
3. To distinguish the prevalence of translation methods used to translate gender specific slang and slang items.
4. To determine whether female or male characters use more slang and slang items in their language.
5. To present several mistranslation cases, in order to illustrate the consequences of a wrongly chosen translation strategy.

The following **methods** have been used to conduct the research:

1. *The analysis of scientific literature* has provided an opportunity to get acquainted with the concept of contemporary young adult literature and issues related to slang amongst adolescents.
2. *The descriptive method* has been applied in order to comment on and discuss the examples of the collected slang items.
3. *The statistical method* has allowed to organize as well as to graphically display the collected information.

The scope of the paper is 655 slang items found in Juno Dawson's novel 'Clean'.

Novelty of the work: even though many studies have been conducted by various scholars on the translation of young adult slang, no research is yet to be found on the analysis of the translation of adolescence slang, in Juno Dawson's novel 'Clean', with particular focus on gender matters. Although the novel was published in 2018, it fast became a popular piece of young adult literature.

Practical value of the paper: since no research has been conducted in analysing young adult slang translation in Juno Dawson's novel 'Clean', especially in relation with the speaker's gender, it is hoped that this research will provoke interest of those concerned of such topics. It is also expected that this paper will encourage further studies and will stimulate an interest in gender specific slang items and their translation issues.

The structure of the thesis: this final thesis is composed of an introduction, the theoretical overview, practical part, statistical analysis, conclusions, and a list of references. The introduction presents the general information on the topic, followed by the subject, aim, objectives, relevance of the work, scientific methods used, scope, novelty and practical value of the paper. The theoretical

part provides general theoretical framework of contemporary young adult literature, concept and characteristics of slang. The theoretical part also introduces to gender specific slang and its issues, moving on to an overview of translation and different translation strategies. The practical part analyses slang in the novel 'Clean' by Juno Dawson, according to its meaning, translation method used and relation to the gender of the speaker. The statistical analysis calculates the circulation of slang used by boys or girls. The conclusions generalize findings and the outcome of the research. The thesis ends with the list of sources, the list of references and appendices.

1. THEORETICAL SYNOPSIS OF YOUNG ADULT LITERATURE

1.1 Contemporary young adult literature

The struggle to induce curiosity for a teenager to read a book is known worldwide. However, this genre of literature is evolving with more and more authors targeting this particular audience. According to Cart (2008: 1), 'the term *'young adult literature'* is inherently amorphous, for its constituent terms *'young adult'* and *'literature'* are dynamic, changing as culture and society change'. The term is dated back to the late 1960's and referred to realistic fiction that was set in the real (as opposed to imagined), contemporary world and addressed problems, issues, and life circumstances of interest to young readers (Cart, 2008: 1). Young adults are considered to be adolescents, 'roughly between the ages of twelve and eighteen' (Dimavičienė, 2012: 11). To continue, Cart (2008: 1) also points out that *'literature'*, which traditionally meant fiction, has also expanded to include new forms of literary nonfiction and new forms of poetry, including novels and book-length works of nonfiction in verse'. Emerging technologies are not making it any easier for the printed word to remain popular enough. Visual communication is much more common and understandable for young people, especially having in mind how easily accessible it is nowadays and how fast it imparts needed information. Surprisingly, literature managed to adapt to this phenomenon, as well, and its definition was expanded 'to include the pictorial, as well, especially when offered in combination with text as in the case of picture books, comics, and graphic novels and nonfiction' (Cart, 2008: 2). Young adult fiction has gone through many changes over the years. As Cart (2008: 1) continues, 'young adult literature has, since the mid-1990's, come of age as literature that welcomes artistic innovation, experimentation, and risk-taking and has become one of the most dynamic, creatively exciting areas of publishing'. Young adult fiction is powerful in terms of being able to offer readers diligent representation of selfhood. Therefore, it will remain an essential part of young adult's development tool, especially when authors nowadays are willing to touch upon extremely delicate subjects that tend to shock even adult readers

1.2 The value of young adult literature

Young adults are overgoing the most turbulent phase of their lives during teenage years, where they are in search of self and their identity. They are still constantly changing and growing, altering from the condition of childhood to that of adulthood. As Nikolajeva (2014: 86) describes, 'adolescence is a period of human life when the brain learns to recognise and attribute mental states to ourselves as well as other people, when empathic skills are not yet fully developed'. Adolescents

are often misunderstood and judged for their actions, like heightened risk-taking, poor impulse control, self-consciousness, when actually they only reflect changes in the brain. Brain researches have shown that the adolescent brain undergoes quite a profound development, and this has implications for education, rehabilitation, and intervention. Nikolajeva (2014: 86) also raises an interesting question whether ‘fictional character’s consciousness can be represented by an adult author, whose cognitive and affective skills are ostensibly superior’. Looking back in time, it can be stated that authors do manage to achieve this goal, even if those books were at first targeted to an adult audience, but shifted to become attractions of teenagers. *The Catcher in the Rye* (1951) and *Lord of the Flies* (1954) serve as great examples to the above. Owen (2003: 12) describes ‘the 1970’s through to the mid-1980’s as the golden age of young adult fiction, when a highly intelligent and demanding literature was written for young people that spoke to them with particular directness’. Moving forward, it can be stated that teenagers are interested in topics that reflect to the most sensitive feelings and experiences of their own, as Dimavičienė (2012: 11) lists them: ‘concern about appearance, relationships with peers and the pressure they feel from them, first love and quarrels with the parents’, not to forget everyday problems and struggles, mind and body changes, sexuality, drugs, violence. With time, the number of topics to cover, vastly expanded. As Owen (2003: 12) observes, ‘in today’s young adult fiction there is virtually no topic that is off-limits; readers can explore such topics as gay love, AIDS, teen parenting, depression, violent acts, passionate vampires and fairies, suicide, murder, political choice and belief and concerns about money’. Teenagers not only want to brake from the chains of childhood and become equally important as adults due to their internal concerns, but they are also looking for a place to feel safe and understood, and most importantly – find proves that there are more people just like them to relate to. Teenagers are eager to be reassured that one is not an outlander, but instead a ‘viable part of a larger community of beings who share a common humanity’ (Cart, 2008: 2). This is what young adult literature provides, along with understanding, empathy, fellow feeling of acceptance, and even more – a reflection of their own live, lived by other individuals. As Nikolajeva (2014: 99) states, ‘readers who identify with characters may uncritically share the character’s goals, and thus emotions.’ More importantly, to quote Cart (2008: 2), ‘young adult literature has the capacity for telling its readers the truth, help them to find role models, to make sense of the world they inhabit, to develop a personal philosophy of being, to determine what is right, and equally, what is wrong, to cultivate a personal sensibility’.

Fiction itself often discusses human experience, so a reader is going to connect and interpret the characters, which may influence how they apply their skills in reality too. Even if it is often misunderstood by adults and thought to encourage destructive or immoral behaviour, reading allows us to practice taking on another’s perspective, as well as to improve social awareness. To quote Owen, (2003: 13) ‘fictional portrayal of teens successfully addressing difficult situations and confronting

social issues helps readers deal with real-life challenges.’ Nikolajeva (2014: 89) points out that ‘fiction takes on the challenge of representing a physiological and psychological condition through the only means fiction has – words.’ At this phase of life teenagers express themselves through words mostly and show their rebellion through distancing themselves from ‘normal’ means of communication by inventing their own language and using slang. Which leads to the point that it is extremely important for the young adult to be able to absorb the information from the literature in the most relatable, familiar possible way. This is a true challenge both for the writer and the translator.

2. THEORETICAL FRAMEWORK OF ISSUES RELATED TO SLANG

2.1 Definition and concept of slang

New slang words have the tendency to come round at any time, emerge and affect especially teenage vocabulary and either die out very fast or stick and supplement the lexical stock of English language. The word *slang* itself is of uncertain origin but during time it progressively gained features of sub-cultural speech (Allen cited in Stenström, 2017: 3), though one particular definition to define slang still does not exist. Dictionaries describe slang as informal, not appropriate to the standard form of language, more metaphorical and transitory than standard language. Slang develops from the attempt to find fresh and vigorous, colourful, pungent, or humorous expressions and to disguise from outsiders the true meaning of what was said. However, the most important point that unites all definitions is that slang is a language peculiar to a particular group of people. It has been Eble (1996: 11) who stresses the social aspect: ‘slang is an ever-changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large.’

Chambers Concise 20th Century Dictionary defines slang as ‘the jargon of any class, profession, or set’ (1985: 935). Whereas, EOD (1989: 651) refers to slang in a different terminology ‘the cant or jargon of a certain class or period.’ Standpoints diverge whether cant, jargon and swearing should also be considered as slang. To quote Maurer (2020: 1), ‘in England, the term *cant* still indicates the specialized speech of criminals, which, in the United States, is more often called *argot*’. Jargon is characterized as a specific professional language with its own terminology (Eble cited in Stenström, 2017: 5). Nonetheless, non-standard word usage contributes a great deal to slang in general and is used by speakers for the same purpose, i.e. to consolidate or form a relationship with a particular group.

Slang consists of unconventional words or phrases that express either something new or something old in a new way. It is flippant, irreverent, indecorous; it may be indecent or obscene. Slang, also includes not just words but words used in a special way in a certain social context (Maurer, 2020: 4). It is usually an alternative way of expressing certain actions or describing objects. Language is alive, rich and vibrant and we as humans, love to play with words in creative ways and eventually change the language in the process. When an individual applies language in a new way, he might be creating slang, but the new expression will perish unless it is picked up by others (Maurer, 2020: 5). As discussed above, slang is inseparable from a particular group of people. Thus, if a member of such a group receives an emotional reaction towards his expression, there is a chance the newly created word will flourish.

Every slang word, has its own history and reasons for popularity. It is most popular when its imagery develops incongruity bordering on social satire. When conditions change, the term may change in meaning, be adopted into the standard language, or continue to be used as slang within certain enclaves of the population (Maurer, 2020: 6). A new slang term is usually widely used in a subculture before it appears in the dominant culture (Maurer, 2020: 4). In contrast, Anna-Brita Stenström (2017: 3), referring to Allen (1998), mentions, that slang tends to emerge in large metropolitan centres before spreading elsewhere and that it is a sociological rather than purely linguistic phenomenon, used to mark social differences. The above only proves that individual is basically powerless to produce a strong, widely spreadable slang term, whereas social forces even have the power to create and establish a word in the language. There are words that were originally referred to as slang, however, they have been adopted in the standard language and labelled '*informal*' (Stenström 2017: 6).

Another interesting point has been touched upon by Eble (1996: 21), who mentions the important role of body language and sounds, and the combined effect of pitch, stress and pauses, without which some words would not convey the slang meaning at all. Therefore, slang is referred to as being most related to speech, rather than written word and eminently spreads through popular music. The issues mentioned earlier indicate that it is extremely difficult to determine the origin of slang.

2.2 Characteristics of slang

Words do not appear in language out of nowhere. They are invented by us, people. Moreover, they change meaning over time. We tend to help these changes by introducing new words or expressions when we need to name new things, or in the case of slang, when it is needed to employ a new meaning to already existing words, expressions. Words and their meanings are real as long as there are speakers to speak it. If a community of speakers is using a word and knows what it means, it is real, and we as people have the power of creativity that is continually remaking our language and keeping it robust (Curzan, 2014)¹. Teenage talk in general is considered to differ a great deal from the talk of adult people. However, it also involves more than what is usually called slang. For the further analysis, a word 'slanguage' will be adopted as in Stenström's (2017: 11) research where she presents the following model of linguistic categories that represent slanguage:

Proper slang is the largest category and consists of words and expressions that correspond most closely to the dictionary definitions of slang. These are the ones that reflect new trends and tastes etc. Stenström (2017: 11) makes a distinction between **general** slang words, which are not related to a particular group or trend, etc, such as *booz* (drink), *dude* (fellow), *fag* (cigarette) and **specific** slang

¹ [Accessed 24 April 2021]. Available from: https://www.ted.com/talks/anne_curzan_what_makes_a_word_real

words that are typical of a group or trend, for instance *bunk* (leave), *dorm* (dormitory), and *prep* (preparatory) belonging to school slang and *junkie* (drug addict), *speed* (drug) to do with the drug traffic.

Taboo words consist of two categories: some taboo words are regular **slang words**, that are substitutes for accepted synonyms, eg *piss somebody off* (irritate), *bugger up/screw up* (ruin). Some of these are used as ‘abusives’ (*dickhead, sod, motherfucker*), some as “intensifiers” (*fucking crap*), while some serve as ‘reflectors’ of the speaker’s feelings (*fucked-off, pissed-off*). Stenström (2017: 12) refers to other taboo words as regular **swearwords** used for nothing but swearing i.e. ‘expletives’ (*bollocks, for fuck’s sake, shit*). The majority of taboo words are related to sex (*wanker, tramp*) others have to do with body parts (*arsehole, bum*), and bodily functions (*crap oneself, no shit*).

Vague words are words that already exist in the standard language but which are suddenly used very frequently for a short period of time before going back to normal usage. In this category Stenström (2017: 13) includes old words that are used with a new meaning, such as *sad* (contemptible) in expressions like *you’re a sad bastard* and *wicked* (‘excellent’) in for instance *she’s wicked, I love her song*.

Proxy words include words, which act for other words. According to Stenström (2017: 13), they consist of ‘quotatives’, which replace the verb SAY to report what somebody said and are realized by a form of BE plus *like* (*he was like I didn’t do, I was like wow!*) or a form of the verb GO (*he goes I didn’t do it, I go(es) wow!*) and of so-called ‘set-markers’, which replace and refer back to a previously mentioned ‘set’ (*coffee and cookies and stuff like that*). Most of these expressions can also be observed in adult standard speech, but not that commonly.

Pragmatic markers consist of ‘appealers’, for instance the ‘invariant’ tag *innit* (*he’s so bloody stupid innit*) and *yeah*; as well as *just* and *really*, which are both used very frequently for a variety of functions in colloquial language. Stenström (2017: 13) concludes that since they are so frequent in teenage talk, they can be seen as a direct reflection of teenagers’ way of interacting as they are lively, expressive, engaged, and very keen on getting feedback.

To conclude, in this model Stenström (2017: 13) states that ‘the use of taboo words and expressions and words that are not usually regarded as slang is a more noticeable feature in teenage language than what can be described as ‘proper’ slang, judging by dictionary definitions.’ However, proper slang words are the ones that point out to creativity and innovation. To quote Legaudaitė (2010: 91), ‘slang is a place for cheeky new words and phrases.’

2.3 Function of slang

Slang is usually used on purpose, as it expresses a certain emotional attitude. Used by different people, the same slang words may transmit a completely different attitude. Many slang terms are primarily derogatory, though they may also be ambivalent when used in intimacy or affection (Maurer, 2020: 7). Slang sometimes is offensive, insulting or meant to shock people and in other cases it is fascinatingly quaint and livens the language. In other words, all depends on the individual who uses it and his place in society, not to forget it is commonly used to 'keep outsiders outside' (Andersson & Trudgill cited in Stenström 2017: 4). Additionally, Stenström (2017: 2) refers to Swedish *Nationalencyklopedin*, which argues that the adoption of slang terms is dominated by 'reversed prestige', meaning prestige based on toughness, power (in sense of criminality as well). This shows that one masters the situation, and that one is able to play with language and be creative.

The information mentioned earlier allows to claim that the situation itself is the key component that determines the function of slang. Since most slang is used on the spoken level, the choice of terms naturally follows a multiplicity of unconscious thought patterns (Maurer, 2020: 7). It is widely discussed if it is possible for the author of written prose to actually truly mimic teenage slang, having in mind how rapidly it changes and that the author is an adult, rather, than a teenager himself. Therefore, it is thought that when used by writers, slang is much more consciously and carefully chosen to achieve a specific effect and slang is seldom invented by writers (Maurer, 2020: 7). It seems that slang is mainly a product of inventive individuals, to vitalize the language, spice it up and most importantly to hide true meanings. As a result, most of the slang is defined as spicy, curt, meant to astound. Therefore, there is no surprise it receives negative responses from some of the linguists. To quote Maurer (2017: 8), 'most of the originators and purveyors of slang, however, are probably not conscious of the phenomena they create and do not seem overly concerned about what happens to their language.' Today, it is no exaggeration to claim that every fiction creation contains slang. More important is to mention that every writer may use slang freely nowadays as it is socially acceptable. Maurer (2017: 6) points out that 'slang has become an indispensable tool in the hands of master satirists, humourists, and journalists and when used with skill and discrimination, it adds a new and exciting dimension to language.' Additionally, it is being actively studied by linguists and other scientists all over the world not only as a language element, but also as a unique item of culture itself.

2.4 Gender specific slang

Teenagers are known for following trends and slang is no exception – it has become fashionable both among boys and girls. Schlobinski et al. (1993) consider a high intimacy in the group, and unstructured situation, and a lively and emotional atmosphere as the main contextual parameters for the development of adolescence speech styles (Schlobinski et al. cited in Androutsopoulos, 2005: 496). Teenage years grant more freedom and accordingly widen their networks, providing access to external influences. Slang innovations tend to derive and are influenced by mass-media, as it is often noticed in media discourse, whereas an assumption could be made that media affects girls more, as they tend to be more interested in fashion magazines, girl-themed teenage magazines, etc. However, several studies reproduce a pattern, in which boys use vernacular variants more than girls (e.g. Armstrong 1998; Lee 1995; Pooley 2000; Stenström et al. 2002) at the same time, a number of pattern reversals and challenging findings are reported (re-cited by Androutsopoulos, 2005: 499). Gender specific slang typically describes boys' slang and girls' slang, and term 'specific' is known to refer to a certain group or individual. To quote Lègaudaitè (2005: 78), 'boys' slang reflects masculine features of self-esteem and dominance; girls' slang is marked by solidarity'. There is no conventional opinion as of yet, on whether, if at all, speaker's gender influences the use of slang amongst teenagers. To adapt Lègaudaitè's (2005: 79) presented example, 'de Klerk reports that age has a greater effect on the use of slang than gender and that both males and females use non-standard language to gain solidarity with the peers'. Lègaudaitè (2005: 80) also distinguishes separate age groups. She speaks about 'early, middle, or late adolescence', which later on proved to directly correlate with the usage of slang among discussed genders. To continue, Lègaudaitè (2005: 86) concludes that girls adopt age-specific slang in early adolescence; however, the distribution of age-specific slang in the middle adolescence group shows that the boys have a higher relative frequency of use than the girls; as regards late adolescence, the boys use age-specific slang to a significantly higher degree than girls'. This fluctuation can be partly explained taking into consideration that boys, as gender, is considered the '*stronger*' one. Accordingly, girls are seen as '*softer*' ones, sooner adopting more '*proper*' words, and, in a conventional society, '*power*' is not related to '*ladies*.' It is worth pointing to Tannen's (1991) claim 'that language features typically attributed to women and the powerless can be used to create solidarity. In her view, men monitor their interactions for aspects of power, while women monitor theirs for solidarity and intimacy' (Tannen cited in Lègaudaitè, 2005: 84). Having this in mind, it can be stated that boys are programmed to show dominance, as they are not pictured as sensitive. On the opposite, more often they are even seen as aggressive, and their position among peers is a prestige that needs to be fought for, and slang comes in handy. As Lègaudaitè (2005: 80) puts it, 'the boys' dominance in the group is very often expressed by their power to oppose the

established norms of society'. Depper-mann/Schmidt (2001) suggest a resembling point: 'verbal dueling is highly typical for male adolescents in various speech communities' (Depper-mann/Schmidt cited in Androutsopoulos, 2005: 501). Lègaudaitè's (2005) research has also shown that: 'girls are more inclined to create name-calling slang'.

As hard as it is for adults to understand teenagers in general, their use of slang and especially reasons for the use of such language might seem controversial. To quote Androutsopoulos (2005: 502), 'vulgar terms of address and taboo vocabulary can be considered as markers of positive politeness, conveying friendliness and solidarity'. Psychological motives play a great role in the choice of language amongst teenagers as well, even if in between their group teenagers find it cool to use slang, they are not likely to use same language during 'e.g. a job interview' (Androutsopoulos, 2005: 501). Psychological aspects are also more obvious in the motives of girls' used speech, 'this may be due to a gender difference in self-consciousness, with girls likely to be more aware of their inner state, more self-reflected and more self-conscious than boys' (Rosenberg & Simmons, 1975 cited in Lègaudaitè 2005: 84). No coincidence that, as Lègaudaitè (2005: 78) argues, 'gender-specific slang is most frequent during early adolescence – the period of psycho-social adjustments to changing roles.' One of the main consequences of teenage years is that their identity is being formed, and that also affects language behaviour. Even though, as Androutsopoulos (2005: 502) puts it, 'the theoretical understanding of the sociolinguistics of adolescents still lags behind advances in language and gender research', it still can be stated that there is no significant distinction of one gender using slang more exceptionally than other. However, Lègaudaitè (2005: 86) has narrowed it to a more specific point, identifying 'two gender role characteristics: male, which is dominant, powerful and sometimes aggressive and female, which is sensitive, self-conscious and creates solidarity.' The social relevance of teenage slang phenomenon is undeniable and is candid to new concepts and researches.

2.5 Gender slang issues

Each human of mankind undergoes the stage of adolescence when the brain incurs massive changes and a person is often referred to as an inconvenience, the terrible teen during this phase, due to the problems related to this period, which accordingly forms negative connotations. Even Aristotle notes that: 'youth are heated by nature as drunken men by wine.' To quote Dahl (2018), 'it is equally important to recognize that adolescence is a time of remarkable opportunities – a dynamic period of adaptation and foundational brain development; a time when young lives can pivot rapidly; a window of opportunity to promote a formational period of social and emotional learning.' Indeed, this particular stage is the period through which one has to understand and learn how to perform as an adult, gather a sufficient level of specialized knowledge, skills, find key elements of successful

communication to infuse into society, adapt and form relationships, as well as to function independently. Dahl (2018) further suggests that ‘these new capacities are acquired through trial-and-error experiential learning. To learn so much, so rapidly, some degree of exploration, risk-taking and learning from mistakes is required.’ This is applicable to language as well. It can be stated that adolescents are ‘*trying out*’ a language, searching for their own right fit, and using words that are of limits from the officially acceptable language norms, is also an experiment. Additionally, adults cannot master languages as well as adolescents. Nonetheless, if we adopt Coates (2003: 7) statement that ‘language is known for ambiguity and multiple meanings’, it becomes clear that tools to manipulate language and invent slang is at a hand’s reach. As a consequence, the habit of using slang, secret codes on daily basis, creates issues like poorer performance rates in formal language tests, because students withdraw skills to communicate according to accepted norms of the language. Their academic writing, as well as fluent communication skills are impaired and the struggle to find appropriate words is often observed. Having in mind this particular topic, gender differences are very significant as ‘female advantage over males in school performance/marks has been fixed for nearly a century, from 1914 to 2011; moreover, these gender differences favoured females in all fields of study’ (Voyer & Voyer 2014: 1). However, this is a generalized statement and much research is still required to determine possible causes, as it cannot be attributed exceptionally to extensive usage of slang.

It is also significant to mention that slang tends to create a gap between people of different generations, which manifests in a language and mutual understanding block. As Coates (2003: 7) states, ‘there is a constant tension between an older, simpler view of language, and a newer, more complicated and more sophisticated view.’ The result of such miscommunication is often pejorative, where adolescents are not taken seriously and thought of having no command on the used language, not to mention formal language skills. However, slang is an art of communication and is not necessarily a disadvantage. For instance, Curzan (2019) defines it to be ‘a type of humans’ linguistic creativity at work, not linguistic corruption.’ Not to forget that language itself has changed over time and is constantly shifting - what used to be considered ‘*incorrect*’ became a standard over time. As Coates (2003: 16) reminds ‘the rise of Standard English stimulated awareness of variation in language and with it the growth of the notion of correctness.’ Therefore, more and more slang words are expected to become ‘*standard*’ language words over time.

Stereotypically, females are considered to gossip more, and males are expected to swear more. Additionally, Coates (2003: 13) states that ‘the belief that women’s language is more polite, more refined – in a word, more ladylike – is very widespread and has been current for many centuries.’ However, de Klerk (1990: 1) suggests that ‘it is probably not the sex of the speaker alone that influences slang usage, but also, and perhaps more importantly, his/her age and scholastic

environment.’ Important relationships are observed between language and sexism. Feminists have long recognized sexism in language – the ways words were used to ignore, narrowly define, or demean women (Weatherall 2015: 1). Accordingly, there are words ‘that carry unnecessary masculine connotations, they are referred to as ‘*gendered language*’, but are purportedly gender-neutral’ (Mendenhall 2015: 1). Such words impact our understanding of concepts and expectedness of who, for example, is suitable to be a ‘*businessman*’ or a ‘*congressman*’, the connotations are already there, in the word. To quote Mendenhall (2015: 1), ‘many gendered words like ‘*mankind*’, have perfectly good alternatives that eschew any reference to gender, like ‘*humankind*’ or ‘*humanity*’. Means of marking social identity is exceptionally important for adolescents and having in mind how intense and amplified self-conscious emotions are at that time, devastating consequences can develop if hard work and accomplishments are demeaned by language and careless word usage. According to Grossman and Tucker (1997: 1), ‘more sexual slang is listed to describe women than men; although gender differences in the knowledge and use of slang may be narrowing, it remains the case that more sexual and derogatory slang exists to describe women.’ To conclude, there is no neutral discourse. However, we can choose what and how we express ourselves, employing the dynamic power of language. Not to forget that adolescents tend to adopt terms used by masses or people who are ‘role models’, or ‘trend setters’, ‘influencers’. Therefore, authors of the written word also often bear the responsibility of the development of language. It is understood that they use slang in their work to attract, but at the same time they are the teachers. Translators employ this role as well.

3. THEORETICAL APPROACH TO TRANSLATION AND TRANSLATION METHODS

3.1 Translation and Translator

There are many different texts, as well as many different ways to read them, for example, linguists or literary critics will approach it from their professional standpoint, whereas a common reader will correspond to a different understanding. Translators also have their approaches and points of view; it is not enough to read a word and understand its meaning, it is equally important to sense the tone of the whole text in order to produce an accurate rendering of the text into another language. Intention of the text is another important matter to consider. As Newmark (1988: 12) points out, 'the intention of the text represents the writer's attitude to the subject matter,' whereas translation is described as 'rendering the meaning of a text into another language in the way that the author intended the text' (1988: 5). Both statements show that the author is the most important part of a text as well as the translation. Therefore, the translator has to master the art of imparting the translated text accurately and resist converting it and making it his own.

Another aspect to take into consideration is the readership. According to Newmark (1988: 13), 'the average text for translation tends to be for an educated, middle-class readership in an informal, not colloquial style.' Translator's responsibility at this stage is 'to decide on the degree of formality, generality (or specificity) and emotional tone to express when working on the text' (1988: 13). The quality of the writing often decides the translation methods to be used. As Newmark (1988: 16) states, 'if the text is well written, the manner is as important as the matter; every nuance of the author's meaning has to be regarded (particularly if it is subtle and difficult).' The translator is not in a position to decide whether to make the text easily understandable for the sake of the less educated readership. In this case the aspiration would be that the translation will be read at least twice. Newmark (1988: 16) also distinguishes a bad text as the one 'cluttered with stereotyped phrases, recently fashionable general words and probably poorly structured.' Knowing language rules and structures has little to do with good writing; instead - fresh approach, interesting, unusual ideologies, emotional footprint, cohesion and coherence are the aspiration.

The paragraph above briefly covers the translational analysis of the source text, its comprehension, which is the first stage of translation. Further, to quote Newmark (1988: 19), 'the main purpose of the text is to convey information and convince the reader. Therefore, a method of translation must be *'natural'*; the translator's own version has to reflect any deviation from a *'natural'* style.' Each translator is an individual, has his own pace, strategies and preferred procedures when translating. Newmark (1988: 21), at this point, distinguishes two main approaches of translating: '(1)

translating sentence by sentence, to get the feel and the feeling tone of the text, and then deliberately sitting back, reviewing the position, and reading the rest of the SL text; (2) reading the whole text two or three times, and finding the intention, register, tone, marking the difficult words and passages and starting translating only when bearings are taken.' Naturally, it seems that the first option is more suitable for a literary translation, whereas the second one – for technical texts, but then again, it all mainly depends on an individual translator. Having in mind that lexical difficulties are more common when translating rather than grammatical ones, Newmark (1988: 32) mentions two kinds of difficulties with words: '(a) you do not understand them; (b) you find them hard to translate.' It is important to remember that the author of the text did not put the word there only for fun or with no intention. Thus, it is the translator's responsibility to figure out what the author wanted to say and convey it for the reader.

The main problem all translators agree upon are whether to translate literally or freely. Newmark (1988: 45) vividly lists the struggle of what to translate: 'the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner.' There are many different translation strategies and methods distinguished by different scholars. Regardless of the method used by the translator, the main goal is to render the text to suit the target reader. Nonetheless, it is equally important to select most suitable translation methods individually. This is also the case when translating slang items.

3.2 Translation of slang

Reading develops imagination and imagination makes people more empathetic, therefore more imaginative. Fiction is a perfect tool to all the above. What is more, it improves social awareness. The number of Lithuanian authors whose creations are targeted for a teenage audience exceptionally is still quite low, but greatly increasing, though their creations are still stigmatized in some ways. To quote Dimavičienė (2012: 13), 'teen books written by Lithuanians discuss teenage life and touch upon teen problems, Lithuanian literary culture is still not very open to sex, swearing, or vulgarisms, as Western novels are'. Even though young adult fiction created by Lithuanian authors is slightly different from that created by foreign writers, there are still similarities to be found, such as resembling themes and relevant problems. However, the environment where teenagers actually live in are better perceived by the local authors. For example, school system, the yards of apartment buildings, social environment, struggles of the province – one needs to live through it in order to relate and, most importantly, replicate it. Despite the acquainted environment, foreign literature is more popular among teenagers, as stated by Urba (2005). He states that 'Lithuanian publishers are translating and publishing vast numbers of different books for teens, which reflect the modern teen

world; meanwhile teenagers greatly enjoy such books' (Urba cited in Dimavičienė, 2012: 13). We already know that teenagers tend to develop their own terms to express themselves and eventually they get accustomed to using it. Therefore, authors are first to encounter the struggle to replicate this language and translators are trapped in finding local adaptations, which might not even exist in the target language. As pointed out by Schwartz (2006), 'more and more concepts are shared and understood between different cultures, there are still many terms and expressions which reflect the morals and values of a particular culture and have no true equivalent in the target language' (Swartz cited in Dimavičienė, 2012: 14). Culture itself has the biggest impact of this to happen, due to its peculiarities, as some allow discussions of sensible topics, whereas others not only avoid it, but allow no slang in literature. The translator is often referred to as the decision maker, who 'fulfils a function specified by the community and has to do so in a way that is considered appropriate in the community' (Toury cited in Dimavičienė, 2012: 14). This suggests that the translator has to have exceptional knowledge about the language itself and its appropriate norms as well as to be able to adapt them in the translation. To quote Lėgaudaitė (2010: 91), 'this phenomenon (*slang*) cannot be translated word by word but the equivalent in meaning should be provided in the target text'. Lėgaudaitė also refers to Nida's (2001: 93) statement that 'when cultures and languages are closely related, the translator faces minor problems during the translation process. However, when cultures are parallel but languages diverge, the translation process becomes sufficiently complicated'. Not to forget that translations become old over time, and having in mind how fast slang is shifting, translations for teenagers change all the more so. Thus, the translator, like the writer, has to focus mostly on the addressee of the book. On the other hand, according to Schmitz (2003), 'translators have no right to improve the original' (Schmitz cited in Lėgaudaitė, 2010: 93). Even if the original is more provocative and openly laid out Schmitz believes 'translators should remain faithful to the vulgarity and crudity of the original' (Schmitz cited in Lėgaudaitė, 2010: 93).

Lėgaudaitė also points out that, 'some linguists view slang as an inappropriate kind of language that should be avoided because of its negative effect, others describe slang words as a stylistic device which helps to create the atmosphere of the text making the tone of the text more specific, expressive and even lively' (2010: 93). It is not the facts that reach out to the reader from the fiction book, but the spirit of the country, people and atmosphere in general. Therefore, the translator's main target is to find the most appropriate equivalent in the target language of the slang word, when the equal meaning in source language seems unreachable. Nevertheless, 'slang should be translated into the target language (TL) directly or other appropriate linguistic item should be chosen to preserve the style of the source text (ST)' (Lėgaudaitė, 2010: 93). The main goal is to produce an interesting, easy to read text, so translators have to be familiar with ongoing trends in teen culture as well. Not to forget

that slang, in general, is used to create friendships and share something common. Slang in this case, helps this process and allows to become '*alike*' and '*one of the group*'.

Another important aspect of using slang is to distance oneself from parents and adults in general, who often find teenage language rude and offensive, whereas peer groups find it familiar and intimate. Having this in mind, difference in language use can be differentiated by gender and focus put on whether boys and girls have a different slang vocabulary and most importantly, whether the selection of a translation strategy is impacted by who is speaking.

3.3 Translation strategies employed for the translation of slang

Slang translation differs from regular language translation in a way that it is harder to comprehend its meaning, it is fast changing and often known only for particular peer groups. Bearing in mind that slang is a teenagers' way of expressing individuality, estranging oneself from adults and their accepted means of communication, as well as forming closer ties to particular peer group make the translation process even more complicated. It is also in parallel viewed only as the filthy part of the language. This mainly occurs because plethora of slang teenagers use are taboo words and other vulgarisms that are not acceptable for the target reader. However, Butkuvienė (2017: 54) states that: 'teen speech is more than the mere use of slang and swear words.' This paper presents four translation strategies for rendering the slang and slang items: *literal translation*, *softening*, *stylistic compensation* and *omission*. More elaborate descriptions are presented below:

- The strategy of *literal translation* takes place when words of the source text are translated into the target text unchanged, maintaining their direct meaning. Direct transfer is 'the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the target language' (Vinay and Darbelnet cited in Butkuvienė 2017: 51). In other words, if it is possible to find an equivalent in the target language, it should be taken and literal translation method should be used. Newmark (1988: 4) vividly describes a sense of the translator that determines when to translate literally: 'a translator has to have a flair and a feel for his own language. There is nothing mystical about this '*sixth sense*', but it is compounded of intelligence, sensitivity and intuition, as well as of knowledge.' Idioms, metaphors, figurative language, including slang create the biggest problems for translators and are parts of the text that often cannot be translated literally. According to Newmark (1988: 31), 'literal translation is likely to work best and most with written, prosy semi-formal, non-literary language, and also with innovative language; worst and least with ordinary spoken idiomatic language'.

- The strategy of *softening* refers to translated words being softer equivalents of the source text non-standard words. Lègaudaitè (2010) states that ‘softening is focused on the probable norms of the target text reader; the language of the target text is formulated in such a way that it sounds natural and comprehensible for the reader’ (Lègaudaitè cited in Butkuvienė 2017: 52). This strategy is used by translators when they decide to tender obscene language, for the sake of the target text reader. ‘However, the degree of omitted or softened slangy items should not be too high; otherwise, the style of the text will be distorted’ (Nida cited in Petrulionė and Butkuvienė, 2010: 39). It should also be taken into consideration that ‘the use of slang in the text might not fulfil the expectations of the TT readers and could sound unnatural or rude to them’ (Lègaudaitè 2010: 94). Therefore, native origin slang items are used, that belong to the standard language of the target text.
- The strategy of *stylistic compensation* focuses on making up for any loss a translated text could have caused. Harvey describes this strategy as ‘a technique which involves making up or the loss of a source text effect by recreating a similar effect in the target text through the means that are specific to the target language and/or text’ (Harvey cited in Lègaudaitè 2010: 95). The main advantage of this strategy is that it allows the translator to choose and use slang in the target language or use other options at this strategies’ disposal to avoid translation losses and to achieve similar effect of the source text. According to Lègaudaitè (2010: 95) ‘stylistic compensation method helps to solve the language and culture specific problems that occur in the translation of slang, but the translator should decide whether it is worth to translate a certain linguistic item and s/he should try to keep to the proper style of the text as much as possible.’ Petrulionė and Butkuvienė (2010: 41) state that ‘this method is usually used while translating idiomatic expressions, puns and in other cases when exact equivalent cannot be found.’ Lègaudaitè (2010: 95) adds that ‘this method of translation helps to preserve the specific style of language that is used in the ST as well as to convey almost the same effect of the TT on its readers as the ST does.’ In most cases, in such a way translated items become specific only to the target language readers.
- The strategy of *omission* refers to an action when certain linguistic items, non-standard words in the source text are left out of the target text. According to Ivacovoni (2009: 1) ‘omission means dropping a word or words from the source language text (SLT) while translating. This procedure can be the outcome of the cultural clashes that exist between the source language (SL) and the target language (TL). The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor.’ Having this in mind, this strategy is a tool for translators when help is needed to deal with specific cultural items, slang, swear

words, etc. According to Baker (1992: 40), 'this strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. As with single words, an idiom may sometimes be omitted altogether in the target text if its meaning cannot be easily paraphrased or for stylistic reasons.' As with all the other translation strategies, the main goal and focus is the reader of the target text thus, the choice to omit items when translating is translator's responsibility. It might seem as the easiest strategy to choose when translating, the amount of omitted items should not be exceeded so that the meaning, the style of the source text, or the emotional impact would not get distorted.

These particular strategies have been chosen due to them being most common ones for the translation situations when English young adult language is translated into Lithuanian. There is a rather vast majority of terms to describe various translation strategies. However, these terms, selected from different scholars' works, provide the clearest distinctions of the nature of the strategy and, therefore, have been chosen as the most suitable ones to illustrate the translation examples in this analysis.

4. ANALYSIS OF SLANG ITEMS IN JUNO DAWSON'S NOVEL 'CLEAN'

4.1 Methodology of the research

The research is based on 655 sentences containing 707 slang and slanguage items from Juno Dawson's novel 'Clean' and the Lithuanian translation "Švari", performed by Gabrielė Virbickienė. The novel has been chosen because it is a rather new literary piece, released in 2018, focusing on teenage life struggles, love, temptations and addictions. The author of the book is a British writer known for her discussions on provoking topics. Her other global bestseller 'This book is gay', was petitioned to be removed from libraries due to the profanities and sexually explicit text. Therefore, her next novel 'Clean' has been chosen for this study as a great example and reflection of teenage life, that contains contemporary slang items. The examples have been collected manually while reading the book, focusing on sentences containing words beyond standard English language norms, which include general slang and slanguage items as well. Another important aspect of this paper is that the slang words in the novel are used by a specific peer group – teenagers. Overall, over 700 slang and slanguage items have been found and collected. However, due to the abundance of the examples, not all of them will be presented in this thesis. The research focuses on the translation of slang, including slanguage items, the translation strategies used to render them into the target language (in this case Lithuanian) and the prevalence of slang and slanguage items according to the gender of the speaker.

The research has been conducted as follows: firstly, each slang and slanguage item has been manually selected from the novel and noted whether it has been used by a boy or a girl. Secondly, each slang item has been ascribed to a translation method used to render it into the target text. Additionally, each translation method identifies what slang and slanguage items are most commonly translated using a particular translation method. The most interesting examples that attract attention have been analyzed separately according to their meaning and the gender of the character who uses it. The second part contains statistical pie charts, that systemize and evaluate the division of slang and slanguage in the novel and demonstrate it graphically. To achieve this, five pie charts were employed: the first one shows the percentage of items used according to gender and the second one introduces to translation strategies used to render these items into Lithuanian. The third and fourth charts display the distribution of translation strategies used, according to the gender of the slang and slanguage user. The fifth chart is an additional visual aid to demonstrate the percentage distribution of one particular slanguage item '*fuck*', which was used excessively in the novel. The majority of teenagers in the novel use both slang and slanguage items to express themselves. Therefore, an important note to make is that in this paper slang is treated as any item of the language that goes beyond accepted norms of

English language. The examples selected for this research also include such slang items, as swearwords. Although the swearwords, that are used only for swearing purposes and usually have no additional intention, go beyond the concept of general slang, they are a part of slang and cannot be omitted as they are important for the point of this research.

4.2 The strategy of literal translation

The strategy of literal translation or direct transfers has been often used in the novel to translate slang items, including taboo words as well. These are regular slang words, substituting for other synonyms, used with the intention to abuse someone, intensify the connotation of the expression or to reflect speaker's feelings. What is more, it has been noticed that girls tend to use more slang words than boys when referring to a person (name-calling), especially with the intention to insult. As though, using words as force, to compensate their natural lack of physical strength.

Unconventional language units can be distinguished in many categories and types according to their purpose. The characters of the story were mostly communicating amongst themselves, forming quite an intimate, closed group. Therefore, several most frequent distinguishers have been detected that formed a pattern of slang being invoked when parts of body, people themselves, or their actions have been described. To begin with, examples of slang items, describing **parts of human body** that have been translated into Lithuanian using literal translation strategy are presented below:

- 1) 'You like feeling my **tits**, yeah?' (Dawson, 2018: 136)
„Patinka grabalioti mano **papus**?“ (Virbickienė, 2018: 130)
- 2) 'You **arse**!' (Dawson, 2018: 152)
„Tu **subinė**!“ (Virbickienė, 2018: 145)
- 3) 'But beauty is in the eye of the beholder, and the beholder has **a dick**, Blondie.' (Dawson, 2018: 247)
„Bet grožis glūdi žiūrovo akyse, o žiūrovas turi **pimpalą**, Blonde.“ (Virbickienė, 2018: 228)

In Example 1 the word 'tits' has been used by a female character and represents a more vulgar form of this body part than the word 'breasts', the accepted form of the regular language norms. It has been rendered into a Lithuanian word „papus“, employing the strategy of direct transfers. In this case, both languages have a word carrying the same amount of vulgarity. In Example 2 the word 'arse' has been used by a female character as a UK version of this offensive word (US 'ass'). When used in an exclamatory sentence, it pertains an even more derogatory intention. The Lithuanian version has been adapted accordingly literally in this case as „subinė“. In Example 3 the word 'dick' has been used by

a female character to refer to a penis; a male reproductive organ. A more direct word in the Lithuanian language would have been „penis“ however, „pimpalas“ is synonymic and in this context suits more and better sustains the emotional impact of the text. In these examples the girls dominate as the users of vulgar language that describe body parts. The following examples are cases **when people describe themselves**. For instance:

- 4) ‘Whatever, you **faggot**.’ (Dawson, 2018: 32)
 „Eik sau, **pederaste**.“ (Virbickienė, 2018: 36)
- 5) Mummy screamed about **sluts** and **whores** and **bitches**. (Dawson, 2018: 106)
 Mama rėkavo apie **kekšes**, **kales** ir **pasileidėles**. (Virbickienė, 2018: 103)
- 6) ‘Put me down, you **cunts**!’ (Dawson, 2018: 9)
 „Paleiskit mane, **pyzdos**!“ (Virbickienė, 2018: 15)
- 7) ‘Yeah, I’m sweet, **babes**.’ (Dawson, 2018: 22)
 „Taip, puikiai, **mažut**!“ (Virbickienė, 2018: 28)

In Example 4 a female character uses the slang word ‘faggot’, which is mainly a US slang. What is more, it is considered offensive when it is used by people who are not gay, which is exactly the case in this novel. The Lithuanian version of the word selected for translation is direct, however, „pederastas“ in Lithuanian is a more formal term and is used to call a homosexual man. Even though it carries a negative connotation and is derogatory, due to societies impact, in this particular case a more slangy Lithuanian word like „pedikas“ could have been used, to maintain the atmosphere of the source text. In Example 5 a female character synonymously uses words ‘sluts’, ‘whores’, ‘bitches’, however, there are certain aspects in their meaning that estrange them from one another on an emotional level. A slut is a woman who has sexual relationships with a lot of men without any emotional involvement. A whore is a female prostitute and a bitch is an unkind or unpleasant woman. The Lithuanian equivalents „kekšes“, „kales“, „pasileidėles“ have been adapted properly, only the word order has been changed, making it a literal translation, but not equal to the source text according to the layout. In Example 6 a female character uses the word ‘cunt’ as an offensive variant of the word ‘vagina’, but in this case it is not meant to describe a body part. Instead, it is used to refer to a very unpleasant or stupid person. Direct Lithuanian equivalent „pyzdos“ has been selected appropriately, though in Lithuanian culture it carries a very strong offensive meaning, whereas in English it sounds not so rude. In Example 7 a female character uses the word ‘babes’ to refer to another female friend. This word is usually used to express warm, loving feelings and it has no gender specification. The direct Lithuanian translation, i.e. word „mažut“ has been applied, excluding the full ending of the word, to render it more properly to the intended emotional connotation. In this set

of examples girls dominate as the ones using more slang items to refer to other people. The last part of examples focuses on **ones actions or state**:

- 8) <...> they were going to make me **cold turkey**. (Dawson, 2018: 28)
<...> maniau, kad privers mane **laužtis**. (Virbickienė, 2018: 33)
- 9) 'I told him if he tried to contact you, **I'd rip his nuts off**.' <...> the guy's scum. (Dawson, 2018: 76)
„<...> pasakiau, kad jeigu mėgins su tavimi susisiekti, **nurausiu kiaušius**. Tas vaikinai – padugnė.“ (Virbickienė, 2018: 77)
- 10) I was **doped off my tits**. (Dawson, 2018: 351)
Aš buvau **visiškai apsinešusi**. (Virbickienė, 2018: 320)

In Example 8 an expression 'cold turkey' is used by a female character to describe the abrupt and complete cessation of taking a drug to which one is addicted. The Lithuanian equivalent „laužtis“ has been applied accurately, as in Lithuanian culture it is a slang word, related to using drugs. Therefore, this word belongs to a very specific peer group only. In Example 9 a male character is using an expression 'I'd rip his nuts off' in a context of defending his sister from another male. Therefore, the emotion is especially important in this case and what bigger punishment could be thought for a male character if not targeting his genitalia. Accordingly, Lithuanian direct rendering „nurausiu kiaušius“ was applied appropriately. In Example 10 a female character uses an expression compiled from two slang items – 'doped' and 'off my tits'. To be doped means administer drugs; to be high off marijuana; mellowed out. This slang has been rendered into the Lithuanian as „apsinešusi“, which is a direct equivalent. The second part of the sentence 'off my tits' means to be VERY much under the influence of a substance, extremely intoxicated. It is most commonly used as an excuse. The Lithuanian version is direct partially, since it translates the 'very' part of the definition; however, it is not entirely a literal translation, rather a close one.

Instances, discussed so far, show the tendency of girls being the ones who use slang items much often than boys, regardless if they are used to describe parts of body, people themselves, or their actions. It can also be observed that literal translation method is applied when precise or close equivalents of the source language exist in the target language.

Drug names and instances related to their usage are a difficult item of slang to translate. Excessive knowledge of the culture of the target language is needed. However, it is hard to follow the evolution of such terminology. Often only people strongly involved in peer groups that use drugs are familiar with peculiarities related to drug slang. Therefore, it is a true struggle and a challenge for the translator to render equivalent meaning and convey a necessary message. The examples above

present the translator's successful attempts to apply a literal translation method for various slang instances. However, there have been a couple of examples where the translator has been incorrect applying a literal translation method. The examples bellow illustrate such cases:

11) 'It's similar to ecstasy, MDMA or whatever, but it's much stronger. Way stronger. The other thing with PMA is that it's slow-acting. Antonella thought she'd taken **worming tablets** or something, because she didn't come up right away like you would on E so she took three. She took three super-strength ecstasy pills in an hour.' (Dawson, 2018: 289)

„Panašu į ekstazį, į ratus, bet daug stipresnis. Gerokai stipresnis. Be to, jis lėčiau veikia. Antonela pagalvojo, kad išgėrė kokią **tabletę nuo kirminų**, nes neapsinešė iškart kaip nuo ekstazio. Todėl išgėrė tris. Per valandą suvartojo tris superstiprias ekstazio tabletes.“ (Virbickienė, 2018: 266)

12) 'What's this? Puff?' <...>

'Oh shit, that's good.' <...>

'It's not pot' <...>

'It's *bliss* is what it is' (2018: 72/73)

„Kas čia? Dūmas?“ <...>

„Eina sau, kaip gerai.“ <...>

„Čia ne žolė.“ <...>

„Tai **palaima**.“ (Virbickienė, 2018: 74)

13) The **trips** start after about thirty minutes. 'Lex, it's a bad **trip**, <...> you need to ride it out.' (Dawson, 2018: 345)

Kelionė prasideda maždaug po pusvalandžio. „Lekse, tau bloga **kelionė**, <...> turi palaukti, kol praeis.“ (Virbickienė, 2018: 315)

14) <...> I thought I was still **tripping**. (Dawson, 2018: 351)

<...> pamaniau, kad man vis dar **haliucinacijos**. (Dawson, 2018: 320).

Example 11 contains a word 'worming' and according to Clinical Pain Advisor, that contains slang words for drugs, **worm** is a synonym for PCP (Phencyclidine), otherwise called **Angel dust, peace pill, love boat, etc.** Therefore, it is most likely that the author formed an adjective **worming** out of the noun **worm** to describe a kind of a drug. Having this in mind, applying a literal translation „tabletę nuo kirminų“ in this case distorts the original meaning and misleads the reader. Additionally, it causes a misunderstanding of the scene when reading, since it does not sound natural or even rational. The context itself does not mention anything about worm tablets (parasite tablets), a sick person, etc. On the contrary, the people in the novel use drugs and know what kind of available drugs they have,

rather than trying out anything, which could lead to assumptions that worm tablets could have been amongst it. Example 12 illustrates a misleading literal translation of another name of a kind of a drug. According to the Clinical Pain Advisor **bliss** is a term used to describe Synthetic Cathinones. Even in the text it is visible that the word is used as a name. It blends with the original word and creates a pun, having the original meaning of the word **bliss** in mind. Therefore, it may be expected from the translator to impart a similarly vivid Lithuanian pun, or at least present the translation as a name of the drug, instead of using a general word „palaima“ and portraying only its literal meaning. The original text has this word in italics, at least the same could have been conveyed in the target text, to draw the readers' attention and not to read and understand it only as per word's direct meaning.

In Example 13, the word **trip** and its derivations refer to 'taking hallucinogenic drugs, such as LSD, which results in freaking out, acting crazy or funny' (Urban Dictionary). As seen in Example 13, literal translation „kelionė“ is definitely not a way to go, especially when the context is obvious and characters are not going on an actual trip; even if it was translated using the strategy of softening, the meaning and emotion is lost and the proper effect of the source text is not rendered. The same expression can be found more than once in the text. And in some cases, it has been translated correctly. Example 14 reflects such a case where the word 'tripping' has been rendered appropriately to „haliucinacijos“. Such mistranslation points to the inconsistency of the translation.

4.3 The strategy of softening

This paragraph will illustrate softening of swear words such as 'shit', 'fuck', 'damn', 'asshole', 'crap', and other expressions that have a significant emotional connotation in the source text but are softened in the target text. When evaluating the examples chosen from the novel 'Clean', a significant number of the word 'shit' has been noticed to be used as a full sentence in various contexts, without any other word addition. This concludes to the fact that one swearword expresses both an emotion or a point of view in the communication of adolescents. Therefore, it is visible that additional meanings are hidden behind literal meanings of words. In most cases, rendering the emotional meaning of the words used by teenagers is far more important than transferring only the direct or softened version of the word. However, in this particular novel a literal translation at almost all times has been applied in such cases. The following examples illustrate the translation of **swearwords** using the strategy of softening:

15) **Shit** like that quickly loses its appeal. (Dawson, 2018: 49)

Tokios **nesąmonės** greitai nebejaudina. (Virbickienė, 2018: 52)

16) **Damn**. (Dawson, 2018: 7)

Šūdas (Virbickienė, 2018: 14)

17) Another **fuck-up**. (Dawson, 2018: 243)

Dar vienas **nevykėlis**. (Virbickienė, 2018: 224)

18) *Brady's Bunch* was a **craptacular** reality show <...> (Dawson, 2018: 91)

„Breidžio šeimynėlė“ buvo **idiotiškai nuostabus** realybės šou <...> (Virbickienė, 2018: 90)

In Example 15 a female character is using the word ‘shit’ to refer to things that she already described before. Even though the Lithuanian language has a direct equivalent „šūdas“ that would have suited here, the strategy of softening has been chosen and additionally it achieved a goal of generalizing the concept spoken about. „Nesąmonė“ provide a more specific vision of what is described. In Example 16 a female character is using the word ‘damn’ in a one-word sentence, to express her disappointment, as another character took something of hers. There are many different definitions of the word ‘damn’. However, there is one aspect that unites them all – the word inclines an emotion, reaction, feeling. For example: it is an expression of anger; used, especially when you are annoyed, to mean ‘very’; used to express surprise; etc. The Lithuanian rendering „šūdas“ is a softer version, since literal translation would be „prakeikimas“. In Example 17 a female character uses a derivation ‘fuck-up’ to describe a person. It bears a strong insult as per its meaning of extreme disappointment, someone who continually makes foolish mistakes and doesn't learn. The Lithuanian translation used in this case is softer, as the word „nevykėlis“ sounds more neutral to the reader, compared to a possible, more direct choice „susimovėlis“ that could have been applied in this case. In Example 18 a female character is combining two opposite words – ‘crap’ and ‘spectacular’ and creates a new slang word ‘craptacular’ that carries an interesting, opposing meaning – something that is ‘crap’ but at the same time very impressive. The direct meaning of ‘crap’ is solid waste, or an occasion when an animal or person produces solid waste. This word has been translated into Lithuanian softening the connotation of crap, which is stronger compared to „idiotiškas“. The following set of examples will cover words that do not have definite lexical meaning in English. However, they **consolidate the communication**:

19) ‘I **bloody** would.’ (Dawson, 2018: 13)

„<...> **dar ir kaip** išdrįsiu“ (Virbickienė, 2018: 19)

20) ‘<...> the next time I go on a binge. Who’s gonna pull that **goddamn** chicken wing outta my hand?’ (Dawson, 2018: 260)

„<...> kai kitą kartą užsinorėsiu prisikimšti. Kas ištrauks man iš rankos **prakeiktą** viščiuko sparnelį?“ (Virbickienė, 2018: 240)

21) <...> even charity **stuff** is mostly bollocks. (Dawson, 2018: 361)

<...> labdaros **renginiai** dažniausiai – nesąmonė. (Virbickienė, 2018: 328)

In Example 19 a male character uses the word ‘bloody’ to intensify his statement. Usually, this intensifier is translated as „prakeiktas“, which has nothing to do with his direct meaning „kruvinas“. In this case the word ‘bloody’ was rendered to „dar ir kaip“. In Example 20 a female character is using the word ‘goddamn’, which is a compound word of ‘god’ and ‘damn’. However, the ‘god’ part of the word is omitted. Therefore, the full phrase is softened and translated as „prakeiktas“. In Example 21 a female character uses the word ‘stuff’ to refer to nothing in particular, but we understand that the main idea she talks about is charity related. However, Lithuanian version specifies the concept by not only referring to it as „labdaros“, but adding „renginiai“. Thus, in Lithuanian we read a very specific sentence, that describes all in detail, but we are deprived from the emotional, slangy meaning of this sentence. Which is important, as it helps to form an impression on the characteristic traits of people from the story. All instances discussed in the examples are most often omitted in translated texts, this novel is not an exception. Examples above are practically the only examples that were suitable to illustrate the strategy of softening in such cases. The omission of such items distorts the original intention of the author, and does not convey the full emotion. More so, there are plenty of suitable Lithuanian variants to colour the mentioned instances. The popular slang items of Lithuanian language could be invoked, regardless of their impropriety: „tipo“, „blemba“, „karoče“, etc.

4.4 The strategy of stylistic compensation

In most cases, when the slang words are translated using the strategy of stylistic compensation, they become peculiar only to the target language readers. It is observed that this method is often used when translating idioms, puns, and similar expressions, when equal item is not existent in the target language. While examining cases taken from Juno Dawson’s book ‘Clean’ this method has been noticed to be extensively used when translating drug names or other instances related to using drugs. This strategy has been the one that imparted and presented the highest number of Lithuanian slang words in the translated text. Consider further examples describing **drug names or actions related to using drugs**:

22) ‘I only ever use a bit of **brown** to mellow at the end of the night if I’ve done **MDMA** or **coke**.’

(Dawson, 2018: 20)

„Kartais truputį jo (*heroino*) pavartoju į vakaro pabaigą, kad atsipalaiduočiau po **amfos** ar **kokso**.“ (Virbickienė, 2018: 25)

23) Junkies would call it '**clucking**' but I'm no junkie <...> (Dawson, 2018: 15)

Narkomanai tai vadina „**lomkėmis**“, bet aš ne narkomanė ir taip nevadinsiu. (Virbickienė, 2018: 21)

24) 'It's not like I'm a homeless **junkie** selling blow jobs for crack or some shit, is it?' (Dawson, 2018: 20)

„Aš ne kokia benamė **narkūša**, kuri čiulpia už dozę kreko ar kokio šūdo.“ (Virbickienė, 2018: 25)

In Example 22 a girl talks about types of drugs and each has a separate word for it: 'brown', 'MDMA', 'coke'. Drug names usually have an excess scale of different versions, adaptations; for instance, Clinical Pain Advisor contains over 270 words to name cocaine (name 'brown' was used in this case). MDMA is another name for Ecstasy, which is a more commonly used name. The Lithuanian translations are adapted to the prevailed drug names used in Lithuania „kokainas“, „amfetaminas“. However, short versions of slang words are used instead, that make them target text specific only „amfos“, „kokso“. In Example 23 a female character uses the word 'clucking', which describes being in a state of drug withdrawal. It derives from the phrase cold turkey. The Lithuanian version of translation is rendered as „lomkės“, which is a slang item specific only to the target audience. In Example 24 a female character uses the word 'junkie', which is usually translated as „narkomanė“. Therefore, the choice of a word „narkūša“ compensates for the possible loss of the source text intention and adapts a specific slang item to the target text. The examples bellow will discuss the translation of **idioms and other collocations**:

25) <...> it sort of hurts my **lady-garden** <...> (Dawson, 2018: 98)

<...> maudžia mano **Veneros kalvelę**. (Virbickienė, 2018: 95)

26) **Snitches get stiches and are also bitches** (Dawson, 2018: 122)

Žiurkės gauna į rūrą, nes yra dūros. (Virbickienė, 2018: 117)

27) 'She's mad as a **shithouse rat** <...>' (Dawson, 2018: 306)

„<...> ji pasiutusi kaip **lauko tūliko žiurkė** <...>“ (Virbickienė, 2018: 281)

28) 'Pity costs nothing and you're **minted**.' (Dawson, 2018: 269)

„Gailestis nieko nekainuoja, o tu **pinigų turi kaip šieno**.“ (Virbickienė, 2018: 248)

In Example 25 a female character uses an expression 'lady-garden' to refer to her genitalia. Such an expression is more literary, not so direct, softer. The Lithuanian adaptation „Veneros kalvelė“ specific to the target language have been applied, as literal translation („panelės sodas“) would not be understood and adaptation of, for example, „vagina“ or a slang item like „putė“ would stray too far

from the intended connotation. In Example 26 an idiom ‘snitches get stiches’ is used by a female character meaning of which is if you are to snitch, rat, throw one under the bus, run your mouth, or tell on someone then the consequences are to be beat up so bad that you receive stiches or even worse one dies (the coroner then cuts open a body and stitches it back up). The Lithuanian rendering „žiurkės gauna į rūrą, nes yra dūros“ has been applied, using appropriate slang equivalent „žiurkės“ that describes a telltale. This way the original intention has been maintained and a correct phonetical aspect applied as well. In Example 27 a male character is using an expression ‘shithouse rat’, which is even of a lower class than a regular lowly rat, that makes this saying even more derogatory. The Lithuanian rendering „lauko tūliko žiurkė“ is used to maintain same connotation. In Example 28 a female character refers to another peer using the word ‘minted’, which describes a person who has lots of money. The Lithuanian adaptation portrays a common local expression „pinigų turi kaip šieno“. Noting to the gender aspect, it is once again noticeable that female characters are using slang and slangage items more often than boys.

The above examples show the translator’s creative, successful attempts to convey the target text into Lithuanian equivalents that are inherent to the target text readers only, like „haliūkės“, „rūra“, „dūros“, „lomkės“, etc. However, there have been some not so successful attempts that failed to render the true meaning as intended in the source text. The following example will discuss such cases:

29) ‘Like, my mum’s side of the family is Jewish, or at least **Jew-ish** <...>’ (Dawson, 2018:44)

„Na, mano mamos šeima yra žydai, ar bent jau **judėjai** <...>“ (Virbickienė, 2018: 47)

30) Nikolai, has packed a bizarre **mish-mash** of clothes <...> (Dawson, 2018: 48)

Nikolajus sukrovė keistą drabužių **kratinį** <...> (Virbickienė, 2018: 51)

A suffix *-ish*, in Example 29 is usually used with any word and is applied at the end. Its intention is to make any word or phrase more vague. It’s the ultimate generality, lacking any specificity or meaning whatsoever, intended to render the meaning of the word as ‘kind of’ (Urban Dictionary). The word „judėjai“ in the translation is not a term to describe Jewish people and does not retain the word play as in the source text. The target text contains a pun with clear word play, involving a phonetical aspect. Similar adaptation would have been expected in Lithuanian version as well.

4.5 The strategy of omission

After analyzing the examples found in the novel, it has been noticed that this particular strategy has been applied seldom compared to others. It is overall hard to determine what strategy and why is used when translating adolescent language. Therefore, the omitted lexical items in this novel reflect

a mix of different slang and slanguage words, including swearwords, general slang words, proxy words. The examples bellow will discuss several cases, starting with **referrals to people**:

31) 'Hot as hell, **man**!' (Dawson, 2018: 25)

„Velniškai karšta!“ (Virbickienė, 2018: 31)

32) I'm like, it's just another word for my bits, **you guys**, chill out! (Dawson, 2018: 68)

Bet aš elgiuosi lyg niekur nieko, čia tik dar vienas mano kūno dalies pavadinimas. (Virbickienė, 2018: 70)

33) **He's himbo hot** – steroid shoulders and thick neck, reddish hair. (Dawson, 2018: 17)

Steroidiniai pečiai, mėsingas kaklas ir rausvi plaukai. (Virbickienė, 2018: 23)

Examples 30 and 31 represent a male character referring to his other peers. Although, different words are used ('man' and 'guys'), they have the same intention to refer to people without actually addressing a particular person. For instance, 'guys' is an easygoing expression to address a group of people, but to many people, it is a symbol of exclusion - a word with an originally male meaning. In both cases, the Lithuanian translation has not been provided and omitted. However, there are plenty of possible slang variants used by the Lithuanian teenagers that could have been applied in order to maintain the effect of the source text, for example: „bičas“, „vyručiai“, „čiūvas“, „gezai“, etc. In Example 32 a female character uses the word 'himbo' to refer to a male nurse. The word describes a very attractive male, sometimes a bit dumb, but super sweet that always respects women. It was omitted in the Lithuanian translation and it is hard to determine why, but it would have brought a significant emotional effect to the target text. Now the reader is left out without an interesting description of this particular type of man. Other instances of omission of slang and slanguage words are discussed bellow:

34) Well, **duh** – it's my hotel. (Dawson, 2018: 21)

Na, čia mano viešbutis. (Virbickienė, 2018: 27)

35) 'Sometimes, we'd take a pill. **Like**, Baggy would sometimes get hold of Oxy.' (Dawson, 2018: 74)

„Kartais išgerdavome tablečių. Begis kartais gaudavo oksio.“ (Virbickienė, 2018: 75)

36) 'Jesus **Christ**'. (Dawson, 2018: 11)

„Jėzau“. (Virbickienė, 2018: 17)

37) '**No fucking way**' (Dawson, 2018: 91)

No translation of this phrase was provided in the novel.

38) Therapy doesn't change your behaviour, but it gives you a vocabulary to discuss how screwed up you are: **therapese**. (Dawson, 2018: 85)

Terapija nepakeičia tavo elgesio, bet išmoko žodyno, kuris leidžia diskutuoti apie tai, kaip susimovei. (Virbickienė, 2018: 85)

In Example 33 the exclamation 'duh' is used. Its intention is to show that you think a person or statement is stupid, or that something is obvious. No translation has been provided in the Lithuanian version. Example 34 contains a meaningless word 'like' that teenagers insert liberally into both colloquial and formal speech. The Lithuanian version could have included slang item „tipo“ to pertain the intended connotation of the source text instead of omitting it overall. In Example 35 the phrase is 'Jesus Christ', but the Lithuanian version renders only one word „Jėzau“, even though „Jėzau Kristau“ is also commonly used in Lithuania. Example 36 consists of a swear word phrase 'no fucking way', which has been overall omitted in the target text, not even a compensating word has been provided. This way, the target text reader does not know that this particular phrase has been used at all. Example 37 depicts a word 'therapese', created combining 'therapy' + '-ese', which is often used by therapists. The ending '-ese' is often used to form nouns that are the jargon used by a particular profession or in a particular context. In this case, no Lithuanian equivalent has been provided. It is disappointing, as the emotion of the target text is diminished. What is more, it could have been a great opportunity for the translator to invoke creativity and create a slang item of her own. For instance, the phonetical aspect of this word could have been considered as well. It sounds like a word 'ease' is used in this created word, which accords to the meaning of the word therapy - making (something unpleasant, painful, or intense) less serious or severe. It is a direct intention of a therapy with a professional psychologist. All above examples have been used by female characters in the novel, which distinguishes this gender as dominant.

4.6 Additional consideration of the swear word ‘fuck’ and its derivations

Swearwords belong to the group of taboo language, usually used for nothing but swearing i.e. ‘expletives’ and ‘fuck’ is one of them. This slang item has many derivations such as ‘fucking’, ‘fucker’, ‘motherfucker’, ‘fuck-ups’, ‘fuck right off’ and many others. All of them and more are used in the novel. The word can be used as a noun, verb, adjective, or adverb. It seems that any aspect of life can be described with one or other derivation of this expletive. It’s primary meaning is ‘to have sex with someone’, followed by ‘used when expressing extreme anger, or to add force to what is being said’ (Cambridge Dictionary). While Urban Dictionary provides rather amusing descriptions, probably more relatable for adolescents, and derived from social contexts: ‘the word that is said immediately after the WiFi stops working’; ‘a word Gordan Ramsay uses a lot’; ‘the standard unit of measurement used to describe the amount an individual cares about something (referring to expression ‘zero fucks given’). While conducting this research, it has been noticed that word ‘fuck’ is used extensively in the novel, both by females and males. Therefore, an additional statistical analysis has been performed to distinguish its prevalence in the novel, that is presented in the statistical analysis of the research.

4.7 Statistical analysis

655 slang items have been collected from Juno Dawson’s novel ‘Clean’. 535 collected examples are used by girls and 110 slang items are used by boys. The percentage division of these two segments is presented bellow in a pie chart (Figure 1):

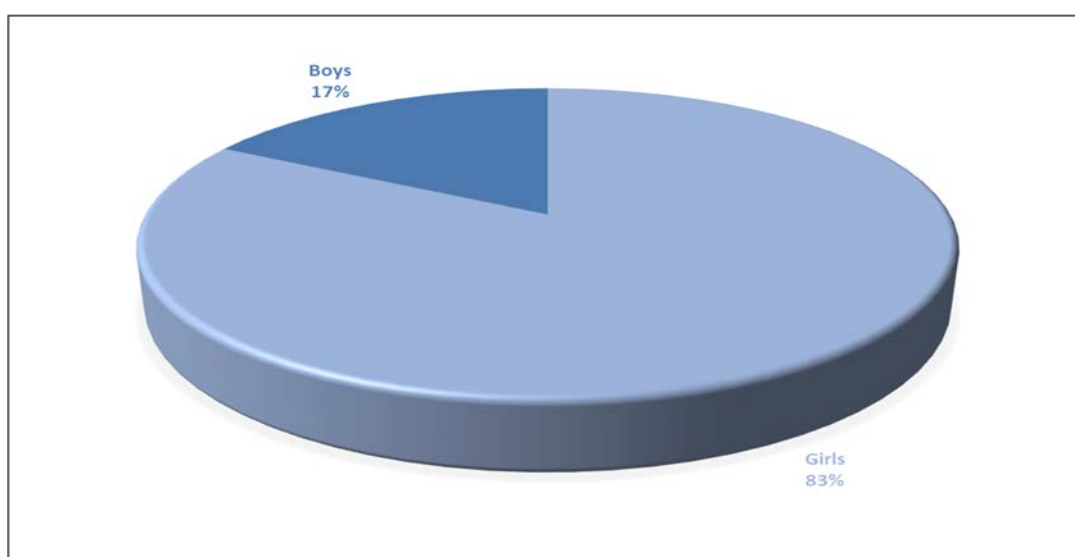


Figure 1. The percentage distribution of slang by gender

As it can be seen from Figure 1, the girls use a lot more slang and slangue words and phrases than boys. Only 17% of slang items were used by male characters, whereas 83% of slang items were used by female characters. It is obvious that girls are the dominant gender to use slang and slangue words.

The use of translation strategies, used to translate slang and slangue words in the novel, are discussed further. Their percentile distribution looks as follows (Figure 2):

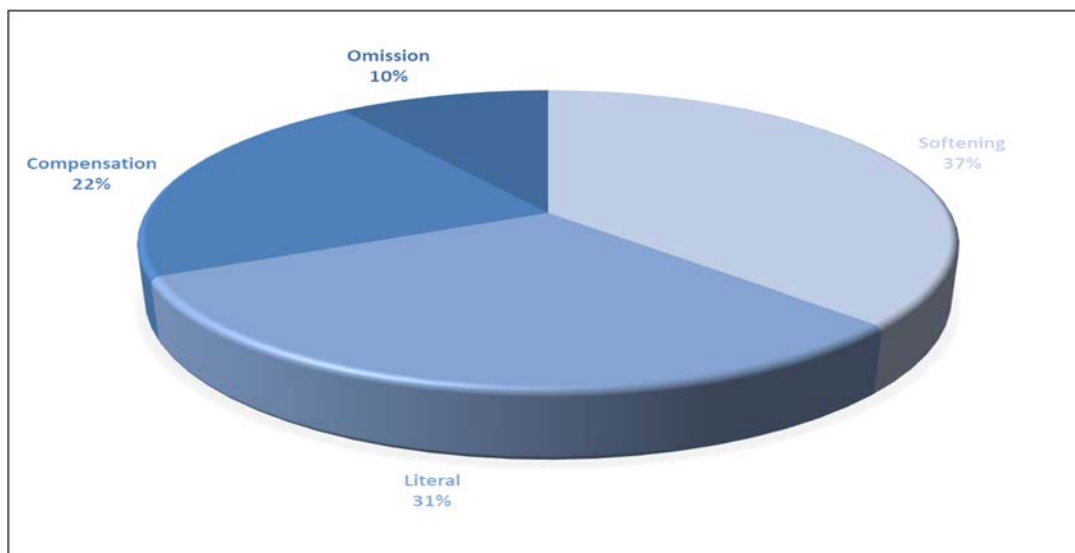


Figure 2. The percentage distribution of invoked translation strategies

Figure 2 shows that the strategy of softening (37%) is prevelant when translating slang and slangue items, followed closely by the strategy of literal translation (31%). The strategy of compensation accounts for (22%) and the least used is the strategy of omission (10%).

Bellow pie charts demonstrate the distribution of translation strategies used to render slang and slangue items according to gender (Figure 3 and 4):

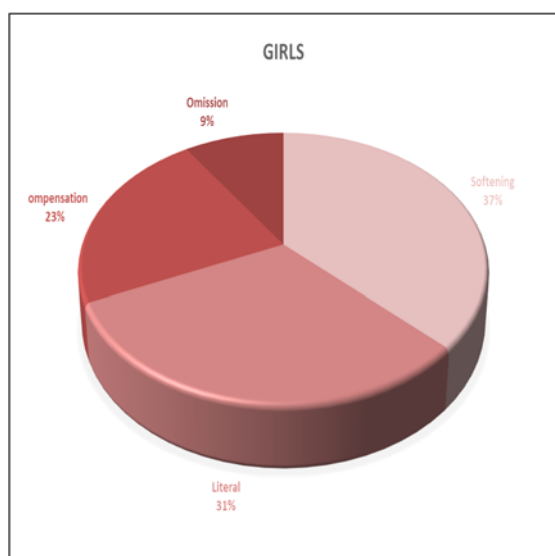


Figure 3. Translation methods for rendering girls' slang

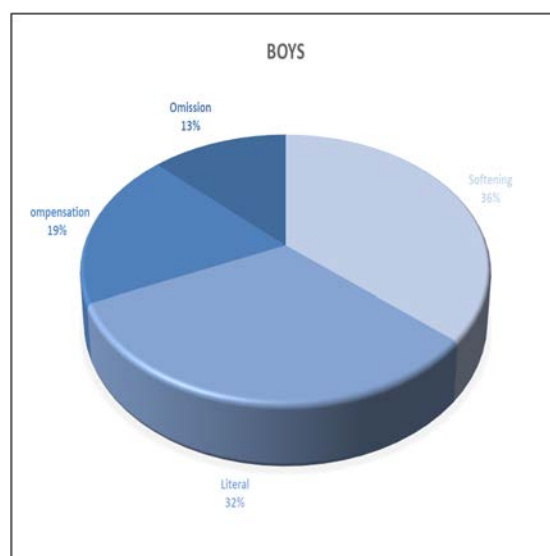


Figure 4. Translation methods for rendering boys' slang

Figures 3 and 4 show that the strategy of softening is the dominant one when translating both boys (36%) and girls' (37%) slang and slanguage items. Followed by the strategy of literal translation (32% for boys and 31% for girls). Third is the strategy of compensation (19% for boys and 23% for girls) and last is the strategy of omission (13% for boys and 9% for girls).

Additionally, bellow pie chart demonstrates the distribution of slanguage item 'fuck' as compared with all other collected instances from the novel:

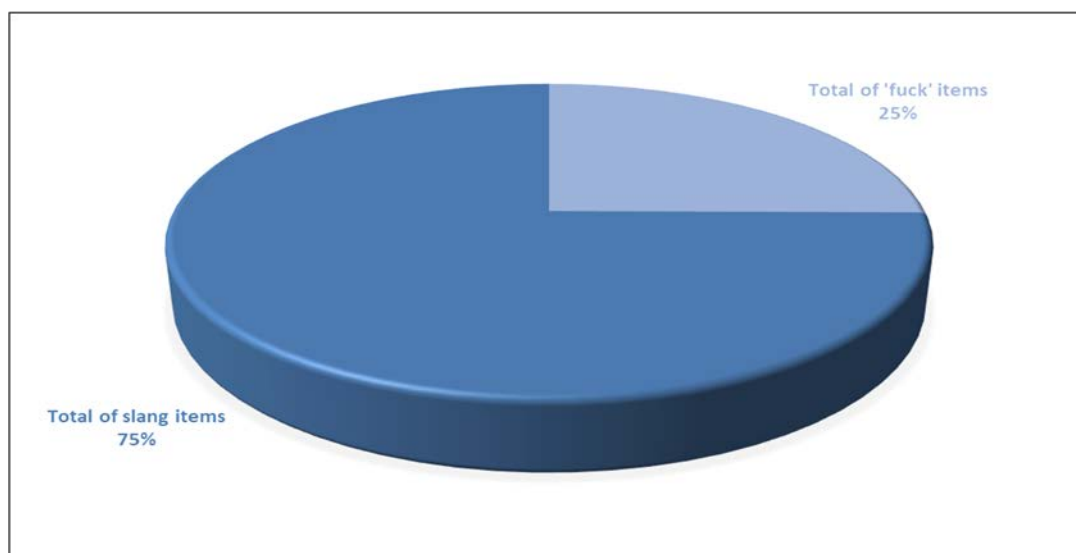


Figure 5. Distribution of slanguage item ,fuck‘

From the total of 655 slang item examples scattered throughout the novel, 'fuck' was used 220 times, which is 25% of all the gathered examples. To expand the calculation, it was distinguished that girls used the word 'fuck' 121 times and 'boys' – 99 times. Such a slim distinction is interesting enough, since girls are the dominating gender in the novel to use slang and slanguage items overall.

CONCLUSIONS

The aim of this paper has been to analyse the translation strategies for rendering slang and slanguage items according to the speaker's gender in Juno Dawson's novel 'Clean'. After conducting the research, the following conclusion can be drawn:

1. Term slang has no sole, comprehensively and universally agreed description and is too narrow term to impart the complicated nature, spirit and peculiarities of a teenager. Therefore, word slanguage is often used alongside. Slang and slanguage go beyond any norms of standard English and distinguish one peer group from the other by its specificity. Usually, it is ungraspable for the outsider and therefore discerns adolescents from other peers.
2. Society expects female characters to be softer and gentler, and not to be the dominant gender when it comes to the amount of slang used in their language. However, more often expected differences between males and females in this area are not as striking. The sex of the speaker alone is not the dominant feature that influences slang usage, more important is his/her age and surrounding environment.
3. Overall, 655 slang and slanguage items have been collected from Juno Dawson's novel 'Clean'. The analysis of the translation of slang shows that slang and slanguage items can be rendered using the following translation strategies: the strategy of softening (37%), the strategy of literal translation (31%), the strategy of compensation (22%) and the strategy of omission (10%). As for the translation strategies employed for rendering male and female's slang, the results indicate similar tendencies. The strategy of softening (37% for girls' slang; 36% for boys' slang), the strategy of literal translation (32% for both boys and girls slang), the strategy of compensation (22% for girls' slang; 19% for boys' slang), and the strategy of omission (9% for girls' slang; 13% for boys' slang).
4. To continue, girls exposed to be the dominant gender to use slang and slanguage: 83% of slang and slanguage items were generated by girls and 17% by boys. Although, girls are not expected to use more slang than boys, the tendency is that girls are the ones who use more slang words in the novel. Most of the slang that girls used had the intention to insult, hurt other people. As if to compensate for their natural lack of physical strength.
5. Slang related to drugs and drug usage are also one of the most commonly used instances. They are also most peer-specific items that represent the struggle to strain oneself from others, especially from adults. Drug names are often altered and adjusted to hide the real meaning so to avoid exposure to the outer world, which is often not so friendly with addictions of this

sort. Therefore, the task of the translator is even more complicated as it is almost impossible to track all new versions of words in a specific culture.

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APPENDIX

The strategy of compensation:

1. <...> we left the bar to get high. (Dawson, 2018: 3)
Išėjome iš baro, norėdami apsinešti <...> (Virbickienė, 2018: 11)
2. I'm at rehab. (Dawson, 2018: 7)
<...> reabilitacijos klinikoje. (Virbickienė, 2018: 14)
3. 'Boo hoo!' (Dawson, 2018: 11)
„Ajajai!“ (Virbickienė, 2018: 17)
4. 'I bloody would.' (Dawson, 2018: 13)
„<...> dar ir kaip išdrįsiu“ (Virbickienė, 2018: 19)
5. I need time to cook up a plan. I can't have Daddy cut me off. (Dawson, 2018: 14)
Reikia laiko sugalvoti planą. Negaliu leisti, kad tėtis manęs išsižadėtų. (Virbickienė, 2018: 14)
6. Junkies would call it 'clucking' but I'm no junkie <...> (Dawson, 2018: 15)
Narkomanai tai vadina „lomkėmis“, bet aš ne narkomanė ir taip nevadinsiu. (Virbickienė, 2018: 21)
7. He's himbo hot – steroid shoulders and thick neck, reddish hair. (Dawson, 2018: 17)
Steroidiniai pečiai, mėsingas kaklas ir rausvi plaukai. (Virbickienė, 2018: 23)
8. 'I only ever use a bit of brown to mellow at the end of the night if I've done MDMA or coke.' (Dawson, 2018: 20)
„Kartais truputį jo pavartoju į vakaro pabaigą, kad atsipalaidučiau po amfos ar kokso.“ (Virbickienė, 2018: 25)
9. 'It's not like I'm a homeless junkie selling blow jobs for crack or some shit, is it?' (Dawson, 2018: 20)
„Aš ne kokia benamė narkūša, kuri čiulpia už dozę kreko ar kokio šūdo.“ (Virbickienė, 2018: 25)
10. <...> and some hipster asshole. (Dawson, 2018: 22)
<...> ir kažkokiu šikniumi hipsteriu. (Virbickienė, 2018: 28)
11. We did some coke in the Uber. (Dawson, 2018: 22)
Uber automobilyje visi sušnojome kokso. (Virbickienė, 2018: 28)
12. And I'm glad it's not methadone because that's for homeless skagheads. (Dawson, 2018: 28)
Ir džiaugiuosi, kad neduos metadono, nes jis skirtas benamiams narkšoms. (Virbickienė, 2018: 33)
13. 'Like, my mum's side of the family is Jewish, or at least Jew-ish <...>' (Dawson, 2018: 44)
„Na, mano mamos šeima yra žydai, ar bent jau judėjai <...>“ (Virbickienė, 2018: 47)
14. E4 is now showing bloody Transformers 2. (Dawson, 2018: 45)
„E4“ dabar rodo prakeiktus „Transformerius. Nugalėtojų kerštą <...>“ (Virbickienė, 2018: 48)
15. <...> mostly St Agnes girls trying to twerk on boys from St Barnabas. (Dawson, 2018: 65)
<...> merginos iš „Šventosios Agnietės“, kratančios užpakalius prieš vaikus iš „Šventojo Barnabo“. (Virbickienė, 2018: 67)
16. Other girls – basic bitches – debutards. (Dawson, 2018: 65)
Kitos merginos – kalės – puskvailės debutantės. (Virbickienė, 2018: 67)

17. <...> girls carrying their Primark nude pumps to the bus stop. (Dawson, 2018: 67)
 <...> merginos nešinos „Primark“ pirktais kūno spalvos aukštakulniais ir pėdinančios į autobusų stotelę. (Virbickienė, 2018: 69)
18. '<...> they're either part-pony or bulimic coke fiends.' (Dawson, 2018: 68)
 „<...> jos arba pusiau poniai, arba koksą šniaukščiančios, velnių priėdusios bulimikės.“ (Virbickienė, 2018: 70)
19. It's like any drug, though – the very highest highs wear off pretty quickly. (Dawson, 2018: 74)
 Bet kaip ir kiekvieno narkotiko, didžiausias kaifas greitai praeina. (Virbickienė, 2018: 75)
20. I think she might be trans. (Dawson, 2018: 84)
 Gal ji transvestitas. (Virbickienė, 2018: 84)
21. I have to exist in a world with booze everywhere. (Dawson, 2018: 86)
 Turėsiu gyventi pasaulyje, kur mane sups svaigalai. (Virbickienė, 2018: 85)
22. 'Not today, Doc.' (Dawson, 2018: 180: 86)
 „Ne šiandien, gydytojau“ (Virbickienė, 2018: 86)
23. We can still do some stuff, like puff or MDMA, but no brown. No pills. (Dawson, 2018: 87)
 Truputį pavartoti, pavyzdžiui, „ratų“, bet ne heroino. Ir ne tablečių. (Virbickienė, 2018: 86)
24. <...> and I can get out of this bloody building for a bit. (Dawson, 2018: 93)
 <...> be to, galėsiu išlįsti laukan iš to prakeikto pastato. (Virbickienė, 2018: 92)
25. <...> it sort of hurts my lady-garden <...> (Dawson, 2018: 98)
 <...> maudžia mano Veneros kalvelę. (Virbickienė, 2018: 95)
26. I don't want the telly on. (Dawson, 2018: 102)
 Nenoriu jungti televizoriaus (Virbickienė, 2018: 99)
27. 'When my friends were out getting tanked at parties and stuff <...>' (Dawson, 2018: 113)
 „<...> kol draugai lakė vakarėliuose <...>“ (Virbickienė, 2018: 109)
28. <...> I finally nodded off. (Dawson, 2018: 122)
 <...> kai galiausiai užsnūdau (Virbickienė, 2018: 117)
29. Snitches get stiches and are also bitches (Dawson, 2018: 122)
 Žiurkės gauna į rūrą, nes yra dūros. (Virbickienė, 2018: 117)
30. They're a shit shower, but they're my shit shower. (Dawson, 2018: 125)
 Jie yra tikras šūdų pyragas, bet mano šūdų pyragas. (Virbickienė, 2018: 121)
31. I haunt the house, bored off my tits. (Dawson, 2018: 129)
 Slankioju po pastatą, mirdama iš nuobodulio. (Virbickienė, 2018: 124)
32. We're all supposed to learn how awful and privileged we are from the crazy street urchin? (Dawson, 2018: 149)
 Iš gatvės žiurkiūkštės turime pasimokyti, kokie išlepinti ir privilegijuoti esame? (Virbickienė, 2018: 141)
33. 'This blows' (Dawson, 2018: 150)
 „Nesąmonė“ (Virbickienė, 2018: 143)
34. 'Dude, that is awful.' (Dawson, 2018: 151)
 „Ne kažką, biče.“ (Virbickienė, 2018: 144)
35. 'Like, all my shoes have heels! Do I bloody look like the outdoors type?' (Dawson, 2018: 158)
 „Bet visi mano batai su kulnais! Ar aš tau atrodau kaip prakeikta iškyautoja?“ (Virbickienė, 2018: 151)

36. I knocked on his door and we fooled around a little. (Dawson, 2018: 159)
Pasibeldžiau į jo duris ir truputį pakvailiojome. (Virbickienė, 2018: 152)
37. I get the impression he's got the hump Saif has stolen his playmate. (Dawson, 2018: 162)
Man susidaręs įspūdis, kad jis nepatenkintas, jog Saifas iš jo atėmė žaidimų draugą. (Virbickienė, 2018: 154)
38. 'Still sucks.' (Dawson, 2018: 162)
„Vis tiek šūdas.“ (Virbickienė, 2018: 154)
39. 'It really sucks' (Dawson, 2018: 162)
„Va tai tikrai šūdas.“ (Virbickienė, 2018: 154)
40. 'Well, don't boo about it, you massive pussy.' (Dawson, 2018: 168)
„Oi, tik neapsiverk, mižniau.“ (Virbickienė, 2018: 160)
41. Like, why I was getting so blasted all the time <...> (Dawson, 2018: 169)
Pavyzdžiui, kodėl išvis nuolat buvau tokia išsitašiusi? (Virbickienė, 2018: 161)
42. 'You obviously can't hack it.' (Dawson, 2018: 169)
„Bet akivaizdu, kad vis dar to nesupranti.“ (Virbickienė, 2018: 161)
43. I don't know if the coy-little-girl shit ever really flew with Nick <...> (Dawson, 2018: 170)
Nežinau, ar drovios mergaitės spektaklis kada nors iš tikrųjų įtikino Niką <...> (Virbickienė, 2018: 161)
44. 'Whatever.' Rally over. (Dawson, 2018: 172)
„Tiek to.“ Pasiduodu. (Virbickienė, 2018: 163)
45. He's probably a kiddie fiddler too, the beady-eyed freak. (Dawson, 2018: 174)
Jis tikriausiai dar ir lenda prie vaikų, išsigimėlis paukščio akutėmis. (Virbickienė, 2018: 165)
46. 'I think I know whodunit.' (Dawson, 2018: 175)
„Man atrodo žinau, kas taip padarė.“ (Virbickienė, 2018: 166)
47. 'I have like no idea!' (Dawson, 2018: 174)
„Nes aš net nenutuokiu!“ (Virbickienė, 2018: 166)
48. <...> I don't wanna grass him up. I'm not a gras<...> (Dawson, 2018: 176)
<...> nenoriu jo išduoti. Aš ne žiurkė <...> (Virbickienė, 2018: 167)
49. <...> to know when I've done blow. (Dawson, 2018: 177)
<...> sužinoti, kada uosčiau. (Virbickienė, 2018: 167)
50. I was always quite practical with my coke or speed <...> (Dawson, 2018: 177)
<...> su koku ir amfa visada buvau labai praktiška. (Virbickienė, 2018: 168)
51. Cokeheads are truly the worst. (Dawson, 2018: 178)
Kokso siurbliai patys blogiausi. (Virbickienė, 2018: 168)
52. No wonder I nearly had a little boo-hoo <...> (Dawson, 2018: 179)
Niekio keisto, kad vos neapsiverkiau <...> (Virbickienė, 2018: 169)
53. <...> I got shitfaced on warm chardonnay <...> (Dawson, 2018: 183)
Prisilakiau šilto chardonnay <...> (Virbickienė, 2018: 172)
54. He looks sheepish. (Dawson, 2018: 185)
Atrodo susidrovėjęs. (Virbickienė, 2018: 174)
55. 'You're gay? Cos that's cool <...>' (Dawson, 2018: 186)
„Ar tu žydras? Nes tai nieko tokio <...>“ (Virbickienė, 2018: 175)
56. 'You can't get addicted to sexahol.' (Dawson, 2018: 187)
„Nėra priklausomybės nuo seksoholio.“ (Virbickienė, 2018: 176)

57. I can see the outline of his semi through his joggers. (Dawson, 2018: 187)
Per sportines kelnes matau, kad jam pusiau stovi. (Virbickienė, 2018: 176)
58. There's no dope in my body any more <...> (Dawson, 2018: 189)
Mano kūne nebėra narkotikų <...> (Virbickienė, 2018: 178)
59. '<...> to sit around having a cry-wank about your issues. Just using tears as lube.' (Dawson, 2018: 190)
„<...> sėdėti ir smaulytis, verkšlendami dėl savo problemų. Tik vietoje lubrikanto – ašaros.“ (Virbickienė, 2018: 179)
60. 'Inequality sucks.' (Dawson, 2018: 190)
„Nelygybė užknisa.“ (Virbickienė, 2018: 179)
61. 'I don't think those things give two shits about how much money we have.' (Dawson, 2018: 190)
„Nemanau, kad joms nors kiek rūpi, kiek pinigų turime.“ (Virbickienė, 2018: 179)
62. <...> remembering a shame-a-thon in his room. (Dawson, 2018: 197)
Prisiminusi gėdą, patirtą jo kambaryje <...> (Virbickienė, 2018: 185)
63. 'You never said you shady bitch.' (Dawson, 2018: 197)
„Nieko nesakei, sukta kale.“ (Virbickienė, 2018: 185)
64. 'God, give me another fag if we're gonna have a big bloody chat.' (Dawson, 2018: 197)
„Dieve, jei jau pradėjome šitą prakeiktą pokalbį, duok man dar vieną cigę.“ (Virbickienė, 2018: 185)
65. '<...> they aren't shooting up.' (Dawson, 2018: 199)
„<...> jie nesibado.“ (Virbickienė, 2018: 187)
66. We're all junkies on this island. (Dawson, 2018: 201)
Šioje saloje visi mes nuo ko nors priklausomi. (Virbickienė, 2018: 189)
67. <...> living in shithole campsites <...> (Dawson, 2018: 206)
Gyvenančių tose sumautose stovyklose <...> (Virbickienė, 2018: 193)
68. She was a riot. She called it 'minxing'. 'Lex? Are we minxing tonight?' (Dawson, 2018: 208)
Ji buvo pašėlus. Vadino tai „išdykavimu“. „Lekse, ar šį vakarą išdykausime?“ (Virbickienė, 2018: 195)
69. Boo hoo. (Dawson, 2018: 212)
A-ja-jai (Virbickienė, 2018: 198)
70. <...> I just took a load of gear off a corpse, so <...> (Dawson, 2018: 220)
<...> ką tik pasisavinau iš lavono koksą, taigi <...> (Virbickienė, 2018: 204)
71. '<...> you can't dick about.' (Dawson, 2018: 222)
„<...> todėl neišsidirbinėk, aišku?“ (Virbickienė, 2018: 206)
72. <...> I could do a little bump of coke. (Dawson, 2018: 225)
<...> galiu sušniaukšti truputį kokso. (Virbickienė, 2018: 208)
73. '<...> and we did speedballs.' (Dawson, 2018: 227)
„<...> leidomės koksą su heroinu.“ (Virbickienė, 2018: 210)
74. '<...> we're all srewed.' (Dawson, 2018: 229)
„<...> mums visiems šakės.“ (Virbickienė, 2018: 212)
75. 'Snap out of it <...>' (Dawson, 2018: 231)
„Atsigauk.“ (Virbickienė, 2018: 213)
76. '<...> without loosing my shit.' (Dawson, 2018: 237)
„<...> neišprotėdamas.“ (Virbickienė, 2018: 219)

77. 'I did some coke.' (Dawson, 2018: 240)
„Spėjau sušniaukšti kokso.“ (Virbickienė, 2018: 222)
78. <...> for homeless skagheads <...> (Dawson, 2018: 243)
<...> benamiams narkašoms <...> (Virbickienė, 2018: 224)
79. Kendall gets the hump <...> (Dawson, 2018: 246)
Kendalė širsta. (Virbickienė, 2018: 227)
80. Yeah, it's pure fromage <...> (Dawson, 2018: 250)
Taip, labai saldu <...> (Virbickienė, 2018: 231)
81. '<...> Marcus felt her up while she was sedated.' (Dawson, 2018: 251)
„<...> Markusas ją grabaliojo.“ (Virbickienė, 2018: 232)
82. '<...> she's a crapsack. A sack, full of crap.' (Dawson, 2018: 251)
„Ji – šūdo gabalas. Tiesiogine to žodžio prasme.“ (Virbickienė, 2018: 232)
83. 'Oh, you, wily old bastard <...>' (Dawson, 2018: 257)
„Och, jūs senas šmiki <...>“ (Virbickienė, 2018: 237)
84. 'Oh, sod it, I'm going to wash my hands <...>' (Dawson, 2018: 257)
„Ak, velniop, tiesiog nusiplašiu rankas.“ (Virbickienė, 2018: 237)
85. 'But, Doc, you ain't gonna be sat <...>' (Dawson, 2018: 260)
„Bet jūs, gydytoja, juk nesėdėsite <...>“ (Virbickienė, 2018: 240)
86. Grown-ups are just as fucked as we are. (Dawson, 2018: 262)
Suaugusieji niekuo ne geresni už mus. (Virbickienė, 2018: 242)
87. 'Trans people <...>' (Dawson, 2018: 263)
„Translyčiai.“ (Virbickienė, 2018: 243)
88. 'You fucking canary!' (Dawson, 2018: 264)
„Och, tu prakeikta nususele!“ (Virbickienė, 2018: 244)
89. 'Get the fuck off me!' (Dawson, 2018: 264)
„Patrauk nuo manęs rankas!“ (Virbickienė, 2018: 244)
90. '<...> are you nuts?' (Dawson, 2018: 267)
„<...> ar išdurnėjai?“ (Virbickienė, 2018: 246)
91. 'Marcus did nothing you stupid, interfering whore! I felt him up! I tried to suck his dick!' (Dawson, 2018: 269)
„Markusas nieko nepadarė, kvaila landi kale! Tai aš jį grabaliojau! Aš mėginau jam pačiulpti!“ (Virbickienė, 2018: 248)
92. 'Pitty costs nothing and you're minted.' (Dawson, 2018: 269)
„Gailestis nieko nekainuoja, o tu pinigų turi kaip šieno.“ (Virbickienė, 2018: 248)
93. 'If you trash around <...>' (Dawson, 2018: 275)
„Jeigu muistysiesi <...>“ (Virbickienė, 2018: 253)
94. '<...> there's a rave tonight.' (Dawson, 2018: 278)
„Šiandien – vakarėlis.“ (Virbickienė, 2018: 256)
95. It's too sweltering to be pissy. (Dawson, 2018: 280)
Per karšta būti šikna. (Virbickienė, 2018: 257)
96. 'Kurt, think you can get us some beans?' (Dawson, 2018: 280)
„Kurtai, gali mums gauti ratų?“ (Virbickienė, 2018: 257)

97. 'I dunno. Those pills Kurt brought are kinda bogus. I haven't come up.' (Dawson, 2018: 281)
 „Nežinau. Tos Kurto tabletės šlamštas. Man nieko nėra.“ (Virbickienė, 2018: 258)
98. I figured her E had finally kicked in. (Dawson, 2018: 282)
 Matyt, galiausiai ratai suveikė. (Virbickienė, 2018: 259)
99. I'm too wiped to think of <...> (Dawson, 2018: 284)
 Esu pernelyg išsekusi, kad sugalvočiau <...> (Virbickienė, 2018: 262)
100. 'Listen up, Doc, you gotta know <...>' (Dawson, 2018: 285)
 „Klausykite, gydytojau, turite žinoti <...>“ (Virbickienė, 2018: 262)
101. 'You ever taken PMA?' (Dawson, 2018: 289)
 „Esi vartojęs fenetilaminą?“ (Virbickienė, 2018: 266)
102. 'It's similar to ecstasy, MDMA or whatever, but it's much stronger. Way stronger. The other thing with PMA is that it's slow-acting. Antonella thought she'd taken worming tablets or something, because she didn't come up right away like you would on E. so she took three. She took three super-strength ecstasy pills in an hour.' (Dawson, 2018: 289)
 „Panašu į ekstazį, į ratus, bet daug stipresnis. Gerokai stipresnis. Be to, jis lėčiau veikia. Antonela pagalvojo, kad išgėrė kokią tabletę nuo kirminų, nes neapsinešė iškart kaip nuo ekstazio. Todėl išgėrė tris. Per valandą suvartojo tris superstiprias ekstazio tabletes.“ (Virbickienė, 2018: 266)
103. 'Did Kurt know they were PMA?' (Dawson, 2018: 290)
 „Ar Kurtas žinojo, kad ten fenetilaminas?“ (Virbickienė, 2018: 267)
104. 'He thought they were E.' (Dawson, 2018: 290)
 „Jis galvojo, kad ekstazis.“ (Virbickienė, 2018: 267)
105. He's almost hitting the spot. (Dawson, 2018: 293)
 Bredis beveik ten, kur reikia. (Virbickienė, 2018: 269)
106. '<...> he was giving her PMA.' (Dawson, 2018: 295)
 „<...> jog duoda jai fenetilamino.“ (Virbickienė, 2018: 271)
107. 'He wasn't at brekkie today.' (Dawson, 2018: 296)
 „Šiandien neatėjo pusryčių.“ (Virbickienė, 2018: 272)
108. 'Imma level with you <...>' (Dawson, 2018: 306)
 „Būsiu atvira.“ (Virbickienė, 2018: 281)
109. 'She's mad as a shithouse rat <...>' (Dawson, 2018: 306)
 „<...> ji pasiutusi kaip lauko tūliko žiurkė <...>“ (Virbickienė, 2018: 281)
110. <...> you shoot up or whatever. (Dawson, 2018: 307)
 <...> o tu badaisi. (Virbickienė, 2018: 282)
111. 'We got the best goddamn nurses <...>' (Dawson, 2018: 307)
 „Turime geriausias sumautas slauges <...>“ (Virbickienė, 2018: 282)
112. Ruby bids each of us farewell. (Dawson, 2018: 308)
 Rubė su visais atsisveikina. (Virbickienė, 2018: 283)
113. 'Everyone thought I was crazy. 'Tranorexia.' LOL.' (Dawson, 2018: 309)
 „Visi mane, kad išprotėjau. Transeksualė, serganti anoreksija. Tik pamanyk.“ (Virbickienė, 2018: 284)
114. 'They zap your brain?' (Dawson, 2018: 310)
 „Tau pakratys smegenis?“ (Virbickienė, 2018: 285)

115. '<...> I got really, really blasted.' (Dawson, 2018: 313)
 „Kol visiškai nenusitašydavau <...>“ (Virbickienė, 2018: 288)
116. I laugh. 'Bit naff, don't you think?' (Dawson, 2018: 319)
 Nusijuokiu. „Saldoka, ne?“ (Virbickienė, 2018: 293)
117. 'I'm fond of naff. People always pretend they've grown out of naff, but I don't think we ever do really.'
 (Dawson, 2018: 319)
 „Mėgstu saldumą. Žmonės visada apsimeta, kad iš jo išaugo, bet aš nematau, kad tai įmanoma.“
 (Virbickienė, 2018: 293)
118. <...> credit card I chopped lines with. (Dawson, 2018: 321)
 <...> kreditinė, su kuria anksčiau stumdydavau takelius. (Virbickienė, 2018: 295)
119. <...> a bottle of oxy and some tabs of MDMA in a shoebox <...> (Dawson, 2018: 321)
 <...> buteliuką oksio ir kelias ekstazio tabletes batų dėžutėje <...> (Virbickienė, 2018: 295)
120. The staff straighten their ties and adopt rod-in-ass posture. Daddy is pleasingly scary. (Dawson, 2018: 326)
 Personalas pasitaiso kaklaraiščius ir sustoja tokia laikysena, lyg būtų mieta prariję. Tėtis patraukliai grėsmingas. (Virbickienė, 2018: 299)
121. 'Jorge is a sissy man.' (Dawson, 2018: 326)
 „Chorchė mižnius.“ (Virbickienė, 2018: 299)
122. '<...> you know where a girl can score some blow?' (Dawson, 2018: 332)
 „Sakyk, kur čia galima sutraukti kokso?“ (Virbickienė, 2018: 306)
123. 'You not packing?' (Dawson, 2018: 332)
 „O tu neturi?“ (Virbickienė, 2018: 306)
124. After doing another line <...> (Dawson, 2018: 337)
 Sutraukusi takelį <...> (Virbickienė, 2018: 309)
125. 'You hooked up in rehab?' (Dawson, 2018: 338)
 „Susimetei su kažkuo reabilitacijoje?“ (Virbickienė, 2018: 310)
126. 'I'm not gonna pretend I don't have shit going on <...>' (Dawson, 2018: 339)
 „Neapsimetinėsiu, kad su manimi visada paprasta <...>“ (Virbickienė, 2018: 311)
127. 'If you want me to give up junk <...>' (Dawson, 2018: 339)
 „Jeigu nori, kad nebevartočiau <...>“ (Virbickienė, 2018: 311)
128. 'Blakeney, sit your ass down.' (Dawson, 2018: 341)
 „Šaunuoli, sėskis.“ (Virbickienė, 2018: 312)
129. I figure it's hardly a cup of molten smack; it's just magic mushrooms. (Dawson, 2018: 341)
 Juk čia ne skystas heroinas, o tik stebuklingi grybukai. (Virbickienė, 2018: 312)
130. 'Fucking drama queen.' (Dawson, 2018: 350)
 „Prakeikta aktorė iš sudegusio teatro.“ (Virbickienė, 2018: 319)
131. <...> I thought I was still tripping. (Dawson, 2018: 351)
 <...> pamaniau, kad man vis dar haliucinacijos. (Virbickienė, 2018: 320)
132. <...> even charity stuff is mostly bollocks. (Dawson, 2018: 361)
 <...> labdaros renginiai dažniausiai – nesąmonė. (Virbickienė, 2018: 328)
133. I'll just get high again <...> (Dawson, 2018: 364)
 <...> vėl apsinešiu. (Virbickienė, 2018: 331)

134. I'm shitting bricks. (Dawson, 2018: 373)
Trizniuojū. (Virbickienė, 2018: 341)
135. I thought London had some sense over the whole 'hidden speakeasy' fad. (Dawson, 2018: 377)
Maniau, kad Londonas jau atsikando „slaptų“ bariukų. (Virbickienė, 2018: 345)
136. <...> kicks things off by asking if anyone would like to speak. (Dawson, 2018: 378)
<...> pradeda susitikimą klausimu, ar kas nors norėtų pasisakyti. (Virbickienė, 2018: 346)
137. <...> I first tried crystal meth <...> (Dawson, 2018: 378)
<...> kada pirmą kartą pabandžiau metamfetaminą <...> (Virbickienė, 2018: 346)
138. '...> getting mashed on skunk <...>' (Dawson, 2018: 378)
„...> apsirūkydavau žolės.“ (Virbickienė, 2018: 346)
139. <...> but I couldn't give two shits. (Dawson, 2018: 380)
<...> bet man nusišpjauti. (Virbickienė, 2018: 347)
140. <...> he had bareback and left it too late to get PEP. (Dawson, 2018: 383)
<...> kad užsiėmė nesaugiu seksu ir pralaukė per ilgai, kad dar galėtų apsisaugoti nuo ŽIV. (Virbickienė, 2018: 350)
141. Even looking up at it gives me wobbles. (Dawson, 2018: 386)
Vien į jį pažvelgus linksta kojos. (Virbickienė, 2018: 353)
142. 'Am I tripping?' (Dawson, 2018: 387)
„Ar man haliūnkės?“ (Virbickienė, 2018: 354)
143. 'No shit.' (Dawson, 2018: 388)
„Tai jau matau.“ (Virbickienė, 2018: 355)

The strategy of literal translation:

144. Shit. (Dawson, 2018: 3)
Šūdas (Virbickienė, 2018: 11)
145. 'She all right, bruv?' (Dawson, 2018: 5)
„Ar jai viskas gerai, bro!“ (Virbickienė, 2018: 12)
146. Seagulls shriek like bastard demons. (Dawson, 2018: 5)
Kirai klykia kaip prakeikti demonai. (Virbickienė, 2018: 12)
147. Shut up, you flying dickheads. (Dawson, 2018: 5)
Užsičiaupkit, skraidantys pimpagalviai. (Virbickienė, 2018: 12)
148. Shit. (Dawson, 2018: 7)
Šūdas (Virbickienė, 2018: 14)
149. <...> in about four hours I'm going to really need a bump. (Dawson, 2018: 8)
<...> po keturių valandų man labai reikės „takelio.“ (Virbickienė, 2018: 15)
150. 'Put me down, you cunts!' (Dawson, 2018: 9)
„Paleiskit mane, pyzdos!“ (Virbickienė, 2018: 15)
151. They ignore me so I just start screaming CUNTS <...> (Dawson, 2018: 9)
Joms nekreipiant dėmesio, pratisai rėkiu „pyzdos!“ <...> (Virbickienė, 2018: 15)
152. 'They totally do!' (Dawson, 2018: 13)
„Aišku, kad vartoja!“ (Virbickienė, 2018: 13)
153. 'Do I look like a junkie to you?' (Dawson, 2018: 13)
„Aš tau panaši į narkomanę?“ (Virbickienė, 2018: 18)
154. 'I show him his little princess covered in puke, track marks on her arm.' (Dawson, 2018: 13)
„Parodysiu jam, kaip jo mažoji princesė voliojasi vėmaluose subadytom rankom.“ (Virbickienė, 2018: 19)
155. <...> I remember it isn't a hit. (Dawson, 2018: 14)
<...> bet greitai prisimenu, kad tai ne dozė (Virbickienė, 2018: 19)
156. 'You need to get away from your shitty friends.' (Dawson, 2018: 15)
„Tau reikia atsiskirti nuo sušiktų draugų.“ (Virbickienė, 2018: 21)
157. Bastard Judas. (Dawson, 2018: 15)
Prakeiktasis Judas. (Virbickienė, 2018: 21)
158. 'I'm feeling like shit.' (Dawson, 2018: 19)
„Jaučiuosi šūdinai.“ (Virbickienė, 2018: 25)
159. It was pretty cool. Miguel, our mixologist, created a cocktail to go with the line. (Dawson, 2018: 21)
Buvo visai šaunu. Migelis, mūsų miksologas, sukūrė kokteilį, tinkantį prie „takelio“. (Virbickienė, 2018: 27)
160. 'Sick! How are you?' (Dawson, 2018: 22)
„Nesveikai! Kaip tu?“ (Virbickienė, 2018: 28)
161. 'Yeah, I'm sweet, babes.' (Dawson, 2018: 22)
„Taip, puikiai, mažut!“ (Virbickienė, 2018: 28)
162. We did more coke and tequila shots at the bar. (Dawson, 2018: 22)
Bare – dar kokso ir tekilos. (Virbickienė, 2018: 28)

163. 'I'm with Baggy.' So called because he's never without a baggy of something. The Dealer. He's a creep.
(Dawson, 2018: 23)
„Aš su Begiu.“ Jį taip vadina, nes visada turi maišelį su kuo nors. Tai prekeivis. Jis nenormalus.
(Virbickienė, 2018: 29)
164. I guessed he must really need a bump. (Dawson, 2018: 24)
Tikriausiai jam labai reikėjo dozės. (Virbickienė, 2018: 30)
165. Baggy was fumbling with his crotch like he might be about to have both kinds of stroke. (Dawson, 2018: 26)
Begis grabaliojosi klyną, tarsi ruoštųsi pasismaukti. (Virbickienė, 2018: 31)
166. I don't really like slamming – I'd rather smoke it or do a pill – but this way you get the high ten times faster.
(Dawson, 2018: 26)
Nelabai mėgstu leisti, geriau rūkau arba išgeriu tabletę, bet šitaip apsineši dešimt kart greičiau. (Virbickienė, 2018: 32)
167. 'You're a pain in my ass,' he said. 'But I fucking love you.' (Dawson, 2018: 26)
„Tu - rakštis subinėje, - atsakė jis. – bet po velnių, aš tave myliu.“ (Virbickienė, 2018: 32)
168. I don't do brown so often that I don't feel the high any more. (Dawson, 2018: 26)
Nevartoju taip dažnai, kad nebejausčiau kaifo. (Virbickienė, 2018: 32)
169. <...> they were going to make me cold turkey. (Dawson, 2018: 28)
<...> maniau, kad privers mane laužtis. (Virbickienė, 2018: 34)
170. 'Whatever, you faggot.' (Dawson, 2018: 32)
„Eik sau, pederaste.“ (Virbickienė, 2018: 36)
171. He gave his goon a nod. (Dawson, 2018: 33)
Jis linktelėjo sėbrui (Virbickienė, 2018: 37)
172. 'Who's gonna come to your shitty clinic then?' (Dawson, 2018: 36)
„Kas tada važiuos į jūsų suiktą kliniką?“ (Virbickienė, 2018: 40)
173. 'Stop saying my name you patronizing cunt!' (Dawson, 2018: 36)
„Daugiau nekartok mano vardo, tu, susireikšminęs pimpale!“ (Virbickienė, 2018: 40)
174. It's the same as brown, it's a hug. (Dawson, 2018: 38)
Taip pat kaip su heroinu, kaip apkabinimas. (Virbickienė, 2018: 41)
175. 'Like shit.' (Dawson, 2018: 44)
„Šūdinai.“ (Virbickienė, 2018: 47)
176. Heroin totally kills your appetite. (Dawson, 2018: 45)
Heroinas visiškai užmuša apetitą. (Virbickienė, 2018: 48)
177. 'For real? I can leave my room?' (Dawson, 2018: 48)
„Rimtai? Galiu išeiti iš kambario?“ (Virbickienė, 2018: 51)
178. Nikolai, has packed a bizarre mish-mash of clothes <...> (Dawson, 2018: 48)
Nikolajus sukrovė keistą drabužių kratinį <...> (Virbickienė, 2018: 51)
179. 'I look like shit <...>' (Dawson, 2018: 50)
„Atrodau šūdinai <...>“ (Virbickienė, 2018: 53)
180. They're junkies. Or worse: Recovery Junkies. (Dawson, 2018: 50)
<...> jie – narkomanai. Arba dar blogiau – sveikstantys narkomanai. (Virbickienė, 2018: 53)
181. I get papped if I'm out with Cara or Karlie. (Dawson, 2018: 51)
<...> jeigu išeinu su Kara arba Karle, nufotkina paparacai. (Virbickienė, 2018: 53)

182. Paedo. (Dawson, 2018: 51)
 Pedikas (Virbickienė, 2018: 54)
183. 'Here we think there's a lot more to life than your next hit.' (Dawson, 2018: 52)
 „Čia mes manome, kad gyvenime yra svarbesnių dalykų nei kita dozė.“ (Virbickienė, 2018: 54)
184. 'Oh goodie. Let's save it for therapy, yeah?' (Dawson, 2018: 52)
 „Puikumėlis. Šitai palikime terapijai, gerai?“ (Virbickienė, 2018: 55)
185. It sounds like hell on earth. (Dawson, 2018: 53)
 Skamba kaip pragaras žemėje. (Virbickienė, 2018: 56)
186. What fresh hell is this? (Dawson, 2018: 54)
 Koks čia gaivus šūdas? (Virbickienė, 2018: 57)
187. <...> I still feel like twice-baked crap. (Dawson, 2018: 59)
 <...> vis dar jaučiuosi kaip du kartus iškeptas šūdas. (Virbickienė, 2018: 61)
188. I know, like I KNOW, that Kurt won't stop using even if I do. <...> the shrill-bitch, nagging, sober girlfriend. (Dawson, 2018: 60)
 Žinau, tikrai ŽINAU, kad Kurtis nesiliaus vartojęs, net jei liausiuosi aš. <...> klykianti kalė, įkyri, blaivi mergina. (Virbickienė, 2018: 62)
189. '<...> because she thinks therapy is for bed-wetters.' (Dawson, 2018: 62)
 „<...> nes mano, kad psichoterapija skirta mižniamams.“ (Virbickienė, 2018: 64)
190. Clapham is the domain of leafy Boden mummies and their ladradoodles, but by night it becomes a cautionary tale of rugby-playing estate agents fingering barely legal girls <...> (Dawson, 2018: 64)
 Klepheme karaliauja kvaišos "Boden" mamytės su savo labrapudeliais, o vakare prasideda pamokoma istorija apie regbį žaidžiančius nekilnojamojo turto agentus, kurie pirštais tenkina nepilnametes <...> (Virbickienė, 2018: 66)
191. <...> but for a lot of girls, a willy in the room was like being dropped in a vat of catnip. (Dawson, 2018: 64)
 <...> bet dauguma merginų, atsidūrusios vienoje patalpoje su pimpaliuku, jautėsi tarsi įmestos į katilą katžolės. (Virbickienė, 2018: 66)
192. Kurt is a COOL GUY so I'd have to be a COOL GIRL. (Dawson, 2018: 65)
 Kurtas KIETAS VAIKINAS, todėl turiu būti KIETA MERGINA. (Virbickienė, 2018: 67)
193. By the end of the conversation, I was hooked. (Dawson, 2018: 66)
 Į pokalbio pabaigą jau buvau užsikabinusi. (Virbickienė, 2018: 68)
194. 'And coke is only OK if everyone's doing it, otherwise you're just the most annoying cunt in the room.' (Dawson, 2018: 68)
 „O kokainą šniaukščiu tik tada, kai šniaukščia visi, nes antraip tampu užknisančia pyzda.“ (Virbickienė, 2018: 70)
195. They probably sprinkle gak on their cornflakes every morning. (Dawson, 2018: 69)
 Jie tikriausiai kas rytą pasibarsto dribsnius koku. (Virbickienė, 2018: 70)
196. 'On my deathbed, I don't wanna be like, shit I forgot to try absinthe or whatever.' (Dawson, 2018: 69)
 Gulėdama mirties patale noriu pasakyti "šūdas, pamiršau paragauti absento" ar ką nors panašaus. (Virbickienė, 2018: 71)
197. We locked ourselves in the toilet and did a line of coke before we kissed. (Dawson, 2018: 69)
 Užsirakinome tualete ir prieš pasibučiuodami sutraukėme takelį kokso. (Virbickienė, 2018: 71)

198. Well, OK, yeah, I guess we did use on the first date, but only a cheeky line. (Dawson, 2018: 70)
 Na gerai, per pirmąjį pasimatymą vartojome, bet tik vieną varganą takelį. (Virbickienė, 2018: 71)
199. It was sexy as hell. (Dawson, 2018: 70)
 Ir tai buvo velniškai seksualu. (Virbickienė, 2018: 72)
200. <...> a girl band girl's boob fell out accidentally-on-purpose <...> (Dawson, 2018: 71)
 <...> merginų grupės narei netyčia-tyčia iškrito papas <...> (Virbickienė, 2018: 72)
201. 'What's this? Puff?' (Dawson, 2018: 72)
 „Kas čia? Dūmas?“ (Virbickienė, 2018: 74)
202. 'It's not pot.' (Dawson, 2018: 73)
 „Čia ne žolė.“ (Virbickienė, 2018: 74)
203. 'It's bliss is what it is.' (Dawson, 2018: 73)
 „Tai palaima.“ (Virbickienė, 2018: 74)
204. I took the joint from him and took a drag. (Dawson, 2018: 73)
 Paėmiau iš jo suktinę ir patraukiau. (Virbickienė, 2018: 74)
205. <...> just one toke knocked my head off. (Dawson, 2018: 73)
 <...> vienas dūmas nunešė man galvą. (Virbickienė, 2018: 74)
206. 'Sometimes, we'd take a pill. Like, Baggy would sometimes get hold of Oxy.' (Dawson, 2018: 74)
 „Kartais išgerdavome tabletes. Begis kartais gaudavo oksio.“ (Virbickienė, 2018: 75)
207. Or until you basically offer to blow a nurse for a hit? (Dawson, 2018: 75)
 Ar kol nepasisiūlai pačiulpti slaugui už dozę? (Virbickienė, 2018: 76)
208. 'I told him if he tried to contact you, I'd rip his nuts off. <...> the guy's scum.' (Dawson, 2018: 76)
 „<...> Pasakiau, kad jeigu mėgins su tavimi susisiekti, nurausiu kiaušius. Tas vaikinai – padugnė.“
 (Virbickienė, 2018: 77)
209. Is this where you come when you OD? (Dawson, 2018: 77)
 Ar perdozavus visiems taip nutinka? (Virbickienė, 2018: 78)
210. <...> London can be a soul-sucking vampire leech. (Dawson, 2018: 79)
 Londonas gali būti sielą siurbiantis vampyras. (Virbickienė, 2018: 79)
211. <...> is a booby red head. (Dawson, 2018: 83)
 <...> krūtinga raudonplaukė. (Virbickienė, 2018: 83)
212. 'Too bloody right, hon.' (Dawson, 2018: 85)
 „Taip ir atrodo, meilute.“ (Virbickienė, 2018: 84)
213. <...> I feel like a thundering bitch for even noticing her size. Like, I couldn't give two shits if someone is overweight to be honest – god, I wish I had more tits and ass <...> (Dawson, 2018: 86)
 Ir vėl jaučiuosi bjauri kalė, kad išvis pastebiu jos apimtis. Jei atvirai, man nusispjauti, jei kas nors turi antsvorio; Dieve, pati norėčiau didesnės subinės ir papų <...> (Virbickienė, 2018: 85)
214. <...> seems a little stoned. (Dawson, 2018: 98)
 <...> atrodo kaip apsinešusi. (Virbickienė, 2018: 96)
215. 'He's an arsehole.' (Dawson, 2018: 100)
 „Jis – šiknaskylė.“ (Virbickienė, 2018: 97)
216. Beaky little twats. (Dawson, 2018: 103)
 Snapuotos pyzdutes. (Virbickienė, 2018: 100)

217. Mummy screamed about sluts and whores and bitches. (Dawson, 2018: 106)
Mama rėkavo apie kekšes, kales ir pasileidėles. (Virbickienė, 2018: 103)
218. 'Jesus fucking Christ, Kurt; <...> where the fucking hell have you been?' (Dawson, 2018: 111)
„Jėzau Kristau aukštiekninkas; <...> Kur, po velnių, tu buvai?“ (Virbickienė, 2018: 107)
219. Neeeeeeedy bitch. (Dawson, 2018: 111)
Maldaujaaaaaujanti kalė (Virbickienė, 2018: 107)
220. I watch him go. Bum, as Kendall would say, like the peach emoji. (Dawson, 2018: 118)
Stebiu jį pavymui. Užpakaliukas, kaip pasakytų Kendalė, kaip persikiukas. (Virbickienė, 2018: 113)
221. Shit, that's embarrassing. All I can do is pout like a thirsty Instagram whore. (Dawson, 2018: 121)
Šūdas, kaip gėda. Sugebu tik papūsti lūpas, kaip dėmesio ištroškusi instagramo kalė. (Virbickienė, 2018: 116)
222. Damn. (Dawson, 2018: 127)
Prakeikimas (Virbickienė, 2018: 123)
223. What can I make the mad bitch do today? (Dawson, 2018: 131)
Ką šiandien galėčiau sugalvoti tai pakvaišusiai kalei? (Virbickienė, 2018: 126)
224. 'Like those basic bitches who take pictures of avocados every five minute.' (Dawson, 2018: 135)
„Kaip tos banalios kalės, kurios kas penkios minutės fotografuoja avokadus.“ (Virbickienė, 2018: 129)
225. 'So. Fucking. Basic. And extra points for basic bitches who think they're clever <...>.' (Dawson, 2018: 135)
„Taip. Banalu. Ir papildomi taškai banalioms kalėms, kurios manosi esančios protingos <...>“ (Virbickienė, 2018: 129)
226. 'Shit.' (Dawson, 2018: 135)
„Šūdas.“ (Virbickienė, 2018: 129)
227. 'You like feeling my tits, yeah? You like having a good feel of my body? Keep doing it! I'm gonna cum!' (Dawson, 2018: 136)
„Tau tai patinka?! Patinka grabalioti mano papus? Patinka liesti mano kūną?! Nesustok! Aš tuoj baigsiu!“ (Virbickienė, 2018: 130)
228. 'Have you ever touched a minge, Gazza?' (Dawson, 2018: 137)
„Ar kada lietei bebruką, Gaza?“ (Virbickienė, 2018: 130)
229. 'Does the thought of a wet pussy make you feel sick?' (Dawson, 2018: 137)
„Ar tave pykina nuo minties apie drėgną putę?“ (Virbickienė, 2018: 130)
230. He takes a long drag on the cigarette before answering. (Dawson, 2018: 140)
Jis stipriai patraukia cigaretetės ir tik tada atsako. (Virbickienė, 2018: 133)
231. My nails look like shit. (Dawson, 2018: 143)
Mano nagai atrodo šūdinai. (Virbickienė, 2018: 136)
232. 'Pick up you asshole.' (Dawson, 2018: 145)
„Atsiliepk, šikniau.“ (Virbickienė, 2018: 138)
233. 'Damn. <...> I made a killing selling beers and joints from my locker.' (Dawson, 2018: 150)
„Prakeikimas. <...> Gerai užsidirbau, pardavinėdamas alų ir suktines iš savo spintelės.“ (Virbickienė, 2018: 143)
234. 'You arse!' (Dawson, 2018: 152)
„Tu subinė!“ (Virbickienė, 2018: 145)

235. 'Can I get a fag? <...> Look, I'm not kicking off. I just want a fag, yeah?' I figure I can help a bitch out. 2018: 153)
 „Galiu gauti cigę? <...> Klausyk, as nesimušiu. Tik noriu cigęs, gerai?“ Pagalvoju, kad galiu tai kalei padęti. (Dawson, 2018: 146)
236. She sparks up and takes a deep drag. (Virbickienę, 2018: 154)
 Saša prisidega ir stipriai patraukia. (Dawson, 2018: 147)
237. 'You know there's 4000 chemicals in a fag, <...>' (Virbickienę, 2018: 154)
 „Žinai, cigęje yra keturi tūkstančiai chemikalų, <...>“ (Virbickienę, 2018: 147)
238. 'Princess thought she'd get back at Daddy by sucking some meaty black cock.' (Dawson, 2018: 155)
 „Princesę galvojo, kad atkeršys tėveliui, čiulpdama storą juodą pimpalą.“ (Virbickienę, 2018: 148)
239. <...> I wonder if she'll grass me up. (Dawson, 2018: 157)
 <...> kažin ar ji mane paskųs. (Virbickienę, 2018: 150)
240. 'Besides, that psycho bitch coming back?' (Dawson, 2018: 159)
 „Be išprotėjusios kalės sugrįžimo?“ (Virbickienę, 2018: 152)
241. 'It's so bling you can see it from space, bro.' (Dawson, 2018: 161)
 „Jis taip spindi, kad matyti iš kosmoso, brol.“ (Virbickienę, 2018: 153)
242. 'Very funny, asshole.' (Dawson, 2018: 161)
 „Labai juokinga, šikniau.“ (Virbickienę, 2018: 153)
243. 'Shit.' (Dawson, 2018: 163)
 „Šūdas.“ (Virbickienę, 2018: 155)
244. 'Oh, I've missed you, you cunt.' (Dawson, 2018: 168)
 „Pasiilgau tavęs, pyzdute.“ (Virbickienę, 2018: 160)
245. '<...> He's a junkie.' (Dawson, 2018: 170)
 „Jis narkomanas.“ (Virbickienę, 2018: 162)
246. This shit must be kicking in <...> (Dawson, 2018: 174)
 Tas šūdas turbūt veikia <...> (Virbickienę, 2018: 165)
247. I don't want to grass her up. (Dawson, 2018: 174)
 Nenoriu jos išduoti. (Virbickienę, 2018: 165)
248. 'It's shit.' (Dawson, 2018: 174)
 „Šūdas.“ (Virbickienę, 2018: 166)
249. '<...> it's all shit, Blondie.' (Dawson, 2018: 175)
 „<...> visur šūdas, Blonde.“ (Virbickienę, 2018: 166)
250. 'I think shit exists on a spectrum. This is less shit.' (Dawson, 2018: 175)
 „Man atrodo yra šūdo skalę. Čia šūdo mažiau.“ (Virbickienę, 2018: 166)
251. It's the first time I've seen him not sulking. (Dawson, 2018: 175)
 Tai pirmas kartas, kai jis nepaniuręs. (Virbickienę, 2018: 166)
252. He's coked up. So blatantly coked up. How the hell did he get coke? (Dawson, 2018: 175)
 Jis prisišniojęs kokso. Akivaizdžiai prisišniojęs kokso. Iš kur, po velnių, Saifas jo gavo? (Virbickienę, 2018: 166)

253. 'Look, I don't know what the fuck you're talking about, but keep your mouth shut, yeah? Or I'll shut it for you, bitch.' (Dawson, 2018: 178)
 „Klausyk, nesuprantu apie ką kalbi, bet laikyk savo srėbtuvę užčiauptą, aišku? Arba užčiaupsiu, kale.“ (Virbickienė, 2018: 168)
254. 'Yes, I did a line.' (Dawson, 2018: 182)
 „Taip, vieną takelį.“ (Virbickienė, 2018: 171)
255. Zero chill. (Dawson, 2018: 183)
 Ramumo – nulis. (Virbickienė, 2018: 172)
256. I vividly picture inhaling a joint <...> (Dawson, 2018: 184)
 Gyvai įsivaizduoju, kaip įtraukiu dūmo <...> (Virbickienė, 2018: 173)
257. His scar where a dealer stabbed him <...> (Dawson, 2018: 184)
 Randą, kur narkotikų prekeivis dūrė jam <...> (Virbickienė, 2018: 173)
258. I'm on the blob, so I won't fuck him <...> (Dawson, 2018: 185)
 Vis dar kraujuoju, todėl su juo nesidulkinsiu <...> (Virbickienė, 2018: 174)
259. 'Can you have a wank?' (Dawson, 2018: 187)
 „O smaukytis gali?“ (Virbickienė, 2018: 176)
260. <...> you do another line. (Dawson, 2018: 189)
 <...> sutrauki dar vieną takelį. (Virbickienė, 2018: 178)
261. C'mon, the lube thing was funny. (Dawson, 2018: 190)
 Nagi, juokelis apie lubrikantą buvo juokingas. (Virbickienė, 2018: 179)
262. I take a deep drag. (Dawson, 2018: 197)
 Giliai patraukiu. (Virbickienė, 2018: 185)
263. 'Stop being a little cunt!' (Dawson, 2018: 204)
 „Nebūk pyzda!“ (Virbickienė, 2018: 191)
264. Christ, we wore some skanky jailbait stuff when we were kids. (Dawson, 2018: 209)
 Jėzau, vaikystėje rengėmės kaip nepilnametės kekšės. (Virbickienė, 2018: 195)
265. <...> I have a fag <...> (Dawson, 2018: 212)
 <...> rūkau cigę <...> (Virbickienė, 2018: 198)
266. 'Are you taking a dump, or what?' (Dawson, 2018: 213)
 „Tu šiki, ar ką?“ (Virbickienė, 2018: 199)
267. If he's having a wank or something <...> (Dawson, 2018: 213)
 Jeigu jis smaukosi ar ką <...> (Virbickienė, 2018: 199)
268. Get his stash first, moron. (Dawson, 2018: 215)
 Pirma susirink jo atsargas, kvaiša. (Virbickienė, 2018: 200)
269. Blow, gear and some little bottles <...> or some shit. Saif had no intention of getting clean. (Dawson, 2018: 215)
 Koksas, heroinas ir mažičiai buteliukai <...> ar dar koks mėšlas. Saifas nė nesiruošė išsivalyti. (Virbickienė, 2018: 200)
270. Maybe I could just take the coke? Yeah, I'll take the coke and leave the junk. (Dawson, 2018: 215)
 Gal galėčiau pasiimti tik koksą? Taip, koksą pasiimsiu, o kitą šlamštą paliksiu. (Virbickienė, 2018: 200)
271. Shit. I don't know what she saw. Shit. (Dawson, 2018: 218)
 Šūdas. Nežinau, ką ji matė. Šūdas. (Virbickienė, 2018: 202)

272. 'He sucked Kendall off, right?' (Dawson, 2018: 2019)
 „Jis nučiulpė Kendalę, ar ne?“ (Virbickienė, 2018: 203)
273. You wouldn't trust a junkie with your granny's handbag. (Dawson, 2018: 220)
 Narkomanui senelės rankinės verčiau nepatikėti. (Virbickienė, 2018: 204)
274. <...> a load of coke and heroin. (Dawson, 2018: 221)
 <...> krūva kokso ir heroino. (Virbickienė, 2018: 205)
275. Shit. (Dawson, 2018: 221)
 Šūdas. (Virbickienė, 2018: 205)
276. And it's such a good junkie hangout. (Dawson, 2018: 224)
 Ten tokia gera vieta narkomanui. (Virbickienė, 2018: 207)
277. <...> the heroin, coke and steroids <...> (Dawson, 2018: 224)
 <...> heroinas, koksas ir steroidai. (Virbickienė, 2018: 208)
278. 'I did some coke.' (Dawson, 2018: 225)
 „Truputi kokso.“ (Virbickienė, 2018: 208)
279. <...> I wasn't a junkie.' (Dawson, 2018: 225)
 „<...> jog nesu narkomanas.“ (Virbickienė, 2018: 208)
280. I snorted a dead guy's blow. (Dawson, 2018: 225)
 Šniaukščiau mirusio vaikinų koksą. (Virbickienė, 2018: 209)
281. <...> than I'd done coke. (Dawson, 2018: 227)
 <...> nei nuo kokso. (Virbickienė, 2018: 227)
282. Is this Brady or coke? (Dawson, 2018: 230)
 Ar tai tikrasis Breidis, ar koksas? (Virbickienė, 2018: 212)
283. 'I took Saif's stash.' (Dawson, 2018: 240)
 „Paėmiau Saifo narkotikų atsargas.“ (Virbickienė, 2018: 222)
284. 'I feel like shit. And I'm sorry I was an asshole.' (Dawson, 2018: 240)
 „Jaučiuosi šūdinai. Ir atsiprašau, kad buvau toks šiknius.“ (Virbickienė, 2018: 222)
285. <...> the urge to vom passes slightly. (Dawson, 2018: 242)
 <...> ir pykinimas truputį atslūgsta. (Virbickienė, 2018: 224)
286. <...> she didn't grass on me or Brady. (Dawson, 2018: 243)
 <...> kad neišskundė manęs ir Breidžio. (Virbickienė, 2018: 224)
287. '<...> what the hell are you doing?' (Dawson, 2018: 246)
 „<...> ką, po velnių, darai?“ (Virbickienė, 2018: 227)
288. 'You Photoshopped idiot <...> It's some polyester shit <...>' (Dawson, 2018: 247)
 „Ak, tu pafotošopinta idiote <...> kažkoks poliesterinis šlamštas <...>“ (Virbickienė, 2018: 227)
289. 'But beauty is in the eye of the beholder, and the beholder has a dick, Blondie.' (Dawson, 2018: 247)
 „Bet grožis glūdi žiūrovo akyse, o žiūrovas turi pimpalą, Blonde.“ (Virbickienė, 2018: 228)
290. 'Shit.' (Dawson, 2018: 251)
 „Šūdas.“ (Virbickienė, 2018: 232)
291. 'I fuck and eat like a normal person, so can I go?' (Dawson, 2018: 259)
 „Aš valgau ir dulkinuosi kaip normalus žmogus. Ar jau galiu eiti?“ (Virbickienė, 2018: 239)
292. <...> on this godforsaken <...> (Dawson, 2018: 262)
 <...> šioje Dievo pamirštoje <...> (Virbickienė, 2018: 242)

293. 'What the hell was that about?' (Dawson, 2018: 265)
 „Kas jai, po velnių, pasidarė?“ (Virbickienė, 2018: 245)
294. 'Oh shit <...>' (Dawson, 2018: 266)
 „O, šūdas <...>“ (Virbickienė, 2018: 246)
295. 'Shit. Quick.' (Dawson, 2018: 267)
 „Šūdas. Greičiau!“ (Virbickienė, 2018: 246)
296. 'You bitches can't stop me.' (Dawson, 2018: 267)
 „Jūs, kalės, manęs nesustabdysite!“ (Virbickienė, 2018: 247)
297. 'Oh shit.' (Dawson, 2018: 268)
 „O, šūdas.“ (Virbickienė, 2018: 247)
298. 'Would you fuck me?' (Dawson, 2018: 269)
 „O tu su manimi dulkintumeisi?“ (Virbickienė, 2018: 249)
299. 'Shit!' (Dawson, 2018: 273)
 „Šūdas!“ (Virbickienė, 2018: 251)
300. Shit. (Dawson, 2018: 273)
 Šūdas. (Virbickienė, 2018: 252)
301. 'But I want a blow job.' (Dawson, 2018: 276)
 „Bet aš noriu, kad man pačiulptum.“ (Virbickienė, 2018: 254)
302. He quietly came down from last night's binge <...> (Dawson, 2018: 278)
 Jis iš lėto atsitokėjo po vakarykštės dozės <...> (Virbickienė, 2018: 255)
303. 'It'll be full of hipsters.' (Dawson, 2018: 279)
 „Bus pilna hipsterių.“ (Virbickienė, 2018: 256)
304. Jesus. Ecstasy. 'Are you high?' (Dawson, 2018: 281)
 Jėzau. Ekstazis. „Tu apsinešusi?“ (Virbickienė, 2018: 258)
305. 'Now I'm dry, I'm mint.' (Dawson, 2018: 285)
 „Dabar, kai išdžiūvau, viskas gerai.“ (Virbickienė, 2018: 262)
306. 'What the hell happened.' (Dawson, 2018: 287)
 „Kas, po velnių, nutiko?“ (Virbickienė, 2018: 264)
307. 'I'm not high <...>' (Dawson, 2018: 288)
 „Nesu apsinešęs <...>“ (Virbickienė, 2018: 265)
308. 'Shit.' (Dawson, 2018: 289)
 „Šūdas.“ (Virbickienė, 2018: 266)
309. 'Shit. I'm not gonna last long.' (Dawson, 2018: 293)
 „Šūdas, ilgai netversiu <...>“ (Virbickienė, 2018: 269)
310. Shit. (Dawson, 2018: 293)
 Šūdas. (Virbickienė, 2018: 269)
311. He fucked me and then left me. (Dawson, 2018: 297)
 Išdulkino ir paliko. (Virbickienė, 2018: 273)
312. 'The last thing I want is to rake you into my shit.' (Dawson, 2018: 297)
 „Mažiausiai noriu įtraukti tave į savo nesąmones.“ (Virbickienė, 2018: 273)
313. <...> posh, white, male version of Sasha. (Dawson, 2018: 304)
 <...> prašmatnesnė, balta, vyriška Sašos versija. (Virbickienė, 2018: 280)

- 314.<...> thinking about his esteem and shit. (Dawson, 2018: 307)
 <...> mąstyti apie savo savivertę ar dar kokį šūdą. (Virbickienė, 2018: 282)
- 315.I'm gonna miss this bitch <...> (Dawson, 2018: 309)
 Pasiilgsiu šitos kalės <...> (Virbickienė, 2018: 284)
- 316.<...> I think that's media spin for coke or smack to be honest. (Dawson, 2018: 309)
 <...> bet man atrodo, kad žiniasklaida taip vadina koksą arba heroiną. (Virbickienė, 2018: 284)
- 317.<...> I thought she was strictly into dick. (Dawson, 2018: 323)
 <...> kad ją domina tik pimpiai. (Virbickienė, 2018: 297)
- 318.'God, I looked like total shit.' (Dawson, 2018: 324)
 „Dieve, na ir šūdinai atrodau.“ (Virbickienė, 2018: 298)
- 319.'Where the hell have you been?' (Dawson, 2018: 324)
 „Kur, po velnių, buvai?“ (Virbickienė, 2018: 298)
- 320.'The weather was shit.' (Dawson, 2018: 324)
 „Bet oras buvo šūdinas.“ (Virbickienė, 2018: 298)
- 321.Shit, I'm crying again. (Dawson, 2018: 327)
 Šūdas, ir vėl verkiu. (Virbickienė, 2018: 300)
- 322.'They're brats. Aren't they, like, ten?' (Dawson, 2018: 334)
 „Jos mažvaikės. Kiek joms? Dešimt?“ (Virbickienė, 2018: 306)
- 323.<...> Fo takes out a wrap of coke. (Dawson, 2018: 334)
 <...> Fo išsitraukia pakelį kokso. (Virbickienė, 2018: 307)
- 324.She chops out four lines on the silver tray reserved for champagne (and, let's be honest, coke). (Dawson, 2018: 334)
 Ji sukapoja keturis takelius ant sidabrinio šampano (ir, būkime atviri, kokso) padėklo. (Virbickienė, 2018: 307)
- 325.<...> who does a line too. (Dawson, 2018: 334)
 Ši irgi sutraukia takelį. (Virbickienė, 2018: 307)
- 326.I can't be the only person not on coke. (Dawson, 2018: 334)
 Negaliu būti vienintelė nevartojusi. (Virbickienė, 2018: 307)
- 327.I'm so woozy from champagne that a line of coke might get through an hour of the party <...> (Dawson, 2018: 335)
 Be to, jaučiuosi šiek tiek apsvaigusi nuo šampano, takelis kokso padės ištverti valandą vakarėlyje <...> (Virbickienė, 2018: 307)
- 328.<...> and snort the line off the tray. (Dawson, 2018: 335)
 <...> ir sutraukiu nuo padėklo takelį. (Virbickienė, 2018: 307)
- 329.Shit. (Dawson, 2018: 337)
 Šūdas. (Virbickienė, 2018: 309)
- 330.'You want another line?' (Dawson, 2018: 337)
 „Nori dar vieno takelio?“ (Virbickienė, 2018: 309)
- 331.'You need to try this truly epic shit.' (Dawson, 2018: 341)
 „Turi išbandyti šitą nerealų šūdą.“ (Virbickienė, 2018: 312)
- 332.What the hell is this? A cornucopia of temptation? (Dawson, 2018: 341)
 Kas čia per velniava? Pagundų gausybės ragas? (Virbickienė, 2018: 312)

333. The trips starts after about thirty minutes. (Dawson, 2018: 342)
Kelionė prasideda maždaug po pusvalandžio. (Virbickienė, 2018: 313)
334. Her boobs fall out of her dress. (Dawson, 2018: 342)
Papai iškrenta iš suknelės. (Virbickienė, 2018: 313)
335. 'Lex, it's a bad trip; you need to ride it out.' (Dawson, 2018: 345)
„Lekse, tau bloga kelionė; turi palaukti, kol praeis.“ (Virbickienė, 2018: 315)
336. 'Thanks, babe. You've looked better tbh.' (Dawson, 2018: 349)
„Ačiū, mažute, bet tu, jei atvirai, esi atrodžiusi geriau.“ (Virbickienė, 2018: 319)
337. 'Bitch.' (Dawson, 2018: 349)
„Kalė.“ (Virbickienė, 2018: 319)
338. Nikolai had ratted me out. (Dawson, 2018: 351)
Nikolajus mane paskundė. (Virbickienė, 2018: 320)
339. Something putrid. (Dawson, 2018: 352)
Bjaurastis. (Virbickienė, 2018: 321)
340. That staircase kicked my ass. (Dawson, 2018: 353)
Tie laiptai atspardė man užpakalį. (Virbickienė, 2018: 322)
341. 'I was such a gigantic cunt.' (Dawson, 2018: 353)
„Buvau tokia pyzda.“ (Virbickienė, 2018: 322)
342. <...> and they bicker. (Dawson, 2018: 353)
<...> įjėdu rieja. (Virbickienė, 2018: 324)
343. <...> but I just became this massive twat. (Dawson, 2018: 361)
<...> bet tapau tikra pyzda. (Virbickienė, 2018: 328)
344. '<...> feel like an even bigger twat, you know?' (Dawson, 2018: 361)
„<...> darausi tik dar bjauresnė pyzda, suprantate?“ (Virbickienė, 2018: 328)
345. 'A python passing a huge bolus down her body.' (Dawson, 2018: 362)
„Kaip pitonas, kurio kūnu keliauja didelė piliulė.“ (Virbickienė, 2018: 329)
346. '<...> I've decided to go tee-total for the time being.' (Dawson, 2018: 368)
„<...> ir nusprendžiau kurį laiką pabūti abstinentu.“ (Virbickienė, 2018: 335)
347. <...> and do a line of coke <...> (Dawson, 2018: 378)
<...> ir sutraukdavau takelį kokso. (Virbickienė, 2018: 346)
348. <...> calls his assistant a cunt <...> (Dawson, 2018: 383)
<...> pavadina savo asistentę pyzda. (Virbickienė, 2018: 350)
349. One night Nick and I had a fag on the porch <...> (Dawson, 2018: 391)
Vieną vakarą su Niku verandoje rūkome ciges. (Virbickienė, 2018: 357)

The strategy of omission:

350. 'Jesus Christ'. (Dawson, 2018: 11)
„Jėzau.“ (Virbickienė, 2018: 17)
351. Well, duh – it's my hotel. (Dawson, 2018: 21)
Na, čia mano viešbutis. (Virbickienė, 2018: 27)
352. 'Hot as hell, man!' (Dawson, 2018: 25)
„Velniškai karšta!“ (Virbickienė, 2018: 31)
353. Get me the hell out of here. (Dawson, 2018: 2018:29)
Išleiskite mane iš čia. (Virbickienė, 2018: 34)
354. 'It's bloody awful.' (Dawson, 2018: 46)
„Kažkoks siaubas.“ (Virbickienė, 2018: 49)
355. He's totally caught me red-handed <...> (Dawson, 2018: 55)
Pričiuopo nusikaltimo vietoje <...> (Virbickienė, 2018: 58)
356. I'm like, it's just another word for my bits, you guys, chill out! (Dawson, 2018: 68)
Bet aš elgiuosi lyg niekur nieko, čia tik dar vienas mano kūno dalies pavadinimas. (Virbickienė, 2018: 70)
357. Are you fucking kidding me? (Dawson, 2018: 76)
Ar jūs juokaujate? (Virbickienė, 2018: 76)
358. God, I'm such a judgey bitch. (Dawson, 2018: 82)
Dieve, o aš greita smerkti. (Virbickienė, 2018: 82)
359. Therapy doesn't change your behaviour, but it gives you a vocabulary to discuss how screwed up you are: therapese. (Dawson, 2018: 85)
Terapija nepakeičia tavo elgesio, bet išmoko žodyno, kuris leidžia diskutuoti apie tai, kaip susimovei. (Virbickienė, 2018: 85)
360. 'Sorry, I'm pretty shit with stuff like that.' (Dawson, 2018: 91)
„Atleisk, neįsidėmiu veidų.“ (Virbickienė, 2018: 90)
361. 'No fucking way' (Dawson, 2018: 91)
No translation has been provided in the novel.
362. The tutor was kinda cute in a dorky way<...> (Dawson, 2018: 104)
Mokytojas buvo keistai žavus. (Virbickienė, 2018: 101)
363. 'All the goddamn time.' (Dawson, 2018: 115)
„Visą laiką.“ (Virbickienė, 2018: 111)
364. 'See you at dinner, yeah?' (Dawson, 2018: 118)
„Pasimatysime per vakarienę?“ (Virbickienė, 2018: 113)
365. '<...> where you pay to crawl through mud and shit.' (Dawson, 2018: 135)
„<...> kur sumoki, kad galėtum pašliaužioti po purvyną.“ (Virbickienė, 2018: 129)
366. 'My Gradma got that asbestos in her attic, innit?' (Dawson, 2018: 137)
„Mano senelės palėpėje asbestas.“ (Virbickienė, 2018: 131)
367. 'Aw, hell no!' (Dawson, 2018: 137)
„Negali būti!“ (Virbickienė, 2018: 131)
368. 'There's no goddamn way I'm staying here if that psycho's back.' (Dawson, 2018: 137)
„Jeigu ta prietranka grįžo, aš čia nepasiliksiu!“ (Virbickienė, 2018: 131)

369. What the hell is lock down? (Dawson, 2018: 138)
 Ką reiškia „draudžiama“? (Virbickienė, 2018: 132)
370. ‘These men will fucking kill me, Lexi.’ (Dawson, 2018: 146)
 „Lekse, tie žmonės mane nudės.“ (Virbickienė, 2018: 139)
371. ‘Glorious fucking women gallivanting on bicycles.’ (Dawson, 2018: 155)
 „Šaunuolės moterys, besibąstančios su savo dviračiais.“ (Virbickienė, 2018: 148)
372. ‘You don’t have the first fucking clue.’ (Dawson, 2018: 155)
 „Tu neturi žalio supratimo.“ (Virbickienė, 2018: 148)
373. ‘I don’t fucking know.’ (Dawson, 2018: 161)
 „Ką aš žinau.“ (Virbickienė, 2018: 153)
374. <...> and he was already pretty bloody vulnerable. (Dawson, 2018: 164)
 Nors ir taip jau buvo pažeidžiamas <...> (Virbickienė, 2018: 156)
375. ‘I didn’t nearly OD on junk, did I?’ (Dawson, 2018: 182)
 „Aš juk neperdozavau, ar ne?“ (Virbickienė, 2018: 171)
376. ‘Have you lost your fucking mind?’ (Dawson, 2018: 183)
 „Gal iš proto išsikraustei?“ (Virbickienė, 2018: 172)
377. ‘Nikolai hates my guts.’ (Dawson, 2018: 183)
 „Nikolajus manęs nekenčia.“ (Virbickienė, 2018: 172)
378. She was coolly confident without being a dick. (Dawson, 2018: 196)
 Pasitikėjo savimi, bet nebuvo mulkė. (Virbickienė, 2018: 184)
379. ‘I’m just sitting on you, you twat.’ (Dawson, 2018: 204)
 „Aš tik ant tavęs atsisėdau.“ (Virbickienė, 2018: 191)
380. ‘And the teachers would totally go for it <...>’ (Dawson, 2018: 208)
 „Mokytojai irgi mus palaikytų <...>“ (Virbickienė, 2018: 194)
381. Why did Lexi end up in rehab off her tits on heroin? (Dawson, 2018: 212)
 Kodėl Leksė atsidūrė reabilitacijoje, priklausoma nuo heroino? (Virbickienė, 2018: 198)
382. Her shit parents neglected her. (Dawson, 2018: 212)
 Tėvai skyrė jai per mažai dėmesio. (Virbickienė, 2018: 198)
383. I’m so fucking sick of thinking <...> (Dawson, 2018: 212)
 Man taip įgriso galvoti <...> (Virbickienė, 2018: 198)
384. <...> he’d smuggled shit in <...> (Dawson, 2018: 215)
 <...> kad gavo kontrabandos <...> (Virbickienė, 2018: 200)
385. ‘It’s fucked up.’ (Dawson, 2018: 217)
 „Susimoviau.“ (Virbickienė, 2018: 202)
386. Time aplenty to flush that stash. (Dawson, 2018: 220)
 Pakankamai laiko nuleisti klozetą. (Virbickienė, 2018: 204)
387. ‘What the fuck am I going to do?’ (Dawson, 2018: 225)
 „Ką man daryti?“ (Virbickienė, 2018: 209)
388. ‘I’m fucking rotten inside.’ (Dawson, 2018: 225)
 „Aš supuvęs iš vidaus.“ (Virbickienė, 2018: 209)
389. Should I be getting the fuck away from him? (Dawson, 2018: 227)
 Ar turėčiau nuo jo bėgti? (Virbickienė, 2018: 210)

390. <...> Venus Fucking Ardito.' (Dawson, 2018: 228)
 „<...> ji Venera Ardito.“ (Virbickienė, 2018: 211)
391. <...> it's not all about you and your bullshit.' (Dawson, 2018: 231)
 „Ne viskas sukasi apie tave.“ (Virbickienė, 2018: 213)
392. <...> y'know?' (Dawson, 2018: 231)
 „<...> supranti?“ (Virbickienė, 2018: 213)
393. <...> as any of the other shit I was doing.' (Dawson, 2018: 237)
 „<...> kaip visa kita, ką dariau.“ (Virbickienė, 2018: 218)
394. <...> and then not tell us the goddamn secret!' (Dawson, 2018: 251)
 „<...> o paskui tos paslapties nesakyti!“ (Virbickienė, 2018: 232)
395. 'Y'know, because he's dead.' (Dawson, 2018: 252)
 „Nes jis mirė.“ (Virbickienė, 2018: 233)
396. 'Like, where is she even gonna go?' (Dawson, 2018: 266)
 „Kur ji eis?“ (Virbickienė, 2018: 245)
397. 'You have got to be fucking kidding me.' (Dawson, 2018: 272)
 „Turbūt juokauji.“ (Virbickienė, 2018: 251)
398. 'Keep your shit together <...>' (Dawson, 2018: 273)
 „Raminkis <...>“ (Virbickienė, 2018: 252)
399. <...> I get my shit together <...> (Dawson, 2018: 287)
 <...> greit atsitokėju <...> (Virbickienė, 2018: 264)
400. I take a deep drag, smoke the shit out of my lungs <...> (Dawson, 2018: 289)
 Stipriai patraukiu, degindama plaučius <...> (Virbickienė, 2018: 266)
401. <...> to do something fucking incredible.' (Dawson, 2018: 290)
 „<...> nuveikti ką nors nuostabaus <...>“ (Virbickienė, 2018: 267)
402. <...> where the hell is he? (Dawson, 2018: 296)
 <...> tai kur? (Virbickienė, 2018: 272)
403. 'I'm too goddamn old.' (Dawson, 2018: 306)
 „<...> aš tam per sena.“ (Virbickienė, 2018: 281)
404. 'Like, I thought that went out with straightjackets.' (Dawson, 2018: 310)
 „Aš maniau, kad šitai derinama kartu su tramdomaisiais marškiniais.“ (Virbickienė, 2018: 285)
405. I fucking pay their wages. (Dawson, 2018: 324)
 Aš gi joms algas moku. (Virbickienė, 2018: 298)
406. 'I thought they expelled her ass?' (Dawson, 2018: 328)
 „Maniau, kad ją iššpyrė.“ (Virbickienė, 2018: 301)
407. Why the hell not? (Dawson, 2018: 337)
 Kodėl gi ne? (Virbickienė, 2018: 309)
408. Timing is such a bitch. (Dawson, 2018: 339)
 Visada taip. (Virbickienė, 2018: 310)
409. <...> you need to get your shit together.' (Dawson, 2018: 350)
 „<...> turi susiimti.“ (Virbickienė, 2018: 319)
410. <...> and I'm so freaking proud of you!' (Dawson, 2018: 367)
 „<...> labai tavimi didžiuojuosi!“ (Virbickienė, 2018: 334)

411. 'Uh! I hate you and you smell of wee!' (Dawson, 2018: 376)
„Oi! Nekenčiu tavęs!“ (Virbickienė, 2018: 344)
412. '<...> who the hell knows what was going on with her <...>' (Dawson, 2018: 382)
„<...> nes kas žino, kas jai buvo <...>“ (Virbickienė, 2018: 349)
413. 'when the fuck did you become The Oracle?' (Dawson, 2018: 382)
„Kada tapai orakule?“ (Virbickienė, 2018: 349)
414. I lie all the fucking time. (Dawson, 2018: 387)
Melavau nuolat. (Virbickienė, 2018: 354)

The strategy of softening

415. Oh, fuck me hard, it's an intervention. (Dawson, 2018: 4)
O šūdas, intervencija (Virbickienė, 2018: 12)
416. Shit just got really real. (Dawson, 2018: 7)
Po velnių, tai tikra. (Virbickienė, 2018: 14)
417. Damn. (Dawson, 2018: 7)
Šūdas. (Virbickienė, 2018: 14)
418. Downton fucking Abbey. (Dawson, 2018: 8)
Prakeikta Dauntono abatija. (Virbickienė, 2018: 15)
419. 'Fuck off.' (Dawson, 2018: 10)
„Atsiknisk.“ (Virbickienė, 2018: 16)
420. '<...> will you please fuck off and let me go?' (Dawson, 2018: 10)
„<...> kada atsiknisit ir mane išleisit?“ (Virbickienė, 2018: 16)
421. 'Your lips were fucking blue.' (Dawson, 2018: 12)
„Tavo sumautos lūpos buvo mėlynos.“ (Virbickienė, 2018: 18)
422. '<...> it's not a biggy.' (Dawson, 2018: 12)
<...> nieko rimto. (Virbickienė, 2018: 18)
423. 'Let me out right now, you fat fucker.' (Dawson, 2018: 13)
„Išleisk mane dabar pat, storas šikniau!“ (Virbickienė, 2018: 18)
424. I swipe a load of shit off the doctor's desk. (Dawson, 2018: 13)
Nušluoju kalną daiktų nuo gydytojo stalo. (Virbickienė, 2018: 19)
425. It's probably a downer, so it'll deff take the edge off, but it means I have to stay in this hellhole. (Dawson, 2018: 14)
Greičiausiai raminaujieji, tad tikrai bus lengviau, bet tai reiškia, kad turėsiu pasilikti šitame pragare.
(Virbickienė, 2018: 19)
426. '<...> and get off Rehab Island when they realise this is all a catastrophic clusterfuck and acknowledge I'm not Amy Bloody Winehouse.' (Dawson, 2018: 14)
<...> ir kai jie supras, kad baisiai susimovė, o aš nesu prakeikta Eimė Vainhaus, ištrūksiu iš šitos reabilitacijos salos. (Virbickienė, 2018: 20)
427. 'Look... I really think this place is the nuts, yeah.' (Dawson, 2018: 15)
„Klausyk... Rimtai manau, kad šita vieta pati geriausia.“ (Virbickienė, 2018: 21)
428. They fucking got me good this time. (Dawson, 2018: 16)
Po velnių, šį kartą jie mane tikrai pričiupo. (Virbickienė, 2018: 22)
429. Basic bitches. If I see a fucking Buddha statue, I swear I'll club someone to death with it. (Dawson, 2018: 17)
Kaip netikėta. Jeigu kur nors pamatysiu prakeiktą Budos statulėlę, prisiekiu, ką nors negyvai ja uždaužysiu.
(Virbickienė, 2018: 23)
430. It's kicking in. Fuck. (Dawson, 2018: 18)
Prasideda. Šūdas. (Virbickienė, 2018: 24)
431. 'Yes. Like, if you're on a big night, yeah.' (Dawson, 2018: 20)
„Taip. Na, jeigu svarbus vakaras, taip.“ (Virbickienė, 2018: 25)
432. Y'know, my dad owns V Hotels. Yeah. (Dawson, 2018: 21)

- Na žinote, mano tėčiui priklauso "V" viešbučiai. (Virbickienė, 2018: 27)
433. 'Well, duh!' I smiled. (Dawson, 2018: 2018:22)
 „Tai aišku, kad kitaip!“ – nusišypsojau. (Virbickienė, 2018: 28)
434. It was trashy cool. (Dawson, 2018: 22)
 Baras buvo nudrengtas, bet šaunus. (Virbickienė, 2018: 28)
435. 'Babes! Where the fuck are you?' (Dawson, 2018: 23)
 „Mažute! Po velnių, kur tu?“ (Virbickienė, 2018: 29)
436. 'You got any cash? We owe Steve like two-hundred squid.' (Dawson, 2018: 23)
 „Turi grynų? Mes Stivui skolingi kokius du šimtus svarų.“ (Virbickienė, 2018: 29)
437. 'What the fuck? As if.' (Dawson, 2018: 23)
 „Kas per velnias?“ (Virbickienė, 2018: 29)
438. She was stoned off her tits already. (Dawson, 2018: 24)
 Ji jau buvo gerai apsinešusi (Virbickienė, 2018: 30)
439. <...> a permanent resting bitch face. (Dawson, 2018: 25)
 <...> ir nuolat šūdą kandęs veidas. (Virbickienė, 2018: 31)
440. London gives zero fucks, has zero chill, and I love it. (Dawson, 2018: 25)
 Londonui ant visko nusispjauti, jis niekada neatsipalaiduoja, ir man taip patinka. (Virbickienė, 2018: 31)
441. Fuck that! (Dawson, 2018: 30)
 Velniop! (Virbickienė, 2018: 34)
442. 'If you want Kurtis face in one piece, you'll suck my dick.' (Dawson, 2018: 33)
 „Jeigu dar nori pamatyti Kurto veidelį sveiką, tai man pačiulpk.“ (Virbickienė, 2018: 37)
443. 'Fuck off Steve' (Dawson, 2018: 33)
 „Atsiknisk Stivai.“ (Virbickienė, 2018: 37)
444. 'I'm not fucking about, Lexi.' (Dawson, 2018: 33)
 „Lekse, aš nejuokauju.“ (Virbickienė, 2018: 37)
445. 'That shit would make me gay.' (Dawson, 2018: 33)
 „Tada būčiau žydras.“ (Virbickienė, 2018: 37)
446. I've never had the bends, but I bet this is what it feels like, like I'm going to fucking snap. (Dawson, 2018: 35)
 Niekada nesilaužiau, bet turbūt toks jausmas – tarsį lūši pusiau, po velnių. (Virbickienė, 2018: 39)
447. I need more fucking pills. (Dawson, 2018: 35)
 Man reikia daugiau tablečių. (Virbickienė, 2018: 39)
448. 'Fuck off!' (Dawson, 2018: 35)
 „Atsikniskit!“ (Virbickienė, 2018: 39)
449. I gob right in his face. It trickles down his glasses and I feel something like glee. 'Fat Jewish twat'. (Dawson, 2018: 37)
 Spjaunu tiesiai Goldšteinui į veidą. Seilės nuteka jo akiniais ir staiga pajuntu kažką panašaus į džiugesį.
 „Stora žydiska kiaule“. (Virbickienė, 2018: 40)
450. 'Get the fuck off me'. (Dawson, 2018: 38)
 „Patraukit nuo manęs rankas.“ (Virbickienė, 2018: 41)
451. They'll show him a junkie. Fuck my life. (Dawson, 2018: 39)
 Parodys jam narkomanę. Velniop gyvenimą. (Virbickienė, 2018: 42)

452. I'm about to tell her to fuck off, but hold my tongue. (Dawson, 2018: 42)
 Jau noriu jai pasakyti, kad atsiknistų, bet prikandu liežuvį. (Virbickienė, 2018: 45)
453. I can only submit to feeling like crap. (Dawson, 2018: 47)
 Galiu tik pasiduoti šitai siaubingai būsenai. (Virbickienė, 2018: 50)
454. <...> I couldn't give a rat's ass what I look like. (Dawson, 2018: 48)
 <...> kad man nusispjauti, kaip atrodo. (Virbickienė, 2018: 51)
455. Shit like that quickly loses its appeal. (Dawson, 2018: 49)
 Tokios nesąmonės greitai nebeįdomia. (Virbickienė, 2018: 52)
456. 'Bother. My printer is on the blink.' (Dawson, 2018: 53)
 „O, varge, spausdintuvas mirkčioja.“ (Virbickienė, 2018: 56)
457. Busted as fuck. (Dawson, 2018: 54)
 Pričiupta, ne tas žodis. (Virbickienė, 2018: 57)
458. <...> I am such a twat for falling for something so blatantly obvious. Junkie honey trap. (Dawson, 2018: 55)
 Pričiupto nusikaltimo vietoje, o aš – tokia kvaisha, kad patekau į akivaizdžius spąstus. Narkomanų spąstus.
 (Virbickienė, 2018: 58)
459. <...> I need to score and that Goldstein is a quack; (Dawson, 2018: 59)
 <...> privalau susileisti, o Goldšteinas šarlatan; (Virbickienė, 2018: 61)
460. It's not fucking fun now. (Dawson, 2018: 60)
 Priešingai nei dabar. (Virbickienė, 2018: 61)
461. <...> a voice that sounds a lot like me refuses to be a bitch to the chemicals in my body. (Dawson, 2018: 60)
 <...> tas balselis, kuris panašus į mano, atsisako išsižadėti chemikalų mano kūne. (Virbickienė, 2018: 62)
462. Fuck it. (Dawson, 2018: 63)
 Velniop. (Virbickienė, 2018: 65)
463. He knows all the right people: the door whores, the Djs, the bouncers, the bartenders. (Dawson, 2018: 64)
 Jis pažysta visus reikiamus žmones: apsauginiams besimeilinančias katytes, didžėjus, apsauginius, barmenus.
 (Virbickienė, 2018: 66)
464. I was bored shitless and ready to leave. (Dawson, 2018: 64)
 Velniškai nuobodžiavau ir buvau susiruošusi eiti. (Virbickienė, 2018: 66)
465. <...> but I was cute AF and knew it. I turned to his bartender chum. (Dawson, 2018: 65)
 <...> bet buvau velniškai graži ir tai žinojau. Atsisukau į jo draugelį barmeną. (Virbickienė, 2018: 67)
466. 'You can hold your booze <...>' (Dawson, 2018: 67)
 „Na, bent jau tikrai daug pakeli.“ (Virbickienė, 2018: 69)
467. <...> she's got that Asian/Western mix that's bang on-trend <...> (Dawson, 2018: 71)
 <...> nes yra labai madingo azijiečių ir vakariečių mišinio gymio. (Virbickienė, 2018: 72)
468. Nevada returned with two flutes of champers. (Dawson, 2018: 72)
 Nevada grįžo su dviem taurėmis šampano. (Virbickienė, 2018: 73)
469. 'This shit is the purest,' Kurt was saying, rolling a spliff. 'Guaranteed mellow high.' (Dawson, 2018: 72)
 „Šitas šūdas yra gryniausias, - tarė Kurtas, vyniodamas suktinę. – Kaifas garantuotas.“ (Virbickienė, 2018: 73)
470. 'Oh shit, that's good.' (Dawson, 2018: 72)
 „Eina sau, kaip gerai.“ (Virbickienė, 2018: 74)

471. 'I dunno. Sometimes. At first it was wicked every time. (Dawson, 2018: 74)
 „Ką žinau. Kartais. Iš pradžių kiekviena doze būdavo ypatinga.“ (Virbickienė, 2018: 75)
472. 'When smoking it didn't really get me high any more.' Slamming is much more efficient. (Dawson, 2018: 74)
 „Kai rūkydama nebepatirdavau to paties malonumo“, - injekcija daug efektyvesnė. (Virbickienė, 2018: 75)
473. 'Drugs are boss until you almost snuff it <...>' (Dawson, 2018: 74)
 „Narkotikai – labai šaunu, kol vos neperdozuoji.“ (Virbickienė, 2018: 75)
474. <...> shut up, head, just shut the fuck up. I know. (Dawson, 2018: 75)
 <...> užsičiaupkit, smegenys, užsičiaupkit, po velnių. Pati žinau. (Virbickienė, 2018: 76)
475. I shit. The. Fucking. Bed. (Dawson, 2018: 77)
 Prišikau. Prakeiktą. Lovą. (Virbickienė, 2018: 77)
476. <...> and that was bang out of order. Fuck it. (Dawson, 2018: 78)
 <...> jam nederėjo taip elgtis. Velniop. (Virbickienė, 2018: 79)
477. <...> the other fuck-ups <...> (Dawson, 2018: 80)
 <...> su kitais nelaimėliais. (Virbickienė, 2018: 80)
478. Oh well, you can fuck right off, mate. (Dawson, 2018: 84)
 Oi, atsiknisk, bičiuli. (Virbickienė, 2018: 84)
479. Is that the PC way to feel? Who the fuck knows. (Dawson, 2018: 86)
 Ar taip jaustis polikorektiška? Po velnių, kas žino. (Virbickienė, 2018: 86)
480. All I want is to get away from these freaks. (Dawson, 2018: 88)
 Aš tik noriu būti kuo toliau nuo šitų keistuolių. (Virbickienė, 2018: 87)
481. Brady's Bunch was a craptacular reality show <...> (Dawson, 2018: 91)
 „Breidžio šeimynėlė“ buvo idiotiškai nuostabus realybės šou <...> (Virbickienė, 2018: 90)
482. 'You weave a motherfucking basket.' (Dawson, 2018: 92)
 „Pinsi sumautus krepšius.“ (Virbickienė, 2018: 91)
483. <...> and I was like, hell no.' (Dawson, 2018: 92)
 „<...> o aš jai ir sakau; jokių būdu.“ (Virbickienė, 2018: 91)
484. I feel hosed down, bleached and disinfected. (Dawson, 2018: 102)
 Jaučiuosi išplauta, išbalinta ir dezinfekuota. (Virbickienė, 2018: 99)
485. <...> he treats women like shit. (Dawson, 2018: 103)
 <...> baisiai elgiasi su moterimis. (Virbickienė, 2018: 100)
486. I regret asking such a needy bitch question. But if he is with some other skank, I'll kill him. (Dawson, 2018: 111)
 Iškart pasigailiu to dėmesio maldaujančios kalės klausimo, bet jeigu jis su kokia padugne, aš jį nudėsiu. (Virbickienė, 2018: 107)
487. 'Fuck, Lex, it's good to hear from you.' (Dawson, 2018: 111)
 „Eina sau, Lekse, kaip gera tavo girdėti!“ (Virbickienė, 2018: 111)
488. Seriously, they're all batshit crazy. (Dawson, 2018: 112)
 Rimtai, jie visi išprotėję. (Virbickienė, 2018: 108)
489. It's that or fucking macrame. (Dawson, 2018: 117)
 Antraip belieka prakeiktų kilimų pynimas. (Virbickienė, 2018: 112)
490. Snap the fuck out of it. (Dawson, 2018: 119)

- Liaukis, po velnių. (Virbickienė, 2018: 114)
491. <...> she looks like a fucking alien. (Dawson, 2018: 120)
 <...> atrodo kaip prakeiktas ateivis. (Virbickienė, 2018: 115)
492. What the fuck? (Dawson, 2018: 122)
 Kas per velnias? (Virbickienė, 2018: 117)
493. 'It's bullshit, though' <...> and everyone does a bit of coke every now and then. (Dawson, 2018: 127)
 „Bet tai nesąmonė.“ <...> ir visi retkarčiais sušniaukščia kokaino. (Virbickienė, 2018: 123)
494. <...> how the fuck will it help being stuck on Addict Island? (Dawson, 2018: 128)
 „<...> kaip, po velnių man padės įkalinimas Priklausomųjų saloje?“ (Virbickienė, 2018: 123)
495. 'Fuck.' (Dawson, 2018: 130)
 „Šūdas.“ (Virbickienė, 2018: 125)
496. <...> you don't have to act like a dick.' (Dawson, 2018: 132)
 „<...> neprivalai elgtis kaip asilas.“ (Virbickienė, 2018: 127)
497. <...> God, chill out.' (Dawson, 2018: 132)
 „Gera, nusiramink.“ (Virbickienė, 2018: 127)
498. 'Oh, I can be stubborn too, motherfucker.' (Dawson, 2018: 133)
 „Oi, aš irgi galiu būti užsispyrusi, subingalvi.“ (Virbickienė, 2018: 127)
499. 'Fuck!' (Dawson, 2018: 134)
 „Šūdas!“ (Virbickienė, 2018: 128)
500. 'Fuck it.' (Dawson, 2018: 136)
 „Velniop.“ (Virbickienė, 2018: 130)
501. 'Get the fuck off me! Which one of you fascist fuckers gonna get sued first <...>' (Dawson, 2018: 137)
 „Patraukit nuo manęs letenas! Kuris iš jūsų fašistinių asilų bus paduotas į teismą <...>“ (Virbickienė, 2018: 131)
502. 'You lost some weight, sweet tits?' (Dawson, 2018: 138)
 „Numetei svorio, meilute?“ (Virbickienė, 2018: 131)
503. 'Fuck you, Sasha, fuck you all the way.' (Dawson, 2018: 138)
 „Velniop tave, Saša, velniop tave!“ (Virbickienė, 2018: 131)
504. 'No, it bloody isn't.' (Dawson, 2018: 138)
 „Kurgi ne.“ (Virbickienė, 2018: 131)
505. 'Hey, no biggy.' (Dawson, 2018: 141)
 „Nieko tokio.“ (Virbickienė, 2018: 134)
506. 'Why the fuck isn't he answering?' (Dawson, 2018: 146)
 „Kodėl, po velnių, jis neatsiliepia?“ (Virbickienė, 2018: 139)
507. I was still a little high, but he was seriously killing my buzz. (Dawson, 2018: 146)
 Vis dar buvau truputį apsinešusi, bet jis sparčiai leido mane ant žemės. (Virbickienė, 2018: 139)
508. Answer your phone for fuck's sake. (Dawson, 2018: 147)
 Po velnių, atsiliepk telefonu. (Virbickienė, 2018: 140)
509. 'We mostly bitched about people behind their backs' <...> you could watch the boys across the green. (Dawson, 2018: 150)
 „Mes dažniausiai apkalbėdavome žmones jiems už nugaros.“ <...> per pievelę būdavo galima stebėti vaikus. (Virbickienė, 2018: 143)

510. 'Holy shit, careful.' (Dawson, 2018: 151)
 „Eina sau, atsargiai.“ (Virbickienė, 2018: 144)
511. 'Oh, you total dick!' (Dawson, 2018: 152)
 „Ak, tu, subingalvi!“ (Virbickienė, 2018: 145)
512. 'Holy shit, that's cold!' (Dawson, 2018: 152)
 „Eina šikt, kaip šalta!“ (Virbickienė, 2018: 145)
513. Sasha has been well and truly hyped. <...> things rarely live up to the hype. (Dawson, 2018: 153)
 Saša gerai pareklamavo. <...> retas kuris pateisina reklamą. (Virbickienė, 2018: 146)
514. 'Tell me about the Bad Boy what gave you the bad shit.' Oh, fuck her. (Dawson, 2018: 155)
 „Tai papasakok apie blogą berniuką, kuris davė tau to šlamšto.“ Velniop ją. (Virbickienė, 2018: 148)
515. 'Oh, Jesus Christ.' (Dawson, 2018: 155)
 „Jėzau Kristau.“ (Virbickienė, 2018: 148)
516. 'Don't be a pussy, come here.' (Dawson, 2018: 156)
 „Nebūk bailė, ateik čia.“ (Virbickienė, 2018: 148)
517. 'For fuck's sake. You're batshit.' (Dawson, 2018: 156)
 „Dėl Dievo meilės. Tu išdurnėjusi.“ (Virbickienė, 2018: 149)
518. 'Yeah? What was the first fucking clue?' (Dawson, 2018: 156)
 „Ane? Kaip supratai?“ (Virbickienė, 2018: 149)
519. This is cool in a Three Fuck-Ups Go On An Adventure way. (Dawson, 2018: 157)
 Visai šaunu, kaip Trys nevykėlės, išsirušusios į nuotykį. (Virbickienė, 2018: 150)
520. 'Let's get the hell off this island.' (Dawson, 2018: 159)
 „Nešdinamės iš šitos salos.“ (Virbickienė, 2018: 151)
521. It's bullshit. (Dawson, 2018: 160)
 Nesąmonė. (Virbickienė, 2018: 152)
522. 'Shame his dick doesn't match, really.' (Dawson, 2018: 160)
 „Gaila, kad pimpis ne toks pat.“ (Virbickienė, 2018: 152)
523. 'If I don't find it, I'm dead meat.' (Dawson, 2018: 161)
 „Jeigu jo nerasiu, man šakės.“ (Virbickienė, 2018: 153)
524. 'Sucks.' (Dawson, 2018: 162)
 „Užknisa.“ (Virbickienė, 2018: 154)
525. 'They thought I was spectacularly bonkers from day one.' (Dawson, 2018: 163)
 „Jie nuo pirmos dienos manė, kad aš visiškai kvailas.“ (Virbickienė, 2018: 154)
526. All our weird shit internally overlaps like tectonic plates <...> (Dawson, 2018: 163)
 <...> visokios keistos mūsų nesąmonės, persidengia kaip tektoninės plokštės. (Virbickienė, 2018: 155)
527. Where the fuck is it? (Dawson, 2018: 167)
 Kur jis, po velnių? (Virbickienė, 2018: 159)
528. <...> I was a twat. I was a proper cunt. (Dawson, 2018: 172)
 <...> buvau kalė. Buvau tikra pyzda. (Virbickienė, 2018: 163)
529. I'm kinda hungry and I can't be arsed with another kick off. (Dawson, 2018: 173)
 Aš jau alkana ir daugiau barnių nepakelsiu. (Virbickienė, 2018: 164)
530. I don't need to be a sleuth do deduce that Saif is high. (Dawson, 2018: 175)
 Nereikia būti pėdsekiu, kad suprastum, jog Saifas apsinešęs. (Virbickienė, 2018: 166)

531. Clever little bitch. (Dawson, 2018: 176)
 Gudri kalė. (Virbickienė, 2018: 166)
532. Fancy-ass motherfucking playa in a top hat. Yas! (Dawson, 2018: 176)
 Prabangus sumautas žaidėjas su cilindru, o taip! (Virbickienė, 2018: 167)
533. <...> fuck it, a tiny bit of coke isn't gonna do any harm, is it? (Dawson, 2018: 176)
 <...> velniop, truputis kokso nepakenks, ar ne? (Virbickienė, 2018: 167)
534. <...> he knew, I'd done coke. Fuck me hard. (Dawson, 2018: 177)
 <...> sužinojęs, kad uosčiau koksą <...> Velniop mane. (Virbickienė, 2018: 167)
535. Balls. (Dawson, 2018: 178)
 Šūdas. (Virbickienė, 2018: 168)
536. Screw him. (Dawson, 2018: 178)
 Velniop jį. (Virbickienė, 2018: 168)
537. 'He looked like a hipster douchebag.' (Dawson, 2018: 182)
 „Atrodė kaip mulkis hipsteris.“ (Virbickienė, 2018: 171)
538. 'This is bullshit!' I snap and hung up on him. (Dawson, 2018: 182)
 „Nesąmonė!“ Užsiplieskiu ir numetu ragelį. (Virbickienė, 2018: 171)
539. He laughs and, damn him, it's sexy as hell. (Dawson, 2018: 187)
 Jis nusijuokia, ir po velnių, jo juokas toks seksualus. (Virbickienė, 2018: 176)
540. '<...> you hit the Fuck-It Button.' (Dawson, 2018: 189)
 „<...> nudardėdavau į prakeiktą dugną.“ (Virbickienė, 2018: 178)
541. '<...> you'll have some drinks, some party, some dope, some girl. You're high so you tell yourself <...>'
 (Dawson, 2018: 189)
 „<...> truputį išgersi, pasilinksmini, pavartosi, susipažinsi su mergina. Esi apsinešęs, todėl sakai sau <...>“
 (Virbickienė, 2018: 178)
542. <...> throwing shit <...> (Dawson, 2018: 189)
 <...> mėtydavome daiktus <...> (Virbickienė, 2018: 178)
543. Most people don't have the time to get fucked up all day <...> (Dawson, 2018: 190)
 Dauguma žmonių negali visos dienos skirti tokioms nesąmonėms <...> (Virbickienė, 2018: 179)
544. It's bullshit <...> (Dawson, 2018: 190)
 <...> tai nesąmonė. (Virbickienė, 2018: 179)
545. OK, maybe I am fucked up. Maybe what I was doing back in London was fucked up. (Dawson, 2018: 191)
 Na gerai, gal aš susimoviau. Gal to, ką dariau Londone, buvo per daug. (Virbickienė, 2018: 179)
546. <...> was seeing some skanky backing dancer <...> (Dawson, 2018: 195)
 <...> susitikinėjo su kažkokia pasileidusia šokėja <...> (Virbickienė, 2018: 183)
547. <...> she didn't look like she had a single fuck to give. (Dawson, 2018: 196)
 <...> atrodė, kad jai tai nė motais. (Virbickienė, 2018: 184)
548. <...> to psych me out <...> (Dawson, 2018: 197)
 <...> kad mane panervintų <...> (Virbickienė, 2018: 185)
549. Mud really does cake his arse. It's still a lovely bum. (Dawson, 2018: 197)
 Braidžio užpakalis išteptas purvu. Bet vis tiek gražus. (Virbickienė, 2018: 185)
550. This shit just got a little more interesting. (Dawson, 2018: 200)
 Ką tik pasidarė, gerokai įdomiau. (Virbickienė, 2018: 188)

551. '<...> because bigots don't want a few extra children in their dreary towns. It's bullshit.' (Dawson, 2018: 207)
 „<...> nes kažkokie fanatikai nenori į savo miestus įsileisti kelių vaikų. Kažkokia nesąmonė.“ (Virbickienė, 2018: 194)
552. '<...> was hanging out there with some mates.' (Dawson, 2018: 208)
 „<...> jis ten buvo su keliais draugais. (Virbickienė, 2018: 195)
553. '<...> I look over my shoulder like a twat.' (Dawson, 2018: 213)
 „<...> kaip kvailė dirsteliu per petį. (Virbickienė, 2018: 198)
554. 'What the fucking fuck are you doing, you fucking ghoul?' (Dawson, 2018: 215)
 Kokį velnią čia sugalvojai, prakeikta pamišėle? (Virbickienė, 2018: 200)
555. 'Oh, man. Fuck. Fuck this shit.' (Dawson, 2018: 217)
 „Eina sau. Šūdas. Šūdas šūdiniausias.“ (Virbickienė, 2018: 202)
556. 'Sasha, either shut up or I will knock you the fuck out.' (Dawson, 2018: 220)
 „Saša, arba užsičiaupk, arba atjungsiau, po velnių.“ (Virbickienė, 2018: 203)
557. 'She's a cunt, that tongue of mine.' (Dawson, 2018: 220)
 „Tikras nedorėlis tas mano liežuvis.“ (Virbickienė, 2018: 204)
558. 'Bollocks.' (Dawson, 2018: 220)
 Šūdas. (Virbickienė, 2018: 204)
559. 'I haven't got time for this shit today.' (Dawson, 2018: 222)
 Šiandien šitoms nesąmonėms neturiu laiko. (Virbickienė, 2018: 206)
560. '<...> you giant manbaby.' (Dawson, 2018: 222)
 „<...> didelis kūdiki.“ (Virbickienė, 2018: 206)
561. '<...> taking absolutely zero per cent of his shit.' (Dawson, 2018: 222)
 „<...> neimdama į galvą visų jo nesąmonių. (Virbickienė, 2018: 206)
562. 'You're a fuck up, I'm a fuck up <...>' (Dawson, 2018: 223)
 „Tu susimovei, aš susimoviau <...>“ (Virbickienė, 2018: 206)
563. '<...> take this shit.' (Dawson, 2018: 225)
 „<...> šito šlamšto.“ (Virbickienė, 2018: 208)
564. 'Just flush that shit down the toilet.' (Dawson, 2018: 225)
 „<...> kad tik nuleisiu viską į tualetą. (Virbickienė, 2018: 208)
565. '<...> you're high or coming down or whatever.' (Dawson, 2018: 225)
 „<...> esi apsinešęs arba baigiasi narkotikų poveikis.“ (Virbickienė, 2018: 209)
566. 'There's dog shit where my heart should be.' (Dawson, 2018: 225)
 „Ten, kur turėtų būti širdis, šūdas.“ (Virbickienė, 2018: 209)
567. 'Fuck. My. Life.' (Dawson, 2018: 230)
 Velniop. Mano. Gyvenimą. (Virbickienė, 2018: 212)
568. 'I was being a selfish prick.' (Dawson, 2018: 231)
 „Buvau savanaudis šiknius.“ (Virbickienė, 2018: 213)
569. '<...> we gotta deal with this shit.' (Dawson, 2018: 235)
 „Bet prieš tai turime sutvarkyti šitai.“ (Virbickienė, 2018: 217)
570. 'It smokes like hell <...>' (Dawson, 2018: 235)
 Ima velniškai rūkti <...> (Virbickienė, 2018: 217)
571. '<...> or get really, really high.' (Dawson, 2018: 235)

- <...> arba neapsinešėme. (Virbickienė, 2018: 217)
572. He puts his arm around my shoulder in a bro move. (Dawson, 2018: 236)
- <...> apkabina mane per pečius kaip brolis. (Virbickienė, 2018: 218)
573. Genie got so shitfaced <...> (Dawson, 2018: 238)
- Dženė visiškai nusitašė <...> (Virbickienė, 2018: 220)
574. <...> I basically held a funnel in the silly bitch's mouth. (Dawson, 2018: 238)
- <...> laikiau piltuvėlį tos kvaivos gerklėje. (Virbickienė, 2018: 220)
575. 'I dunno.' (Dawson, 2018: 239)
- „Nežinau.“ (Virbickienė, 2018: 221)
576. 'He was a bit of a cock <...>' (Dawson, 2018: 242)
- „<...> jis buvo pasipūtęs.“ (Virbickienė, 2018: 224)
577. Another fuck-up. (Dawson, 2018: 243)
- Dar vienas nevykėlis. (Virbickienė, 2018: 224)
578. 'He felt my tits <...>' (Dawson, 2018: 247)
- „<...> grabaliojo krūtis.“ (Virbickienė, 2018: 228)
579. 'Oh, she's a fucking vacant as she looks, is this one!' (Dawson, 2018: 247)
- „Ak, po velnių, argi neakivaizdu, kad ji išprotėjusi!“ (Virbickienė 2018: 228)
580. 'This is a cool thing, man.' (Dawson, 2018: 250)
- „Šauniai sugalvojai, žmogau.“ (Virbickienė, 2018: 231)
581. 'I think she probably lives in a totally normal house with totally normal parents and she's making shit up to explain why she's so screwed up. Like, if she comes from a crack whore it all makes more sense.' (Dawson, 2018: 252)
- „Kad greičiausiai gyvena visiškai normaliuose namuose su visiškai normaliais tėvais ir išsugalvoja nesąmones kaip pasiteisinimą, kodėl susimovė. Jeigu jos motina buvo narkomanė prostitutė, tada tai tarsi viską paaiškina.“ (Virbickienė, 2018: 232)
582. I thought the dude was a bit of a douche, actually.' (Dawson, 2018: 253)
- „O man, tiesą sakant, pasirodė, kad jis buvo niekingas žmogus.“ (Virbickienė, 2018: 233)
583. All my bullshit and bitterness and cynicism is burned off <...> (Dawson, 2018: 254)
- Visas mano kartėlis ir cinicizmas trumpam dingsta <...> (Virbickienė, 2018: 234)
584. 'Fuck off, Antonella.' (Dawson, 2018: 254)
- „Atsiknisk, Antonela.“ (Virbickienė, 2018: 234)
585. '<...> the next time I go on a binge. Who's gonna pull that goddamn chicken wing outta my hand?' (Dawson, 2018: 260)
- „<...> kai kitą kartą užsinorėsiu prisikimšti. Kas ištrauks man iš rankos prakeiktą viščiuko sparnelį?“ (Virbickienė, 2018: 240)
586. 'Dude looks pissed.' (Dawson, 2018: 263)
- „Bičas atrodo piktas.“ (Virbickienė, 2018: 243)
587. 'I'm so fucking done.' (Dawson, 2018: 265)
- „Gana, po velnių.“ (Virbickienė, 2018: 244)
588. 'I have to get off this bastard island.' (Dawson, 2018: 265)
- „Turiu dingti iš šitos prakeiktos salos.“ (Virbickienė, 2018: 244)
589. 'Fuck,' Brady says, summing it up. (Dawson, 2018: 265)

- „Velnias,“ - apibendrina Breidis.“ (Virbickienė, 2018: 245)
590. ‘This is bullshit.’ (Dawson, 2018: 266)
- „Tokia nesąmonė.“ (Virbickienė, 2018: 245)
591. ‘What the fuck do you think you’re doing?’ (Dawson, 2018: 267)
- „Ka, po velnių, darai?!“ (Virbickienė, 2018: 247)
592. <...> like a line in some bullshit buddy movie. (Dawson, 2018: 268)
- <...> kaip eilutė iš kokio kvailo filmo apie geriausius draugus. (Virbickienė, 2018: 247)
593. ‘<...> look at me, I’m so amazingly fucked up.’ (Dawson, 2018: 271)
- „<...> pažiūrėkit į mane, koks aš netikėlis.“ (Virbickienė, 2018: 250)
594. ‘I think we should embrace our wonkiness.’ (Dawson, 2018: 271)
- „Man atrodo, turėtume priimti savo netobulumą.“ (Virbickienė, 2018: 250)
595. I’m gonna lose my shit any second. (Dawson, 2018: 272)
- Galiu prarasti savitvardą bet kurią akimirką. (Virbickienė, 2018: 251)
596. ‘Fuck!’ (Dawson, 2018: 174)
- „Šūdas!“ (Virbickienė, 2018: 252)
597. <...> one arm around Sasha’s tits and the other pushing against the water <...> (Dawson, 2018: 275)
- Viena ranka apkabinusi Sašą per krūtinę, kita stumiuosi per vandenį <...> (Virbickienė, 2018: 253)
598. ‘Lexi, you’re badass. Your Lexi motherfucking Volkov.’ (Dawson, 2018: 276)
- „Lekse, tu kieta. Tu prakeikta Lekse Volkov.“ (Virbickienė, 2018: 254)
599. ‘<...> do you really want to fuck with the Russians?’ (Dawson, 2018: 276)
- „Ar tikrai nori prasidėti su rusais?“ (Virbickienė, 2018: 254)
600. <...> without crashing into some cunt on stilts <...> (Dawson, 2018: 281)
- <...> neatsitrenkęs į kokį asilą ant kojūkų <...> (Virbickienė, 2018: 258)
601. <...> it was shit <...> (Dawson, 2018: 282)
- Atrodo sumautas <...> (Virbickienė, 2018: 259)
602. ‘Have you ever seen so many twats in your life?’ (Dawson, 2018: 282)
- „Ar esi gyvenime mačiusi tiek asilų?“ (Virbickienė, 2018: 259)
603. ‘Abso-fucking-lutely.’ (Dawson, 2018: 282)
- „Tikrai taip.“ (Virbickienė, 2018: 259)
604. White shit bubbling out of her mouth. (Dawson, 2018: 283)
- Iš burnos besiveržianti balta masė. (Virbickienė, 2018: 260)
605. It’s all very trippy. (Dawson, 2018: 284)
- Viskas labai keista. (Virbickienė, 2018: 261)
606. ‘Love makes us do shitty things sometimes.’ (Dawson, 2018: 291)
- „Kartais meilė priverčia mus daryti baisius dalykus.“ (Virbickienė, 2018: 267)
607. <...> cups my boob. (Dawson, 2018: 292)
- <...> suima krūtį. (Virbickienė, 2018: 268)
608. I grab his bum <...> (Dawson, 2018: 293)
- Suimu jį už užpakaliuko <...> (Virbickienė, 2018: 269)
609. ‘Fuck.’ (Dawson, 2018: 293)
- „Šūdas.“ (Virbickienė, 2018: 269)
610. We’re bored shitless. (Dawson, 2018: 306)

- Mirštame iš nuobodulio. (Virbickienė, 2018: 281)
611. 'Just have one motherfucking slice.' (Dawson, 2018: 306)
 „Suvalgyti tik vieną sumautą gabaliuką.“ (Virbickienė, 2018: 281)
612. 'Oh, look at your gormless faces. You pair of dicks!' (Dawson, 2018: 310)
 „Ak, kad matytumėt savo veidus. Kvaišos!“ (Virbickienė, 2018: 285)
613. 'I dunno, Blondie.' (Dawson, 2018: 310)
 „Nežinau, Blonde.“ (Virbickienė, 2018: 285)
614. They're funereal and emo <...> Bad, overwrought, teenage-angst writing. (Dawson, 2018: 315)
 Emo stiliaus, apie laidotuves <...> prasta, perkrauta, paaugliško nerimo persmelkta proza. (Virbickienė, 2018: 290)
615. Everything is fucking beige. (Dawson, 2018: 323)
 Viskas sumautai rusvai gelsva. (Virbickienė, 2018: 297)
616. <...> the world is still fucked <...> (Dawson, 2018: 323)
 <...> pasaulyje vis dar nieko gero <...> (Virbickienė, 2018: 297)
617. <...> if I was wearing a fucking habit. (Dawson, 2018: 328)
 Net apsivilkusi prakeiktą abitą <...> (Virbickienė, 2018: 301)
618. 'What the fuck are you looking at?' (Dawson, 2018: 330)
 „Į ką, po velnių, spoksot?!“ (Virbickienė, 2018: 303)
619. I didn't suddenly want a whole ton of meth or anything. (Dawson, 2018: 331)
 Nepanorau staiga suryti tonos metamfetamino. (Virbickienė, 2018: 304)
620. There are paps outside <...> (Dawson, 2018: 331)
 Lauke paparacai <...> (Virbickienė, 2018: 304)
621. The paps complain, but some other thirst queen will drag her boob job down the carpet in a minute or two. (Dawson, 2018: 331)
 Paparacai skundžiasi, bet po minutės ar dviejų kilimu nusivilks kokia dėmesio medžiotoja naujais papais. (Virbickienė, 2018: 304)
622. 'She's an asshole when she's on coke.' (Dawson, 2018: 333)
 „Kai prisišniukščia kokso, pasidaro šikna.“ (Virbickienė, 2018: 306)
623. 'Duh, they're in Fifth Form.' (Dawson, 2018: 334)
 „Eik jau, jos dešimtokės <...>“ (Virbickienė, 2018: 307)
624. Oh, fuck it. (Dawson, 2018: 334)
 Ai, velniop. (Virbickienė, 2018: 307)
625. 'Oh, fuck off, Kurt. Like you haven't fucked half of London while I was away.' (Virbickienė, 2018: 338)
 „Ai, atsiknisk, Kurtai. Lyg pats nebūtum išdulkinęs pusės Londono, kol manęs nebuvo.“ (Dawson, 2018: 310)
626. I suppose, in his own fucked-up way, Kurt needs me more than Brady. (Dawson, 2018: 340)
 Turbūt nelaimėliui Kurtui manęs reikia labiau nei Breidžiui. (Virbickienė, 2018: 311)
627. Well, I think Fo is an utter cock so we're even. (Dawson, 2018: 341)
 Na, man atrodo, kad Fo visiška šikna, taigi lygiosios. (Virbickienė, 2018: 312)
628. 'Fucking gorgeous <...> fucking... gorgeous... fuck her <...>' (Dawson, 2018: 344)
 „Tiesiog nuostabu <...> Tiesiog... nuostabu... dulkink ją <...>“ (Virbickienė, 2018: 315)
629. 'KURT, FOR FUCK'S SAKE GET OFF ME. GET OFF ME.' (Dawson, 2018: 344)

- „KURTAI, PO VELNIŲ, NULIPK NUO MANĖS. NULIPK NUO MANĖS.“ (Virbickienė, 2018: 315)
630. ‘Fuck off.’ (Dawson, 2018: 349)
- „Atsiknisk.“ (Virbickienė, 2018: 319)
631. ‘Bitch, you can.’ (Dawson, 2018: 350)
- „Aišku, kad gali, durne.“ (Virbickienė, 2018: 319)
632. I was doped off my tits. I had the most fucked-up dreams. (Dawson, 2018: 351)
- <...> buvau visiškai apsinešusi. Ir sapnavau keisčiausius sapnus gyvenime. (Virbickienė, 2018: 320)
633. He seems pissed off. (Dawson, 2018: 353)
- Atrodo įpykęs. (Virbickienė, 2018: 322)
634. ‘And that asshole Kurt <...>’ (Dawson, 2018: 353)
- „Ir tas šūdžius Kurtas <...>“ (Virbickienė, 2018: 322)
635. Maybe I did all that crazy crap because <...> (Dawson, 2018: 360)
- Galbūt elgiausi kaip beprotė <...> (Virbickienė, 2018: 328)
636. I became a brat. (Dawson, 2018: 360)
- Tapau bjauria mergiote. (Virbickienė, 2018: 328)
637. <...> and he’s still an asshole <...> (Dawson, 2018: 363)
- <...> vis dar būna šiknius <...> (Virbickienė, 2018: 330)
638. <...> what bullshit rumours are going around. (Dawson, 2018: 201: 365)
- <...> kokie nesąmoningi gandai sklindo <...> (Virbickienė, 2018: 332)
639. ‘I’m going to keep this super chill, OK?’ (Dawson, 2018: 366)
- „Aš viską noriu padaryti labai ramiai, gerai?“ (Virbickienė, 2018: 333)
640. <...> I fucked it up the last time. (Dawson, 2018: 373)
- <...> kad paskutinį kartą susimoviau. (Virbickienė, 2018: 341)
641. Make two friends for when the first is being a dick. (Dawson, 2018: 374)
- Susirask antrą draugą tam atvejui, kai pirmasis bus šikna. (Virbickienė, 2018: 342)
642. ‘Fuck off...’ (Dawson, 2018: 376)
- „Atsiknisk...“ (Virbickienė, 2018: 344)
643. One woman’s face is ravaged by meth <...> (Dawson, 2018: 379)
- Vienos moters veidas sudarkytas metamfetamino <...> (Virbickienė, 2018: 346)
644. ‘Finally getting my very own vag!’ (Dawson, 2018: 380)
- „Pagaliau turėsiu nuosavą vaginą!“ (Virbickienė, 2018: 347)
645. ‘I’ve been to therapy once or twice, bitch.’ (Dawson, 2018: 382)
- „Porą kartų nuėjau į terapiją, durne.“ (Virbickienė, 2018: 349)
646. A mum loses her shit at a kid <...> (Dawson, 2018: 383)
- Mama nesitvardo, nes dukra <...> (Virbickienė, 2018: 350)
647. I bet I look fucking amazing. (Dawson, 2018: 386)
- Lažinuosi, kad atrodau nuostabiai, po velnių. (Virbickienė, 2018: 353)
648. <...> and hand him a hundred bucks. (Dawson, 2018: 386)
- <...> ir paduodu šimtą dolerių. (Virbickienė, 2018: 353)
649. <...> makes me look batshit crazy <...> (Dawson, 2018: 387)
- <...> atrodau kaip beprotė <...> (Virbickienė, 2018: 354)
650. ‘A shot in hell is still a shot!’ (Dawson, 2018: 388)

- „Net ir menka galimybė – vis tiek galimybė!“ (Virbickienė, 2018: 354)
- 651.<...> the way I feel scares the shit out of me <...> (Dawson, 2018: 388)
- Velniškai bijau to, ką jaučiu <...> (Virbickienė, 2018: 354)
652. ‘I missed you so goddamn much <...>’ (Dawson, 2018: 388)
- „Velniškai tavęs ilgėjausi <...>“ (Virbickienė, 2018: 355)
653. Moreover, why doesn’t he own a fucking TV? Seriously. (Dawson, 2018: 390)
- Arba, dar svarbiau, kodėl neturi prakeikto televizoriaus? Rimtai. (Virbickienė, 2018: 356)
654. ‘No danger of that, cunt.’ (Dawson, 2018: 392)
- „Tokio pavojaus nėra, durniau.“ (Virbickienė, 2018: 357)
- 655.<...> I was doing all that shit because I wanted <...> (Dawson, 2018: 394)
- <...> dariau visas tas nesąmones <...> (Virbickienė, 2018: 359)