

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH PHILOLOGY

**SLANG TRANSLATION FROM ENGLISH INTO
LITHUANIAN AND SPANISH**

BACHELOR THESIS

Research adviser: assist. Lolita Petrulionė

Student: Airida Griciūnaitė

Šiauliai, 2013

CONTENTS

| | |
|---|----|
| INTRODUCTION..... | 3 |
| 1. TRANSLATION IN GENERAL..... | 5 |
| 1.1 Translation problems..... | 6 |
| 2. SLANG..... | 9 |
| 2.1 Argot, jargon and cant..... | 11 |
| 2.2 Slang types introduced by different scholars..... | 12 |
| 2.3 Slang translation strategies..... | 16 |
| 2.3.1 Stylistic Compensation..... | 16 |
| 2.3.2 Literal translation..... | 17 |
| 2.3.3 Literal Softening..... | 18 |
| 2.3.4 Omission..... | 19 |
| 3. SLANG TRANSLATION..... | 21 |
| 3.1 Methodology of the Research..... | 21 |
| 3.2 Slang expressions referred to a person..... | 22 |
| 3.2.1 Appearance and body parts..... | 22 |
| 3.2.2 Nicknames..... | 23 |
| 3.2.3 Emotional status..... | 25 |
| 3.2.4 Personal characteristics..... | 28 |
| 3.2.5 Sexual intercourse..... | 29 |
| 3.3 Slang words referred to things..... | 30 |
| 3.4 Slang words referred to places..... | 31 |
| 3.5 Swear words..... | 32 |
| 3.6 Uncategorized group..... | 33 |
| 3.7 Statistical Analysis..... | 33 |
| CONCLUSIONS..... | 36 |
| REFERENCES..... | 38 |
| APPENDIX. No.1..... | 41 |

INTRODUCTION

Language is a system of communication. This system is inseparable part of human existence and leads him throughout his entire life. Every single person uses different language and it usually depends on the environment they live in, on people they communicate with and other factors. Moreover, nowadays language is strongly influenced by the television, computer games, radio and other sources. These factors affect the language people use.

Slang seems to be one of the most important language formation having a great influence on the development of language. Slang speech is characterized by various linguistic features reflecting the users' way of living and using language with emphasis on belonging to a particular group of language users. However, very little attention has been paid to the non-standard variety of a language and particularly to such a phenomenon as slang. Since slang is widely used not only in spoken language but also in fiction, it is necessary to investigate the field of slang translation.

The **object** of this diploma thesis is the analysis of English slang translation into Lithuanian and Spanish in the novel "The Catcher in the Rye" by J. D. Salinger. A central issue in this paper is to show the usage of slang expressions and also give some explanations.

The **aim** of the present paper is to analyse the peculiarities of slang translation in the novel "The Catcher in the Rye" by J. D. Salinger.

To achieve this aim the following **objectives** have been set:

1. To provide the theoretical material on slang and its translation strategies;
2. To select the examples of slang from English, Lithuanian and Spanish sources, illustrating different slang translation strategies, i.e. compensation, softening, literal translation and omission.
3. To analyse, interpret and compare the examples of slang in the framework of translation strategies.

The **scope** of the research:

102 examples of slang words/expressions have been found and classified. They are provided in an appendix.

The research **methods** used in the present study are the following:

1. Literal analysis which allowed to reveal issue of slang translation and perceive the importance of the application of the different translation strategies;

2. Contrastive analysis, provided a possibility to compare English, Lithuanian and Spanish language structures and reveal differences and similarities of their systems.
3. Statistical method, which enabled to systematize and estimate the collected data and display it graphically.

The **material** used in the work is taken from dictionaries, encyclopedias, electronic books and websites, which are required to analyze slang translation from English into Lithuanian and Spanish.

The **structure** of the work:

The paper consists of introduction, the main part which includes theoretical and practical parts, methodology, conclusions, references, sources and appendix. The theoretical part focuses on the definition, types of slang, slang translation strategies. In the practical part the examples of slang are analysed and interpreted.

Practical **value** of the work:

The bachelor thesis can be useful for English philology students and lecturers who are interested in slang translation. The work can give more understanding about informal language. The theoretical material, collected data and its analysis is a contribution to the further studies in the field of translation studies.

The **novelty** of this bachelor thesis is the translation of slang from English not only into Lithuanian but also into Spanish language.

1. TRANSLATION IN GENERAL

The practice of translation is a secular human activity which goes back to the Roman Empire. But the theory of translation is more difficult to situate in time, for the subject matter still remains a moot point. According to Bassnett, “George Steiner, in *After Babel*, divides the literature on the theory, practice and history of translation into four periods” (Bassnett 1980:47). The first, he claims, extends from the statements of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler’s *Essay on the Principles of Translation* in 1791. He claims that, the main characteristics of the first period are “<...> the statements and theories about translation stem directly from the practical work of translating” (Steiner cited in Bassnett 1980:48). In comparison with the first period, Steiner states that second period is characterized “as a period of theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation” (Ibid. 48). It is necessary to say that in the second period not only theory but development of a vocabulary and methodology is important. The third period according to Steiner “begins with the publication of the first papers on machine translation in the 1940s, and is characterized by the introduction of structural linguistics and communication theory into the study of translation” (Ibid. 48). To compare with, the fourth and the last period is described by “a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation”; in short by a vision of translation that sets the discipline in a wide frame that includes a number of other disciplines <...>” (Steiner cited in Bassnett 1980:48). The division seems to be interesting, useful and perspective, though Susan Bassnett, in *Translation Studies*, refutes such periodization which she qualifies as “highly idiosyncratic bearing in mind the dynamic aspects of human culture which makes it virtually impossible to divide periods according to dates” (Bassnett 1980:48). Nevertheless, both Steiner and Bassnet seem to agree in pointing out that Alexander Fraser Tytler’s *Essay on the Principles of Translation* is the first systematic study in English of the translation process and that the eighteenth century is indeed a flourishing period in the formulation of theories. As it is already known that translation is divided into four periods, a question what does translation means rise.

Translation is an important social activity that could be described as the process of “changing an original written text (the source text, or ST) in its original verbal language (the target language, or TL)” (Munday 2001:5 cited in Butkuvienė 2012:163). Furthermore, *The Oxford Companion to the English Language* (further OCEL) gives other, shorter definition, which says that “translation is a restatement of the forms of one language in another; the chief

means of exchanging information between different language communities” (McArthur 1992:1052). It means that translator has to convert words, phrases, sentences and whole texts into other languages that should have an equivalent meaning. Venuti (1995: vii) in his book *A History of Translation* states that “translation is a rewriting of an original text”. He also adds that “rewritings can introduce new concepts, new genres, new devices, and the shaping power of one culture upon another” (Venuti 1995: vii). However, a translator not only needs to know his mother tongue very well, to be interested in its innovations but also to know one or a few foreign languages, their culture and traditions.

Translation can be written and spoken. Translation deals with written communication, while interpreting is all about the spoken word. Both translators and interpreters must have a deep linguistic and cultural knowledge of their working language, as well as the ability to communicate clearly. However, translation is a particularly complicated task for translators and interpreters because they often confront the very problematic issue of the translation of culture-specific items and slang language.

1.1 Translation problems

Every language has its own beauty and niceties which cannot be transferred exactly into any other language through translation, because sometimes some things or expressions do not exist in other culture or have a very different meaning. The most common problems will be discussed in this chapter.

Speaking about translation problems Nord in her book *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis* classifies translation problems into four main types. According to her, first type is “pragmatic translation problems such as culture-bound terms, references to time and place and proper name”. Second type is “intercultural translation problems like measuring conventions or text typological conventions”. To continue with, third type is “interlingual translation problems, i.e. differences in vocabulary, syntax and suprasegmental features of the two languages”. Finally, the last type of translation problems is called ‘text-specific problems such as alliteration, lexical fields in a text’ (Nord cited in Schaffner and Adab 2000:152-153).

Translation of culture-bounds terms poses many translation problems when translating from one language into another one. *Difficulties appear because languages have different grammatical structures. Furthermore, culture-specific references vary among cultures as various countries have a different history, traditions, customs and experience of life.*

Therefore, there are cases when certain concepts of one culture do not exist in another culture, and these are difficult to fully understand for the members of that other society because they are unfamiliar with that culture (Titiškytė 2010:129). According to Baker (1992:20) “the most common problem of translating sources from one language into another is non-equivalence”. She notes that “non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text” (Baker 1992:20). Different reasons influence the occurrence of non-equivalence in translation. For example, the problem of non-equivalence could arise when a translator deals with culture-specific items such as proper names, titles of institutions, etc. (Jakobson cited in Boushaba 1988:21) considers that, “equivalence cannot be defined in terms of sameness and synonymy in translation theory. He sees that no translation can be a complete version of the original, for translation is no more than a “creative transposition”. The translation of poetic art, for instance, according to him “can only be a creative transposition from one poetic shape to another in the case of rewording” (Ibid. 21). He sees it as an interlingual transposition in the case of translation from one language to another. Furthermore, he considers it as “an intersemiotic transposition in the case of the transfer of signs from one system to another” (Jakobson cited in Boushaba 1988:21) In other words, languages are very complex systems determined by various factors some of which are related to the structures of these languages and others are extralinguistic such as the social and cultural contexts, the collective as well as the individual uses made of them. Since no two languages share similar structures or have identical social and cultural associations, equivalence, in the sense of sameness, is thus an impossible achievement in translation.

Each culture has its own traditions, customs, habits, norms and conventions of verbal and nonverbal behaviour. To continue with Nord’s main types of translation problems, “intercultural translation problems arise from the differences in conventions between the two cultures involved, such as measuring conventions, formal conventions, text-type conventions, conventional forms of address and salutation formulae (Nord cited in Trosborg 1997:59). According to Reiss “the communicative function of a text in its source culture determines its function in the target culture and how it will be translated” (Reiss 1971:163). Reiss does a lot to stress the importance of text-variety or genre in translation studies. She observes that genre conventions across culture” so as not to endanger the functional equivalence of the target language text by naively adopting source language conventions” (Ibid. 165).

The structural differences in vocabulary, syntax and suprasegmental features of the two languages give rise to translation problems as well (Nord cited in Trosborg 1997:60)

Text-specific translation problems which arise in the translation of one specific text and whose solution cannot be generalized, although it is also based on functional criteria. In this category we find the translation of metaphors, similes, puns, rhetorical figures, etc (Nord cited in Trosborg 1997:61)

2. SLANG

Nowadays the cultural frames of our society allow the authors of the modern books to use vulgar and swear words in their works of quite different style but slang is spread so much that now can easily be found practically in all kinds of contemporary literary works. If speaking about modern press, especially about the yellow one we will find slang there in abundance. But the use of slang in every day life is not only the one of the characteristics of criminals; it became a norm even for high-educated people.

According to *Penguin dictionary of literary terms and literary theory* (further PDLT) slang is “the language of intimacy, of everyday conversation, and much of it is ephemeral. However, if it passes the hard tests of vitality and originality it may survive for centuries” (Cuddon 1992:834). The OCEL dictionary gives definitions which says that “slang is an ever-changing set of colloquial words and phrases generally considered distinct from and socially lower than standard language. It occurs in all languages, and the existence of a short-lived vocabulary of this sort within a language is probably as old as language itself” (McArthur 1992:940). To say in short, slang is informal vocabulary that occurs in every language and usually is short-lived.

To compare with, and see if there is any difference between definitions taken from the above mentioned dictionaries, three online dictionaries have been consulted. The Cambridge Dictionary of American English (further CDAE), Oxford Advanced Learner’s Dictionary (further OALD) and Longman’s Dictionary of Contemporary English (further LDOCE) contain the following definitions of slang: (see **Figure 1**).

| CDAE | OALD | LDOCE |
|---|--|---|
| “very informal language that is usually spoken rather than written, used especially by a particular groups of people”. http://dictionary.cambridge.org/dictionary/british/slang 1?q=slang%29 | “very informal words and expressions that are more common in spoken language, especially used by a particular group of people, for example children, criminals, soldiers, etc.” http://oald8.oxfordlearnersdictionaries.com/dictionary/slang | “very informal, sometimes offensive, language that is used especially by people who belong to a particular group, such as young people or criminals” http://www.ldoceonline.com/dictionary/slang |

Figure 1. Slang definitions. Prepared by the author.

According to the definitions presented above, a few similarities between dictionaries can be seen. All three dictionaries agree that slang is informal and is normally used by particular groups of people. The difference among these dictionaries is that CDAE and LDOCE name slang as language while OALD names it as words and expressions. Moreover, both OALD and LDOCE indicate what type of people use slang. OALD lists children, criminals and soldiers, while LDOCE lists young people and criminals. All in all, it can be noticed that the mentioned dictionaries give more or less the same definition of slang.

More explicit approach to the definition of slang can be found in scientific papers. Lithuanian linguist Kniūkšta notes that *every non-traditional variety of the language has been criticized and regarded as tarnished speech, deviating from the language standards* (Kniūkšta cited in Lėgaudaitė 2010:91). Pikčilingis describes slang from a negative side and states that *slang has been considered as something taken from the dump of language* (Pikčilingis cited in Lėgaudaitė 2010:91). Nevertheless, some Lithuanian scholars do have positive views on the use of slang. Pikčilingis states, *that using slang is showing preference for the words that express distinctive information and subjective evaluation* (Pikčilingis cited in Lėgaudaitė 2010:91). Moreover, Jakaitienė describes slang as *emotive, expressive and colourful, though different from the standard language* (Jakaitienė 1980:76 cited in Lėgaudaitė 2010:91). As definitions of slang taken from various dictionaries were discussed and some aspects of slang from the perspective of Lithuanian scholars were provided it is necessary to mention a few foreign scholars and present their ideas of slang.

Linguist I. R. Galperin explains that “there is hardly any other term that is as ambiguous and obscure as the term *slang*. Slang seems to mean everything that is below the standard of usage of present-day English (Galperin 1981:104). He agrees with most of the dictionaries that slang is not a standard language. Other linguist Connie Eble claims that, “slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large. The existence of vocabulary of this sort within a language is possibly as old as language itself, for slang seems to be part of any language used in ordinary interaction by a community large enough and diverse enough to have identifiable subgroups” (Eble 1996:11). This definition differs from the definitions presented in the dictionaries above. While Eble agrees that slang is colloquial, her definition highlights the social aspects of slang which the dictionaries either ignore or do not find relevant to explain. According to Eble, “slang thus seems to serve a purpose which is the establishment of social identity for the speaker and the people with whom they are interacting”(Ibid. 11). Michael Adams agrees and says that, “slang serves to fill the following

purposes: to identify members of a group, to change the level of discourse in the direction of informality, and to oppose established authority” (Adams 2009:16). Definitions by Eble and Adams show that slang is not just a set of words or phrases used by particular groups, but that it is something that are used by people to establish groups. The difference between these two notions is that slang can be used by anyone with the aim of wanting to establish group identity and to oppose established authority. In addition, Eble mentions Dumas and Lighter who proposes four identifying criteria for slang (Dumas & Lighter cited in Eble 1996:11-12):

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

Dumas & Lighter say that “when something fits at least two of the criteria, a linguistically sensitive audience will react to it in a certain way. This way, which cannot be measured, is the ultimate identifying characteristic of true slang (Ibid 11.) This shows that the use of slang is a negotiation between the speaker and the listener(s), because the speaker wants to convey something with the use of slang which listener must acknowledge. Moreover, all four criteria seem to focus on the social implications of using slang and the consciousness of shared knowledge between speaker and other participants.

2.1 Argot, jargon and cant

Beside slang, other terms similar to slang are used in the language register such as argot, jargon or cant. It is difficult to find differences among these terms as their definitions differ depending on the sources. However, their meanings are usually slightly different. According to *Routledge Dictionary of Language and Linguistics* (further RDLL) argot is “a secret language, roughly corresponding to cant, used by beggars and thieves in medieval France. More broadly, argot may refer to any specialized vocabulary or set of expressions

used by a particular group or class and not widely understood by mainstream society, e.g. the argot of gamblers or the argot of the underworld (Bussmann 1996:85). In comparison PDTL describes argot as “a French word of unknown origin. It means slang or cant (qq.v) and usually refers to the slang used by social outcasts or those who are disapproved of socially” (Cuddon 1992:55). As it can be seen, both dictionaries agree that the word argot is a French word, usually used by a particular group of people.

Russian linguist Galperin defines jargon as “recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meaning imposed on them.<...> Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them” (Galperin 1981:109-110). OCEL gives a very similar definition and describes the term as “an often pejorative general term for outlandish language of various kinds, such as speech perceived as gibberish or mumbo jumbo, slang, a pidgin language, or, most commonly, the specialized language of a trade, profession, or other group” (McArthur 1992:543). Moreover, he adds that “to non-members of professional, occupational, and other groups, their usage is filled with terms and syntax that are not typical of general English and may therefore impede understanding among lay people, but to members of such a group, the usage is familiar and generally serves its purpose well” (Ibid. 543). Both above mentioned sources describe jargon similarly and agree that people who do not belong to a particular group that uses jargon, will be not able to understand the ones of the group.

One more term similar to slang is cant. According to RDLL, “cant is the jargon or secret language of a socially isolated and often “asocial” group that deviates from the standard language especially in its specific vocabulary” (Bussmann 1996:152). In comparison with the latter definition another description from the OCEL is given, which defines *cant* as, “the jargon of a class, group, or profession, often used to exclude or mislead others <...>. Cant is a temporary form of language that changes quickly <...>”(McArthur 1992:188). While comparing the two definitions one can notice that *cant* is short-lived form of language and often changes, however, the other definition does not mention anything about its temporality, but both definitions agree that it is a form of language of specific group.

2.2 Slang types introduced by different scholars

As it is known that slang is a form of language and it is used by a specific group of people who share situations or interests. The group which uses these words is always in the minority, and often uses slang to set themselves apart or make it difficult for ordinary people to understand them. It is noted that a few types of slang exist, but there is no scholar who grouped slang and described it in detail. In this chapter the most common types of slang (see **Figure 2**), introduced by different scholars will be discussed.

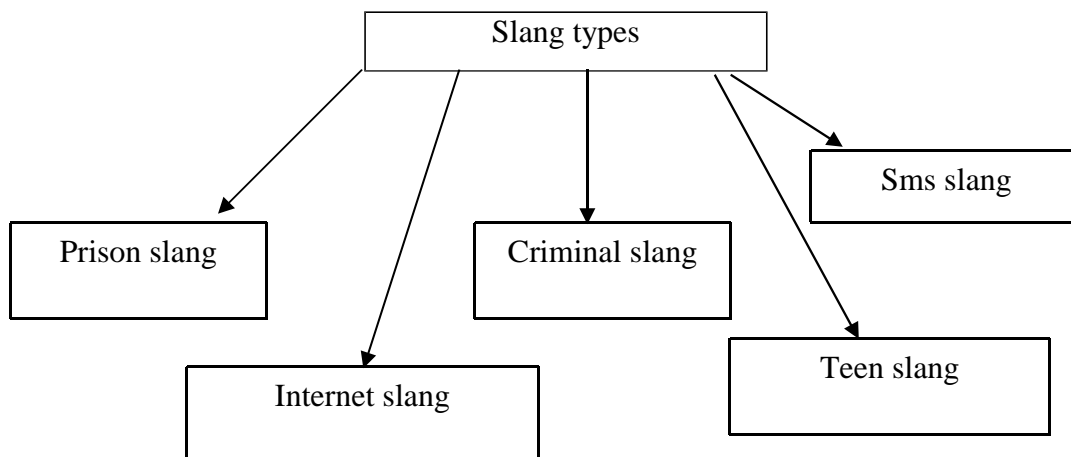


Figure 2. Slang types. Prepared by the author.

“Prison slang, or argot, is the language of prisoners and it is thought to be an important part of the prison subculture. Just as lawyers, mechanics, and car salespeople have special terms and language native to their profession, so do prisoners” (Blackburn et al.,2012:94). “According to Hargan, prison argot serves as a secret code against prison officials, and therefore acts to promote solidarity among inmates”(Hargan cited in Blackburn et al., 2012:94). *Though it is thought that prison guard may know the prisoner slang and even use it* (Lerner,2002; Sykes, 1958 cited in Blackburn et al.,2012:94). “There are thousands of examples of prison slang; terms tend to change over time and vary among institutions and across different regions of the country. Indeed, as in any language, prison slang is a dynamic, constantly evolving entity” (Blackburn et al.,2012:94). As it is mentioned that prisoner slang is changing by the time, it is possible to assume that slang which was used many years ago, cannot exist nowadays or simply it can have a different meaning. To illustrate, a few examples will be given and their meaning explained (Ibid. 96):

1940:

1. Ace- A dollar
2. Clown- A policeman

3. Fish- One newly arrived to prison
4. Hand jig – to masturbate

2001:

1. Ace- A best or close friend
2. Boss- An inmate term for officers
3. Head running- Unnecessary or excessive talking
4. Kill – to masturbate

It can be seen that the word *ace* has changed over a long period of time and its meaning is very different. Other words such as *clown* or *fish* probably lost their meanings and are not used anymore. Moreover, the term *to masturbate* was called differently in 1940s and 2001. It can be noticed that slang words are short-lived, some words disappear while new ones appear and take their place.

One more type of slang is military slang. As musicians, police officers, medics, drug addicts belong to a certain group, people related with military do too. That is why they have their own vocabulary. According to Schading (2007:258) “slang expressions used in the military are generated out of humor, cynicism, sarcasm, and other emotions as a means to deal with ugly, stressful, painful, or difficult conditions that are a part of military life” (Schading 2007:258). She also adds that “without humor, many service personnel would face greater difficulty in handling the strife of active military operations. The humor ranges from mild to sick; again, bear in mind the source and the situation from which these terms were derived” (Schading 2007:258). The same scholar notes that *military slang terms changed by the time, some of them may have gone out of fashion and other may stay, also may appear new terms because of new conflicts, situations and equipment* (Ibid. 258). Commonly used military slang and expressions (Ibid. 258):

1. Ambush academy – courses in jungle warfare
2. AMF – phonetic for “Adios, mother-fucker.” Good-bye.
3. Apple knocker – farm boy
4. Believer – dead enemy soldier
5. Eagle farts – payday

Slang is for most part attributed to speech of young generation which is closely associated with modern trends in the way of its life, thinking, clothing, acting as well as speaking. According to LaBonte (2007:109) “internet slang is slang which internet users have coined and constantly used. Such terms typically originated with the purpose of saving keystrokes: many use the same abbreviations in text messages” (LaBonte 2007:109). He

claims that “the vocabulary of Internet slang (or chat speak or net speak) draws from many different sources, typically environments that placed value on brevity of communication” (Ibid. 110). As above mentioned slang types, “internet and sms abbreviations evolve and change continually” as well (Ibid. 112). Nearly everyone has a cell phone nowadays, so text messaging together with internet chatting has become one of the most common mediums for chat slang. By using chat acronyms and abbreviations in a text messages it is possible to save characters and type a message even faster. Below a list of chat slang terms is given (see **Table 1**):

| Chat Abbreviations | |
|--------------------|---------------------|
| LOL | laughing out loud |
| AFK | away from keyboard |
| ASAP | as soon as possible |
| ATM | at the moment |
| BRB | be right back |
| BTW | by the way |

Table 1. Chat Abbreviations. Prepared by the author

Finally, the last type of slang is teen slang. Adolescence roughly begins from puberty to age 19 and it is considered to be an ambiguous stage of life. Teenagers are not quite adults because they do not have full privileges like adults do, such as voting, and they are not children anymore because they show intellectual abilities like adults do just with less experience. Therefore, teenagers form one of the subculture groups in our society. Moreover, teens usually face problems of self identification. Butkuvienė states that “teen speech may be of great value in establishing teenagers’ sense of selfhood” (Butkuvienė 2012:164).

Danesi claims that most researchers continue to refer to teen talk as slang. However, it should be considered more of a social dialect or pubilect (Danesi 1994:97 cited in Butkuvienė 2012:164). According to Danesi, “the slang of adolescents constitutes a social dialect with specific features distinguishing it from adults’ forms of slang (Ibid. 164). Hudson also sees a difference between slang in general and teen slang, defining the latter one as a code “used by teenagers to signal the important difference they see between themselves and older people” (Hudson 1984:46-47 cited in Butkuvienė 2012:164).

Most adults are inclined to think that teen speech is a vulgar language and their reaction towards it is negative. This may seem true because teenagers tend to use a great deal

of swearing and four-letter words. Despite the usage of swear words, teens usually use slang because they want certain words to be unknown for outsiders. Therefore, as they belong to the subculture, it is normal that they have their own kind of vocabulary.

2.3 Slang translation strategies

In today's changing world, there are many types of translations depending on the varying need. In this part of the research slang translation strategies of stylistic compensation, literal translation, literal softening and omission will be presented and discussed in detail.

2.3.1 Stylistic Compensation

Stylistic compensation is one of the most applicable translation methods in slang translation. According to Newmark (1988:90) "it occurs when loss of meaning in one part of a sentence is compensated in another part" (Newmark 1988:90). Moreover, Baker gives a little bit wider definition and states that, stylistic compensation "involves making up for the loss of a source text effect by recreating a similar effect in the target text using the means specific to the target language or text" (Baker 1988, cited in Butkuvienė and Petrulionė 2010:41). The effect is emphasized by compensation and the translator can choose this strategy when he wants to re-create a similar effect on the reader. Furthermore, Harvey distinguishes four categories of stylistic compensation with the purpose to describe this translation method more clearly:

- *Compensation in kind*, where different linguistic devices are employed in the target text in order to create an effect in the source text;
- *Compensation in place*, where the effect in the target text is at a different place from that one in the source;
- *Compensation by merging*, where source text features are condensed in the target text;
- *Compensation by splitting*, where the meaning of a source text word has to be expanded into a longer stretch of the target text (Harvey 2001:38 cited in Papievienė 2008:31).

This method could be chosen in case to avoid language and culture-specific problems which usually occur in the translation and also to obtain the effect of the target text that is similar to the source text.

By the use of stylistic compensation method, it is possible to use slang in the TT and achieve similar effect as that in the ST, but if it is not possible to do, the translator can choose other options that are offered by this translation strategy (Lègaudaitė 2010:95). Baker states that “compensation can involve the use of different linguistic devices in the target text too if they create a similar effect to that achieved in the source text (Baker 1988, cited in Butkuvienė and Petrulionė 2010:41). Thus, the choice of the same linguistic devices or different ones in the target text is considered to be suitable on condition that the proper effect will be achieved. In addition, it has to be said that, translator is required to have an excellent knowledge of the both source and target language peculiarities and, as Fawcett (1997:32) specifies it, a translator should know “where a linguistic subsystem and richly developed in one language but absent or poorly developed in another”.

The method of stylistic compensation “is usually used while translating idiomatic expressions, puns, slang and in other cases when exact equivalent cannot be found” (Butkuvienė and Petrulionė 2010:41). According to Lègaudaitė (2010:95), “this technique is usually used to solve the problem of the translation loss and try to achieve the effect of the target text that is similar to the source text” (Ibid. 95). Also, “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” (Ibid. 95)

In conclusion, the this strategy is used in the process of translation in order to compensate the linguistic loss in the translated text, although some translators reject it as being some kind of the risk to change or rewrite the source text. Moreover, Titiškytė (2012:106) adds that, “ various types of stylistic compensation employed for slang translation a) helps to maintain the proper style of the SL when there are no corresponding equivalents in the TL, b) prevent from repetition of numerously repeated slang exclamatory phrases, c) adapt slang exclamatory expressions to the situation which would sound naturally for the reader, d) colour translation with different stylistic devices, e) lessen the negative effect of the vulgar slang “ (Titiškytė 2012:106).

2.3.2 Literal translation

Another strategy that can be applied while translating slang words is literal translation. This method refers to the action when words of the ST are translated straightforward into the TT. According to Vinay and Darbelnet , literal translation is “the direct transfer of a SL text

into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the TL" (Vinay and Darbelnet 2000:86 cited in Lègaudaitè 2010:96). Fawcett referring to the literal translation method indicates that it is "the rare but always welcome case when a text can go from one language into another with no changes other than those required by the target-language grammar" (Fawcett 1997:36). It is necessary to add that the strategy of literary translation should be used whenever it is possible to find the equivalents in the TL.

The direct or literal translation is commonly used in translation if the ST and the TT languages belong to the same family or they share the same or very similar cultures. Furthermore, this method of translation might be appropriate in the translation among the European languages some of which share the concepts of the culture and civilization, have certain kind of similarities in the way of thinking or structuring the language patterns (Lègaudaitè 2010:96). However, there are five cases when this strategy is inappropriate because the message translated literally into the TL:

- gives another meaning;
- has another meaning;
- is structurally impossible;
- does not have a corresponding expression within the metalinguistic experience of the TL;
- has a corresponding expression but not within the same register (Vinay and Darbelnet 2004:87)

If any of the above mentioned cases appears, the translator has to find another appropriate strategy of translation. In addition Lègaudaitè (2010:96) claims that "the use of literal translation method is becoming more widely used in the case of *slang* translation (Lègaudaitè 2010:96). "Slang can be translated into the TT, if only its equivalent is available" (Ibid. 96)

To sum up, the translator must apply the strategy of literal translation if it is possible. The exact or close equivalents help to achieve the main aim of the translation, i.e. to convey the same meaning and to have the same effect on the reader.

2.3.3 Literal Softening

One more strategy of translation is literal softening. Lègaudaitè (2010:94) claims that, "the strategy of softening is closely related to dynamic equivalence and is focused on the

perception of the target text (TT) reader, how s/he would understand the transferred message” (Lègaudaitė 2010:94). Therefore, the language of the target text should be translated in such a way that it would not lose its real meaning and would be understandable and sound natural to the reader. In addition, Butkuvienė and Petrulionė (2010:40) state that “the method of softening is the most frequently used in the translation of slang items, because it does not contradict to the essence of dynamic equivalence that is depicted by Nida as “the closest natural equivalence to the source-language message” (Nida 2000 cited in Butkuvienė and Petrulionė 2010:40).

Nida stresses the idea that the translator should be able to understand both the culture and the language in which s/he is translating the text and s/he should be capable to transfer the correct sense of the message to the TT: “In addition to being appropriate to the receptor language and culture, a natural translation must be in accordance with the context of the particular message” (Nida 2000:137). The words of ST should be adapted to the TT according their meaning and usage in the TL. And as Lègaudaitė (2010:94) says, “special attention must be paid to the translation of slang words at the semantic level, where problems are caused by such a phenomenon as slang (Lègaudaitė 2010:94).

The purpose of softening effect is to soften the rudeness and vulgarity of slang when it carries negative connotations or its usage is inappropriate in the translation, for this reason the other word with the proper meaning is chosen (Lègaudaitė 2010:94). Such method is “a fairly typical attempt to accommodate slang to vary literary language which may allow native origin slang units” (Zauberga 1994:142 cited in Papievienė 2008:31). As the meaning and usage of slang may differ across the language, the translator should be aware of translating them properly into the target text. Butkuvienė and Petrulionė (2010:40) add that “this type of method is focused on the perception of the TT readers, how they would comprehend the rendered message” (Ibid. 40)

Also it needs to be mentioned that “this translation strategy is particularly useful in the translation of dirty slang words, denoting sex and swearing, since they are especially censored in the translation of the TL (Lègaudaitė 2010:95).

2.3.4 Omission

The last strategy is omission. Davies claims that there are certain motives why omission is used: “it may sometimes be an act of desperation by a translator who can find no adequate way of conveying the original meaning (or possibly one who simply cannot interpret

the original at all) or it may be reasoned decision where the translator could have provided some kind of paraphrase or equivalent, but decides not to because the amount of effort this solution would require, on behalf of either the translator or the translation's reader, does not seem justified" (Davies 2003:80 cited in Petrulionė 2012:46).

Moreover, this translation strategy is not as common as one may think, as traditionally omission is identified with translators' failure to render the necessary translation unit (Dimitriu 2004 cited in Petrulionė 2012:46). He distinguishes the following purposes for using omissions: "to ensure linguistic accuracy and stylistic acceptability leveling differences in grammatical structures of languages and avoiding text redundancy; to present the information in a more concise manner; to present only essential information; to avoid unnecessary culture, time and space bumps; to observe editorial norms, to avoid cultural taboos; to support the ideology of a political system and; to translate for a particular group taking into account its characteristics of age, education, gender and social class" (Dimitriu 2004 cited in Petrulionė 2012:46).

In other words, the procedure of omission can be applied to omit the words which are significant due to pragmatic meaning, however, do not have equivalents in the TL.

3. SLANG TRANSLATION

In this chapter the effect of stylistic compensation, literal softening, literal translation and omission will be presented and analyzed. Therefore, five groups that slang focuses on, will be excluded i.e. slang expressions which refer to: 1. a person, 2. things, 3. places, 4. sexual intercourse, 5. a swear words, and 6. uncategorized group. The examples will be given in three different languages: original text (further - EN), Lithuanian (further - LT) and Spanish (further - SP). Moreover, in this part of the paper the methodology of the research will be discussed and statistical information will be presented graphically and analysed.

3.1 Methodology of the Research

The subject of this bachelor thesis is the translation of slang from English into Lithuanian and Spanish. The practical analysis of slang translation strategies was implemented on the grounds of instances taken from English novel “The Catcher in the Rye” (1962) by J.D. Salinger, its Lithuanian translation “Rūgiuose prie bedugnės“ (1986) performed by Povilas Gasiulis and its Spanish translation “En guardián entre el centeno” (1978) performed by Carmen Criado. The examples have been collected from the first 15 chapters of all 3 books, starting from the page 1 to 55 in the English version of pdf book, from page 6 to 120 in the Lithuanian version and from page 7 to page 125 in the Spanish version. All the examples of slang words and expressions have been taken from the speech of teenage characters. The scope of the research is 110 examples.

Two scientific research methods have been applied for the practical investigation. That is contrastive and statistical methods. All collected examples were given in opposition: an example from original text, an example from Lithuanian text and an example from Spanish text. This allowed to compare the structures of the languages and to identify the strategies used in the process of the translation. The statistical method was set up to systematize and evaluate which of the translation strategy (softening, literal translation, stylistic compensation or omission) tend to be the most frequently applied. The statistical method also helped to display their distribution graphically.

The examples have been distributed into few groups and its sub-groups independent of translation strategies, because it mismatched among Lithuanian and Spanish translation. Therefore it must be mentioned that, the definitions of English slang words and phrases have

been checked with *A Dictionary of Slang* (Duckworth, 2013) and Spanish – with 2 online dictionaries: Wordreference and Real Academia Española.

3.2 Slang expressions referred to a person

3.2.1 Appearance and body parts

First group presents examples of slang which focuses on appearance and parts of body of a person. Consider the following examples:

| | Examples | Strategy |
|----|---|--|
| EN | 1. <...> his goddam fingernails <...> [12] <...> savo pasmirdusias panages. [28] <...> las uñas <...> [29] | Softening Omission |
| LT | 2. <...> his ears were always dirty as hell <...> [12] <...> ausyse pievagrybiai <...> [28] <...> las orejas más negras que un demonio <...> [29] | Softening Literal translation |
| SP | 3. He was one of these very, very tall, round-shouldered guys- he was about six four – with lousy teeth . [10] | |
| EN | Jis buvo žvėriškai aukštas – šešių pėdų su trečdaliu – skumpęs, išpuvusiais dantimis. [25] | Literal translation |
| LT | Era un tío de esos muy altos (medía como seis pies y cuatro pulgadas), con los hombros un poco caídos y una dentadura horrenda . [26] | Literal translation |
| SP | 4. They always looked mossy and awful , and he damn near made you sick <...> [11] | |
| EN | Jie atrodė lyg samanom apauge , vemt versdavo pamačius, kaip jis valgykloj kemša bulves ar žirnius. [25] | Literal translation |
| LT | Los tenía feísimos, como mohosos , y cuando se le veía en el comedor <...>, daba gana de vomitar. [26] | Literal translation |
| SP | 5. She has very big knockers . [47] Jos buferiai buvo milžininški. [93] Tenía unas tetas de aquí a Lima. [96] | Literal translation Literal translation |

Example 1 contains a swear word *goddam* which is softened in the Lithuanian text and replaced with the word *pasmirdusios*, while in Spanish translation the swear word is omitted. The slang expression *dirty as hell* in Example 2 is softened while translating in Lithuanian and replaced with words from standard vocabulary *ausyse pievagrybiai* which partly conveys the effect on the reader, because the phrase is quite useful among Lithuanians. In Spanish text the phrase is translated literary. The slang word *lousy* (‘terrible’, ‘awful’, ‘rotten’) is translated literary in both languages: LT *išpuvusiais* (‘rotten’) and SP *horrenda* (‘horrendous’). The word *mossy* is considered to be an American slang word which means ‘to

be covered with moss'. The word is rendered into Lithuanian as *samanom apauge* ('overgrown with moss') and in Spanish *como homosos* ('as if it were mossy'). Another vulgar slang word *knockers* ('breasts') is literary translated in Lithuanian and Spanish using a vulgar words *buferiai* ('very big women breasts') and *tetas* ('breast') which fully conveys the meaning and effect on the reader.

As it can be seen, in Lithuanian text, the translator uses softening and literal translation while translating the slang words and expression denoting appearance and parts of body of a person. To compare with, in Spanish translation the literal translation is used most of the time.

3.2.2 Nicknames

In this group, vulgar names that teens mostly use to call each other or other people will be presented.

Certain names used for men:

| | Examples | Strategy |
|----|--|--|
| EN | 6. She probably knew what a phony slob he was. [2] | Liter. + Softening Compensation |
| LT | Ji, matyt, pati žinojo, koks jis veidmainys ir seilius . [8] | |
| SP | Probablemente sabía que era un gilipollas . [9] | |
| EN | 7. For instance, they had this headmaster, Mr. Haas, that was the phoniest bastard I ever met in my life.[8] | Softening |
| LT | Pavyzdžiui, tas jų direktorius misteris Hasas – tikras veidmainių karalius . [19] | |
| SP | El director, el señor Haas, era el tío mas falso que he conocido en toda mi vida <...>. [20] | |
| EN | 8. I just see the big phony bastard shifting into first gear and asking Jesus to send him a few more stiffs. [9] | Omission + Literal translation Literal translation + Omission |
| LT | Kaip gyvą įsivaizduoju ta šunsnukį , kaip jis įjungia pirmą pavarą, o pats meldžia viešpatį, kad siųstų jam daugiau lavonų. [22] | |
| SP | Me lo imaginaba al muy hipócrita metiendo la primera y pidiendo a Dios que le mandara unos cuantos fiambres más. [24] | |
| EN | 9. "Go on, get off a me, ya crumby bastard ". [24] - Atsitrauk, šunsnuki, idiote! [50] - ¡Quítate de encima, cabrón! [52] | Literal translation Literal translation |
| LT | 10. He kept holding onto my wrists and I kept calling him a sonuvabitch | |
| SP | and all, for around ten hours. [24] Laiko mane už riešų, o aš gerą dešimtį valandų drebiu, kad jis šunsnukis ir visoks kitoks. [50] Siguió sujetándome las muñecas mientras yo le gritaba hijoputa como cinco mil veces seguidas. [52] | |
| | | Liter. translation |
| | | Liter. translation |

Example 6 contains two words *phony slob* ('phony – fake, pretender and slob – a lazy person with no personal hygiene') which considered to be a vulgar words. Moreover, the word *phony* is used very often and it is one of the favourite authors' used insults. The phrase

is half softened half translated literary in Lithuanian text. The word *phony* is replaced with the equivalent word *veidmainys* ('hypocrite') while the word *slob* is replaced with the word *seilius* ('slaverer') which is not so intense as the one in original text. Meanwhile in Spanish translation the above mentioned words are replaced with *gilipollas* which has very vulgar meanings such as 'jerk' or 'asshole'. So in this case, more intense word is used while translating in Spanish. The other slang expression *phoniest bastard* ('fake, vicious person') is softened and replaced with Lithuanian expression *veidmainių karalius* which does not fully convey the impact on the reader. The Spanish translation is softened as well. The slang word *bastard* is omitted and the expression is replaced with the words from standard vocabulary *el tío mas falso* ('false person, hypocrite') which is the equivalent to the word *phony*. Examples 8 and 9 contain the expressions *a big phony bastard* and *crumby bastard* which are very similar to the example 7. The phrase *a big phony bastard* in Example 8 is translated half literary while other part of the phrase is omitted. In Lithuanian translation the word *bastard* is translated literary as *šunsnukis*, while the part *big phony* is omitted. In Spanish translation, the phrase *a big phony* is translated literary, while the slang word *bastard* is omitted. The phrase *crumby bastard* in Example 9 is translated literary as *šunsnukis*, therefore, the offensive word *idiotas* is added in Lithuanian text. The slang word *cabrón* ('despicable person') is used in Spanish translation, which fully conveys the meaning. Another slang word *sonuvabitch* is a powerful insult. It also should be noted, that the spelling of the word is incorrect. In Lithuanian and Spanish texts, this word is translated literary, using the normal structure of the word. These literal translations fully convey the meaning and the effect on the reader.

In conclusion, the nicknames to call men are translated literary in most of the cases. It also should be mentioned that, some compensated words are more intense and have a stronger impact on the reader in Spanish translation than the words used in the original text.

Certain words used to nickname women:

| Examples | | Strategy |
|----------|--|--|
| EN | 11. I'm through with that pig . [16] | Compensation Literal translation |
| LT | Sakiau, kad su ta klizma kvit. [36] | |
| SP | Ya te he dicho que he roto con esa cerda . [37] | |
| EN | 12. It was the address of this girl that wasn't exactly a whore or anything but that didn't mind doing it once in a while, this Princeton guy told me. [35] | Literal translation |
| LT | Tokios mergšės adresas. Ji nebuvo visiška kekšė , tačiau, kaip išsireiškėtas prinstoniškis, kartkartėmis neatsisakydavo. [70] | |
| SP | No es que la chica fuera una puta ni nada de eso, pero, según me había dicho el tío aquel, no le importaba hacerlo de vez en cuando. [73] | |
| EN | 13. God, could that dopey girl dance. [39] | Literal translation Literal translation |
| LT | Rupūs miltai, kaip ji šoko, ta kvaiša mergšė ! [78] | |
| SP | ¡Jo!;Qué bien lo hacía aquella idiota ! [81] | |
| EN | 14. "I don't want any old bag ." [49] | Compensation |
| LT | - Man nereikia senos šliundros . [98] | |

| | | |
|----|--|---------------------|
| SP | No quiero ningún vejstorio . [103] | Literal translation |
| EN | 15. “Want your parents to know you spent the night with a whore ? [55] | |
| LT | Matyt, nori, kad tėvai sužinotų, jog su kekšė gulėjai? [109] | Literal translation |
| SP | Pero, ¿quieres que se enteren sus padres de que ha pasado la noche con una puta ? [114] | Literal translation |

Some swearwords are used to offend person’s appearance or character features. For example, if the woman is called *old bag* as in Example 14, she is said to be old and not beautiful. In Spanish it is translated literary, while in Lithuanian translation the phrase is compensated and replaced with very vulgar expression *sena šliundra* (‘old prostitute’). Lithuanian expression is much more intense than that one in original text. Also it is quite offensive to call a girl *pig* as it is in Example 11. In Lithuanian the word is compensated and replaced with the word *klizma* (‘clyster’) which is quite intense. In Spanish it is translated literary as *cerda* (‘pig’). An expression *dopey girl* (‘silly girl’) is also used to insult people (in this case, a girl). In Lithuanian text, the word *dopey* is translated literary as *kvaiša* and the word *girl* is replaced with the word *mergšė* which is quite offensive. The same phrase is translated literary in Spanish text by saying *aquella idiota* (‘that idiot’), but also the Spanish translation is more intense and has a stronger meaning. Some other words from non-standard vocabulary are used to indicate girls who are related to sex business and the meaning of those expressions usually have negative associations. The negative attitude toward a woman who sells her body for money is illustrated by slang word *a whore* in Example 11. This word is rendered in to a vulgar equivalent *kekšė* in Lithuanian translation and *puta* in Spanish text. All the words mentioned above are very offensive.

3.2.3 Emotional status

In this little chapter, slang words denoting emotional status of a person will be presented. The following examples refer to the negative emotions:

| Examples | | Strategy |
|----------|---|---------------------|
| EN | 16. I could puke every time I hear it. [5] | Literal translation |
| LT | Vemt verčia išgirdus. [15] | |
| SP | Suena tan falso que me da ganas de vomitar cada vez que la oigo. | Literal translation |
| EN | [16] | |
| LT | 17. That’s something that drives me crazy. [6] | Compensation |
| SP | Iš proto galima išeiti! [16] | |
| EN | Eso sí que me pone negro. [17] | Compensation |
| LT | 18. It made me feel sad as hell , though. [9] | Literal translation |
| SP | Bet man kažkodėl pasidarė velnioniškai graudu. [21] | |
| | Sentí que me daba una pena horrible. [22] | Literal translation |

| | | |
|----|--|-------------------------------------|
| EN | 19. Which is something that gives me a royal pain in the ass . [16] | Compensation Compensation |
| LT | Šitokie dalykai man vidurius susuka . [34] | |
| SP | Eso sí que me saca de quicio . [36] | |
| EN | 20. It made me so nervous I nearly went crazy . [19] | Compensation Literal translation |
| LT | Begalvodamas taip susivervinau – nors iš proto kraustykis . [41] | |
| SP | Me puse tan nervioso que por poco me vuelvo loco . [42] | |

The examples given above indicate the negative emotional status which express anger and sadness. Example 16 contains a phrase *I could puke every time I hear it* which actually wants to say that something is very annoying. In Lithuanian and Spanish texts the phrase is translated literally, though in Lithuanian translation the structure of the sentence it is a bit different, but it does not change the meaning of the phrase. In Examples 17 and 19 the similar phrase *drives me crazy* and *I nearly went crazy* mean to get irritated or very angry. In Lithuanian translation the compensation strategy is used in both examples. The phrases are replaced with the expressions *iš proto galima išeiti* and *nors iš proto kraustykis* (to get out of one's mind), that conveys very similar effect on the reader as that one in the original text. In Spanish text Example 17 is compensated with the expression *me pone negro* which means 'to get furious', while Example 19 is translated literally. Example 18 contains an expression *sad as hell* (very upset). The comparison 'as hell' is added to make the phrase more intense. However, it is translated literally in both LT and SP texts, though the Spanish translation is not so strong as the one in original text. The last phrase *a royal pain in the ass* ('something/someone very annoying') is translated in Lithuanian and Spanish languages using compensation. In LT text it is replaced with the saying *vidurius susuka* (to twist one's entrails) which is quite strong expression but it is not so intense as that one in original text. Meanwhile in Spanish text the phrase *me saca de quicio* means 'to feel bothered by someone' is very common and useful among Spanish speaking people.

All in all, in this group, which describes one's emotional status, the strategies of compensation and literal translation are used. It can be noticed that the strategy of literal translation is mostly used while translating into Spanish language. Lithuanian translator prefers to use compensation, though literal translation is used in many cases too.

As slang expressions denoting negative emotional status were discussed, the following examples will be related to the slang expressions of positive emotions:

| Examples | | Strategy |
|----------|---|--------------|
| EN | 21. You could tell old Spencer'd got a big bang out of buying it. [4] | Compensation |
| LT | Tik aklas būtu nematęs, kad seniui tas pirkinys žvėriškai patiko . [12] | |
| SP | Se notaba que Spencer lo había pasado de miedo comprándolo. [13] | Compensation |
| EN | 22. It damn near killed old Ackley, though. He started laughing in this very high falsetto voice. [13] | |
| LT | | |

| | | |
|----|--|------------------------|
| SP | Eklis <u>ko nesprogo iš juoko</u> . [29] | Compensation |
| EN | Pero a Ackley le hizo <u>una gracia horrorosa</u> <...>. [30] | Compensation |
| LT | 23. Something like that – a guy getting hit on the head with a rock or something – <u>tickled the pants off</u> Ackley. [13] | |
| SP | Jam tiek ir tereikia: pamatys ką nors gaunant akmeniu į kaktą ar panašiai – <u>iš juoko kelnes prileis</u> . [29] | Compensation |
| EN | Ese tipo de cosas como que a un tío le pegaran una pedrada en la cabeza, <u>le hacían desternillarse de risa</u> . [30] | Compensation |
| LT | 24. “Where?” she asked me – <u>excited as hell</u> .”Where?” [40] | |
| SP | - Kur?! – klausia ji. <u>Susijaudino nežmoniškai</u> . – Kur jis?! [81] - ¿Dónde? – me pregunto <u>nerviosísima</u> –. ¿Dónde? [84] | Softening Softening |

Example 21 contains an expression *a big bang* which actually means ‘to explode’, but in this example, the expression has different meaning such as *to cause a very strong positive emotion*. In Lithuanian language as well as in Spanish, there are no equivalent expressions, that is why, the phrase is compensated and replaced with *žvėriškai patiko* (that does not have exact translation into English, but it could be translated as *worth dying for*) which fully conveys the meaning. Spanish expression *lo había pasado de miedo* means *to be frightened* but in this case it is used to describe excitement. Example 23 *tickled the pants off* (‘greatly amused’) is compensated while translating in both LT and SP languages. Lithuanian expression *iš juoko kelnes prileisti* (‘to laugh heartily’) conveys the meaning and the effect quite well, while Spanish translation *le hacía desternillarse de risa* does not have an exact translation, but could be explained as *to make someone laugh out loud*, however the translator succeeded to compensate the phrase and convey the impact on the reader. The last example contains an expression *excited as hell*. The word *excited* has two meanings: 1. very enthusiastic and eager and 2. sexually aroused. In this case, first meaning is used and slangy expression ‘as hell’ is added to make a stronger effect. In Lithuanian and Spanish texts, the phrase is softened and translated as *susijaudino nežmoniškai* (‘to be very excited’) and *nerviosísima* (very excited).

To sum up, the strategy of compensation is used in three of four examples in both languages. The other one example is translated by softening it.

All in all, in the group of slang words denoting emotional status, the translation of negative emotions is translated using the strategy of literal translator and in some cases compensation. Lithuanian translator prefers compensation and Spanish translator literal translation. Meanwhile translating positive emotions, the most useful strategy is compensation.

3.2.4 Personal characteristics

The following examples present slang words which are referred to personal characteristics:

| Examples | | Strategy |
|----------|--|---------------------------|
| EN | 25. Because he's so darn shy and modest and all. [31] | Softening Softening |
| LT | Jis toks drovus, toks kuklus , tiesiog kaip mergaitė. [63] | |
| SP | Ernie es tan humilde y tan modesto que no nos <...>. [65] | |
| EN | 26. I'm so damn absent-minded <...>. [33] | Compensation Softening |
| LT | Esu žvėriškai išsiblaškęs. [66] | |
| SP | Soy tan distraído que, <...> [69] | |
| EN | 27. I'm goddam spendthrift at heart. [58] | Softening Softening |
| LT | Aš baisiai išlaidus. [114] | |
| SP | Soy un manirroto horrible . [119] | |
| EN | 28. Stradlater was a very sexy bastard . [18] | Softening Compensation |
| LT | Stredleiteris, bjaurybė , buvo smarkiai patvirkęs . [38] | |
| SP | Todo que tuviera ver con el sexo, le encantaba al muy hijoputa. [40] | |

Example 31 contains euphemism *darn* which emphasizes a word *shy*, so the phrase *darn shy* has is expressed strongly. In both Lithuanian and Spanish texts the expression is softened and the euphemism *darn* is omitted and replaced with the words *toks* ('so') and *tan* ('so'). These words are used to emphasize the word which goes together. Example 32 contains the same euphemism *damn*, but in this case, Lithuanian translator compensated the word *damn* with the word *žvėriškai* from standard vocabulary. Though this word does not have an equivalent in English language, but it is strong enough and fully conveys the meaning and effect of the phrase. In Spanish translation the expression *damn absent-minded* is softened and replaced with *tan distraído* ('so absent-minded'). The next example *goddam spendthrift* is softened in LT and SP texts. The phrase is replaced with *baisiai išlaidus* ('terribly spendthrift') and *manirroto horrible* ('horribly spendthrift'). Example 34 contains a slangy phrase *sexy bastard*. In LT text it is softened, the word *sexy* is replaced with the word *patvirkęs* ('debauched') and *bastard* is replaced with the word *bjaurybė* ('nasty guy'). The phrase conveys the meaning but not the effect on the reader. In Spanish text, Example 34 is compensated. The word *bastard* is translated literary as *hijoputa*, but to translate the word *sexy*, Spanish translator tries to explain its meaning in a few words *todo que tuviera ver con el sexo, le encantaba al muy hijoputa* ('that bastard liked everything what was related with sex'), the phrase does not exactly describes the word *sexy*, so it possible to say, that the translator do not fully convey the meaning of the word, but not makes similar effect on the reader.

Taking everything into account, slangy words/expressions referred to personal characteristics, are translated using compensation and softening. Both, Lithuanian and Spanish translator used the same translation strategies.

2.3.5 Sexual intercourse

Slang words in this group are concerned with sexual intercourse or other ways of being intimate with another person. Consider the following examples:

| Examples | | Strategy |
|----------|--|--|
| EN | 39. I told him to stop off on the way to the can and give Mrs. Schmidt the time . [25] | Literal translation Literal translation |
| LT | Ir dar pridėjau, kad eitų ir užlaužtų misis Šmit. [51] | |
| SP | Le dije que camino del baño no dejara de cepillarse a la señora Schmidt. [53] | |
| EN | 40. “What’d you do?” I said. “ Give her the time in Ed Banky’s goddam car?”[24] | Literal translation Literal translation |
| LT | Ką judu ten veikėte?- klausiu aš. - Dulkinai ją tam prakeiktam Benkio automobili?[49] | |
| SP | -¿Que hiciste?¿ Tirártela en el coche de Ed Banky? [51] | |
| EN | 41. I don’t think he gave that girl time that night – but damn near. [27] | Softening Literal translation |
| LT | Nemanau, kad tąkart jis būtų priėjęs su mergiškia iki reikalo – bet velniškai arti. [56] | |
| SP | Creo que aquella noche no llego a tirarse a la chica , pero por poco. [57] | |
| EN | 42. I spent the whole night necking with a terrible phony <...>. [34] | Literal translation Softening |
| LT | Visą vakarą prasilaiziau su viena klaikia pamaiva <...>. [69] | |
| SP | Me pasé horas enteras besando y metiendo mano a una <...>. [72] | |
| EN | 43. <...> because we never necked or horsed around much. [43] | Softening Softening |
| LT | <...> todėl mes niekad nesibučiuodavom ir nesiglamonėdavom . [86] | |
| SP | <...> nunca nos besábamos ni nada . [89] | |

The slang expression *to give the time* means ‘to have sex’ and in Lithuanian translation it is translated literary using the word *užlaužti* which has no equivalent in English language. Example 40 is translated literary using very vulgar word *dulkinti*, while the third example is softened and replaced with the phrase from standart vocabulary *prieiti iki reikalo*. In spanish translation Example 39 is translated literary, because the word *cepillarse* is very vulgar and means ‘to have sex with somebody’. Other two examples are translated literary as well. The word *tirarse* means ‘to have it off with’. This expression is also quite vulgar and intense. All of the examples above convey the meaning and effect quite well. Example 42 contains a slang word *necking* (‘to kiss and caress amorously’) which is translated literary in

Lithuanian text as *prasilaižiau*, while in Spanish translation it is softened and replaced with a word *besando* ('to kiss'). The last example *necking and horsing* in LT and SP texts are softened and translated with words from standard vocabulary as *nesibučiuodavom ir nesiglamonėdavom*.

To conclude, most of the time the words/expressions denoting intimate relations are translating literary in both LT and SP languages. Though, in 4 cases the strategy of softening is used.

3.3 Slang words referred to things

In this group a slangy expressions that refer to a various things, will be presented. Consider the following examples:

| Examples | | Strategy |
|----------------|---|--|
| EN L T | 29. He put my goddam paper down then and looked at me like he'd just beaten hell out of me in ping-pong or something. [7] Tada jis padėjo tą nelaimingą rašinį į šalį ir pažvelgė į mane taip, lyg būtų užmetęs teniso sausą ar dar ką. 17 | Softening |
| SP | Dejó de leer y me miró como si acabara de ganarme en una partida de ping-pong o algo así. [19] | Omission |
| EN LT SP | 30. I left the goddam foils and stuff on the subway. [11] Aš palikau rapyras su visais daiktais metro. [26] Me olvide los floretes en el metro. [27] | Omission Omission |
| EN LT SP | 31. He must've picked up that goddam picture and looked at it at least five thousand times since I got it. [11] Milijoną kartų jis buvo matęs tą prakeiktą nuotrauką. [26] Debía haber visto ya esa fotografía como cinco mil veces. [27] | Literal translation Omission |
| EN LT | 32. I always get those vomity kind of cabs if I go anywhere late at night. [44] Kada tik važiuoju naktį, lyg tyčia pataikiau į tokį vėmalais atsiduodantį taksi. [87] | Literal translation |
| SP | Siempre me toca uno de esos cuando voy a algún sitio de noche. [91] | Softening |
| EN LT SP | 33. They finally got me this stinking table, right up against a wall and behind a goddam post, where you couldn't see anything. [46] Pagaliau gavau tokį pašvinkusį staliukštį pačiam pasieny už kažkokio stulpo, iš kur nè velnio nebuvo matyti. [91] Al final me dieron una mesa infame pegada a la pared y justo detrás de un poste tremendo que no dejaba ver nada. [95] | Literal translation Literal translation |
| EN LT SP | 34. It was a lousy book , but this Blanchard guy was pretty good. [50] Knygiūkštė šlykšti , tačiau pats Blanšaras – vyras kaip reikiant. [99] El libro era horrible , pero el tal Monsieur Blanchard me caía muy bien. [104] | Literal translation Literal translation |

The first three examples contain a swear word *goddam* ('cursed') which is usually used to make a stronger effect. A word combination which consists of swear word 'goddam' and other word which goes with it, would sound strong, as a curse. The swear word *goddam* in Example 25 is softened and replaced with a word from standard vocabulary *nelaimingą*. In

Example 26 *goddam* is omitted in Lithuanian translation, while in the Example 27 it is translated literary as *prakeiktą*. Talking about Spanish translation, the strategy of omission is used in all first three examples. The slangy expression *vomity kind of* (horrible looking) in Example 28 is translated literary as *vėmalais atsiduodantį* (‘vomit smell’) in Lithuanian text, while in Spanish translation it is softened by using the word *uno de esos* (‘one of those’). Translator probably tried to prevent repetition, because in the previous sentence, there was the verb ‘to vomit’ mentioned. The word *stinking* (‘disgusting’) which is given in Example 29 and the word *lousy* (‘disgusting’) which is given in Example 40 are translated literary in both, Lithuanian and Spanish texts.

The translation strategies vary while translating slang words or expressions that refer to a certain things. The word *goddam* is softened omitted and translated literary in Lithuanian text, while in Spanish translation the swearword is omitted in all 3 examples. Other 2 examples are translated literary in both languages.

3.4 Slang words referred to places

This chapter is for slang words and expressions that refer to places. The examples are given as follow:

| Examples | | Strategy |
|----------|--|-----------------------|
| EN | 35. I hated that goddam Elkton Hills. [8] | Softening Omission |
| LT | Šuniu man atsiduoda tas ju Elktonhilzas. [19] | |
| SP | Odiaba Elkton Hills. [21] | |
| EN | 36. I hardly ever went over to his room. It always had a funny stink in it <...>. [25] | Literal translation |
| LT | Aš retai teužeidavau į jo kambarį. Ten visada šlykščiai dvokdavo <...>. [52] | |
| SP | No solía ir mucho a su cuarto. Siempre se respiraba allí un tufillo raro <...>. [53] | Literal translation |
| EN | 37. <...> I started to go in this dummy-looking bar, but <...> [49] | Compensation |
| LT | <...> norėjau užėti į vieną tokį apšepusį barą, bet <...> [97] | |
| SP | <...> pensé entrar en un bar que encontré en el camino y que era bastante cochambroso , pero <...>. [101] | Compensation |
| EN | 38. I ended up not even going in the damn bar. [49] | Literal translation |
| LT | Į ta prakeiktą barą nė neužsukau. [97] | |
| SP | Decidí no entrar en aquel tugurio y me volví al hotel. [102] | Compensation |

Example 35 contains a swearword *goddam* which is softened In Lithuanian text and replaced with possessive pronoun *ju* (‘their’). It happened because all the phrase is changed in Lithuanian translation, though it conveys the meaning and effect as that in original text. The next example contains the phrase *funny stink* (‘weird smell’). The phrase is translated literary in Lithuanian and Spanish. Lithuanian translation has a little bit stronger effect on the reader,

because the word *šlykščiai* is more intense than *funny*. Meanwhile Spanish translation is literal. Example 37 *Dumpy-looking* indicates that something or in this case, the place is dirty, disgusting. In Lithuanian translation the word *dumpy-looking* is replaced with a word from the standard vocabulary *apšepęs* (‘decrepit’), while in Spanish text the word *cochambroso* (‘filthy’) is used. The last example contains a swearword *damn* which is translated literally in Lithuanian text as *prakeiktas*, while in Spanish translation *damn* is compensated with a word *tugurio* which means ‘hovel’.

To sum up, while translating slang words/expressions that refer to places, the strategy of softening was used once, compensation twice and literal translation twice in Lithuanian translation. In Spanish translation, the strategy of literal translation and omission was used once while compensation was used twice.

3.5 Swear words

| Examples | | Strategy |
|----------|--|---------------------|
| EN | 44. Boy, I rang that doorbell fast <...>. [3] | Compensation |
| LT | Velnias , vos atsidūręs prie.. <...> [10] | |
| SP | ¡Jo! No me di prisa ni nada <...> [11] | |
| EN | 45. <...> you wondered what the heck he was still living for. [4] | Literal translation |
| LT | <...> stebėjau, kurių velnių jis dar gyvena. [11] | |
| SP | <...> para qué demonios querría seguir viviendo. [13] | |
| EN | 46. Boy, his bed was like a rock. [4] | Compensation |
| LT | Velnias , ta jo lova – ne lova, o akmuo! [13] | |
| SP | ¡Vaya cama que tenía el tío! [15] | |
| EN | 47. <...> for God’s sake . [11] | Compensation |
| LT | <...> velniai rautų! [25] | |
| SP | <...> tenía gracia . [27] | |
| EN | 48. <...> for Chrissake! [11] | Compensation |
| LT | <...> Tai velnias! [26] | |
| SP | <...> ¡No me digas! [27] | |
| EN | 49. “ Hell ,” Ackley said. [14] | Compensation |
| LT | <...> velniai griebtu! [31] | |
| SP | <...> ¡Que gracia! [32] | |
| EN | 50. <...> for Chrissake! [45] | Compensation |
| LT | <...> po perkūnais! [89] | |
| SP | <...> ¿no te fastidia? [92] | |

People often swear if they are angry or not satisfied with something, or if something happens to them. Such expressions as *velnias!*, *kurių velnių!*, *velniai rautų!/griebtu!*, *po perkūnais!*, *tai velnias!* are used by people to indicate that something bad has happened. These swearings are not very strong, but are still considered as swear words. The same can be said about English and Spanish expressions used above. They are used to indicate

dissatisfaction with something. Most of the expressions above, are translated in LT and SP texts using compensation, and just one expression *what the heck* could be translated literary, because *kurių velnių* and *para que demonios* have exactly the same meaning as English swear expression.

3.6 Uncategorized group

These slang words and expressions, cannot be added to any of above mentioned groups.

| Examples | | Strategy |
|----------|---|--------------|
| EN | 51. Old guys' legs, at beaches and places, always look <u>so white and unhairly</u> . [4] | Compensation |
| LT | Tos senių kojos – gal matėt kada pliaže ar kitur – <u>nusišėrusios, baltos kaip lavonų...</u> [12] | |
| SP | Y las piernas, esas piernas de viejo que se ven en las playas, <u>muy blancas y sin nada de pelo</u> . [14] | |
| EN | 52. <...> to see <u>old guys</u> <...> [4] | Compensation |
| LT | <...> žiūrėti į <u>senus kelmus</u> <...> [12] | |
| SP | <...> ver a <u>viejos</u> <...> [14] | |
| EN | 53. I was thinking about <u>old Haas</u> . [8] | Compensation |
| LT | Tebegalvojau apie tą <u>bestiją Haasą</u> . [19] | |
| SP | <...> estaba pensando en Haas. [21] | |

This group differs from others, because in the original text there is no slang word or expression. Slang appears in Lithuanian text. Example 51 contains a phrase *so white and unhairly*, all the words are from standard vocabulary, but in the Lithuanian translation the slangy word *nusišėrusios* appears. Spanish translation is literal and no slang is used. The phrase *old guys* in Example 52 is compensated and replaced with the expression *senus kelmus* which is quite slangy. Once again, the Spanish translation is literal. In the last example the word *old* is replaced with the slangy word *bestija* and in Spanish text the word *old* is omitted. The words used in Lithuanian translation in all three examples are more intense than these in the original text.

3.7 Statistical Analysis

After in-depth analysis of slang translation strategies used to translate the novel “The Catcher in the Rye” by J. D. Salinger from English into Lithuanian and Spanish, the relative frequency of softening, compensation, omission and literal translation have been collected.

102 examples have been collected from the first fifteen chapters of the novel. In Lithuanian translation, 37 examples have been translated using the strategy of stylistic compensation, 19 – of softening, 35 – of literal translation, 8 – of omission, 2 – of literal translation + omission and 1 – literal translation + softening. Meanwhile in Spanish translation, 28 examples have been translated using the strategy of stylistic compensation, 15 – of softening, 44 – of literal translation, 14 – of omission and 1 – of literal translation + omission. The percentage distribution of slang translation strategies is presented below (see **Figure 3**):

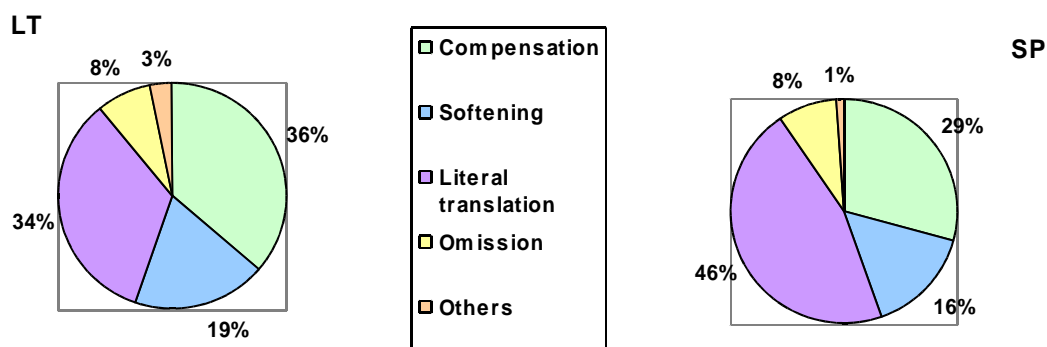


Figure 3. The percentage distribution of slang translation strategies

Figure 3 illustrates that, the most dominant strategies of slang translation are literal translation and stylistic compensation while translating in Lithuanian and Spanish. Literal translation makes up 34% and compensation – 36% in Lithuanian translation, while in Spanish translation literal translation makes up 46% and compensation – 29%. It can be stated, that both LT and SP translators do not avoid using slangy words and expressions because the amount of literal translation and compensation comprise more or less 70% of all the examples. Another less frequently applied translation strategy is softening. It takes 19% in Lithuanian and 16% in Spanish translations. It shows that 15-20 slangy expressions are softened while translating, probably to soften very vulgar words which are not accepted in one or another language. The least frequent translation strategy is omission, which makes up 8% of all LT and SP translation examples. It can be claimed that, sometimes the effect on the reader is not fully conveyed because some important slangy words or expressions are omitted. The last 3% are composed of the strategies of literal translation + omission or literal translation + softening in Lithuanian and 1% in Spanish which is literal translation + omission.

The slang words used by teenagers can be categorized according to the semantic characteristics. It shows that the most numerous group of slang expressions and words are those denoting vulgar names used to nickname men and women (30 examples), then follows the group of slang words referred to things (18 examples), emotional status (14), slang words

concerning swear words (12 examples), body parts and appearance (7 examples), uncategorized group (6 examples), personal characteristics (5 examples), sexual intercourse (5 examples) and slang words describing places (5 examples). The percentage distribution of the semantic categories of slang is presented (see **Figure 4**):

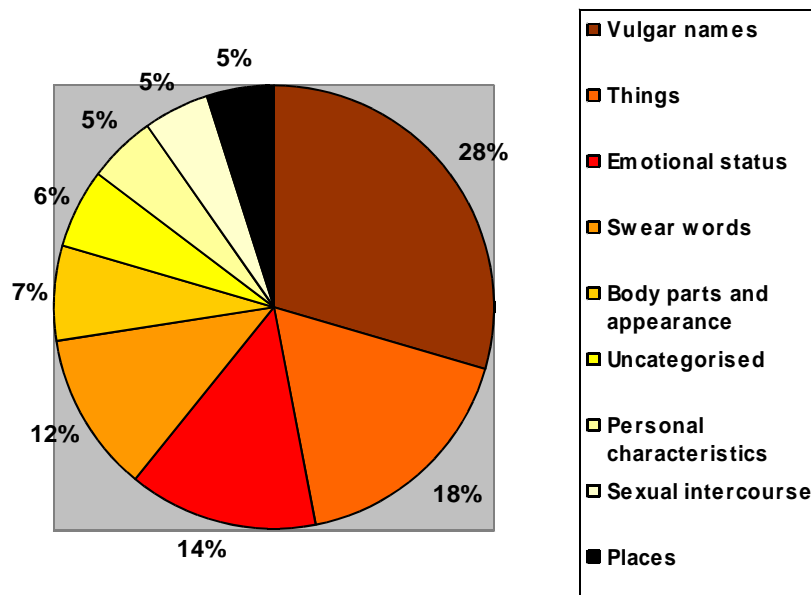


Figure 4. The percentage distribution of the semantic categories

As it can be seen from the Figure 4, teens mostly use slang when calling each other vulgar names (28% of all slang words), describing things (18%), emotional status (14%), swear words (12%). Less often they use slang words to describe body parts (6%), when talking about sexual intercourse (5%) and describing places (5%).

To sum up, the statistical analysis has shown that the most dominant translation strategies of slang are literal translation and stylistic compensation in Lithuanian and Spanish texts. Moreover, teens use slang words mostly to call each other dirty names, to describe things and emotional status.

CONCLUSIONS

The aim of this bachelor thesis was to review the peculiarities of slang translation from English into Lithuanian and Spanish in the novel “The Catcher in the Rye” by J. D. Salinger. This aim has been achieved in accordance with the objectives that have been presented in the introduction. The subsequent conclusions can be drawn:

- Slang is a non-standard variety of a language which sometimes is quite offensive and is usually spoken rather than written. It is used especially by people who belong to a particular group, such as teenagers, criminals, soldiers, etc. Moreover, people use slang with a purpose to codify language, to make it difficult for ordinary people to understand them, to indicate that they belong to a particular group and to talk about things which are forbidden in standard language.
- Slang exists in all languages and its translation poses many difficulties while translating it from one language into another. Difficulties appear because languages have different grammatical structure, share different history, traditions, customs and experience of life. Therefore there are certain concepts in one language which do not exist in another culture and these are difficult to understand for a member from other society. To solve these problems four strategies are used i.e. stylistic compensation, softening, literal translation and omission.
- The collected examples have shown that the two most dominant translation strategies used to translate slang from English into Lithuanian and Spanish are literal translation (34% in LT text and 46% in SP text) and stylistic compensation (36% in LT text and 29% in SP text). In some cases, both translators did not fully convey the meaning and impact on the reader. However, the strategy of softening (19% in LT text, 16% in SP) was used in order to soften very vulgar words and expressions which are not accepted in the Lithuanian and Spanish languages. This caused the loss of the effect on the reader. The least frequent translation strategy applied is omission (8% in both LT and SP texts).
- Moreover, the distribution of the semantic categories has shown that most of the time teenagers use slang expressions to call each other dirty, vulgar names

(28%), also the use of slang words to describe things (18%) and to express one's emotional status (14%).

It has to be pointed out that, the present field of this research is very wide. Therefore, the collected data in this bachelor thesis may be valuable for further investigations of slang translation from English into Lithuanian and Spanish.

REFERENCES

1. Baker, M. 1992. *In Other Words*. London and New York: Routledge.
2. Bassnett, S. 1980. *History of Translation Theory*. London and New York: Routledge
3. Boushaba, S. 1988. *An Analytical Study of Some Problems of Literary Translation*. The University of Salford.
4. Butkuvienė, K. 2012. *Strategies for Translating Pubilect from English into Lithuanian*. Šiauliai University, Vytautas Magnus University.
5. Butkuvienė, K and Petrulionė, L. 2010. *Translation Peculiarities of Slanguage*. In: *Studies about Language 2010 (16)*. Kaunas: Kauno technologijos universiteto leidykla.
6. Eble, Connie (1996). *Slang and Sociability – In-group Language among College Students*. Chapel Hill and London: The University of North Carolina Press.
7. Fawcett, P. 1997. *Translation and Language. Linguistic Theories Explained*. Manchester: St. Jerome Publishing.
8. Galperin, I. R. 1981. *Stylistics*. Moscow: Higher School.
9. Lėgaudaitė, J. 2010. *Understanding Slang in Translation*. In: *FILOLOGIJA 2010 (15)*. Šiauliai: Šiaulių universiteto leidykla.
10. Newmark, P. 1988. *A Textbook of Translation*. New York: Prentice Hall.
11. Nida, E. 2000. *Principles of Correspondence*. In: L. Venuti (ed.) *The Translation Studies Reader*. London and New York: Routledge.
12. Petrulionė, L. 2012. *Translation of Culture-Specific Items from English into Lithuanian: the Case of Joanne Harris's Novels*. In: *KALBŲ STUDIJS*. 2012. 21NR.
13. Reiss, K. 1971/2004. *Type, Kind and Individuality of Text: Decision Making in Translation*. In: L. Venuti (ed) *The Translation Studies Reader*. London and New York: Routledge.
14. Schaffner, C. and Adab, B. 2000. *Developing Translation Competence*.
15. Trosborg, A. 1997. *Text Typology and Translation*. Benjaminis Translation Library.
16. Venuti, L. 2000. *The Translation Studies Reader*. London and New York: Routledge.
17. Venuti, L. 1995. *The Translator's Invisibility: A History of Translation*. London and New York. Routledge.
18. Vinay, Jean-Paul and Jean Darbelnet. 2004. *A Methodology for Translation*. In: L. Venuti (ed) *The Translation Studies Reader*. London and New York: Routledge

WEBSITES

1. Adams, Michael (2009). *Slang – The People's Poetry*. Available from: books.google.lt/books?isbn=0199986533. Accessed on January 6th, 2013.
2. Blackburn, A., Fowler, K., and Pollock, J. 2012. *Prisons Today and Tomorrow*. Available from: books.google.com/books?isbn=1449615961. Accessed on March 4th, 2013.
3. LaBonte, J. 2007. *Parents Guide to the Internet*. Available from: books.google.lt/books?isbn=1430307692. Accessed on March 4th, 2013.
4. Papievienė, L. 2008. *On the Translation of Slang in Melvin Burgess's Junk from English into Lithuanian*. Master of Arts Thesis. Department of English Philology. Vytautas Magnus University. Available from: http://vddb.library.lt/fedora/get/LT-eLABa-0001:E.02~2008~D_20080805_140535-19930/DS.005.1.01.ETD. Accessed on March 25th, 2013.
5. Schading, B. 2007. *A Civilian's Guide to the U.S Military. A Comprehensive Reference to the Customs, Language and Structure of the Armed Forces*. Available from: books.google.lt/books?isbn=1599633310. Accessed on March 4th, 2013.
6. Titiškytė, L. 2010. *Translation Problems of Place-Names and Proper Names in Dalia Grinkevičiūtė's Lietuviai prie Laptevų Jūros and its English Translation a Stolen Youth, a Stolen Homeland by Izolda Geniušienė*. Available from: https://ojs.kauko.lt/index.php/mttlk/article/view/143/pdf_22. Accessed on January 6th, 2013.

DICTIONARIES

1. Bussmann, H. 1996. *Routledge Dictionary of Language and Linguistics*. London and New York: Routledge.
2. Cambridge Dictionary of American English. Available from: <http://dictionary.cambridge.org/>. Accessed on February 25th, 2013.
3. Cuddon, J. A. 1988. *The Penguin Dictionary of Literary Terms and Literary Theory*. Fourth Edition. London: Blackwell Publishers Ltd.
4. Duckworth, T. A Dictionary of Slang. Available from: <http://www.peevish.co.uk/slang/index.htm>. Accessed on April 30th, 2013.

5. Longman's Dictionary of Contemporary English. Available from: <http://www.ldoceonline.com/> . Accessed on February 25th, 2013.
6. McArthur, T. (ed). 1992. *The Oxford Companion to the English Language*. Oxford and New York: Oxford University Press.
7. Online Language Dictionary WordReference. Available from: www.wordreference.com/es. Accessed on April 30th, 2013.
8. Oxford Advanced Learner's Dictionary. Available from: <http://www.oup.com/elt/catalogue/teachersites/oald7/?cc=global> . Accessed on February 25th, 2013.
9. Real Academia Española. Available from: www.rae.es. Accessed on April 30th, 2013.

SOURCES

1. J. D. Salinger. 1962. *The Catcher in the Rye*. London
2. J. D. Salinger. 1986. *Rugiuose prie Bedugnès*. Vilnius: Vaga.
3. J. D. Salinger. 1978. *El guardián entre el centeno*. Madrid: Alianza Editorial.

APPENDIX. No.1

Appearance and body parts

| | Examples | Strategy |
|----|---|--|
| EN | 1. He was one of these very, very tall, round-shouldered guys- he was about six four – with <u>lousy teeth</u> . [10] | Literal translation |
| LT | Jis buvo žvėriškai aukštas – šešių pėdų su trečdaliu – skumpęs, <u>išpuvusiais dantimis</u> . [25] | |
| SP | Era un tío de esos muy altos (medía como seis pies y cuatro pulgadas), con los hombros un poco caídos y una <u>dentadura horrenda</u> . [26] | |
| EN | 2. They always looked <u>mossy and awful</u> , and he damn near made you sick <...> [11] | Literal translation + Omission |
| LT | Jie atrodė lyg <u>samanom apauge</u> , vėmt versdavo pamačius, kaip jis valgykloj kemša bulves ar žirnius. [25] | |
| SP | Los tenía <u>feísimos, como mohosos</u> , y cuando se le veía en el comedor <...>, daba gana de vomitar. [26] | |
| EN | 3. <...> his <u>goddam</u> fingernails <...> [12] | Softening Omission |
| LT | <...> savo <u>pasmirdusias</u> panages. [28] | |
| SP | <...> las uñas <...> [29] | |
| EN | 4. <...> his ears were always <u>dirty as hell</u> <...> [12] | Softening Literal translation |
| LT | <...> ausyse pievagrybiai <...> [28] | |
| SP | <...> las orejas <u>más negras que un demonio</u> <...> [29] | |
| EN | 5. <...> his <u>horny- looking</u> nails. [13] | Literal translation Compensation |
| LT | savo <u>suragėjusius colinius</u> nagus <...> [29] | |
| SP | ¡ Vaya modales que tenía el tío! <u>Era un asco</u> . [31] | |
| EN | 6. <...> he had <u>a damn good</u> build. [14] | Softening Softening |
| LT | <...> esąs <u>tobulo</u> sudėjimo. [32] | |
| SP | <...> tenía un físico <u>estupendo</u> . [33] | |
| EN | 7. She has very big <u>knockers</u> . [47] | Literal translation Literal translation |
| LT | Jos <u>buferiai</u> buvo milžininški. [93] | |
| SP | Tenía unas <u>tetas</u> de aquí a Lima. [96] | |

Men Nicknames

| | Examples | Strategy |
|----|--|------------------------------------|
| EN | 8. She probably knew what <u>a phony slob</u> he was. [2] | Liter. + Softening Compensation |
| LT | Ji, matyt, pati žinojo, koks jis <u>veidmainys ir seilius</u> . [8] | |
| SP | Probablemente sabía que era <u>un gilipollas</u> . [9] | |
| EN | 9. I was the <u>goddam manager</u> of the fencing team. [2] | Omission Omission |
| LT | Aš buvau tos nelaimingos komandos <u>kapitonas</u> . [8] | |
| SP | Yo era el <u>jefe</u> . [9] | |
| EN | 10. For instance, they had this headmaster, Mr. Haas, that was <u>the</u> | |

| | | |
|----|--|--------------------------------|
| LT | <u>phoniest bastard</u> I ever met in my life.[8] | Softening |
| LT | Pavyzdžiui, tas jų direktorius misteris Hasas – tikras <u>veidmainių karalius</u> . [19] | |
| SP | El director, el señor Haas, era <u>el tío mas falso</u> que he conocido en toda mi vida <...>. [20] | Softening |
| EN | 11. I just see the <u>big phony bastard</u> shifting into first gear and asking Jesus to send him a few more stiffs. [9] | |
| LT | Kaip gyvą įsivaizduoju <u>tą šunsnukį</u> , kaip jis įjungia pirmą pavarą, o pats meldžia viešpatį, kad siųstų jam daugiau lavonų. [22] | Omission + Literal translation |
| SP | Me lo imaginaba al muy <u>hipócrita</u> metiendo la primera y pidiendo a Dios que le mandara unos cuantos fiambres más. [24] | Literal translation + Omission |
| EN | 12. <...> one story about a <u>traffic cop</u> <...> [10] | |
| LT | <...> apsakymas apie <u>policinką – eismo reguliuotoją</u> [24] | Literal translation |
| SP | <...> una historia de <u>un guardia de porra</u> <...> [25] | Literal translation |
| EN | 13. <...> he's married, <u>the cop</u> <...> [10] | |
| LT | <...> tas <u>policininkas</u> turi <...> [24] | Literal translation |
| SP | <...> <u>el guardia</u> no puede casarse <...> [25] | Literal translation |
| EN | 14. Boy, I can't stand that <u>sonuvabitch</u> . [13] | |
| LT | Nevirškinu šito <u>žalčio</u> . [29] | Softening |
| SP | ¡Jo! No aguanto a ese <u>cabrón</u> . [31] | Literal translation |
| EN | 15. I still say he's a <u>sonuvabitch</u> . [14] | |
| LT | - Aš sakau, <u>kalės vaikas</u> . [30] | Literal translation |
| SP | - Te digo que es un <u>cabrón</u> . [32] | Literal translation |
| EN | 16. He's a conceited <u>sonuvabitch</u> . [14] | |
| LT | <u>Pučiasi kaip povas...</u> [30] | Softening |
| SP | Un <u>cabrón y un creído</u> . [32] | Literal translation |
| EN | 17. Be a <u>buddy</u> . [16] | |
| LT | Būk <u>draugas</u> . [34] | Literal translation |
| SP | échame una mana, anda. [35] | Compensation |
| EN | 18. Be a <u>buddyroo</u> . [16] | |
| LT | Gerai? [34] | Compensation |
| SP | Echame una manita, eh? [35] | Compensation |
| EN | 19. That <u>sonuvabitch</u> Hartzell.. <...> [16] | |
| LT | Tas <u>šunskumpis</u> Harcelas <...> [34] | Softening |
| SP | Ese <u>hijoputa</u> de Hartzell <...> [36] | Literal translation |
| EN | 20. <...> was married again to some <u>booze hound</u> <...> [18] | |
| LT | Ištekęjo už vieno <u>latro</u> <...> [38] | Literal translation |
| SP | Había casado con <u>un tío que bebía de lo lindo</u> [39] | Literal translation |
| EN | 21. <...> about the <u>booze hound</u> running around <...> [18] | |
| LT | <...> kaip nuogas <u>girtuoklis</u> lakstydavo <...> [38] | Literal translation |
| SP | <...> lo del <u>borracho</u> que se paseaba desnudo <...> [40] | Literal translation |
| EN | 22. <...> a very <u>nosy bastard</u> . [19] | |
| LT | <...> tas susna <u>visur kaišiodavo savo ilgą nosį</u> . [40] | Compensation |
| SP | <...> - | Omission |
| EN | 23. I don't even think the <u>bastard</u> had a handkerchief <...>. [19] | |
| LT | Nesu matęs, kad <u>jis</u> kada būtų kaip žmogus valęsisi nosį <...> [41] | Softening |
| SP | Yo creo que el muy <u>cabrón</u> ni siquiera tenía pañuelos. [42] | Literal translation |
| EN | 24. <...> feel a little sorry for the <u>crazy sonuvabitch</u> . [22] | |
| LT | Net gaila būdavo kartais to <u>kvailo šunsnukio</u> . [45] | Literal translation |
| SP | El muy <u>cabrón</u> daba hasta un poco de lástima. [47] | Literal translation |
| EN | 25. The hell he did, <u>the bastard</u> . [23] | |
| LT | Velnia jis tau atiduos, <u>šunsnukis</u> . [48] | Literal translation |
| SP | El muy <u>cabrón</u> mentía como un cosaco. [50] | Literal translation |
| EN | 26. <...> all the <u>athletic bastards</u> stick together. [24] | |
| LT | <...> tie <u>šunsnukiai</u> sportininkai už chebrą galvas guldo. [49] | Literal translation |
| SP | <...> pero esos <u>cabrones deportistas</u> siempre se protegían unos a otros. [51] | Literal translation |

| | | |
|----|--|---------------------|
| EN | 27. “Go on, get off a me, ya crumby bastard ”. [24] | |
| LT | - Atsitrauk, šunsnuki, idiote! [50] | Literal translation |
| SP | - ¡Quítate de encima, cabrón! [52] | Literal translation |
| EN | 28. He kept holding onto my wrists and I kept calling him a sonuvabitch and all, for around ten hours. [24] | |
| LT | Laiko mane už riešų, o aš gerą dešimtį valandų drebiu, kad jis šunsnukis ir visoks kitoks. [50] | Literal translation |
| SP | Siguió sujetándome las muñecas mientras yo le gritaba hijoputa como cinco mil veces seguidas. [52] | Literal translation |
| EN | 29. “You’re a dirty stupid sonuvabitch of a moron ,” I told him. [25] | |
| LT | - Vis tiek tu idiotas, psichas, kretinas! [51] | Softening |
| SP | - Eres un cochino, un tarado y un hijoputa! – le dije. [52] | Literal translation |
| EN | 30. <...> somewhere in that fat-assed Ed Banky’s car. [27] | |
| LT | <...> to plačiašiknio Edo Benkio automobilyje. [55] | Literal translation |
| SP | <...> ni en el puñetero coche de Ed Banky. [57] | Softening |
| EN | 31. What a dope I was . [36] | |
| LT | Na ir pusgalvis aš! [73] | Literal translation |
| SP | ¡Soy un cretino! [75] | Literal translation |

Women nicknames

| | Examples | Strategy |
|----|--|---------------------|
| EN | 32. I’m through with that pig . [16] | |
| LT | Sakiau, kad su ta klizma kvit. [36] | Compensation |
| SP | Ya te he dicho que he roto con esa cerda . [37] | Literal translation |
| EN | 33. <...> keep talking about some babe he was supposed <...> [20] | |
| LT | <...> postringavo apie mergiūkštę , kurią <...> [43] | Literal translation |
| SP | <...> hablando de esa chica con la que <...> [45] | Literal translation |
| EN | 34. It was the address of this girl that wasn’t exactly a whore or anything but that didn’t mind doing it once in a while, this Princeton guy told me. [35] | |
| LT | Tokios mergšės adresas. Ji nebuvo visiška kekšė , tačiau, kaip išsireiškė tas prinstoniškis, kartkartėmis neatsisakydavo. [70] | Literal translation |
| SP | No es que la chica fuera una puta ni nada de eso, pero, según me había dicho el tío aquel, no le importaba hacerlo de vez en cuando. [73] | Literal translation |
| EN | 35. God, could that dopey girl dance. [39] | |
| LT | Rupūs miltai, kaip ji šoko, ta kvaiša mergšė! [78] | Literal translation |
| SP | ¡Jo!;Qué bien lo hacía aquella idiota! [81] | Literal translation |
| EN | 36. “I don’t want any old bag .” [49] | |
| LT | - Man nereikia senos šliundros . [98] | Compensation |
| SP | No quiero ningún vejestorio . [103] | Literal translation |
| EN | 37. “Want your parents to know you spent the night with a whore ? [55] | |
| LT | Matyt, nori, kad tėvai sužinotų, jog su kekšė gulėjai? [109] | Literal translation |
| SP | Pero, ¿quieres que se enteren sus padres de que ha pasado la noche con una puta ? [114] | Literal translation |

Emotional status

| | Examples | Strategy |
|--------------------------------|--|---|
| EN LT [12] SP [13] | <p>38. You could tell old Spencer'd got a big bang out of buying it. [4] Tik aklas būtų nematęs, kad seniui tas pirkinys žvėriškai patiko. [12] Se notaba que Spencer lo había pasado de miedo comprándolo. [13]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>39. I could puke every time I hear it. [5] Vemt verčia išgirdus. [15] Suena tan falso que me da ganas de vomitar cada vez que la oigo. [16]</p> | <p>Literal translation Literal translation</p> |
| EN LT SP | <p>40. That's something that drives me crazy. [6] Iš proto galima išeiti! [16] Eso sí que me pone negro. [17]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>41. It made me feel sad as hell, though. [9] Man staiga velniškai jo pagailo. [20] De pronto me dio una pena terrible. [20]</p> | <p>Literal translation Literal translation</p> |
| EN LT SP | <p>42. It made me feel sad as hell, though. [9] Bet man kažkodėl pasidarė velnioniškai graudu. [21] Sentí que me daba una pena horrible. [22]</p> | <p>Literal translation Literal translation</p> |
| EN LT SP EN | <p>43. It damn near killed old Ackley, though. He started laughing in this very high falsetto voice. [13] Eklis ko nesprogo iš juoko. [29] Pero a Ackley le hizo una gracia horrorosa <...>. [30]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>44. Something like that – a guy getting hit on the head with a rock or something – tickled the pants off Ackley. [13] Jam tiek ir tereikia: pamatys ką nors gaunant akmeniui į kaktą ar panašiai – iš juoko kelnės prileis. [29] Ese tipo de cosas como que a un tío le pegaran una pedrada en la cabeza, le hacían desternillarse de risa. [30]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>45. Which is something that gives me a royal pain in the ass. [16] Šitokie dalykai man vidurius susuka. [34] Eso sí que me saca de quicio. [36]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>46. He's drunk as a bastard. [16] Nepasikelia, nusilakęs kaip šuva. [35] Tiene una curda monumental. [37]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>47. Boy, was I excited, though. [17] - Susijaudinau, po velnių! [37] ¡Jo! ¡Qué nervioso me había puesto! [38]</p> | <p>Literal translation Literal translation</p> |
| EN LT SP | <p>48. It made me so nervous I nearly went crazy. [19] Begalvodamas taip susivervinau – nors iš proto kraustykis. [41] Me puse tan nervioso que por poco me vuelvo loco. [42]</p> | <p>Compensation Literal translation</p> |
| EN LT SP | <p>49. <...> and started getting very damn playful. [23] <...> ir ėmė kvailioti. [49] <...> y empezó a hacer el idiota. [51]</p> | <p>Compensation Compensation</p> |
| EN LT SP | <p>50. I felt so damn lonesome. [26] Jaučiausi šlykščiai vienišas, dievaži. [54] De pronto sentía una soledad espantosa. [56]</p> | <p>Literal translation Softening</p> |
| EN LT SP | <p>51. "Where?" she asked me – excited as hell. "Where?" [40] - Kur?! – klausia ji. Susijaudino nežmoniškai. – Kur jis?! [81] - ¿Dónde? – me pregunto nerviosísima –. ¿Dónde? [84]</p> | <p>Softening Softening</p> |

Personal characteristics

| Examples | | Strategy |
|----------|---|--------------|
| EN | 52. 11. You have a damn good sense of humour <...> [13] | Softening |
| LT | <...> tu turi nepaprastą humoro gyslą <...> [29] | |
| SP | - Tienes un sentido del humor finísimo <...> [30] | Softening |
| EN | 53. Because he's so darn shy and modest and all. [31] | Softening |
| LT | Jis toks drovus, toks kuklus , tiesiog kaip mergaitė. [63] | |
| SP | Ernie es tan humilde y tan modesto que no nos <...>. [65] | Softening |
| EN | 54. I'm so damn absent-minded <...>. [33] | Compensation |
| LT | Esu žvėriškai išsiblaškęs. [66] | |
| SP | Soy tan distraído que, <...> [69] | Softening |
| EN | 55. I'm goddam spendthrift at heart. [58] | Softening |
| LT | Aš baisiai išlaidus. [114] | |
| SP | Soy un manirroto horrible . [119] | Softening |
| EN | 56. Stradlater was a very sexy bastard . [18] | Softening |
| LT | Stredleiteris, bjaurybė , buvo smarkiai patvirkęs . [38] | |
| SP | Todo que tuviera ver con el sexo, le encantaba al muy hijoputa. [40] | Compensation |

Things

| Examples | | Strategy |
|----------|--|--------------|
| EN | 57. <...> on the goddam subway. [2] | Omission |
| LT | <...> palikau metro. [8] | |
| SP | <...> en el metro. [9] | Omission |
| EN | 58. She had a big nose and her nails were all bitten down and bloody-looking and she had on those damn falsies that point all over the place, but you felt sort of sorry for her. [2] | Softening |
| LT | Ji man patiko, nors jos nosis buvo ilga, o nagai nugrauzti iki kraujo, ir liemenukas kažko prikimštas , kad striksotų į visus šonus – net gaila žiūrėti. [8] | |
| SP | Me cayó muy bien. Tenía una nariz muy larga, las uñas todas comidas y como sanguinolentas, y llevaba en el pecho unos postizos de esos que parece que van a pincharle a uno, pero en el fondo daba un poco de pena. [9] | Softening |
| EN | 59. They didn't have too much dough . [3] | Compensation |
| LT | Jie nebuvo aptekę pinigais [10] | |
| SP | No debían andar muy bien de pasta. [12] | Compensation |
| EN | 60. He put my goddam paper down then and looked at me like he'd just beaten hell out of me in ping-pong or something. [7] | Softening |
| L | Tada jis padėjo tą nelaimingą rašinį į šalį ir pažvelgė į mane taip, lyg būtų užmetęs teniso sausą ar dar ką. [17] | |
| T | Dejó de leer y me miró como si acabara de ganarme en una partida de ping-pong o algo así. [19] | Omission |
| S | 61. <...> that damn note <...> [7] | Omission |
| P | <...> tą pastabą <...> [18] | |
| E | <...> aquella nota <...> [19] | Omission |
| N | 62. He made a pot of dough in the <...> [9] | Compensation |
| LT | <...> prisišlavė gražaus pinigėlio . [22] | |
| SP | <...> dono un montón de pasta <...> [23] | Compensation |

| | | |
|----|---|---------------------|
| EN | 63. <...> big goddam Cadillac <...> [9] | |
| LT | <...> su savo “Kadilaku” <...> [22] | Omission |
| SP | <...> en un enorme Cadillac <...> [23] | Omission |
| EN | 64. It Only cost me a buck . [10] | |
| LT | Kepurė tekainamo dolerį . [23] | Literal translation |
| SP | Me costó solo un dólar . [25] | Literal translation |
| EN | 65. That story just about killed me . [10] | |
| LT | Liuks apsakymas! [24] | Compensation |
| SP | Es una historia estupenda . [25] | Compensation |
| EN | 66. I left the goddam foils and stuff on the subway. [11] | |
| LT | Aš palikau rapyras su visais daiktais metro. [26] | Omission |
| SP | Me olvide los floretes en el metro. [27] | Omission |
| EN | 67. He must’ve picked up that goddam picture and looked at it at least five thousand times since I got it. [11] | |
| LT | Milijoną kartų jis buvo matęs tą prakeiktą nuotrauką. [26] | Literal translation |
| SP | Debía haber visto ya esa fotografía como cinco mil veces. [27] | Omission |
| EN | 68. Goddam book [11] | |
| LT | Knygą. [27] | Omission |
| SP | Un libro. [28] | Omission |
| EN | 69. I spilled some crap all over my gray flannel. [14] | |
| LT | Velnias, kažkuo apliejau tą savo pilką švarką. [31] | Softening |
| SP | Me he puesto el traje de franela gris perdido de manchas. [33] | Omission |
| EN | 70 <...> through the damn shower curtains, as usual. [19] | |
| LT | <...> pro dušą. [41] | Omission |
| SP | <...> a través de la ducha, como hacía siempre. [42] | Omission |
| EN | 71. <...> I was on the goddam floor and he was sitting on my chest <...>. [24] | |
| LT | <...> kaip tysojau ant grindų, o jis sėdėjo ant manęs <...> [50] | Omission |
| SP | <...> estaba tumbado en el suelo y tenía encima <...> [51] | Omission |
| EN | 72. I always get those vomity kind of cabs if I go anywhere late at night. [44] | |
| LT | Kada tik važiuoju naktį, lyg tyčia pataikiau į tokį vėmalais atsiduodantį taksi. [87] | Literal translation |
| SP | Siempre me toca uno de esos cuando voy a algún sitio de noche. [91] | Softening |
| EN | 73. They finally got me this stinking table, right up against a wall and behind a goddam post, where you couldn’t see anything. [46] | |
| LT | Pagaliau gavau tokį pašvinkusį staliukštį pačiam pasieny už kažkokio stulpo, iš kur nè velnio nebuvo matyti. [91] | Literal translation |
| SP | Al final me dieron una mesa infame pegada a la pared y justo detrás de un poste tremendo que no dejaba ver nada. [95] | Literal translation |
| EN | 74. It was a lousy book , but this Blanchard guy was pretty good. [50] | |
| LT | Knygiukštė šlykšti , tačiau pats Blanšaras – vyras kaip reikiant. [99] | Literal translation |
| SP | El libro era horrible , pero el tal Monsieur Blanchard me caía muy bien. [104] | Literal translation |

Places

| Examples | | Strategy |
|----------|---|--------------|
| EN | 75. I hated that goddam Elkton Hills. [8] | |
| LT | Šuniu man atsiduoda tas ju Elktonhilzas. [19] | Softening |
| SP | Odiaba Elkton Hills. [21] | Omission |
| EN | 76. I hardly ever went over to his room. It always had a funny stink in it <...>. [25] | |
| LT | Aš retai teužeidavau į jo kambarį. Ten visada šlykščiai dvokdavo | Compensation |

| | | |
|----|---|---------------------|
| SP | <...>. [52] No solía ir mucho a su cuarto. Siempre se respiraba allí un tufillo raro <...>. [53] | Literal translation |
| EN | 77. I can't sit in a corny place like this cold sober. [38] | |
| LT | Negaliu juk aš sėdėti blaivus tokiam šlykščiam kampe . [76] | Compensation |
| SP | Aquí no hay quien aguante sobrio. [79] | Softening |
| EN | 78. <...> I started to go in this dumpy-looking bar, but <...> [49] | |
| LT | <...> norėjau užėti į vieną tokį apšepusį barą, bet <...> [97] | Compensation |
| SP | <...> pensé entrar en un bar que encontré en el camino y que era bastante cochambroso , pero <...>. [101] | Compensation |
| EN | 79. I ended up not even going in the damn bar. [49] | |
| LT | Į ta prakeiktą barą nė neužsukau. [97] | Literal translation |
| SP | Decidí no entrar en aquel tugurio y me volví al hotel. [102] | Compensation |

Sexual intercourse

| Examples | | Strategy |
|----------|--|---------------------|
| EN | 80. I told him to stop off on the way to the can and give Mrs. Schmidt the time . [25] | |
| LT | Ir dar pridėjau, kad eitų ir užlaužtų misis Šmit. [51] | Literal translation |
| SP | Le dije que camino del baño no dejara de cepillarse a la señora Schmidt. [53] | Literal translation |
| EN | 81. "What'd you do?" I said. " Give her the time in Ed Banky's goddam car?" [24] | |
| LT | Ką judu ten veikėte? - klausiu aš. - Dulkinai ją tam prakeiktam Benkio automobili? [49] | Literal translation |
| SP | -¿Que hiciste? Tirártela en el coche de Ed Banky? [51] | Literal translation |
| EN | 82. I don't think he gave that girl time that night – but damn near. [27] | |
| LT | Nemanau, kad tąkart jis būtų priėjęs su mergiškia iki reikalo – bet velniškai arti. [56] | Softening |
| SP | Creo que aquella noche no llego a tirarse a la chica , pero por poco. [57] | Literal translation |
| EN | 83. I spent the whole night necking with a terrible phony <...>. [34] | |
| LT | Visą vakarą prasilaižiau su viena klaikia pamaiva <...>. [69] | Literal translation |
| SP | Me pasé horas enteras besando y metiendo mano a una <...>. [72] | Softening |
| EN | 84. <...> because we never necked or horsed around much. [43] | |
| LT | <...> todėl mes niekad nesibučiuodavom ir nesiglamonėdavom . [86] | Softening |
| SP | <...> nunca nos besábamos ni nada . [89] | Softening |

Swear words

| Examples | | Strategy |
|----------|--|--|
| EN | 85. Boy, I rang that doorbell fast <...>. [3] | Compensation Compensation |
| LT | Velnias , vos atsidūręs prie.. <...> [10] | |
| SP | ¡Jo! No me di prisa ni nada <...> [11] | Literal translation Literal translation |
| EN | 86. <...> you wondered what the heck he was still living for. [4] | |
| LT | <...> stebėjau, kurių velnių jis dar gyvena. [11] | Compensation Compensation |
| SP | <...> para qué demonios quería seguir viviendo. [13] | |
| EN | 87. Boy, his bed was like a rock. [4] | Compensation Compensation |
| LT | Velnias , ta jo lova – ne lova, o akmuo! [13] | |
| SP | ¡Vaya cama que tenía el tío! [15] | Compensation Compensation |
| EN | 88. <...> for God’s sake . [11] | |
| LT | <...> velniai rautų! [25] | Compensation Compensation |
| SP | <...> tenía gracia . [27] | |
| EN | 89. <...> for Chrissake! [11] | Compensation Compensation |
| LT | <...> Tai velnias! [26] | |
| SP | <...> ¡No me digas! [27] | Compensation Compensation |
| EN | 90. “ Hell ,” Ackley said. [14] | |
| LT | <...> velniai griebtu! [31] | Compensation Compensation |
| SP | <...> ¡Que gracia! [32] | |
| EN | 91. “ Je-sus Christ .” [17] | Compensation Compensation |
| LT | - Ak, tu. rrupūže! [36] | |
| SP | - ¡Mira que eres pesado! [38] | Compensation Compensation |
| EN | 92. “ Jesus H. Christ .” [17] | |
| LT | - Rupūs miltai! [37] | Compensation Compensation |
| SP | - ¡Quién lo iba a decir! [39] | |
| EN | 93. “ God damn it .” [22] | Compensation Compensation |
| LT | - Eik po perkūnais! [47] | |
| SP | - ¡Maldita sea! [49] | Compensation Compensation |
| EN | 94. “ Jesus! ” [26] | |
| LT | - Po velnių! [53] | Compensation Compensation |
| SP | - ¡Que barbaridad! [54] | |
| EN | 95. <...> for Chrissake! [45] | Compensation Compensation |
| LT | <...> po perkūnais! [89] | |
| SP | <...> ¿no te fastidia? [92] | Compensation Compensation |
| EN | 96. <...> for God’s sake <...> [45] | |
| LT | <...> kad tave griausmas <...> [89] | Compensation Compensation |
| SP | <...> tenía gracia <...> [92] | |

Uncategorized group

| Examples | | Strategy |
|----------|--|-------------------------------------|
| EN | 97. There were never many girls at all at the football game. [2] | Compensation Literal translation |
| LT | Mergiščiu per futbolo rungtynes niekad nebūdavo gausu. [8] | |
| SP | A los encuentros no solían ir muchas chicas . [9] | Compensation Literal translation |
| EN | 98. Old guys’ legs, at beaches and places, always look so white and unhairly . [4] | |
| LT | Tos senių kojos – gal matėt kada pliaže ar kitur – nusišėrusios, baltos kaip lavonų ...[12] compen. | Compensation Literal translation |
| SP | Y las piernas, esas piernas de viejo que se ven en las playas, muy blancas y sin nada de pelo . [14] liter. | |
| EN | 99. <...> to see old guys <...> [4] | Compensation |
| LT | <...> žiūrėti į senus kelmus <...> [12] compe. | |

| | | |
|----|---|---------------------|
| SP | <...> ver a viejos <...> [14] liter. | Literal translation |
| EN | 100. <...> I act like I'm thirteen. [5] | |
| LT | <...> nelyginant trylikos metų vaikėzas. [14] | Compensation |
| SP | <...> parece que tuviera trece <...> [16] | Literal translation |
| EN | 101. I was thinking about old Haas . [8] | |
| LT | Tebegalvojau apie tą bestiją Haasą . [19] | Compensation |
| SP | <...> estaba pensando en Haas. [21] | Omission |
| EN | 102. "How 'bout writing a composition for me, for English? [15] | |
| LT | Gal sukombinuotum rašinėlį iš anglų? [34] | Compensation |
| SP | ¿Podrías escribirme una composición para la clase de lengua? [35] | Literal translation |