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**LEXICAL PROBLEMS IN TRANSLATION OF
SALINGER'S FICTION: COLLOCATIONS AND
SLANG**

**SELINDŽERA DAIĻDARBU TULKOŠANAS LEKSISKĀS
PROBLĒMAS: VĀRDKOPAS UN SLENGS**

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ANOTĀCIJA

Šajā darbā tiek aplūkotas vārdkopas, slengs un to tulkojums daiļliteratūrā. Teorētiskajā daļā tiek aplūkots tulkošanas process, tulkošanas metodes, tulkošanas problēmas, vārdkopas un slengs. Pētījums pierāda, ka tulkotājs ir atbildīgs par mērķa teksta saturu. Teorija tiek pielietota praksē analizējot vārdkopas, slengu un to tulkojumu daiļliteratūrā. Izdarītie secinājumi ir balstīti uz tulkošanas metožu, kas ir izmantotas tulkojot vārdkopas un slengu Selindžera daiļdarbos, analīzes. Rezultāti pierāda, ka nav noteiktu likumu, kā jātulko vārdkopas un slengs, tomēr, tos tulkojot, vajadzētu sekot dažām norādēm. Pētījuma rezultāti un secinājumi var tikt izmantoti tulkošanas procesā, lai padarītu to efektīvāku.

ABSTRACT

The present paper investigates collocations, slang and their translation in fiction. The theoretical part deals with the process of translation, translation methods, translation problems, collocations and slang. The investigation aims to prove that the translator is responsible for the meaning of the target text. It relates theory to practice by analyzing collocations, slang and their translation in fiction. The conclusions drawn are based on the analysis of translation methods used to translate collocations and slang in Salinger's fiction. The results indicate that there are no rules how to translate collocations and slang; however, there are several patterns that should be followed when translating them. The results and conclusions of this research can be used in the translation process in order to make it more effective.

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INTRODUCTION

The present paper deals with investigation of translation methods, translation process, collocations, slang and their translation in fiction.

Newmark (1995) discusses the issues which appear during the process of translation. He points out that there are different types of texts and relevant translation methods to render them into the target language. It is significant to choose the most appropriate translation method and to follow cultural peculiarities to provide a successful translation of fiction. Zauberga (2004) points out that there is not such term as a perfect translation, therefore, the translator is responsible for the message of the target text. Moreover, there are different lexical problems which should be analysed before starting translation. One of such issues are collocations which form the bulk of vocabulary and prevail all types of texts, thus they should be translated very precisely not to lose intended meaning of the source text. Furthermore, slang presents serious difficulties for the translators to render its meaning, at the same time retaining its emotional colouring and functions in the text. Thus, these were the problems chosen to analyse in the present paper.

The central **goal** of this paper is to investigate collocations and slang and their translations in fiction. The meaning of collocation and slang is often understandable exactly from the context, therefore, it is important to see how collocations are used and translated within the context.

The **hypothesis** of the present paper is that if the translator pays due attention to the context, appropriate translation methods, and cultural peculiarities the translation of collocations and slang is successful and enables the reader to receive the precise message of the author.

The enabling **objectives** are:

- 1) to read and analyse literature on translation methods and translation process;
- 2) to explore types of collocations and the relevant translation methods for each type;
- 3) to investigate slang and its functions;
- 4) to identify collocations and slang in fiction and compare them with their translations.

To prove the advanced hypothesis, the author of the present paper has employed theoretical research methods: the analysis of the relevant literature on the issue and empirical research methods: identifying collocations, slang and their translations in fiction.

The data were collected analysing literature on translation and such lexical problems as collocations and slang, and identifying the translation methods used to render collocations and slang into the target language.

Salinger's fiction was chosen as research context as he has an original style that demonstrates peculiar use of vocabulary, especially collocations and slang.

Chapter 1 deals with the aspects and issues described in literature on translation. Its first sub-chapter discusses the process of translation. The second sub-chapter deals with the translation methods. The third sub-chapter discusses the translation problems of fiction. Chapter 2 provides the background information on collocations. Its first sub-chapter points out different types of collocations. The second sub-chapter discuss the translation of collocations. Chapter 3 discusses slang. Its first sub-chapter points out functions of slang. The second sub-chapter considers the development of slang in English and Latvian languages. Chapter 4 provides the background information on Salinger's life and works. Chapter 5 discusses the results of analysis of verb + noun, adjective + noun and noun + noun collocations and their translations in short stories, and translation of slang in the novel *The Catcher in the Rye*.

CHAPTER 1 TRANSLATION OF EXPRESSIVE TEXTS

Translation is an activity in which the meaning of a text is rendered from one language (i. e., source language) into another language (i.e., target language) “in the way that the author intended the text” (Newmark, 1995: 5). The term *translation* has derived from Latin word *transfere* that means *carrying across* or *bringing across* (Online 1). Thus, translation is not only mechanical, but also a creative and responsible activity that involves the harmonization of “the needs of the author, commissioner and reader” (Zauberga, 2004: 7).

According to Zauberga (ibid.) there are two things that are necessary for a translator: a good dictionary and patience. However, Newmark (1995: 4) points out that “a translator has to have a flair and a feel for his own language”. The value and importance of all languages is equal, and all texts written in any language can be translated into any other language. (ibid.: 6)

There are many options how to translate the text, moreover, there is not such term as a perfect translation (ibid.), but some principles should be considered. The next sub-chapter of the paper discusses the process of translation, as it is an essential part of developing a successful translation of a source text.

1.1 The Process of Translation

Translation process includes two main steps. The first step is conceiving the meaning of the source text. It introduces analysing the source text and defining the purpose of the text (Zauberga, 2004: 8). The second step is transferring the meaning of the source text in the target language. It includes exploration of the needs of the reader and the choice of the most appropriate translation strategy and translation method (ibid.).

As described by Newmark (1995: 11) the first step of the process of translation includes reading of the source text in order to understand what it is about and to analyse it. To get the gist of the source text, general reading is required, but to understand the words out of context and in context, close reading is necessary. Understanding of the text goes together with the intention of it, moreover, “translator’s intention is identical with that of the author of the source language text” (ibid.: 12).

Secondly, the translator should find out who are the intended readers of the source text and also of the target text. Newmark (ibid.: 15) points out that the translator also should know where the target text would be published and what the requirements of the client for whom the text is translated are. It is also important whether the readers are familiar with the topic and the culture. Special attention should be paid to the passages that evaluate or recommend

something as the standards may vary in different languages. If in one language a word has a positive meaning, it may have a neutral or even negative meaning in another language, thus the cultural aspects are very important in the translation process. Such devices as neologisms, metaphors, cultural words, terms, proper names, “untranslatable” words should be analysed even before the translation (ibid.: 16-17).

As stated by Newmark (ibid.: 21) describes two approaches to translation. One of them includes all previously discussed steps, namely, the translator reads the source text several times and finds the register, tone, intention, and marks the words and phrases that may cause any difficulties, and only after these steps the translator starts the process of rendering the meaning of the source text into the target text. The second approach is opposed to the first one as the translator immediately starts translating “to get the feel and the feeling tone of the text”, and only then “reviews the position, and reads the rest of the source text” (ibid.).

Newmark (ibid: 19) claims that the process of translation has four levels. The textual level is the first of them. Working on this level, the translator automatically renders the source language grammar and the lexical units into their target language equivalents.

The referential level is the second one. It is very similar to the textual level (ibid.: 23). Before translation the translator has to find out and clarify the message and the purpose of the source text in order to be able to provide the most appropriate translation of the text in the target language.

The third is the cohesive level. It is generalized and links the first and the second level. The structure and the moods of the text are two factors of the cohesive level. During the process of translation special attention should be paid to the structure that includes “the connective words (conjunctions, enumerations, reiterations, definite article, general words, referential synonyms, punctuation marks) linking the sentences” (ibid.: 23-24). The second factor, mood, “can be shown as a dialectical factor moving between positive and negative, emotive and neutral” (ibid.: 24.). It means that the mood of the source text should be preserved in the target text.

The fourth is the level of naturalness. To achieve naturalness, the translator should ensure whether the target text makes sense and whether it reads naturally, whether it is written in ordinary language, and whether the common grammar, idioms and words are appropriate in that kind of situation (ibid.).

During the process of translation all four levels and all steps of translation should be kept in mind. However, there are also some other guidelines to make translation successful. In the next sub-chapter the methods of translation are discussed.

1.2 Translation Methods

Zauberga (2004: 9) points out two ways how to approach translation: source-oriented and target-oriented. Equivalence is the basic unit of the source-oriented translation. It is “creation of equivalent textual material in another language” (ibid.). The target-oriented translation pays attention to the target text and target culture. It is the translation “of the source text in the target language according to the new communicative situation” (ibid.: 11).

Zauberga (ibid: 29) claims that translators are responsible for their work. They have to produce the text that contains “the message that the author wants to send”, “the commissioner wants to have sent” and “the user expects to use”. (ibid.). The target text should be reliable. Therefore, there are different translation methods that should be used according to the type and purpose of the text.

Word-for-word translation “is often demonstrated as interlinear translation, with the target language immediately below the source language words” (Newmark, 1995: 45). Using this method the translator should retain the word order of the original text and translate the text according to the most common meanings of the words. It means that each word is replaced with its direct counterpart in the target language, not following any connotations, cultural peculiarities or the intended aesthetic effects. It can be used during the pre-translation process in order “to understand the mechanics of the source language or to construe a difficult text” (ibid.: 45-46).

Literal translation is similar to the word-for-word translation. The grammatical constructions of the source text are changed into their equivalents of the target language, but the lexical words still are translated out of context (ibid.: 46). Literal translation was very popular in Latvia at the end of the 19th century (Zauberga, 2004: 153). Zauberga (ibid.) has offered some examples of the literal translation: “I will take my leave of you. (‘Hamlet’) – Es vispadevīgi no jums ņemu atvadījumu (1892); It was Greek to me (‘Macbeth’) – Man tas bija tīri grieķiski (1898)”. The result is quite artificial, mostly because collocations are translated incorrectly – literal translation method does not allow rendering the meaning of the combinations of words, every word is translated separately. It inconveniences the reading process for the target reader and makes it difficult to perceive the idea of the source text.

Faithful translation is the translation method that tries to retain the contextual meaning of the source text within the grammatical structures of the target language. It is faithful from the point of view of the author of the source text (Newmark, 1995: 46).

Semantic translation is similar to the faithful translation. The difference between these two methods is that semantic translation is “more flexible, admits the creative exception to

100% fidelity and allows for the translator's intuitive empathy with the original" while faithful translation is "uncompromising and dogmatic", thus, semantic translation is more flexible and aesthetic (ibid.). According to Zauberga (2004: 167) semantic translation is complex, detailed, individual, based on the source language and the author of the text. However, this is the translation method that helps to render the meaning of the source text into understandable and easily perceivable source for the target text reader.

Adaptation is the freest form of translation mainly used for plays and poetry; the themes, characters, plots are preserved. The source language culture is converted to the target language culture and text is rewritten (Newmark, 1995: 46). Zauberga (2004: 154) offers some examples: "It's Colgate time – Lienīt, ir Kolgeita laiks; Max und Moritz – Pippo and Peppo in Italian translation", so that the target text readers could "perceive the text as their own" (Zauberga, 2004: 154). This translation method definitely is target-oriented, as it fully conforms to the target language and cultural peculiarities.

Free translation "reproduces the matter without the manner, or the content without the form of the original" (Newmark, 1995: 46). Free translation retains the meaning of the source text using most appropriate sentence structures and syntax of the target language. As described by Zauberga (2004: 154), it renders the general idea, not the words, therefore, the translation can be naturally understood by the readers of the target text.

Idiomatic translation is the translation method where the meaning of the source text is "translated into forms which most accurately and naturally preserve the meaning of the original forms" (Online 2) using colloquialisms, idioms that do not exist in the source language (Newmark, 1995: 47).

Communicative translation is the last translation method described by Zauberga (2004) and Newmark (1995), it based on the expectations of the reader. It translates the exact meaning of the source text (Newmark, 1995: 47), so that it becomes social, clear, brief and understandable by the average reader (Zauberga, 2004: 132-134).

Different translation methods are meant for translation of different types of texts. The next sub-chapter deals with expressive texts and their translation.

1.3 Translation Problems of Expressive Texts

The language has three main functions – expressive, informative and vocative. Thus, all texts are divided into three main groups according to their function (Newmark, 1995: 39). As described by Zauberga (2004: 16-17) informative texts include news items, business accounts, scientific articles, operating instructions, etc., and they should be translated as precise as

possible, especially those that contain various types of terminology. Vocative texts include advertisements, electoral speeches, tourist brochures, etc. They have manipulative function; these texts are meant to make the reader act (e.g. buy a product) (Zauberga, 2004:19). “Since the target readership always differs from the source recipient – they are participants in a different culture situation – adaptive translation is required, determined by the way the intended target language receivers are assumed to react to the text” (ibid.).

Expressive texts are author-oriented texts as they rarely are anonymous. Expressive texts include fiction, poetry and drama (ibid.: 21). The role of the translator is to retain the style of the author of the source text and “to produce an analogous aesthetic effect” (ibid.: 141), therefore, not only the message of the author should be preserved, but also the author’s style how the message is expressed. “An ideal translation would than have the same function and aesthetic effect as the source text” (ibid.: 21). The translation of the expressive texts could be perceived as art because the translators have to retain stylistical and lexical devices into the target language.

As described by Newmark (1995: 39) expressive texts could be divided into three groups according to their characteristics. The first is serious imaginative literature which includes lyrical poetry, short stories, novels and plays. “The most intimate expression” is lyrical poetry, but plays are addressed to a larger audience and “in the translation, is entitled to some assistance with cultural expressions” (ibid.). The second group is authoritative statements that include speeches, documents, and scientific, philosophical and academic works written by authorities. “Such texts have the personal ‘stamp’ of their authors” (ibid.). The third group are autobiographies, essays, personal correspondence and they have “personal effusion” (ibid.).

Literary translation refers solely to the expressive texts and it emphasizes the cultural peculiarities (Zauberga, 2004: 153-154). As described by Hu (2000) the translation of fiction includes many aspects. Firstly, the translator should choose between source-language-oriented and target-language-oriented translation. Secondly, the translator should distinguish that fiction represents different cultures. The translation of fiction is complicated, “as it deals not only with bilingual, but also bi-cultural and bi-social transference, including the entire complex of emotions, associations, and ideas, which intricately relate different nations’ languages to their lifestyles and traditions” (ibid.). Due to translation the social experience of the fictional individuals are exchanged with the target readers. Prose fiction has the biggest social influence, as it is published in many countries and read by many people (e.g. best sellers), therefore, also the translator influences the reader (ibid.).

The aim of the translator is to reproduce the message and the style of the author and the source text in the target text. Yongfang Hu (2000) claims that sociosemiotic approach is the best way how to translate fiction. It emphasizes all systems of signs and codes and helps to understand the meanings of words, sentences and symbols. The translator should examine the author's choice of words and sentence patterns to be able to reproduce the style of the original text into target text (ibid.).

A different position is expressed by Zauberga (2004: 22) who has pointed out skopos theory approach as the best variant for the translation of fiction. Skopos is used "as a technical term for the purpose of translation and the action of translating" (Munday, 2001: 78-79). As described by Zauberga (2004: 169) the target text has to remain the purpose of the source text, however the function of the target text can change.

Kate James (2002) has pointed out the problem of finding the most appropriate technique of expressing the cultural aspects of the source language in the target language. "The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture" (ibid.). According to James (ibid.), language is supposed to be a part of culture, therefore, the translator should consider both of these aspects. However, to start translation it is necessary to know who will be the reader of the target text and also of the source text. It is important as the author of the source text may have expected his reader to know facts or to have certain experiences, opinions or level of linguistic competence that is very different to the knowledge, opinions or experiences that the target text readers have, thus, the translator must "determine how much missing background information should be provided" (ibid.).

The translator has to know the purpose of the source text, the ideal reader of the source text and target text and cultural peculiarities to be able to choose the most appropriate translation method, however, there are also other issues that the translator has to overcome during the translation process

As described by Venuti (2003: 471) during the translation process the style, register and discourse of the source text is transferred into target language's cultural forms. It is called domestication. The source text is being adjusted to the target reader's experience. On the one hand, it makes the text understandable for the target reader, but, on the other hand, it loses the intended ideas of the author of the text. However, the translators have to deal with such lexical problems as "regional or group dialects, jargons, clichés, and slogans, stylistic innovations, archaisms, neologisms" (ibid: 470). The translator has to find the best possible variants how to render them in the target language and adapt them to the target culture in order to make them understandable by the average reader of the target text.

Collocations and slang could be added to this group of translation problems as well. All of them may have an idiomatical meaning that is characteristic for the culture represented by the author of the source text, but not for the target language. Therefore, the translator is the only person who can connect both languages and cultures. As collocations are lexical units that are being encountered in all kinds of texts and in all possible variations, they were chosen to analyse, whereas slang is more specific, it is not included in all kinds of texts. Therefore, it is useful to see how these lexical units are translated. The following chapters deal with the analysis of collocations, slang and their translations in fiction.

CHAPTER 2 COLLOCATIONS

Beside the individual words exist lots of lexical items or multi-word units which form two most important groups: message-orientated collocations and institutionalised expressions (Lewis, 1999: 92). Collocation is “the way words combine in predictable ways” (Hill, 2001: 48). Jane Conzett (2001: 73) offers a simpler definition: “two or more words that tend to occur together”. According to Lewis (1999: 120) sometimes it is not easy to identify collocations in the text as the words are not always next to each other and vary from free to fixed collocations.

Hill (2001: 50-51) claims that in some way “all collocations are idiomatic and all idioms and phrasal verbs are collocations - predictable combinations of different kinds”, however, he has also pointed out idioms as relatively fixed, metaphorical and unchangeable expressions, but phrasal verbs as combination of verb and one or more particles.

The meaning of collocation best of all is understandable in the context; moreover, if the words are taken out from the context, they may lose their meaning (Lewis, 1999: 119). Furthermore, the use of the dictionaries may help to explore the collocation field (Woolard, 2001: 36) Woolard has discussed three types of dictionaries such as traditional dictionaries, electronic dictionaries and collocation dictionaries (ibid.: 36-39). Most part of dictionaries focuses on the meanings of the separate words; therefore, they do not pay special attention to collocations (ibid.). Electronic dictionaries, like *Oxford Advanced Learners Dictionary*, provide examples of word combinations (ibid.). Dictionaries of collocations “deal exclusively with co-text and provide a comprehensive account of a word’s collocates” (ibid.).

“*Golden opportunity* and *nice sweater*” both are collocations, however, the difference is that the first one is strong, but the second is weak collocation (Lewis, 1999: 82). In one direction the link between the collocations may be stronger than in another, e.g. *rancid butter*: *rancid* almost always is used together with *butter*, but *butter* can be preceded by many other words (ibid.). In the next subchapter different types and classifications of collocations will be discussed.

2.1 Types of Collocations

Collocations may be classified in various ways: according to their strength, meaning and words that are combined together. McKeown and Radev (1998) have divided collocations into two large groups: grammatical and semantic collocations. Grammatical collocations contain

prepositions, like verb + preposition (*come to, pick up, etc.*), adjective + preposition (*fond of, afraid that, etc.*), noun + preposition (*by accident, witness to*) (ibid.). Semantic collocations are “lexically restricted word pairs” (ibid.). Lewis (2001: 134) offers a similar division: lexical and grammatical collocations. Lexical collocations contain two equal class words (*suggest an alternative*), grammatical collocations combine lexical and grammatical words (*aware of*) and are the same as phrasal verbs (ibid.). These both divisions are essentially equal.

Collocations, which consist from words of different lexical classes, form adjective + noun, noun + noun, verb + adjective + noun, verb + adverb, verb + preposition + noun, etc. collocations (Hill, 2001: 51). According to Hill (ibid.), collocations may be also much longer like adverb + verb + article + adjective + noun + preposition + noun (*seriously affect the political situation in Bosnia*). This way of classification is also used to group the collocations in the collocation dictionaries (*Oxfords Collocations Dictionary for Students of English, 2005*).

Hill (2001: 62) also offers a more general classification: grammatically (noun + noun, adjective + noun, verb + noun, adverb + adjective, etc.), by common key word (collocations with *make, do, take, get, etc.*) and by topic (collocations related to different themes (*travelling, holidays, work, etc.*)).

Finally, collocations are classified according to their collocational strength (ibid: 63). Unique collocations form the first group. These are the combinations that have a fixed and unique meaning which do not depend on the meaning of the components (*footing the coffee*). The next group consists of strong collocations. These collocations are not unique, but it is necessary to know that at least one of its elements collocate exactly with the other (ibid.). Weak collocations are the third group of this classification (ibid.). Any of the components may be replaced by other words without changing the meaning of the other component (*make, take or reach a decision*). As the fourth group Hill (ibid.: 64) points out medium-strength collocations which form the largest part of vocabulary (*hold a conversation, make a mistake, etc.*).

If collocations are strong or idiomatical, it is quite complicated to translate them, therefore, the collocational strength is significant for the translation process. The next subchapter deals with the different translation strategies that are appropriate for the translation of collocations.

2.2 Translation of Collocations

Seretan (2003) claims that nowadays translation of collocations generates notable issues. In some cases collocations can be translated literally and have the same meaning, moreover, collocations may be translated also in one word (Online 3). McKeown and Radev (1998) also point out that collocations of one language should not always be translated into collocations of other language. Unfortunately, dictionaries do not provide translation of collocations (ibid.). However, there exist phraseological dictionaries that demonstrate some translations of collocations, but often these are not sufficient (ibid.)

McKeown and Radev (ibid.) suggest following three stages to translate collocations successfully. Firstly, the translator should identify the meaningful units in the source text. Secondly, decide whether they are strong or weak collocations. Finally, the translator should find counterparts in the target language (ibid.).

Seretan (2003) affirms that collocations are dependent on language, time, dialect and domain. It causes an important problem for translation. Seretan (ibid.) points out two approaches of collocation translation: empirical-based and knowledge-based translation.

Empirical-based strategy is context-dependent translation, based on the analysis of collocations in the source text and searching for the parallel constructions in the target language (ibid.). It includes comparative analysis of the languages and collocation equivalents (ibid.).

Knowledge-based strategy takes into account the semantic aspects of collocations in translation. (ibid.). These semantic aspects include semantic function and semantic context (ibid.). The translation of collocations is done at the level of words; the source text is analyzed and the equivalents of collocations in the target language are introduced (ibid.).

Besides, another possibility how to translate collocations is offered: if one of the components is dependent on the other and has little meaning of its own (mostly supporting the other component), like *make an attempt*, *make* can be ignored in translation or replaced by another appropriate verb (Online 3).

However, the situations and contexts differ, thus, it is useful to see how various types of collocations are translated, especially by different translators. Moreover, as some types of collocations are relatively strict combinations of words and they may imply a different meaning from that they separately have, collocations could be considered as a lexical problem, especially for the translators. Translation process is easier if there is a counterpart in the target language, otherwise, the result depends only on the translator and his choice of translation method. Therefore, Salinger's short stories and their translations were analysed by

the author of the present paper, in order to find out, which are those translation methods that are used most often to render collocations, and what kind of nuisances may inconvenience the translation process and the result.

CHAPTER 3 SLANG

Slang are “very informal words and expressions that are more common in spoken language, especially used by a particular group of people” (*Oxford Advanced Learner’s Dictionary*, 2000: 1209). Mostly slang is very colloquial and characteristic to a certain subculture. However, slang may spread outside its original territory and become commonly used and understood (Online 4).

Ayto and Simpson claims that slang is “a colourful, alternative vocabulary. It bristles with humour, vituperation, prejudice, informality” (1996: v). They divide slang into three groups according to its origin. The first appeared in the 18th century and was typical of “underworld”. The second group, which appeared soon after the first, included informal vocabulary used by representatives of different professions. The third type of slang appeared in the 19th century and included colloquial vocabulary that was “considered as below the level of standard educated speech” (ibid.). “Today slang covers all three of these areas: not all colloquial or informal vocabulary is slang, but all slang is colloquial or informal” (ibid.).

Bušs and Ernstsone points out two groups of slang (2006: 6). First group is specific slang which consists of jargon and argot (ibid.). Jargon and argot is “a characteristic language of a particular group” (*Tildes Datorvārdnīca*, 2005). The second group is general slang which is used by different social and professional group representatives. Barbarisms are typical for this group in Latvian language as well (Bušs, Ernstsone, 2006: 7).

Although the definitions differ, all the authors agree that slang is colloquial, informal vocabulary that is used by some groups of people. The next sub-chapters discuss the functions that slang may have in vocabulary and the development of it.

3.1 Functions of Slang

Slang may have different functions in the text. First of all, the expressions of slang add some colouring to the language and even create some nostalgia (Schwarz, 2003). Slang can be used also in order to avoid social taboos (Online 4). “For this reason, slang vocabularies are particularly rich in certain domains, such as sexuality, violence, crime, and drugs” (ibid.).

Slang may also be a symbol of identity or belonging to a definite group as having some kind of a “secret code or language” that is understood and used only by this group of people (ibid.). It gives the conviction that the persons who use these expressions of slang are in some way unique as they have their own language, they create their own words that are not

understood outside the group. Thus, they identify themselves with the definite group with similar opinions and interests.

Partridge (1979: 6-7) points out the reasons why slang is used. Firstly, he points out that slang may be used simply for fun or humorous effect. Secondly, to be different and to create something new. Slang may be also used in order to express originality and add some pictorialism (may be both positive and negative), to get attention, to avoid clichés, or 'to be brief and concise, to enrich the language, to create a definite atmosphere, to stress something, to reduce formality. In communication with a particular group of people the use of slang may help to be on the same level (colloquial), or ease social intercourse, or create friendliness, intimacy. Slang may be also used to prove that a person belongs to a definite group and also to prove that someone does not belong to this group.

It proves that the slang has many different functions and not only negative ones. If it is used agreeably with the circumstances, the expressions of slang may ease the process of communication, create an atmosphere and demonstrate identity.

3.2 Development of Slang

Slang is "almost as old as connected speech itself" (Partridge, 1979: 37). Its development is closely connected with the development of cities. Already in the ancient Greek and Roman literature appears different slang words, nowadays called classic slang. Even the early Christians have developed a large part of their vocabulary on the basis of Latin slang (ibid.: 40).

In the thirteenth century the development of slang in Europe started. In England it appeared for the first time in the sixteenth century. English writers (including Chaucer, Shakespeare, Ben Johnson, Thomas Dekker, Thomas Middleton, etc.) have widely used slang words in their works, creating new expressions that are common also now (ibid.: 41-52).

During the 20th century the dictionaries of slang appeared and its features were discussed (ibid.: 114-115). Moreover, the development of cinema greatly affected familiar speech and slang; people quickly adopted the expressions heard in movies (ibid.: 122-123). Nowadays, it is hard to claim whether the use of slang is negative or positive tendency as some of the slang expressions have got even the idiomatic features, and it is not easy to distinguish slang and idiom (ibid.: 129-130). Slang is often developed also on the basis of different dialects, at the same time, slang may develop into dialect and dialect into slang (ibid.: 133).

However, beside different types of slang (Cockney, public-house, commercial, society, military) there is also a standard slang, used by the speakers of standard English (ibid.: 143). It appears to be the norm of slang. However, it has adopted quite many Cockney slang expressions. Cockney slang is mostly used by semi-literate or illiterate people (ibid.: 149), and forms quite large part of public-house slang (ibid.: 159). American slang, similarly like English, has developed from dialects, cant, colloquialisms, but its use is much wider, “although it is easy enough to set the slang apart from the standard and the literary language” (ibid.: 305).

Ernstson and Tidriķe (2006: 12) subdivide slang and jargon into such general group as the language of young people, claiming that linguists have always been interested in research of this group, however, a real investigation of slang in Latvian language has started in 1980s. They also point out that the term “slang” firstly was used in 1979 and one of its meanings was exactly the informal language used by young people (ibid.: 14). However, this layer of language could not be investigated completely as it develops continuously and differs depending on the range of users (ibid.:25). Thus, slang may be considered as lexical problem in all languages.

Since development of slang never stops, moreover, the meaning of a slang word may not be stated, it is quite complicated for the translators to render the idea of the source text into the target text, especially, taking into account that target language has its own cultural peculiarities that may not correspond to the ones in the source language. Therefore, the use of slang in fiction and its translation was analysed by the author of the present paper, in order to see how different translation methods and context influence the meaning and emotional colouring of slang.

CHAPTER 4 J. D. SALINGER AND HIS WORKS

American writer Jerome David Salinger is a reclusive and privacy desirous person best known for his short stories and the novel '*The Catcher in the Rye*' (Online 5). His works have influenced and affected the readers from 1940ties, when Salinger started his career, until nowadays. Salinger reflects American lifestyle in the middle of 20th century: the world where money is the central thing, where artificiality and fraudulence dominate over anything else, and where children do not know what ordinary relationships between people are (Raita-Kovaļova, 1969: 5).

4.1 Biography

Jerome David Salinger was born on New Year's Day (January 1), 1919, in New York. According to Baldwin (2000: 2), the family consisted of his Jewish father Sol, Scotch-Irish mother Marie Jillich, and his eight years older sister Doris. Sol Salinger was "a successful importer of meats and cheeses", thus the Salinger's family belonged to the upper-middle class (ibid.).

Salinger has attended several schools. As described by Baldwin (ibid.), firstly, he was "an average student in public school on the Upper West Side in Manhattan, he was reported to be a quite, polite, somewhat solitary child". Secondly, Salinger attended McBurney School in Manhattan. It was a private school, but Salinger could not adapt to it, therefore, "his parents sent him to Valley Forge Military Academy in Pennsylvania when he was 15 years old" (ibid.). There he started writing fiction and cooperated in the literary magazine of the school. After graduation from the academy Salinger started studies at New York University, but "withdrew to try performing as an entertainer on a Caribbean cruise ship" (ibid.). Salinger attended also the school at Ursinus College in Colletgetown, Pennsylvania and a course at Columbia University (ibid.), however, he did not graduate from any of them, thus he has got no diplomas or degrees (Raita-Kovaļova, 1969: 9).

When Salinger was 18 years old he traveled to Europe as a tourist. These were the last years before the World War II started. Salinger did the military service from the year 1942 until 1946 participating in five battles (ibid.: 9-10). At the beginning he served as an enlisted man, however, he reached "the rank of sergeant, and continued writing" (Baldwin, 2000: 3). After the army Salinger returned to New York and published his short stories, followed by his best seller – novel '*The Catcher in the Rye*' in 1951 (Holzman, 1995: 2).

However, the private life of Salinger was not so successful. According to Baldwin (2000: 3), in 1945 he married a French professional Sylvia, but their marriage lasted only for two years. Moreover, also his second marriage with Claire Douglas was unsuccessful. They got married in 1955, but divorced in 1967. Though, they had two children – a daughter Margaret Ann and a son Matthew (ibid.).

Salinger has always tried to avoid any attention from media or people, moreover, he has had some conflicts with people (including his daughter) about publications of his biography or memoirs (Online 5). However any of the biographies does not provide so much information about him and his world as his books (Raita-Kovaļova, 1969: 10).

4.2 Peculiarities of Salinger's Works

In the year 1940 Salinger's short stories were published in periodicals for the first time (Holzman, 1995: 1). Unfortunately, in 1965 he ended his writer's career, but did not stop writing (Online 5). Because of his solitary nature people have not had a possibility to read the recent Salinger's works. However, during 25 years of his career Salinger has published four books (*The Catcher in the Rye* (1951), *Nine Stories* (1953), *Franny and Zooey* (1961), and *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963)) and twenty two separate stories, mostly published in periodicals. *The Catcher in the Rye* is Salinger's only novel, other books are collections of series of short stories (ibid.).

Robert S. Holzman claims that "J. D. Salinger's influence on American youth since the 1950s has been profound" (1995: 1). Salinger as if speaks to young people with understanding. However, also adults find a lot of congenial and moving themes in his works as they have experienced similar situations in their lives and coped "with life in all its complexities and compromises" (ibid.).

Raita-Kovaļova points out that Salinger's works should be read very keenly because he does not prompt and declare anything (1969: 7). Salinger allows the readers to think through themselves. Moreover, he shows all real and genuine things that help to survive, just dropping a slight hint (ibid.).

The most part of the characters from the Salinger's works are young people. He uses very realistic and energetic language that helps to draw readers' attention. Moreover, he even associates himself with the characters of his stories and uses "techniques such as interior monologue, letters, and extended telephone calls to display his gift for dialogue" (Online 5).

Starting from the end of 1940s Salinger followed the ideas of Zen Buddhism (ibid.). According to Holzman (1995: 3), Salinger felt that logic and intellectual discussion cannot

lead to truth. Truth, according to Salinger, can be found only in the daily experience of life itself.” After 1951 also his works were influenced by Zen Buddhism and Eastern religions (ibid.).

Holzman also points out that Salinger develops the plot of his works based on his own experience, thus, he reveals “more about himself than he may intend” (ibid.). His stories are the only accessible sources where the readers can come across the opinions and personality of Jerome David Salinger. His writing style, so indistinctive for the middle of 20th century, affected both young people and adults. Moreover, it still does.

Salinger’s works are interesting for analyzing. He uses common vocabulary in his stories, but the use of slang in the novel *‘The Catcher in the Rye’* makes the vocabulary bright and dynamic. Thus, Salinger’s works were chosen to analyze the translation of collocations and slang. It is interesting to see how different translators have translated the same word combinations, but still demonstrating how different people perceive the same message. Moreover, the translation of the novel *‘The Catcher in the Rye’* shows how difficult it has been for the translator of the novel to render the same meaning and colouring of the slang words in Latvian language, taking into account that in 1960s was the time when different traditions and censorship ruled in Latvia. The next chapters deal with the analysis of translation of collocations in Salinger’s stories and translation of slang in the novel *‘The Catcher in the Rye’*.

CHAPTER 5 ANALYSIS OF SLANG AND COLLOCATIONS AND THEIR TRANSLATION IN SALINGER'S WORKS

To complement the findings from the literature, three J. D. Salinger's stories ('*A Perfect Day for Bananafish*', '*Uncle Wiggily in Connecticut*', '*The Laughing Man*'), the novel '*The Catcher in the Rye*' and their translation were analysed by the author of the present paper. The aim of the analysis was to find out the methods used to translate verb + noun, adjective + noun, noun + noun collocations and slang in fiction. The stories that were analysed are translated by different translators: A. Bauga, Dž. Dzērve (Selindžers, 1969) and J. Jākobsons (Selindžers, 2003), but the novel '*The Catcher in the Rye*' is translated only by A. Bauga, Dž. Dzērve (Selindžers, 1969), however, it was not indicated which stories or which parts of the novel are translated by A. Bauga and which by Dž. Dzērve. Various types of lexical collocations were analysed comparing and contrasting two different translations of Salinger's short stories, however, the expressions of slang in the novel '*The Catcher in the Rye*' were analysed comparing their translation by A. Bauga, Dž. Dzērve (Selindžers, 1969) and translation or explanation provided by dictionaries.

5.1 Collocations in Salinger's Stories

Various types of collocations were used quite frequently in all three Salinger's stories, '*A perfect Day for Bananafish*', '*Uncle Wiggily in Connecticut*', '*The Laughing Man*' (Salinger, 1962), however, the majority of them were lexical collocations containing noun, thus, exactly verb + noun, adjective + noun and noun + noun collocations were chosen for analysis. These combinations of words form the bulk of vocabulary, therefore, they should be understood and translated correctly.

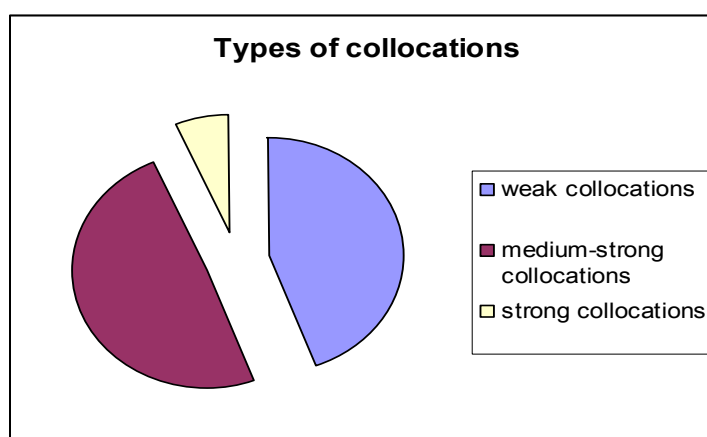


Figure 5.1.1 Types of collocations

The combinations ranged from weak to strong or medium strong (see Figure 5.1.1). Moreover, the majority of the collocations were medium-strength, included also in the *Oxford's Collocations Dictionary* (2005) (*shake head* (p. 16), *read an article* (p. 7), *cross legs* (p. 9), *tell the truth* (p. 8), *take a cruise* (p. 11), *reach puberty* (p. 7), *have no idea* (p. 15), *strong bond* (p. 19), *black hair* (p. 23), *nice girl* (p. 32), *baseball team* (p. 45), *police dog* (p. 47), etc. (Salinger, 1962)). The second largest group were weak collocations: the combinations that seemed to have occurred together accidentally, not because they are predictable (*wash the comb and brush* (p. 7), *move the button* (p. 7), *see sequins* (p. 11), *kick sand* (p. 13), *make dolls* (p. 13), *like olives* (p. 15), *blue chair* (p. 20), *old icepick* (p. 20), *silk screen* (p. 47), etc. (Salinger, 1962)). The texts contained only few strong collocations, like *beg pardon* (p. 17), *use the time* (p. 7), *lose control* (p. 9), *big shot* (p. 30), etc. (Salinger, 1962)

However, the strength of the word combinations depended on the type of collocations as well. Verb + noun collocations prevailed in the text, furthermore, the strength of these collocations varied much more than the strength of adjective + noun or noun + noun collocations. Adjective + noun collocations were the weakest, but noun + noun collocations could be classified according to their meanings, as in the story '*The Laughing Man*' dominated widely used baseball terms, thus, the collocations were quite strong.

The fact, that the major part of collocations was medium-strong, proves that they form the greatest part of vocabulary. They are very important and necessary components of language. Without these collocations the text would sound unnatural and artificial. Also in the mentioned Salinger's stories collocations were used to express an idea in few words, for example, instead of a long description of the case, the collocation *to use the time* was used (Salinger, 1962: 7).

The combination of words in one language may mean something different in another. Firstly, it depends on the strength of collocation, secondly, on the cultural peculiarities; therefore, it is important to choose the most appropriate translation method to render the collocation from the source language into the target language. The next chapter discusses the translation methods used to translate collocations in Salinger's stories.

5.2 Translation of Collocations in Salinger's Stories

A. Bauga, Dž. Dzērve (Selindžers, 1969) and J. Jākobsons (Selindžers, 2003), the translators of the stories, have used various translation methods to translate collocations from English into Latvian. To find the difference between the methods and understand the translation

technique's influence on the target text, three Salinger's stories and their translations were chosen for analysis and comparison. Moreover, different types of collocations were analysed in order to find out how strength, meaning and combination influence translation process.

5.2.1 Verb + Noun Collocations in the Story '*A Perfect Day for Bananafish*'

A. Bauga, Dž. Dzērve and J. Jākobsons, the translators of the stories, have used various translation methods to render the meaning of verb + noun collocations into the target text. Mostly the semantic translation method was used, in order to retain the idea of the source text, but there were also a lot of collocations translated word-for-word. However, sense-for-sense translation method was used by all translators most often.

Word-for-word translation method was used mostly to translate weak collocations, which are the combinations of words, where one of the components could be substituted by any other word, not changing the meaning of the collocation. Therefore, the author of the present paper has classified the combinations of the words, which do not occur very often in the texts or dictionaries, as weak collocations. Notwithstanding the fact that these combinations of words seem to be accidental and could be easily translated word-for-word, the translators have chosen different translation methods.

Using word-for-word translation method each of the units of the weak collocation was translated separately, but together they made a proper collocation. Moreover, there were some cases when collocations were translated in the same way by both translators. The examples from the story are: *wash a comb and brush* (Salinger, 1962: 7) translated into *izmazgāt ķemmi un suku* (Selindžers, 2003: 9; Selindžers, 1969: 259), *bring the olive* (Salinger, 1962: 13) into *atnest olīvu/-as* (Selindžers, 2003: 18; Selindžers, 1969: 265), *kick sand* (Salinger, 1962: 13) into *spārdīt smiltis* (Selindžers, 2003: 19; Selindžers, 1969: 266), *fold the robe* (Salinger, 1962: 14) into *salocīt peldmēteļi* (Selindžers, 2003: 21; Selindžers, 1969: 267), *unroll the towel* (Salinger, 1962: 14) into *atritināt dvieli* (Selindžers, 2003: 21; Selindžers, 1969: 267), and *take ankles* (Salinger, 1962: 16) into *satvert potītes* (Selindžers, 2003: 24; Selindžers, 1969: 270). In these cases both translators have chosen the most common meanings of the words and retained the word order as it was in the source text (except *kick sand* (Salinger, 1962: 13) translated into *smiltis spārdīdama* (Selindžers, 1969: 266) by A. Bauga, Dž. Dzērve where the verb was turned into participle according to the conformity in the target text, therefore, it could be considered more as a literal translation). The context does not influence these collocations at all; therefore, the translators have only slightly adjusted the verb to the

noun, in order to form an appropriate collocation in the target text as in the example *take ankles* (Salinger, 1962: 16) translated into *satvert potītes* (Selindžers, 2003: 24; Selindžers, 1969: 270), not *ņemt*, which would be the basic meaning of the verb *to take*, but combined with the noun *potītes* it would not sound natural, thus, even in the simplest cases the translators have to pay attention to the conformity of the target collocation.

Other weak collocations were translated using different translation methods.

J. Jākobsons mostly has chosen word-for-word or literal translation method to render weak collocations, whereas A. Bauga and Dž. Dzērve preferred semantic or free translation method. In the example *buy a translation* (Salinger, 1962: 9) translated into *nopirkta tulkojumu* (Selindžers, 2003: 12) and *dabūt tulkojumu* (Selindžers, 1969: 261) J. Jākobsons has used word-for-word translation method *to buy* translating into *nopirkta*, but A. Bauga and Dž. Dzērve have chosen much freer translation method using more general verb *dabūt* which means to get something not definitely buying it. A similar situation was in the example *see sequins* (Salinger, 1962: 11) translated into *redzēt vizuļus* (Selindžers, 2003: 15) and *visur vizuļi un karuļi* (Selindžers, 1969: 263). *Redzēt vizuļus* is word-for-word translation while the translation *visur vizuļi un karuļi* greatly differs from the collocation in the source text, it describes the situation, moreover, it adds translator's attitude because in the original text it sounds more neutral. Also *reach the place* (Salinger, 1962: 13) translated into *sasniegt vietu* (Selindžers, 2003: 18) and *aizskriet tur* (Selindžers, 1969: 265) demonstrated that A. Bauga and Dž. Dzērve have retained only the general meaning of the collocation, but not the word order or even parts of speech. In the example *release foot* (Salinger, 1962: 15) translated into *palaist vaļā pēdu* (Selindžers, 2003: 22) and *palaist kāju vaļā* (Selindžers, 1969: 268) the only difference between the translations was that the second variant was slightly imprecise because *foot* means *pēda*, thus, the translation did not change the meaning of the context, but it was slightly generalized. J. Jākobsons tried to retain the same words also in the target text, however, the examples *like wax* (Salinger, 1962: 15) translated into *patīk vasks* (Selindžers, 2003: 22) and *garšo vasks* (Selindžers, 1969: 268), and *like olives* (Salinger, 1962: 15) translated into *olīvas patīk* (Selindžers, 2003: 22) and *garšo olīvas* (Selindžers, 1969: 268) showed that the second variants was more appropriate for the target language. In this case *like* was used in the meaning *garšot*, translating it into *patīk* made the collocation too general, therefore, semantic translation method suited better than word-for-word. There was quite observable difference between the translations of the verb in the example *chew candles* (Salinger, 1962: 16) translated into *zelēt sveces* (Selindžers, 2003: 23) and *grauzt sveces* (Selindžers, 1969: 269). *Zelēt* really means to chew something, not gnawing and not swallowing it, but *grauzt* includes reducing to pieces and also swallowing it. Also in this case

the translation did not influence the whole context, but it changed the details, therefore, the idea was not the same as intended by the author. If in the all mentioned examples the verb was changed, than in the example *close the lapels* (Salinger, 1962: 17), translated into *savilkt atlokus* (Selindžers, 2003: 25) and *savilkt apkakli* (Selindžers, 1969: 270), the translations of the noun differed. The real meaning of the word *lapel* is *atloks* which means “continuation of the coat collar” (*Tildes Datorvārdnīca*, 2005), therefore, it cannot be simply *apkakle* as translated by A. Bauga and Dž. Dzērve. Such difference between the translations could be considered as surprising, especially because the translation by A. Bauga and Dž. Dzērve was done at the end of 1960s, but by J. Jākobsons at the beginning of 1990s. The translations demonstrated that the translation strategies in the middle of the 20th century were much freer and tentative than at the end of the century. J. Jākobsons has tried to retain as much features of the source text as possible while A. Bauga and Dž. Dzērve have retained only the meaning of the text, not of its every word.

However, there were also cases when both translators had chosen the semantic translation methods. In the example *move the button* (Salinger, 1962: 7) translated into *pāršūt pogu* (Selindžers, 2003: 9) and *pāršūt citā vietā pogu* (Selindžers, 1969: 259) J. Jākobsons has chosen the most appropriate collocation in the Latvian language. A. Bauga and Dž. Dzērve have used the same collocation, though they have added extra information emphasizing that the button was moved to other place than it was before. Synonymic translations were chosen for the collocation *pass hand* (Salinger, 1962: 7) translated into *pavēzēt roku* (Selindžers, 2003: 9) and *pavicināt roku* (Selindžers, 1969: 259). *Pavēzēt* and *pavicināt* imply the same meaning and they both form a proper collocation in the combination with the noun *roka*. The similar situation was also in the examples *make dolls* (Salinger, 1962: 13) translated into *izgatavot lelles* (Selindžers, 2003: 19) and *taisīt lelles* (Selindžers, 1969: 266), and *jam towel* (Salinger, 1962: 17) translated into *ieņurcīt dvieli* (Selindžers, 2003: 25) and *iebāzt dvieli* (Selindžers, 1969: 270). In the example *put weight* (Salinger, 1962: 12) translated into *pārvietot svaru* (Selindžers, 2003: 17) and *ar visu ķermeņa svaru atbalstīties* (Selindžers, 1969: 264) both translators have tried to explain the situation, but in the first variant the translation was more precise and formed the collocation also in the target text while the second provides more information than the author has intended. In the translations of the collocation *have a Martini* (Salinger, 1962: 13) translated into *iedzert kādu martīni* (Selindžers, 2003: 18) and *iedzert martini* (Selindžers, 1969: 265) two differences could be found. Firstly, J. Jākobsons has added the word *kādu* and *Martini* translated into *martīni*, but A. Bauga and Dž. Dzērve have translated it into *martini*, as if adopting this word, which is the meaning provided also by the dictionary (*Tildes Datorvārdnīca*, 2005). Translating the

collocation *kiss the arch* (Salinger, 1962: 17) into *noskūpstīt pēdas izliekumu* (Selindžers, 2003: 25) and *noskūpstīt pēdas locītavu* (Selindžers, 1969: 270) both translators have taken into account the context, because otherwise it would be hard to define what kind of arch was meant in the source text. Moreover, there were also cases when the translators had rendered the collocation from the source text into one word, for example, *put lacquer* (Salinger, 1962: 7) translated into *lakot* (Selindžers, 2003: 9; Selindžers, 1969: 259) and *increase the angle* (Salinger, 1962: 8) translated into *attālināt* (Selindžers, 2003: 10) and *vēl tālāk atvirzīt galvu* (Selindžers, 1969: 260). It proved that not always translators are able to find an appropriate collocation in the target text, therefore, it was possible to imply the meaning into one word or explain the situation as A. Bauga and Dž. Dzērve had done in the second case.

Though, the translators have tried to maintain a unified style within the target text. There were collocations and words that were used several times in the story and the translators had translated them in the same way or similarly each time. The examples from the story are: *prod the float* (Salinger, 1962: 14) translated into *pabakstīt matracīti* (Selindžers, 2003: 19) and *iespert peldpūsli* (Selindžers, 1969: 266), *drop float* (Salinger, 1962: 16) into *iemest matracīti ūdenī* (Selindžers, 2003: 23) and *iemest peldpūsli ūdenī* (Selindžers, 1969: 269), *push the float* (Salinger, 1962: 16) into *stumt matracīti* (Selindžers, 2003: 23) and *stumt peldpūsli tālāk* (Selindžers, 1969: 269), *edge the float* (Salinger, 1962: 16) into *pavirzīt matracīti* (Selindžers, 2003: 24) and *pabīdīt peldpūsli* (Selindžers, 1969: 269), *push the float* (Salinger, 1962: 17) into *stumt matracīti* (Selindžers, 2003: 25) and *bīdīt plostiņu* (Selindžers, 1969: 270). J. Jākobsons has translated the noun *float* into *matracītis* and he has used this noun in all combinations, however, A. Bauga and Dž. Dzērve have translated it into *peldpūsli* and in one case also *plostiņš*. A different situation was in the example *face the ocean* (Salinger, 1962: 12) translated into *pagriezt seju pret okeānu* (Selindžers, 2003: 17) and *lūkoties okeānā* (Selindžers, 1969: 265), *face the doors* (Salinger, 1962: 17) into *pagriezties pret durvīm* (Selindžers, 2003: 25) and *pagriezt muguru* (Selindžers, 1969: 271). The verb *to face* was repeated twice in the story and both times by both translators it was translated differently because the translators have tried to explain the situation as in the Latvian language an appropriate precise translation of this verb could not be found. Finally, in the example *replace the cap* (Salinger, 1962: 7, 12) translated into *uzskrūvēt vāciņu* (Selindžers, 2003: 9, 18) and *aiztaisīt pudelīti* (Selindžers, 1969: 259)/ *aizbāzt pudelīti* (Selindžers, 1969: 265) the translation by J. Jākobsons is more precise, but A. Bauga and Dž. Dzērve have explained the situation not directly translating the collocation.

Weak collocations formed the majority of verb + noun collocations in the story, but medium strong collocations which are not unique, but occur together most frequently, form

the bulk of vocabulary, therefore, it was easier to find their counterparts in the target language. The translators have used these counterparts and, thus, the translations were more similar to each other than for weak collocations.

Word-for-word translation method in this case could be called collocation-for-collocation translation method because, despite the fact that the words were translated separately, the translation formed a proper collocation also in the target language, therefore, it should be considered as sense-for sense translation method. In the most cases the translators had chosen the same collocation in the target text to render the meaning of the collocation from the source text. The examples from the text are: *read an article* (Salinger, 1962: 7) translated into *izlasīt rakstu* (Selindžers, 2003: 9; Selindžers, 1969: 259), *tell the truth* (Salinger, 1962: 8) translated into *sacīt taisnību* (Selindžers, 2003: 10; Selindžers, 1969: 260), *learn the language* (Salinger, 1962: 9) translated into *iemācīties valodu* (Selindžers, 2003: 12) and *iemācīties šo valodu* (Selindžers, 1969: 261) (in this case the noun *valoda* is emphasized with the help of the pronoun *ši*), *exhale smoke* (Salinger, 1962: 9) translated into *izpūst dūmus* (Selindžers, 2003: 12; Selindžers, 1969: 261), *come home* (Salinger, 1962: 10, 11) translated into *braukt mājās* (Selindžers, 2003: 13; Selindžers, 1969: 262), and *atgriezties mājās* (Selindžers, 2003: 16; Selindžers, 1969: 264), *play the piano* (Salinger, 1962: 10) translated into *spēlēt klavieres* (Selindžers, 2003: 14; Selindžers, 1969: 262), *take a step* (Salinger, 1962: 13) translated into *paspert soli* (Selindžers, 2003: 19; Selindžers, 1969: 266), *catch a bananafish* (Salinger, 1962: 14) into *noķert kādu banānzivi* (Selindžers, 2003: 21) and *noķert banānzivtiņu* (Selindžers, 1969: 267) (in the first case the noun was emphasized by the use of the pronoun *kāds*, but in the second case it was emphasized using diminutive form of the noun *zivs*), *undo the belt* (Salinger, 1962: 14) into *atraisīt jostu* (Selindžers, 2003: 21; Selindžers, 1969: 267), *shake head* (Salinger, 1962: 15, 16) into *papurināt galvu* (Selindžers, 2003: 21; Selindžers, 1969: 267, 269) and *pakratīt galvu* (Selindžers, 2003: 23), *wait a second* (Salinger, 1962: 16) into *pagaidīt mazliet* (Selindžers, 2003: 23; Selindžers, 1969: 269), *cock the piece* (Salinger, 1962: 18) into *uzvilkt gaili* (Selindžers, 2003: 26; Selindžers, 1969: 271). Finally, one example where the collocation was rendered into one word, using semantic translation method: *put hand* (Salinger, 1962: 13) translated into *satvert* (Selindžers, 2003: 19; Selindžers, 1969: 266). Only in some cases some differences in these translations could be found, for example, in the parts of speech (*wait a second* - *second* is a noun, but in the translation *pagaidīt mazliet* - *mazliet* is an adjective). The amount of similar translations for medium strong collocations was much bigger than it was for the weak collocations, thus, it proves that it was easier to find the counterparts for this type of collocations than it was for the weak ones.

However, there were also cases when translations differed. In the example *reach puberty* (Salinger, 1962: 7) translated into *sasniegt pubertāti* (Selindžers, 2003: 9) and *skaitīties pieaugušam* (Selindžers, 1969: 259) the difference is quite big, because J. Jākobsons has chosen word-for-word translation method, but A. Bauga and Dž. Dzērve have rendered the sense of the collocation. Probably, in the 1960s such word as *pubertāte* was not widely used, therefore, the collocation had to be translated according to the cultural experience of that time. The collocation *take a cruise* (Salinger, 1962: 11) in both cases was translated descriptively: *doties ceļojumā pa jūru* (Selindžers, 2003: 16) and *būtu brauciens ar kuģi* (Selindžers, 1969: 264) because there is no appropriate noun in Latvian language that would render the meaning of the word *cruise*. Synonymic translations were used for the collocation *rest chin* (Salinger, 1962: 13) translated into *atbalsīt zodu* (Selindžers, 2003: 19) and *atspiest zodu* (Selindžers, 1969: 266), *get fever* (Salinger, 1962: 16) translated into *piemetas drudzis* (Selindžers, 2003: 24) and *dabūt drudzi* (Selindžers, 1969: 270), and *fire the bullet* (Salinger, 1962: 18) translated into *ielaišt lodi* (Selindžers, 2003: 26) and *iešaut lodi* (Selindžers, 1969: 271). The translations have the same meaning, only the choice of the verbs is different. However, there were also translations where also noun is translated differently, for example, *take hand* (Salinger, 1962: 14, 15) translated into *paņemt rociņu* (Selindžers, 2003: 21), *saņemt rociņu* (Selindžers, 2003: 22) and *saņemt aiz rokas* (Selindžers, 1969: 267, 268). J. Jākobsons has used the diminutive form of the noun *roka* in order to add some emotional associations. In the examples *make room* (Salinger, 1962: 7) translated into *izbrīvēt vietu* (Selindžers, 2003: 10) (using faithful translation method) and *novietot* (Selindžers, 1969: 259), *release the magazine* (Salinger, 1962: 18) translated into *izņemt aptveri* (Selindžers, 2003: 26) and *izlādēt* (Selindžers, 1969: 271), and *aim the pistol* (Salinger, 1962: 18) translated into *notēmēt pistoli* (Selindžers, 2003: 26) and *notēmēt* (Selindžers, 1969: 271) J. Jākobsons has used word-for-word translation method to create an appropriate collocation in the target language, but A. Bauga and Dž. Dzērve have translated the collocation into one word using semantic translation method.

Moreover, there were some collocations that are repeated throughout the story several times. These collocations were *cross legs* (Salinger, 1962: 9, 12) translated into *pārmest vienu kāju pāri otrai* (Selindžers, 2003: 12), *pārsviest vienu kāju pāri otrai* (Selindžers, 2003: 16) and *sakrustot kājas* (Selindžers, 1969: 261, 264), and *uncross the legs* (Salinger, 1962: 9, 16) translated into *nolaist zemē kāju, kura bija pārmesta pāri otrai* (Selindžers, 2003: 16) and *izstiept kājas* (Selindžers, 1969: 264). This example demonstrated a different approach of translation by mentioned translators. J. Jākobsons has explained the actions while A. Bauga

and Dž. Dzērve have chosen an appropriate collocation in the target language. In the previous cases it was otherwise.

To sum up, the most part of the medium strong collocations have the counterparts in the target language, thus, it was easier for the translator to choose the best variant of the translation, however, sometimes different techniques can be used depending on the cultural peculiarities of the time and place where the target reader belongs to. Furthermore, much different translation methods were used to translate the strong collocation which imply even idiomatic meaning.

The most appropriate translation method for the strong collocation is the idiomatic translation method; however, the translators of the story have chosen different approaches to render the meaning of the collocation in the target text. Collocation *use the time* (Salinger, 1962: 7) was translated using idiomatic translation method: *laiku velti nezaudēt* (Selindžers, 2003: 9) and *laiku izlietot lietderīgi* (Selindžers, 1969: 259). Also *lose control* (Salinger, 1962: 9) was translated using the same method: *zaudēt spēju kontrolēt* (Selindžers, 2003: 13) and *zaudēt savaldīšanos* (Selindžers, 1969: 262). Collocation *give word* (Salinger, 1962: 8) was translated using idiomatic translation method: *dot godavārdu* (Selindžers, 2003: 11) and word-for-word translation method: *dot vārdu* (Selindžers, 1969: 260). *Dot godavārdu* suited better to the context, because *dot vārdu* means to give the floor (*Tildes Datorvārdnīca*, 2005), although in colloquial speech both variants could be used. *Beg pardon* (Salinger, 1962: 17), translated into *piedodiet* (Selindžers, 2003: 25), *ko – lūdzu?* (Selindžers, 1969: 270) and *atvainojiet* (Selindžers, 1969: 271), is a strong collocation because together the words form a definite expression. It was translated using the semantic translation method as only the meaning was rendered, not the construction.

The strong collocations formed the least part of the verb + noun collocations, whereas weak collocations prevailed in the text. However, these were the groups of collocations that have been difficult to translate, because there are no definite counterparts of them in the Latvian vocabulary, unlike the medium strong collocations, which can be easily translated, using target text collocations with the same meaning.

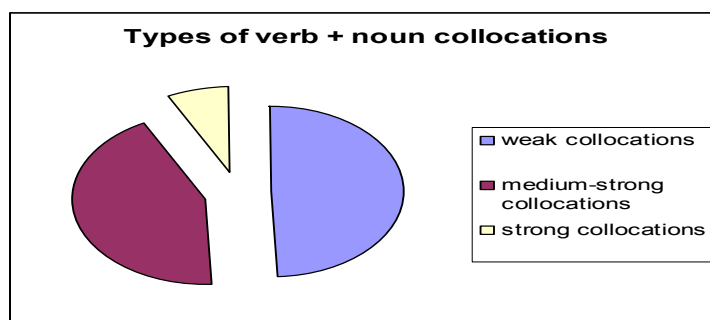


Figure 5.2.1.1. Types of verb + noun collocations

Figure 5.2.1.1 demonstrates that weak collocations formed a half (50%) of all verb + noun collocations in the story. Medium strong collocations were the second largest group, forming 43% of this type of combinations, furthermore, the strong collocations were only 7% of the verb + noun collocations. Verb + noun collocations were the combinations that were used more frequently than other analyzed collocations, thus, it proved that exactly this type of collocations form the bulk of vocabulary.

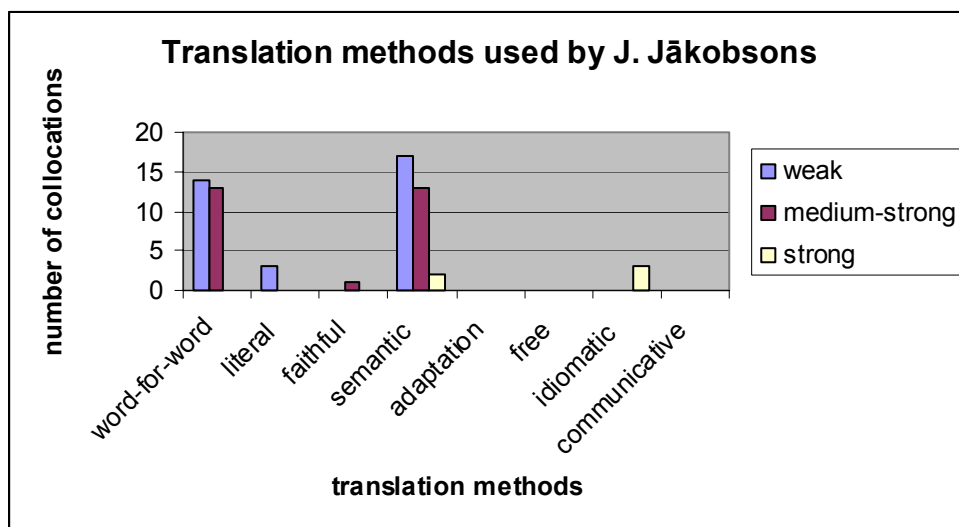


Figure 5.2.1.2 Translation methods used by J. Jākobsons

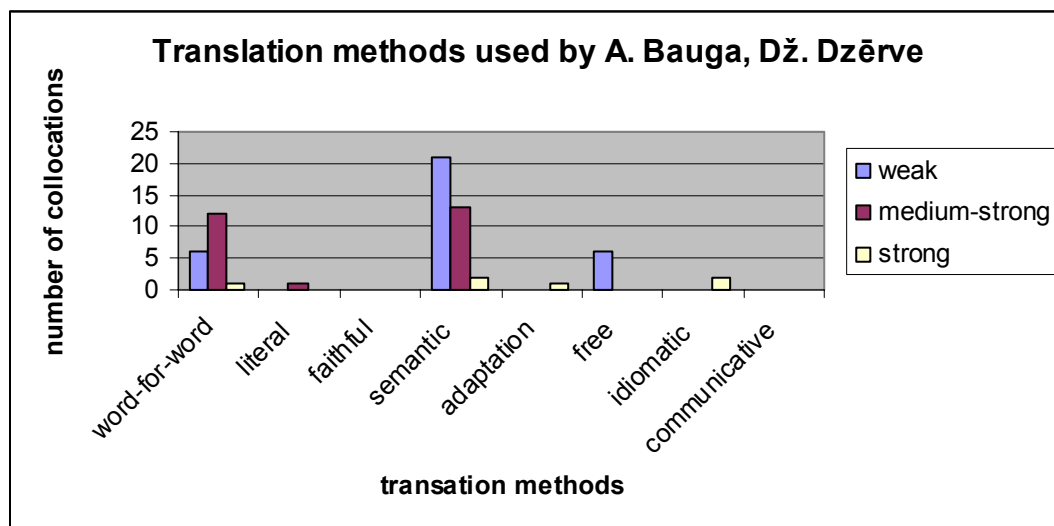


Figure 5.2.1.3 Translation methods used by A. Bauga, Dž. Dzērve

Figure 5.2.1.2 and Figure 5.2.1.3 reflect the use of translation methods by different translators, and depending on the strength of collocations. It demonstrates that word-for-word and semantic translation methods were chosen most regularly by both translators, however, to render the strong collocations idiomatic translation method prevailed. Moreover, A. Bauga, Dž. Dzērve, have chosen freer translation methods, while J. Jākobsons preferred to render the collocations directly, retaining the same grammatical forms as in the source text.

5.2.2 Adjective + Noun Collocations in the Story ‘*Uncle Wiggily in Connecticut*’

The proportion between weak, medium strong and strong adjective + noun collocations in the story was very similar to the proportion of verb + noun collocations in the previously analyzed story. The most part of this type of collocations formed the weak ones, than followed the medium strong collocations, though there was found only two strong collocations. Moreover, also in this story A. Bauga, Dž. Dzērve (Selindžers, 1969) and J. Jākobsons (Selindžers, 2003) have used similar translation methods, although, the word-for-word translation method was used most often to translate medium strong collocations. Collocations were divided according to their strength similarly as verb + noun collocations in the previous chapter. Weak collocations are the combinations of words that do not occur together frequently and do not imply any idiomatic meaning. Medium strong collocations are the words that are used together quite often and cannot be easily substituted by other words. Finally, strong collocations are the combinations of words which imply an idiomatic meaning when used together.

Weak collocations were translated using different translation methods, moreover, there were various cases when the translation by all translators were equal, for example, *blue chair* (Salinger, 1962: 20) translated into *zils krēsls* (Selindžers, 2003: 32; Selindžers, 1969: 325), *pretty dress* (Salinger, 1962: 22) translated into *skaista kleita* (Selindžers, 2003: 36; Selindžers, 1969: 328), which were translated word-for-word, and *fresh drink* (Salinger, 1962: 20) translated into *pilnas glāzes* (Selindžers, 2003: 32; Selindžers, 1969: 325), *little kiss* (Salinger, 1962: 22) translated into *maza bučiņa* (Selindžers, 2003: 36; Selindžers, 1969: 328), and *maximum noise* (Salinger, 1962: 28) translated into *liels troksnis* (Selindžers, 2003: 46; Selindžers, 1969: 335), using semantic and free translation methods, which allows to change the construction of the collocation in the target text, therefore it was even more surprisingly that the translators have chosen the same words and their forms like diminutive form of the noun *buča*, and *pilnas glāzes* rendering *fresh drink*.

Other weak collocations were translated using semantic translation method. In the example *lean boy* (Salinger, 1962: 19) translated into *kalsns kursants* (Selindžers, 2003: 30) and *kalsnējs jauneklīs* (Selindžers, 1969: 324) both translators have added an emotional colouring to the word *boy* translating it into *kursants* and *jauneklīs* which definitely are not the basic meaning of this word because they are more specified and descriptive than the word from the source text. Also in the example *brand-new cartons* (Salinger, 1962: 19) translated into

neatvērtas kārbas (Selindžers, 2003: 31) and *neatvērtas kastes* (Selindžers, 1969: 324) the translators have chosen a similar approach specifying the meaning of *brand-new*, which means very new, translating it into *neatvērts* that does not mean that the cartons were new. Also in the translation of the collocation *wise guy* (Salinger, 1962: 27) translated into *pārgudrs pūslis* (Selindžers, 1969: 333) A. Bauga, Dž. Dzērve have included their own attitude because in the original text the collocation is much more neutral. Free translation method was used also to render the meaning of *violent thump* (Salinger, 1962: 30) into *no visa spēka* (Selindžers, 2003: 49) and *visā spēkā* (Selindžers, 1969: 337), *old icepick* (Salinger, 1962: 20) into *vecas ledus standziņas* (Selindžers, 2003: 32) and *vecs ledus skaldītājs* (Selindžers, 1969: 325). The semantic translation method was used to translate *blue cardigan* (Salinger, 1962: 26) into *zila adītā jaka* (Selindžers, 2003: 42) and *zils džemperītis* (Selindžers, 1969: 332), and *witty boy* (Salinger, 1962: 26) into *saprātīgs zēns* (Selindžers, 2003: 43) and *atjautīgs puisis* (Selindžers, 1969: 333). J. Jākobsons has chosen more precise translation of cardigan because the basic meaning of this word is vilnas jaka (*Tildes Datorvārdnīca*, 2005), however, in the second case A. Bauga, Dž. Dzērve has used the basic meaning of the adjective *witty* translating it into *atjautīgs*.

Furthermore, there were also some slang expressions within the text. The translation of them was much freer and more idiomatic than for the other collocations. The strong collocations were between those slang expressions as well: *smart aleck* (Salinger, 1962: 27) translated into *tukšs prātvēders* (Selindžers, 2003: 43) and *āksts* (Selindžers, 1969: 333), and *big shot* (Salinger, 1962: 30) translated into *varens kadrs* (Selindžers, 2003: 48) and *liels priekšnieks* (Selindžers, 1969: 333). Both the collocations and their translations were informal and used in colloquial speech. The translators have rendered not only the meaning of the collocations but also the emotions it implies. Moreover, there were also some weak combinations of words which formed slang expressions: *dopey maid* (Salinger, 1962: 19) translated into *lēmēta kalpone* (Selindžers, 2003: 31) and *stulbs meitietis* (Selindžers, 1969: 324), *filthy slush* (Salinger, 1962: 20) translated into *pretīgā netīrā putra* (Selindžers, 2003: 32) and *netīri dubļi* (Selindžers, 1969: 325), and finally, *lousy career* (Salinger, 1962: 20) translated into *nožēlojama karjera* (Selindžers, 2003: 32) and simply *karjera* (Selindžers, 1969: 325). In these cases the translators have tried to retain the emotional colouring of the expressions as well, using semantic translation method which gave opportunity to include new or different elements in the translation.

Although the translators mostly have chosen semantic translation method to render the weak and strong collocations, the medium strong collocations were translated using word-for-word translation method in the most cases. Moreover, the translations by both translators were

equal: *strong bond* (Salinger, 1962: 19) translated into *ciešas saites* (Selindžers, 2003: 30; Selindžers, 1969: 323), *empty glass* (Salinger, 1962: 20, 24, 28) translated into *tukša/-s glāze/-s* (Selindžers, 2003: 31, 39; Selindžers, 1969: 325, 335) and *glāze* (Selindžers, 2003: 46; Selindžers, 1969: 330), *big secret* (Salinger, 1962: 23) translated into *liels noslēpums* (Selindžers, 2003: 37; Selindžers, 1969: 328), *green eyes* (Salinger, 1962: 23) translated into *zaļas acis* (Selindžers, 2003: 38; Selindžers, 1969: 329), *black hair* (Salinger, 1962: 23) translated into *melni mati* (Selindžers, 2003: 38; Selindžers, 1969: 329), *thick lenses* (Salinger, 1962: 22) translated into *biezi briļļu stikli* (Selindžers, 2003: 36; Selindžers, 1969: 328). Moreover, almost all medium strong adjective + noun collocations were translated by this translation method and were equal. Though, there were some cases when the translations were not the same, but than at least synonyms were used: *nice girl* (Salinger, 1962: 32) translated into *jauka meitene* (Selindžers, 2003: 51) and *laba meitene* (Selindžers, 1969: 338), *little boy* (Salinger, 1962: 38) translated into *mazs zēns* (Selindžers, 2003: 37, 38), *puisēns* (Selindžers, 1969: 329) and *zēns* (Selindžers, 1969: 329), *handsome boy* (Salinger, 1962: 26) translated into *glīts čalis* (Selindžers, 2003: 43) and *glīts puisis* (Selindžers, 1969: 333), *main floor* (Salinger, 1962: 21) translated into *lielā zāle* (Selindžers, 2003: 33; Selindžers, 1969: 327), *centrālā zāle* (Selindžers, 2003: 34), and *galvenā zāle* (Selindžers, 1969: 326). According to these examples, the translators have not followed unified style in the target text because *main floor* was translated into *lielā, centrālā, galvenā zāle* and *boy* into *zēns, čalis, puisis*.

Translation of adjective + noun collocations was very similar to the translation of verb + noun collocation, as weak collocations formed the majority of these collocations and were translated using different translation methods, medium strong collocations were translated mostly word-for-word, but strong collocations were used only in some cases and have presented difficulties for the translators to render also the emotional colouring of the source text into the target text.

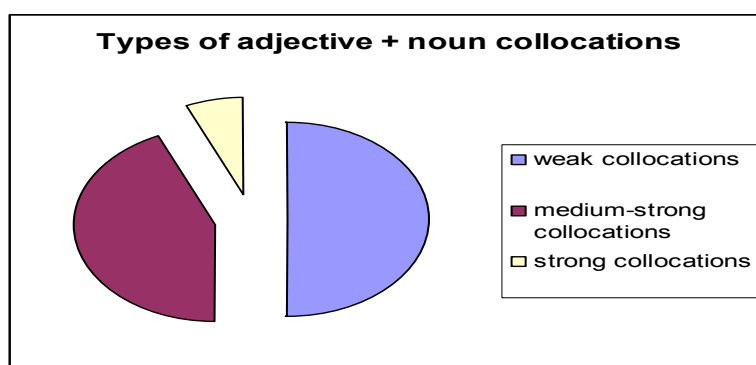


Figure 5.2.2.1 Types of adjective + noun collocations

Figure 5.2.2.1 demonstrates that the division of adjective + noun collocations according to the strength is exactly the same as verb + noun collocations: weak collocations form 50% of all collocations, medium-strong – 43%, and strong collocations – 7%. However, they appeared in the text more rarely.

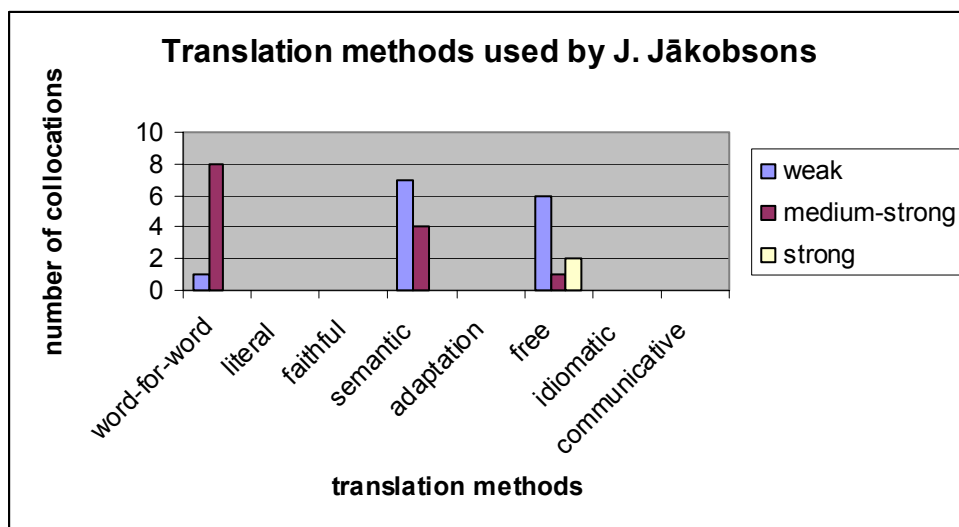


Figure 5.2.2.2 Translation methods used by J. Jākobsons

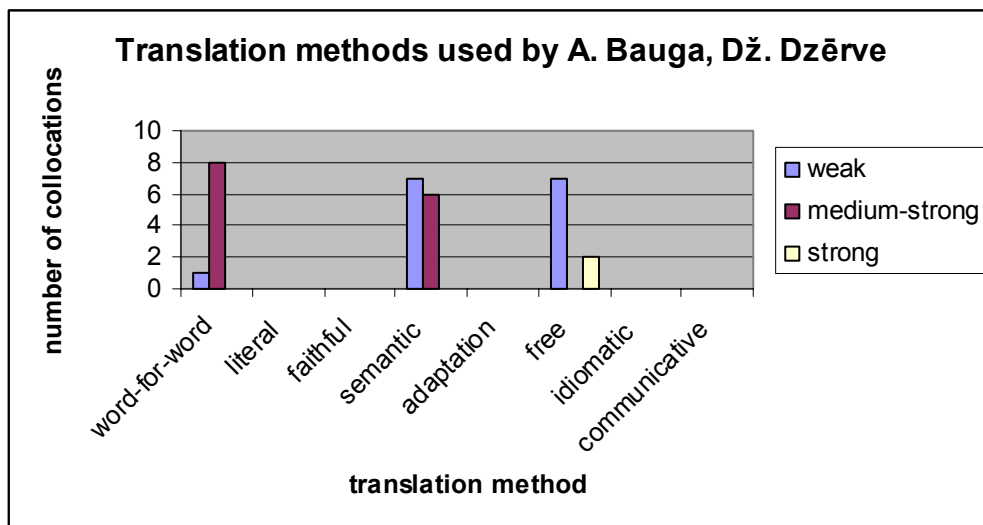


Figure 5.2.2.3 Translation methods used by A. Bauga, Dž. Dzērve

Figure 5.2.2.2 and Figure 5.2.2.3 demonstrate the use of translation methods by different translators, according to the strength of collocations. In contrast to verb + noun collocations, this type of collocations was translated more freely, using semantic and free translation method, however, the majority of medium-strong collocations was translated using word-for-word translation method by both translators. Both strong collocations were translated using free translation method, and weak collocations were rendered in different ways, but in most cases using free and semantic translation methods.

5.2.3 Noun + Noun Collocations in the Story ‘*The Laughing Man*’

Contrary to all other mentioned types of collocations, noun + noun collocations were difficult to classify, because they can be perceived differently. The first component of noun + noun collocations has obtained traits of adjective. In a different context this problem, called ‘stone wall’ is discussed in Online 6, where the difference between the compound and word combination was considered. However, the most important fact is that the first noun in the combination can be perceived both – as a noun and as an adjective. Therefore, the author of the present paper has chosen to divide the combinations according to the origin of the word, not its characteristics, thus, noun + noun collocations are the combinations where both parts of speech are nouns.

However, division into weak, medium strong and strong collocations was quite similar to the previously mentioned types of collocations, the only difference was that the most part of the noun + noun collocations formed medium strong combinations, which were used together frequently and could be perceived even as regular compounds. As a strong collocation was singled out only one combination: *boa constrictors* (Salinger, 1962: 46), as, only combined together, these words form a term that denotes this specific kind of snakes. The combinations, that are used more rarely or can be substituted by other words easily, and do not appear in the dictionaries, were distinguished as weak collocations.

Weak collocations were translated using different translation methods, however, mostly semantic translation method was used. The translations of the same collocation differed a lot, only in one case the translation was the same: *house lights* (Salinger, 1962: 55) translated into *gaisma* (Selindžers, 2003: 94; Selindžers, 1969: 287). Both translators have rendered the collocation into one word, however, to be more precise, there should be some explanation in the translation as *gaisma* is too general for the collocation *house lights*. Other weak collocations were translated sense-for-sense. In the most cases the translators have chosen synonymic words, for example, in the collocations *straw seats* (Salinger, 1962: 45) translated into *pīti soli* (Selindžers, 2003: 79) and *pīti sēdekļi* (Selindžers, 1969: 276), and *silk screen* (Salinger, 1962: 47) translated into *zīda aizkars* (Selindžers, 2003: 82) and *zīda apsegs* (Selindžers, 1969: 279) the second noun was rendered into synonyms – *soli* and *sēdekļi*, *aizkars* and *apsegs*, although more precise translation for the noun *screen* would be *aizsegs* (Tildes Datorvārdnīca, 2005), but in the examples *licorice whips* (Salinger, 1962: 49) translated into *cukurgailīšu kociņi* (Selindžers, 2003: 84) and *sūkājamo ledeņu kociņi* (Selindžers, 1969: 280), and *bus door* (Salinger, 1962: 49) translated into *autobusa durvis* (Selindžers, 2003: 85) and ‘*busiņa*’ *durvis* (Selindžers, 1969: 280) the first noun of the

combination was translated into synonyms *cukurgailīši* and *sūkājamās ledenes*, *autobuss* and *busiņš*, however, there is a great difference between these words – *busiņš* is much more informal than *autobuss*, but *licorice* is “a black candy flavored with the dried root of the licorice plant” (*Tildes Datorvārdnīca*, 2005), thus, neither *cukurgailītis*, nor *sūkājamā ledene* could be a precise translation of it, though these translations suited better the context than any explanation would. Also other weak collocations are translated differently: *beaver coat* (Salinger, 1962: 49) was translated into *bebrādas kažoks* (Selindžers, 2003: 85) and simply *kažoks* (Selindžers, 1969: 281), the second translation was too general in this case; *escape method* (Salinger, 1962: 47) was translated descriptively into *pazust kādā veidā* (Selindžers, 2003: 82) and *aizbēgt* (Selindžers, 1969: 281), in both variants free translation method was used, as only the general meaning of collocation was rendered, avoiding the grammatical units of the source text; and finally, *underworld employ* (Salinger, 1962: 48) was translated into *noziedzīgā pasaule* (Selindžers, 2003: 82), which is a better variant as in the story this collocation was used to describe criminal lifestyle, and *pazemes valstība* (Selindžers, 1969: 281).

Medium strong collocations formed the majority of noun + noun collocations; these are the combinations that appear together most often, both in texts and in dictionaries. The translations of this type of collocations were similar, moreover the same translation methods were used by both translators. A lot of collocations were connected with baseball; in most cases they were translated in the same way and using word-for-word translation method: *baseball season* (Salinger, 1962: 48) translated into *beisbola sezona* (Selindžers, 2003: 84; Selindžers, 1969: 280), *baseball field* (Salinger, 1962: 49, 50) translated into *beisbola laukums* (Selindžers, 2003: 84, 86; Selindžers, 1969: 280, 281), and *baseball team* (Salinger, 1962: 45) translated into *beisbola komanda* (Selindžers, 2003: 78) and *beisbola meistarkomanda* (Selindžers, 1969: 276). In the last example the translator has added *meistar*, showing that it was a professional team, although, it was not mentioned in the source text. Other baseball terms were translated differently and mostly using semantic translation method: *center fielder* (Salinger, 1962: 50) translated into *centra spēlētājs* (Selindžers, 2003: 87) and *centra uzbrucējs* (Selindžers, 1969: 282), *home plate* (Salinger, 1962: 50, 54) translated into *pamatbāze* (Selindžers, 2003: 87, 94), *vieta* (Selindžers, 1969: 282) and *laukums* (Selindžers, 1969: 287). J. Jākobsons have investigated the baseball terms, while A. Bauga, Dž. Dzērve have translated the collocations more generally.

Other medium strong collocations also were translated using semantic translation method and only in some cases the translations were the same: *tissue paper* (Salinger, 1962: 56) translated into *ietinamais papīrs* (Selindžers, 2003: 97; Selindžers, 1969: 289), *baby*

carriage (Salinger, 1962: 44, 53) translated into *bērnu ratiņi* (Selindžers, 2003: 77, 92; Selindžers, 1969: 275, 285), *trade secrets* (Salinger, 1962: 46) translated into *amata noslēpumi* (Selindžers, 2003: 81; Selindžers, 1969: 277), *apartment houses* (Salinger, 1962: 44) translated into *mājas* (Selindžers, 2003: 77; Selindžers, 1969: 275), and *tenor voice* (Salinger, 1962: 45) translated into *tenors* (Selindžers, 2003: 79; Selindžers, 1969: 276). These translations proved that there are counterparts of mentioned collocations in Latvian language, thus, they suited better also to the target text.

The rest translations of medium strong collocations were different. *Cement path* (Salinger, 1962: 54) was translated into *cementēts celiņš* (Selindžers, 2003: 94) and *asfaltēts celiņš* (Selindžers, 1969: 287), the second translation was quite imprecise because in the source text it is *cement path*, it did not change the sense of the target text, however, also the details are important. *Hip pockets* (Salinger, 1962: 53) was translated into *aizmugurējās kabatas* (Selindžers, 2003: 92) and *kabatas* (Selindžers, 1969: 286), and again the second variant was more general, more explanation was needed. *Cruise ship* (Salinger, 1962: 49) was translated into *kuģa brauciens* (Selindžers, 2003: 85) and *kuģis* (Selindžers, 1969: 281), both translations were appropriate, though, some explanation of the word *cruise* could be added. *Elevator operators* (Salinger, 1962: 48) was translated into *lifta zēni* (Selindžers, 2003: 83) and *liftu apkalpotāji* (Selindžers, 1969: 281), the first translation was more appropriate to the target text as there is used such collocation *lifta zēni* in the Latvian language, but *liftu apkalpotāji* is more descriptive collocation than precise in this situation. *Police dogs* (Salinger, 1962: 47) was translated into *policijas suņi* (Selindžers, 2003: 82) and *aitu sugas suņi* (Selindžers, 1969: 278), the first translation is more precise, however, the second variant names the type of dogs that is most often trained to serve in police. *Farewell note* (Salinger, 1962: 47) was translated into *atvadu zīmīte* (Selindžers, 2003: 82), which is a direct translation, and general translation - *zīmīte* (Selindžers, 1969: 278). *Poppy petals* (Salinger, 1962: 46) was translated into *opija magoņu ziedlapas* (Selindžers, 2003: 80) and *magoņu ziedlapiņas* (Selindžers, 1969: 277), in the first translation extra information was added which was not mentioned in the source text. *Law student* (Salinger, 1962: 44) was translated freely into verb + noun collocation *studēt jurisprudenci* (Selindžers, 2003: 80) and *students, jurists* (Selindžers, 1969: 277) where collocation was turned into apposition. However, both translations explained the sense of the collocation in the source text.

The only strong collocation *boa constrictors* (Salinger, 1962: 46) was translated idiomatically into *žņaudzējčūskas* (Selindžers, 2003: 80; Selindžers, 1969: 277) by both translators. Actually, it is the only logical translation of this word combination, therefore, both translators have chosen the most appropriate translation.

The translations of noun + noun collocations more explicitly demonstrated that A. Bauga, Dž. Dzērve have chosen free translation method in many cases, adding or omitting information and details given by the author of the source text. Such changes did not alter the sense of the whole text, however, in the particular cases the target text did not agreed with the author's ideas.

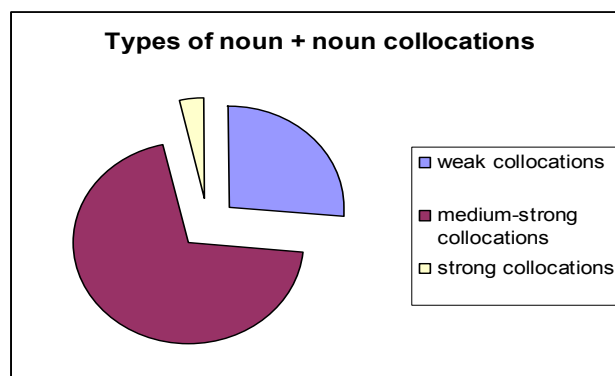


Figure 5.2.3.1 Types of noun + noun collocations

Noun + noun collocations were used almost as many times as adjective + noun collocations, however, the division differed from the previously analyzed types of collocations. Figure 5.2.3.1 shows that the majority or 70% of all collocations was formed by medium-strong, 27% - by weak, and only 3% - by strong collocations.

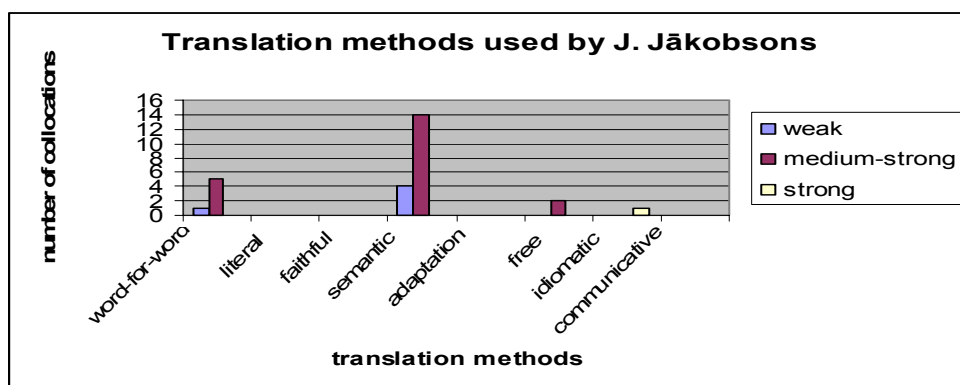


Figure 5.2.3.2 Translation methods used by J. Jākobsons

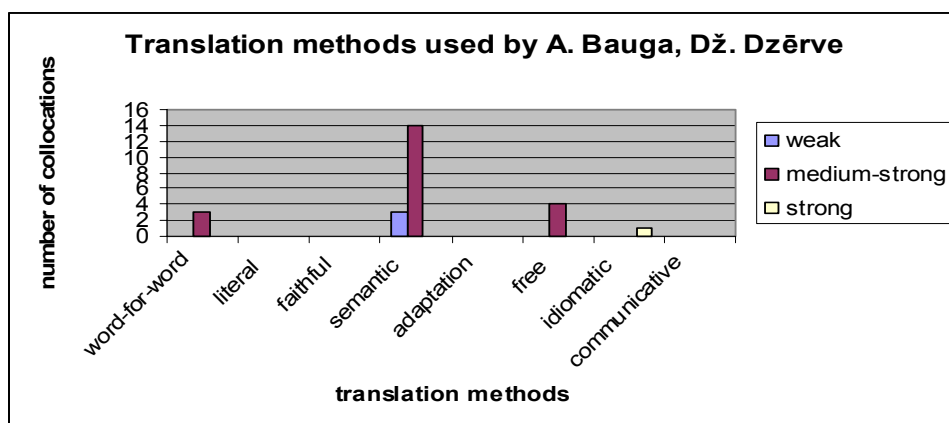


Figure 5.2.3.3 Translation methods used by A. Bauga, Dž. Dzērve

As reflected in Figure 5.2.3.2 and Figure 5.2.3.3, the semantic translation method was used most frequently by both translators to render medium-strong and weak collocations. Word-for-word and free translation methods were used only in some cases to translate medium-strong collocations. The idiomatic translation method was used to translate the only strong collocation.

5.3 Slang and its Translation in Salinger's *'The Catcher in the Rye'*

Publishing a novel that contains so many slang expressions in America in the middle of 20th century must have been a brave action, but to translate it into Latvian language almost twenty years later, but still in the time when a strict censorship ruled, must have been really difficult, especially because of the fact that, as described by Ernstsone and Tidriķe (2006: 14), the investigation of slang started only in 1980s, thus, there were no definite counterparts in Latvian language that would help to retain the meaning and function of the slang expression also in the target language. However, the translators have used different techniques to render the meaning of slang expressions into Latvian language. In order to find out how different translation methods influence and change the meaning and functions of slang expressions, the most frequently used slang words were chosen to analyse, as almost every time when it was used in the source text, the translation differed. The translation was done by A. Bauga, Dž. Dzērve, but it is not specified which chapters each of them have translated, thus, it is impossible to compare their translation techniques separately.

Adjective *lousy* was used in the text more than forty times and was translated into more than twenty different parts of speech in Latvian language, mostly these parts of speech were not even synonyms, thus, it proves that in English this one word has a wide range of noticeable meanings that are not easy to render into Latvian language. Moreover, instead of that the translators have adjusted the translation to each case separately.

The explanations of the dictionary are: “very bad” and “used to show that you feel annoyed or insulted because you do not think that sth is worth very much” (*Oxford Advanced Learner's Dictionary*; 2000: 763). It is indicated that the adjective is used only in colloquial, informal speech. In the novel it emphasized negative emotions of the characters. As possible translations *Angļu-latviešu vārdnīca* (1995: 638) provides the basic meaning *utains*, and in colloquial speech used *draņķīgs*, *pretīgs*; however, used together with preposition *with*, *lousy* can be translated as *pilns ar*.

In some cases the translator has rendered the slang word according to the translation provided by dictionaries, however, in the most cases a different translation were chosen,

including synonymic, but mostly only descriptive. The basic meaning of the adjective was not used at all, but quite a lot of times it was rendered into *draņķīgs* or *pretīgs*: “It took me about an hour, because I had to use Stradlater's *lousy* typewriter, and it kept jamming on me” (Salinger, 1951: 51) translated into “Rakstīšana ilga gandrīz stundu, jo man bija jālieto Stredleitera *draņķīgā* rakstāmmašīna, un tai visu laiku ķērās burti” (Selindžers, 1969: 46), “Stradlater said you had a *lousy* personality” (Salinger, 1951: 62) translated into “Stredleitera teica, ka tu esot *draņķīga* persona” (Selindžers, 1969: 53), “It was a *lousy* book, but this Blanchard guy was pretty good” (Salinger, 1951: 121) translated into “Grāmata bija *draņķīga*, bet pats Blanšārs tīri ciešams” (Selindžers, 1969: 92), ““*Lousy*,” Phoebe said” (Salinger, 1951: 230) translated into “-*Draņķīgas*, - Fībija teica” (Selindžers, 1969: 163), “What was *lousy* about it?” (Salinger, 1951: 230) translated into “Kāpēc tās bija *draņķīgas*?” (Selindžers, 1969: 163), “He had a *lousy* personality” (Salinger, 1951: 102) translated into “*Pretīgs* tips” (Selindžers, 1969: 163), “It tasted *lousy*” (Salinger, 1951: 131) translated into “Tai bija *pretīga* garša” (Selindžers, 1969: 98), “Even though it was Sunday and Phoebe wouldn't be there with her class or anything, and even though it was so damp and *lousy* out, I walked all the way through the park over to the Museum of Natural History” (Salinger, 1951: 155) translated into “Kaut gan bija svētdiena un Fībija nevarēja būt šeit ar savu klasi, kaut laiks bija drēgns un *pretīgs*, es tomēr izgāju cauri visam parkam līdz etnogrāfiskajam muzejam” (Selindžers, 1969: 114), “You take adults, they look *lousy* when they're asleep and they have their mouths way open, but kids don't” (Salinger, 1951: 207) translated into “Pieaugušie izskatās *pretīgi*, kad guļ vaļējām mutēm, bet bērni ne” (Selindžers, 1969: 148). Adjective *lousy* was used to describe something in all mentioned examples, furthermore, it was done in order to cause negative emotions. Although, they all are translated into their counterparts in Latvian language, it cannot be perceived as word-for-word translation as the most important issue is rendering the emotional features of the source text, moreover, the translator has achieved the desired result. Thus, the slang words are translated using semantic translation method.

Other examples from the text demonstrate that the translations were adjusted to the context, choosing words that create similar emotional atmosphere as mentioned translations. Mostly synonymic adjectives in Latvian language were chosen and also repeated several times throughout the target text as in the examples: “...what my *lousy* childhood was like...” (Salinger, 1951: 3) translated into “...kāda bijusi mana *stulbā* bēnība...” (Selindžers, 1969: 13), “He did the same *lousy* old half gainer all day long” (Salinger, 1951: 175) translated into “Augu dienu noņēmās ar visādiem *stulba* stila lēcieniem” (Selindžers, 1969: 178), “What *lousy* manners” (Salinger, 1951: 31) translated into “*Riebīgas* manieres” (Selindžers, 1969:

33), “If you take her to a *lousy* movie, for instance, she knows it's a *lousy* movie” (Salinger, 1951: 88) translated into “Aizvedīsiet viņu, piemēram, uz *sliktu* filmu, un viņa tūliņ sapratīs, ka tā ir *slikta*” (Selindžers, 1969: 70), “It wasn't very crowded, but they gave me a lousy table anyway-way in the back” (Salinger, 1951: 90) translated into “Zāle nebija pārpildīta, tomēr man ierādīja visai *sliktu* galdu – kaut kur aizdurvē” (Selindžers, 1969: 71), “She was a *lousy* conversationalist” (Salinger, 1951: 125) translated into “Tomēr viņa bija *slikta* sarunu biedre” (Selindžers, 1969: 94), “...see a *lousy* movie” (Salinger, 1951: 47) translated into “noskatīties kādu *apdauzītu* filmu” (Selindžers, 1969: 43), “...all my *lousy* cousins” (Salinger, 1951: 201) translated into “...visi mani *apdauzītie* brālēni un masīcas” (Selindžers, 1969: 144), “I'm in *lousy* shape” (Salinger, 1951: 171) translated into “Es esmu *nejaukā* stāvoklī” (Selindžers, 1969: 124), “...girls with terrific legs, girls with *lousy* legs...” (Salinger, 1951: 160) translated into “...dažām kājas bija lieliskas, dažām *neglītas*...” (Selindžers, 1969: 117), “It rained on his *lousy* tombstone, and it rained on the grass on his stomach” (Salinger, 1951: 202) translated into “Lija taisni uz to *idiotisko* pieminekli, uz zāli, kura auga viņam virsū” (Selindžers, 1969: 145), “...I took out my dough and tried to count it in the *lousy* light from the street lamp” (Salinger, 1951: 202) translated into “...es izvilku no kabatas savu kapitālu un sāku to pārskaitīt ielas spuldzes *nespodrajā* gaismā” (Selindžers, 1969: 145), “I was being a *lousy* conversationalist, but I didn't feel like it” (Salinger, 1951: 247) translated into “Es biju nekur *nederīgs* sarunu biedrs, jo man tā negribējās runāt” (Selindžers, 1969: 175), “I looked exactly like the guy in the article with *lousy* hormones” (Salinger, 1951: 254) translated into “Tanī bija runa par *visādiem* hormoniem” (Selindžers, 1969: 178). The translators have chosen different counterparts. Such adjectives as *apdauzīts*, *riebīgs*, *idiotisks*, *stulbs* demonstrate the attitude of the speaker very obviously, their emotional colouring is even stronger than in the source text, however, there are also sentences where more neutral words are chosen like *slikts*, *nejauks*, *neglīts*, *nespodrs*, *nederīgs*. In these cases the adjectives express negative emotions as well, however, they are more adjusted to the context.

Moreover, also translation of collocations influences the result of slang's translation. To improve the coherence of the target text, the translators have chosen appropriate adjectives that together with the following noun form at least medium-strong collocation in Latvian language, for example, “Partly because I have a *lousy* vocabulary and partly because I act quite young for my age sometimes” (Salinger, 1951: 13) translated into “Daļēji tāpēc, ka man ir *trūcīgs* vārdu krājums, un daļēji tāpēc, ka dažbrīd iztuos pavisam neatbilstoši savam vecumam” (Selindžers, 1969: 20), “He was one of these very, very tall, round-shouldered guys-he was about six four-with *lousy* teeth” (Salinger, 1951: 26) translated into “Viņš bija viens no tiem briesmīgi garajiem, uzkumpušajiem zēniem – ap sešas pēdas četras collas – ar

bojātiem zobiem” (Selindžers, 1969: 29), “Sinus trouble, pimples, *lousy* teeth, halitosis, crumby fingernails” (Salinger, 1951: 51) translated into “Deguna iekaisums, pūtes, *bojāti* zobi, smaka no mutes, draņķīgi nagi” (Selindžers, 1969: 46), “She had a *lousy* childhood” (Salinger, 1951: 42) translated into “Viņai bijusi *bēdīga* bērnība” (Selindžers, 1969: 40). In all these cases more neutral adjectives are chosen, but they suit better in the context.

However there were also cases when *lousy* was translated into adverbs: “Well, you could see he really felt pretty *lousy* about flunking me” (Salinger, 1951: 17) translated into “Redzams, viņš patiešām jutās baigi *neērti*, ka izgāzis mani” (Selindžers, 1969: 23), “He wanted you to think that the only reason he was *lousy* at writing compositions was because he stuck all the commas in the wrong place” (Salinger, 1951: 37-38) translated into “Viņš gribēja uzsvērt, ka vienīgais iemesls, kāpēc viņš *slikti* raksta, ir nepareiza komatu likšana” (Selindžers, 1969: 37), “You take a really smart girl, and half the time she's trying to lead you around the dance floor, or else she's such a *lousy* dancer, the best thing to do is stay at the table and just get drunk with her” (Salinger, 1951: 92) translated into “Kādreiz gadās uzlūgt īsti gudru meiteni, bet viņa vai nu grib vadīt tevi, vai tik *slikti* dejo, ka atliek tikai sēdēt ar viņu pie galdiņa un dzert” (Selindžers, 1969: 73), “One of them played the piano-strictly *lousy*-and the other one sang, and most of the songs were either pretty dirty or in French” (Salinger, 1951: 184) translated into “Tina spēlēja klavieres - ļoti *slikti*, otra dzied, vairums dziesmu vai nu piedauzīgas, vai franču valodā” (Selindžers, 1969: 133), “I wasn't sleepy or anything, but I was feeling sort of *lousy*” (Salinger, 1951: 118) translated into “Gulēt man negribējās, bet justies es jutos *nejauki*” (Selindžers, 1969: 90), “It was *lousy* in the park” (Salinger, 1951: 153) translated into “Parkā bija *nejēdzīgi*” (Selindžers, 1969: 113). In these cases the translation of the word *lousy* is combined together with a verb, not with a noun as in the previous examples. The functions of the slang word in the source and target texts remain the same, however, the translation also in these cases is more neutral than the original.

Furthermore, there were also examples where slang word was rendered into various different parts of speech like “I can even read one of those *lousy* stories on a train at night, usually” (Salinger, 1951: 70) translated into “Nakti es varu vagonā lasīt pat tādas *muļķības*” (Selindžers, 1969: 58), where actually two words *lousy stories* are combined into *muļķības*. The translation is not as precise as intended in the source text, however, the preferable effect is achieved. In the example “I'd spent a king's ransom in about two *lousy* weeks” (Salinger, 1951: 139) translated into “Divās *draņķa* nedēļās jau biju iztērējis veselu lēveni naudas” (Selindžers, 1969: 104) the adjective *lousy* is rendered into a noun. In order to remain the intended effect and make the target text coherent, there were also cases where the slang word was translated much more freely: “Most people have hardly any smile at all, or a *lousy* one”

(Salinger, 1951: 72) translated into “Vairums cilvēku nemaz nemāk smaidīt vai tikai *viebjas*” (Selindžers, 1969: 59-60), “Anyway, it made me feel depressed and *lousy* again” (Salinger, 1951: 110) translated into “Šā vai tā, bet es atkal jutos nomākts un *nejaukā omā*” (Selindžers, 1969: 85).

However, there were also cases when the adjective *lousy* was not translated at all: “I'm old enough to be your *lousy* father” (Salinger, 1951: 33) translated into “Pēc gadiem es varētu būt tavs tēvs, knēveli sasodītais!” (Selindžers, 1969: 34), “Get your *lousy* knees off my chest," I told him” (Salinger, 1951: 57) translated into “Pievāc savus ceļgalus, - es teicu” (Selindžers, 1969: 50). In both examples the adjective *lousy* is not translated directly, however, it is compensated adding *knēveli sasodītais* in the first example, and in the second example *get off* is translated into more informal *pievāc*.

Also the second meaning of *lousy* appears in the translations: “Boy, was she *lousy* with rocks” (Salinger, 1951: 72) translated into “Gredzenu gan viņai bija *pilni* pirksti” (Selindžers, 1969: 59), “I'm not kidding, the hotel was *lousy* with perverts” (Salinger, 1951: 81) translated into “Bez jokiem, šis hotelis bija *pilns* ar ķertiem” (Selindžers, 1969: 66), “The goddam table was *lousy* with glasses” (Salinger, 1951: 97) translated into “Galds bija *krautin* *piekrauts* ar glāzēm” (Selindžers, 1969: 76). In these examples the adjective *lousy* has lost its colloquial features, becoming a neutral phrasal verb. Thus, slang words prevailed in the text, even having different functions and meanings.

The noun *crap* also appeared quite frequently in the text. It is used to describe “something of bad quality” (*Oxford Advanced Learner's Dictionary*; 2000: 292) and can be translated into “mēsli, muļķība, draža” (*Angļu-latviešu vārdnīca*, 1995: 255). The translators have chosen different counterparts to render this word in the Latvian language. In the most cases the context and the translator's individual style influenced the translation: “...and all that David Copperfield kind of *crap*...” (Salinger, 1951: 3) translated into “...visu šo *jeremiādi* Deivida Koperfilda garā...” (Selindžers, 1969: 13), “I had to sit there and listen to that *crap*” (Salinger, 1951: 16) translated into “Un man bija jāsež un jāklausa viss šis *bleķis*” (Selindžers, 1969: 22), “I don't think I'll ever forgive him for reading me that *crap* out loud” (Salinger, 1951: 17) translated into “Savu mūžu nepiedošu, ka viņš lasīja šo *bleķi* skaļi” (Selindžers, 1969: 23), “And all that *crap*” (Salinger, 1951: 21) translated into “...visas tās *ceremonijas*” (Selindžers, 1969: 26), “I spilled some *crap* all over my gray flannel” (Salinger, 1951: 17) translated into “Es savu pellēko flaneli ar *kaut ko* nolēju” (Selindžers, 1969: 34), “Now, cut out the *crap*," he said” (Salinger, 1951: 39) translated into “*Muļķošanas* pie malas, - viņš noteica” (Selindžers, 1969: 38), “...while I was putting on my galoshes and *crap*” (Salinger, 1951: 47) translated into “...kamēr es noņēmos ar kalošām un *pārējo*” (Selindžers,

1969: 43), “It was supposed to be a comedy, with Cary Grant in it, and all that *crap*” (Salinger, 1951: 48) translated into “Tur rādīja kaut kādas *blēņas* – komēdiju ar Keriju Grantu” (Selindžers, 1969: 44), “Their bodies take in nutrition and all, right through the goddam seaweed and *crap* that's in the ice” (Salinger, 1951: 108) translated into “Viņu organisms pats uzņem barību, visas tās jūras zāles un *drazas*, kas ir ledū” (Selindžers, 1969: 83), “Which was *crap*, because I wasn't even screaming at her” (Salinger, 1951: 162) translated into “Tās bija *blēņas*, es nemaz nebrēcu uz viņu” (Selindžers, 1969: 125), “It was all a lot of *crap*, naturally” (Salinger, 1951: 49) translated into “Saprotams, ka tā bija viena vienīga *melšana*” (Selindžers, 1969: 44). The translations are done using free translation method, however, in some cases even idiomatic translation method is used, as the word is rendered into a whole expression. The translations provided by dictionaries are not taken into consideration (except *drazas*). Mostly there were chosen words characteristic for colloquial speech in the middle of 20th century, when the translation was done, for example, *bleķis*, *ceremonijas*, *blēņas*, also such provincialism as *jeremiāde*. These words are not used very often anymore that proves that slang has developed and changed. However, the emotional colouring of the slang words was retained, such slightly obsolete words even more emphasized the idea.

Furthermore, there are a couple of slang expressions containing the noun *crap*: “And they weren't just *shooting the crap*” (Salinger, 1951: 201) translated into “Un viņi nemaz *nelēja čugunu*” (Selindžers, 1969: 45), “Then I started *shooting the old crap around* a little bit” (Salinger, 1951: 71) translated into “Un tad sāku šo to *pamelst*, kas tādās reizēs noder” (Selindžers, 1969: 59), “Then I really started *chucking the old crap around*” (Salinger, 1951: 73) translated into “Tad es patiešām sāku *melst*, ka *ausis vien kustēja*” (Selindžers, 1969: 61), “But I'll bet, after all the *crap* I shot, Mrs. Morrow'll keep thinking of him now as this very shy, modest guy that wouldn't let us nominate him for president” (Salinger, 1951: 74) translated into “Bet es varu derēt, ka pēc visām tām *blēņām*, *ko es sapūtu*, misis Morova vienmēr domās par dēlu kā par ļoti kautru, biklu zēnu, kurš nav ļāvis, lai viņu izvirza par klases vecāko” (Selindžers, 1969: 61), “But I certainly wouldn't have minded *shooting the crap* with old Phoebe for a while” (Salinger, 1951: 87) translated into “Bet man gan ļoti gribējās *patērzēt* ar Fībiju” (Selindžers, 1969: 70), “*Cut the crap*” (Salinger, 1951: 123, 133) translated into “*Nemuldiet pa tukšu!*” (Selindžers, 1969: 93, 99). The source text in the examples is translated idiomatically. The expressions are rendered by their counterparts in the Latvian language. The functions in the text remain the same, thus idiomatic translation method is a very good approach for translating slang expressions.

Quite important role in the novel is played by money, thus, it was mentioned in different contexts a lot of times. *Money*, *bucks* and *dough* were the words that prevail in the text. For the deeper analysis the noun *dough* was chosen as it was the slang word that was translated using various translation methods, moreover, the translation was influenced by the context.

The neutral word *nauda* is provided as only translation for the slang word *dough*. The translators have used this translation most of times, however, the emotional colouring was retained compensating this neutral word by a stylistically marked one: “He's got a lot of *dough*, now” (Salinger, 1951: 4) translated into “*Naudas* jau viņam tagad *gubām*” (Selindžers, 1969: 13), though, in some places the neutrality was preferred: “They didn't have too much *dough*” (Salinger, 1951: 9) translated into “*Naudas* viņiem nav diezīn cik daudz” (Selindžers, 1969: 17), “If I had his *dough*, I would, too” (Salinger, 1951: 33) translated into “Būtu man viņa *nauda*, es arī dāvātu klavieres” (Selindžers, 1969: 34), “After I got all packed, I sort of counted my *dough*” (Salinger, 1951: 67) translated into “Sakravājies es pārskaitīju *naudu*” (Selindžers, 1969: 57), “I have plenty of *dough*” (Salinger, 1951: 127) translated into “*Naudas* man papilnam” (Selindžers, 1969: 96). In these cases word-for-word translation method was used as the basic meaning of the word is chosen as the most appropriate variant, thus, slang word loses its stylistic colouring when translated. Moreover, in some cases the noun was substituted by pronouns. That made them even more neutral and suppressed its functions in the text: “We got the *dough* he owes us” (Salinger, 1951: 134) translated into “*Ko* viņš mums parādā, *to* esam dabūjuši” (Selindžers, 1969: 101), “...needed to keep some *dough* for the tickets and stuff” (Salinger, 1951: 147) translated into “...vajadzēja *kaut ko* pataupīt biļetēm un vēl šim tam” (Selindžers, 1969: 109).

Furthermore, there were expressions of slang containing *dough* that formed medium-strong collocations and even expressions: “He *made a pot of dough* in the undertaking business after he got out of Pencey” (Salinger, 1951: 22) translated into “Pēc skolas beigšanas viņš bija atvēris lētas apbedīšanas birojus un *iedzīvojies lielā naudā*” (Selindžers, 1969: 26), “Anyway, he gave Pencey a *pile of dough*, and they named our wing after him” (Salinger, 1951: 22) translated into “Lai nu kā, bet viņš bija ziedojis Pensejai *lērumu naudas* un mūsu korpusu tika nosaukts viņa vārdā” (Selindžers, 1969: 26), “I have this grandmother that's quite *lavish with her dough*” (Salinger, 1951: 67) translated into “Man ir vecmāmiņa, kura *nemēdz skopoties ar naudu*” (Selindžers, 1969: 57), “But I wouldn't visit that sonuvabitch Morrow *for all the dough in the world*, even if I was desperate” (Salinger, 1951: 76) translated into “Bet es jau nu nebrauktu pie tā neleiša Morova *ne par kādu naudu pasaulē*” (Selindžers, 1969: 63) (where also swear expression *sonuvabitch*, translated into *nelietis*, is used, though, it could not be definitely perceived as slang as there is no strict definition whether swearing words belong

to slang or not), “I should've taken a subway or something, because I was *getting slightly low on dough*, but I wanted to get off that damn Broadway as fast as I could” (Salinger, 1951: 153) translated into “Būtu jau varējis braukt kaut vai ar metro, jo *ar naudu gāja uz beigām*, bet man tā gribējās tikt projām no tās sasodītās Brodvejas, cik ātri vien var” (Selindžers, 1969: 113), (a similar situation as in the previously mentioned example. In this case *damn* translated into *sasodīts* is a swear word, but could not strictly be pointed out as slang)

“...[*getting*] to lend him the *dough* to buy ships...” (Salinger, 1951: 156) translated into “[*izdiedelējis*] *naudu* kuģa pirkšanai...” (Selindžers, 1969: 115), “We'll stay in these cabin camps and stuff like that till the *dough runs out*” (Salinger, 1951: 171) translated into “Apmetīsimies tūristu bāzēs un tamlīdzīgās vietās, kamēr *turēsies nauda*” (Selindžers, 1969: 125) (in this example a slang word *stuff* is used, which prevailed in the text as well, however, it was not analysed as it has been complicated for the translators to find appropriate counterpart to this word in the Latvian language. Thus, they have substituted it with neutral words, consequently, it lost its colouring and functions in the target text.), “Then, when the *dough runs out*, I could get a job somewhere and we could live somewhere with a brook and all and, later on, we could get married or something” (Salinger, 1951: 171) translated into “Un, kad *nauda izbeigsies*, es kaut kur sameklēšu darbu, mēs dzīvosim pie straupa un tā tālāk un vēlāk varēsīm apprecēties gods godam” (Selindžers, 1969: 125), “And I'd be working in some office, *making a lot of dough*...” (Salinger, 1951: 172-173) translated into “Un es strādāšu kādā iestādē, *rausīšu naudu*...” (Selindžers, 1969: 126), “All you do is *make a lot of dough* and play golf and play bridge and buy cars and drink Martinis and look like a hot-shot.” (Salinger, 1951: 223) translated into “Viņi tikai *rauš naudu*, spēlē golfu un bridžu, dzer sausos kokteiļus, pērk mašīnas un švīti ģērbjas” (Selindžers, 1969: 159) (*hot-shot* is slang expression as well, it characterizes arrogant personality and also is used quite often within the novel), “You got *any dough*, Phoebe?” (Salinger, 1951: 232) translated into “Vai tev ir kāds *nieks naudas*, Fib?” (Selindžers, 1969: 164), “I didn't want to go to another hotel and *spend* all Phoebe's *dough*” (Salinger, 1951: 252) translated into “Iet uz kādu hoteli un *izdot* Fībijas *naudu* negribējās” (Selindžers, 1969: 177), “Anyway, old Alec writes a book, and this girl publishes it, and they both *make a hatful of dough* on it” (Salinger, 1951: 179) translated into “Aleks uzraksta grāmatu, meitene to izdod, un abi *grābj naudu riekšavām*” (Selindžers, 1969: 131). Also in these examples the neutral word *nauda* is compensated with the following or preceding component of word combination. Such expressions in Latvian language are used also nowadays, thus the translators have chosen idiomatic translation method to adjust the target text to the features of colloquial speech.

Semantic translation method was used to render slang expressions as well: “I used to caddy once in a while, just to make some *dough*” (Salinger, 1951: 41) translated into “Kādu laiciņu es pienesu spēlētājiem golfa nūjas, lai tiktu pie *kabatas naudas*” (Selindžers, 1969: 40), “The one right next to me had one of those straw baskets that you see nuns and Salvation Army babes collecting *dough* with around Christmas time” (Salinger, 1951: 142) translated into “Tai, kas sēdēja man tieši līdzās, bija salmu groziņš, kādos mūķenes un Pestīšanas armijas meičas parasti vāc *ziedojumus* uz ziemassvētkiem” (Selindžers, 1969: 106), “...standing outside some department store and collecting *dough* for poor people in a beat-up old straw basket” (Salinger, 1951: 148) translated into “...stāvētu ārpusē pie kāda universālveikala un vāktu salmu grozā *ziedojumus* trūcīgajiem” (Selindžers, 1969: 110), “The only way she could go around with a basket collecting *dough* would be if everybody kissed her ass for her when they made a contribution” (Salinger, 1951: 148) translated into “Viņa vienīgi tad būtu ar mieru vākt *ziedojumus*, ja katrs ziedotājs mestos rāpus viņas priekšā” (Selindžers, 1969: 110), “If they just dropped their *dough* in her basket, then walked away without saying anything to her, ignoring her and all, she'd quit in about an hour” (Salinger, 1951: 148-149) translated into “Ja viņi tikai ieliktu savu *artavu* grozā un paietu garām, neko nebilzdami, nelikdamies par ziedojumu vācēju ne zinīs, tad viņa izturētu labi, ja stundu” (Selindžers, 1969: 110), “Only, she's not doing so hot, because her brother's a drunkard and he spends all their *dough*” (Salinger, 1951: 179) translated into “Tomēr viņa nekur tālu nav tikusi, jo viņas brālis ir dzērājs un nodzer visus *ienākumus*” (Selindžers, 1969: 130), “...I took out my *dough*...” (Salinger, 1951: 202) translated into “...es izvilku no kabatas savu *kapitālu*...” (Selindžers, 1969: 145), “About all I could think of were those two nuns that went around collecting *dough* in those beatup old straw baskets” (Salinger, 1951: 220) translated into “Prātā bija tikai tās abas mūķenes, kas vāca *ziedojumus* nodriskātajā salmu groziņā” (Selindžers, 1969: 157). In these cases the translation is adjusted to the context, actually, it is more specified, for example, *ziedojumi* are meant for special purposes, *kabatas nauda* usually is planned for a short period of time, *ienākumi* is the money received as salary, and *kapitāls* is the term mostly used in economics, not colloquial speech. However, all of the mentioned words could be perceived as synonymic, but characteristic of different aspects of money.

In the example “Mrs. Antolini, belonged there. She was *lousy with dough*” (Salinger, 1951: 235) translated into “Misis Antolini bija šī kluba biedre un *varen naudīga*” (Selindžers, 1969: 166), idiomatic translation was used to render an expression *lousy with dough*, formed by two slang words. The noun *dough* is rendered into adjective *naudīgs*, but *lousy* (in the

meaning full of) into *varen*, which means a lot. The translation retains the same functions of slang as in the source text, although, grammatical structures have been changed.

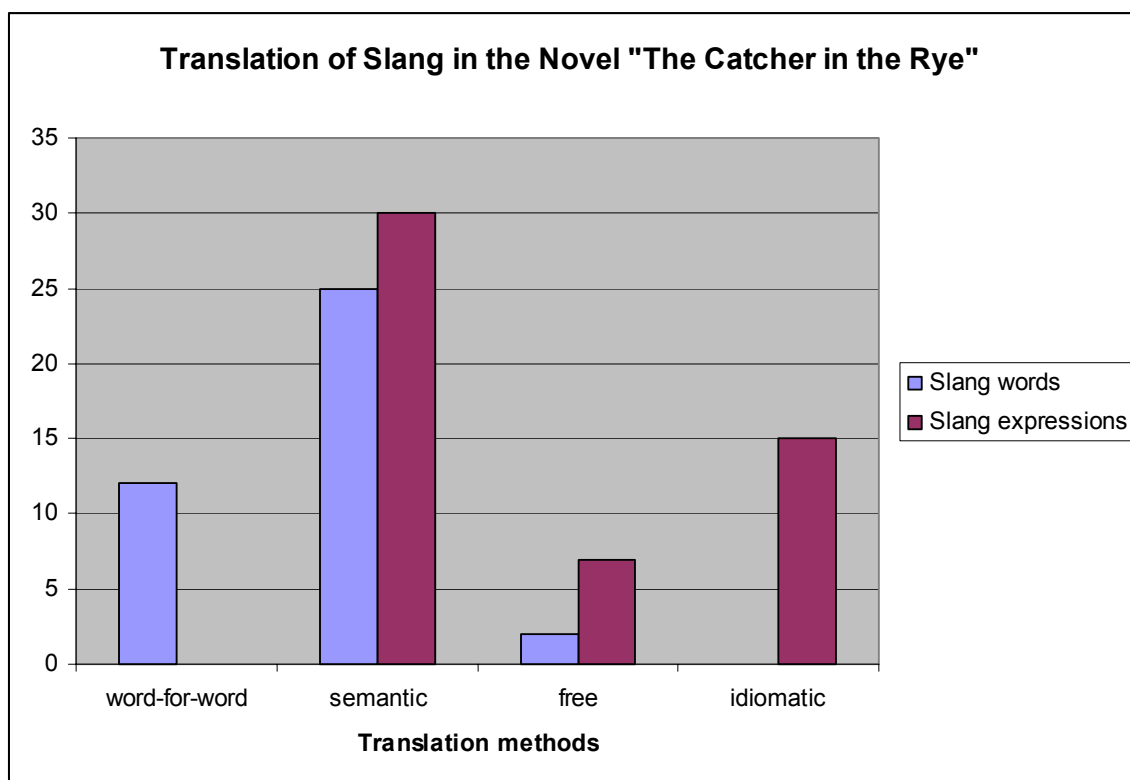


Figure 5.3.1. Translation of Slang in the Novel “The Catcher in the Rye”

The figure 5.3.1 demonstrates that semantic translation method was used most often to render the meaning of the slang words and slang expressions into the Latvian language. Word- for-word translation method was used only couple of times in order to translate separate slang words, however, in such cases the functions of slang might be lost, thus, if the translation was neutral, it was compensated by adding stylistically marked word further in the translated sentence. Idiomatic and free translation methods were used mostly to render slang expressions, therefore, it was possible to retain the same emotional colouring of the slang as in the source text.

To, conclude, the analysis proved that it is more important to render the sense and functions of collocations and slang, though, retaining the style and idea of the author of the source text. The choice of the most appropriate translation method helps the translator to solve any problems that he or she might have to overcome during the translation process.

CONCLUSIONS

The aim of the present paper was to investigate translation methods, collocations, slang, and their translation in fiction.

The results of the theoretical research indicated that the semantic translation strategy were the best methods to translate collocations and slang. However, the analysis of different types of collocations, slang and their translation in Salinger's fiction showed that the translation of these lexical problems depended only on the translator, context and the chosen translation method. Nevertheless, there were some patterns that made the translation process more successful.

The investigation highlighted the benefits of the different translation methods to translate collocations and slang. Firstly, word-for-word translation and literal translation are the best methods of translating weak collocations as these are free word combinations and each word can be translated separately. These translation methods could be used also to render separate slang words, though, they should be compensated by some stylistically marked words within the same sentence. Secondly, semantic translation is one of the best methods in translating medium-strength collocations and all kinds of slang as it renders the meaning, therefore, it is possible to render functions and emotional colouring as well. Thirdly, idiomatic translation is the most appropriate for translating strong collocations and expressions of slang. However, if there are not any counterparts in the target language, collocations and slang of the source text can be translated also into one word or fully avoided.

The research showed how important is the context in the translation of collocations and slang. Most often the translator had chosen the semantic translation method as it retained the meaning of collocations and slang. The sentence structures, grammatical structures and syntax were changed. It was done in order to make the target text understandable and acceptable to the reader.

The hypothesis of the present paper has been proved by the results of the analysis of collocations, slang and their translation in Salinger's fiction and analyzed literature on the issue. The translator is responsible for the message of the target text, therefore, the translator has to choose the most appropriate translation method and also pay attention to the context.

The paper has only looked at more frequently used collocations and their translation in short stories, as well as most often used slang words in the novel. Further research should be done on the other types of collocations, slang and their translation in fiction and non-fiction. Moreover, also other kinds of lexical problems should be discussed more closely.

The results and conclusions of this research can be used in the translation of fiction to make the translation process more effective and to emphasize the role of collocations and slang in the context.

THESES

1. The role of the translator is to retain the style of the author of the source text and to produce an analogous aesthetic effect, therefore, not only the message of the author should be preserved, but also the author's style of how the message is expressed.
2. The translation of the expressive texts could be perceived as art because the translators have to transfer stylistical and lexical devices into the target language.
3. The translator has to know the purpose of the source text, the intended reader of the source text and target text and cultural peculiarities to be able to choose the most appropriate translation method.
4. Collocations and slang may have an idiomatical meaning that is characteristic of the culture represented by the author of the source text, but not of the target language. Therefore, the translator is the only person who can connect both languages and cultures.
5. Collocations are dependent on language, time, dialect and domain. The meaning of collocation is best understandable in the context; moreover, if the words are taken out from the context, they may lose their meaning and functions.
6. The combination of words in one language may mean something different in another; firstly, it depends on the strength of collocation, secondly, on the cultural peculiarities; therefore, it is important to choose the most appropriate translation method to render the collocation from the source language into the target language.
7. Although the definitions of slang differ, all the authors agree that slang is colloquial, informal vocabulary that is used by some groups of people.
8. Since development of slang never stops, it is quite complicated for the translators to render the idea of the source text into the target text, especially, taking into account that target language has its own cultural peculiarities that may not correspond with the source language's ones.
9. Word-for-word translation and literal translation are the best methods of translating weak collocations as these are free word combinations and each word can be translated separately. These translation methods could be used also to render separate slang words, though, they should be compensated by some stylistically marked words within the same sentence.
10. Semantic translation is one of the best methods of translating medium-strong collocations and all kinds of slang as it renders the meaning, therefore, it is possible to render functions and emotional colouring as well.

11. Idiomatic translation is the most appropriate for translating strong collocations and expressions of slang. However, if there are not any counterparts in the target language, collocations and slang of the source text can be translated also into one word or fully avoided.

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Appendix 1 **Verb + Noun Collocations in the Story ‘A Perfect Day for Bananafish’**

Collocation	Page	Translation by J. Jākobsons	Page	Translation by A. Bauga, Dž. Dzērve	Page
use the time	7	laiku velti nezaudēt	9	laiku izlietot lietderīgi	259
read an article	7	izlasīt rakstu	9	izlasīt rakstu	259
wash comb and brush	7	izmazgāt ķemmi un suku	9	izmazgāt ķemmi un suku	259
move the button	7	pāršūt pogu	9	pāršūt citā vietā pogu	259
put lacquer	7	lakot	9	lakot	259
reach puberty	7	sasniegt pubertāti	9	skaitīties pieaugušam	259
replace the cap	7	uzskrūvēt vāciņu	9	aiztaisīt pudelīti	259
pass hand	7	pavēzēt roku	9	pavicināt roku	259
make room	7	izbrīvēt vietu	10	novietot	259
increase the angle	8	attālināt	10	vēl tālāk atvirzīt galvu	260
tell the truth	8	sacīt taisnību	10	sacīt taisnību	260
give word	8	dot godavārdu	11	dot vārdu	260
cross legs	9	pārmest vienu kāju pār otru	12	sakrustot kājas	261
buy a translation	9	nopirkt tulkojumu	12	dabūt tulkojumu	261
learn the language	9	iemācīties valodu	12	iemācīties šo valodu	261
exhale smoke	9	izpūst dūmus	12	dūmus izpūst	261
lose control	9	zaudēt spēju kontrolēt	13	zaudēt savaldīšanos	262
come home	10	braukt mājās	13	braukt mājās	262
play the piano	10	spēlēt klavieres	14	spēlēt klavieres	262
see sequins	11	redzēt vizuļus	15	visur vizuļi un karuļi	263
come home	11	atgriezties mājās	16	atgriezties mājās	264
take a cruise	11	doties ceļojumā pa jūru	16	būtu brauciens ar kuģi	264
uncross legs	11	nolaist zemē kāju, kuru bija pārmesta pāri otrai	16	izstiept kājas	264
cross her legs	12	pārsviet vienu kāju pāri otrai	16	sakrustot kājas	264
put weight	12	pārvietot svaru	17	ar visu ķermeņa svaru atbalstīties	264
face the ocean	12	pagriezt seju pret okeānu	17	lūkoties okeānā	265

replace the cap	12	uzskrūvēt vāciņu	18	aizbāzt pudelīti	265
have a Martini	13	iedzert kādu martīni	18	iedzert martini	265
bring the olive	13	atnest olīvu	18	atnest olīvas	265
sink a foot	13	ierušināt kāju	18	iespert	265
reach the place	13	sasnēgt vietu	18	aizskriet tur	265
kick sand	13	spārdīt smiltis	19	smiltis spārdīt	266
put hand	13	satvert	19	satvert	266
make dolls	13	izgatavot lelles	19	taisīt lelles	266
rest chin	13	atbalstīt zodu	19	atspiest zodu	266
take a step	13	paspert soli	19	paspert soli	266
prod the float	14	pabakstīt matracīti	19	iespert peldpūslim	266
catch a bananafish	14	noķert kādu banānzivi	21	noķert banānzivtiņu	267
undo the belt	14	atraisīt jostu	21	atraisīt jostu	267
fold the robe	14	salocīt peldmēteli	21	salocīt peldmēteli	267
unroll the towel	14	atritināt dvieli	21	atritināt dvieli	267
take hand	14	paņemt rociņu	21	saņemt aiz rokas	267
shake head	15	papurināt galvu	21	papurināt galvu	267
release foot	15	palaist vaļā pēdu	22	palaist kāju vaļā	268
take hand	15	saņemt rociņu	22	saņemt aiz rokas	268
like wax	15	patīk vasks	22	garšo vasks	268
like olives	15	olīvas patīk	22	garšo olīvas	268
chew candles	16	zelēt sveces	23	grauzt sveces	269
drop float	16	iemest matracīti ūdenī	23	iemest peldpūsli ūdenī	269
wait a second	16	pagaidīt mazliet	23	pagaidīt mazliet	269
push the float	16	stumt matracīti	23	stūmt peldpūsli tālāk	269
shake head	16	pakratīt galvu	23	papurināt galvu	269
edge the float	16	pavirzīt matracīti	24	pabīdīt peldpūsli	269
get fever	16	piemetas drudzis	24	dabūt drudzi	270
take ankles	16	satvert potītes	24	satvert potītes	270
kiss the arch	17	noskūpstīt pēdas izliekumu	25	noskūpstīt pēdas locītavu	270
push the float	17	stumt matracīti	25	bīdīt plostiņu	270
close the lapels	17	savilkt atlokus	25	savilkt apkakli	270
jam towel	17	ieņurcīt dvieli	25	iebāzt dvieli	270
beg pardon	17	piebodiet	25	ko – lūdzu?	270
beg pardon	17	piebodiet	25	atvainojiet	271
face the doors	17	pagriezties pret durvīm	25	pagriezt muguru	271

release the magazine	18	izņemt aptveri	26	izlādēt	271
cock the piece	18	uzvilkt gaili	26	uzvilkt gaili	271
aim the pistol	18	notēmēt pistoli	26	notēmēt	271
fire a bullet	18	ieļaut lodi	26	iešaut lodi	271

Appendix 2 Adjective + Noun Collocations in the Story ‘Uncle Wiggily in Connecticut’

Collocation	Page	Translation	Page	Translation	Page
strong bond	19	ciešas saites	30	ciešas saites	323
lean boy	19	kalsns kursants	30	kalsnējs jauneklis	324
dopey maid	19	lēmēta kalpone	31	stulbs meitietis	324
brand-new cartons	19	neatvērtas kārbas	31	neatvērtas kastes	324
empty glasses	20	tukšas glāzes	31	tukšas glāzes	325
old icepick	20	vecas ledus standziņas	32	vecs ledus skaldītājs	325
lousy career	20	nožēlojama karjera	32	karjera	325
filthy slush	20	pretīgā netīrā putra	32	netīri dubļi	325
blue chair	20	zils krēsls	32	zils krēsls	325
fresh drink	20	pilnas glāzes	32	pilnas glāzes	325
main floor	21	lielā zāle centrālā zāle	33 34	galvenā zāle lielā zāle	326 327
pretty dress	22	skaista kleita	36	skaista kleita	328
little kiss	22	maza bučiņa	36	maza bučiņa	328
thick lenses	22	biezi briļļu stikli	36	biezi briļļu stikli	328
big secret	23	liels noslēpums	37	liels noslēpums	328
little boy	23	mazs zēns	37	zēns	329
green eyes	23	zaļas acis	38	zaļas acis	329
black hair	23	melni mati	38	melni mati	329
little boy	24	mazs zēns	38	puisēns	329
empty glasses	24	tukšas glāzes	39	glāze	330
blue cardigan	26	zila adītā jaka	42	zils džemperītis	332
handsome boy	26	glīts čalis	43	glīts puisis	333
witty boy	26	saprātīgs zēns	43	atjautīgs puisis	333
smart aleck	27	tukšs prātvēders	43	āksts	333
wise guy	27			pārgudrs pūslis	333
empty glass	28	glāze	46	tukša glāze	335
maximum noise	28	liels troksnis	46	liels troksnis	335
big shot	30	varens kadrs	48	liels priekšnieks	336
violent thump	30	no visa spēka	49	visā spēkā	337
nice girl	32	jauka meitene	51	laba meitene	338

Appendix 3 Noun + Noun Collocations in the Story ‘The Laughing Man’

Collocation	Page	Translation	Page	Translation	Page
apartment houses	44	mājas	77	mājas	275
baby carriage	44	bērnu ratiņi	77	bērnu ratiņi	275
law student	44	studēt jurisprudenci	78	students, jurists	275
baseball team	45	beisbola komanda	78	beisbola meistarkomanda	276
straw seats	45	pīti soli	79	pīti sēdekļi	276
tenor voice	45	tenors	79	tenors	276
poppy petals	46	opija magoņu ziedlapas	80	magoņu ziedlapiņas	277
boa constrictors	46	žņaudzējčūskas	80	žņaudzējčūskas	277
trade secrets	46	amata noslēpumi	81	amata noslēpumi	277
escape method	47	pazust kādā veidā	82	aizbēgt	278
farewell note	47	atvadu zīmīte	82	zīmīte	278
police dogs	47	policijas suņi	82	aitu sugas suņi	278
silk screen	47	zīda aizkars	82	zīda apsegs	279
underworld employ	48	noziedzīgā pasaule	83	pazemes valstība	279
elevator operators	48	lifta zēni	83	liftu apkalpotāji	279
baseball season	48	beisbola sezona	84	beisbola sezona	280
licorice whips	49	cukurgailīšu kociņi	84	sūkājamo ledeņu kociņi	280
baseball field	49	beisbola laukums	84	beisbola laukums	280
bus door	49	autobusa durvis	85	„busiņa” durvis	280
beaver coat	49	bebrādas kažoks	85	kažoks	281
cruise ship	49	kuģa brauciens	85	kuģis	281
baseball field	50	beisbola laukums	86	beisbola laukums	281
home plate	50	pamatbāze	87	vieta	282
center fielder	50	centra spēlētājs	87	centra uzbrucējs	282
baby carriages	53	bērnu ratiņi	92	bērnu ratiņi	285
hip pockets	53	aizmugurējās kabatas	92	kabatas	286
cement path	54	cementēts celiņš	94	asfaltēts celiņš	287
home plate	54	pamatbāze	94	laukums	287
house lights	55	gaisma	94	gaisma	287
tissue paper	56	ietinamais papīrs	97	ietinamais papīrs	289

Appendix 4 Slang in the Novel 'The Catcher in the Rye'

Slang	Page	Translation	Page	Translation/ Explanation in the Dictionary
lousy	3, 175	stulbs	13, 128	utains, draņķīgs, pretīgs/l. with pilns ar/ very bad; used to show that you feel annoyed or insulted because you do not think that sth is worth very much
	13	trūcīgs	20	
	17	neērti	23	
	26, 51	bojāts	29, 46	
	31	riebīgs	33	
	33, 57	-	34, 50	
	37, 88, 90, 92, 125, 184	slikti/slikts	37, 70, 71, 73, 94, 133	
	42	bēdīgs	40	
	47, 201	apdauzīts	43, 144	
	51, 62, 121, 230	draņķīgs	46, 53, 92, 163	
	70	muļķības	58	
	72, 81	pilns	59, 66	
	72	viebties	60	
	97	krautin piekrauts	76	
	102, 131, 155, 207	pretīgs	80, 98, 114, 148	
	110	nejauka oma	85	
	118, 171	nejauki	90, 124	
	139	draņķis	104	
	153	nejēdzīgi	113	
	160	neglīts	117	
202	idiotisks	145		
202	nespodrs	145		
247	nederīgs	175		
254	visādi	178		
crap	3	jeremiāde	13	mēsli, muļķība, draza/ something of bad quality
	16, 17	bleķis	22, 23	
	21	ceremonijas	26	
	34	kaut kas	34	
	35, 140	-	36, 104	
	39	muļķošanās	38	
	47	pārējais	43	
	48, 172	blēņas	44, 125	
	49	melšana	44	

	50	(shoot the crap) liet čugunu	45	
	71	(shoot the old crap around) pamelst	59	
	73	(chuck the old crap around) melst, ka ausis vien kustēja	61	
	74	(shoot the crap) sapūst blēņas	61	
	87	(shoot the crap) patērzēt	70	
	108	drazas	83	
	123, 133	(cut the crap) nemuldiēt pa tukšu	93, 99	
dough	4, 9, 22, 33, 67, 76, 127, 153, 156, 171, 172- 173, 179, 223, 232, 252	nauda	13, 17, 26, 34, 57, 63, 96, 113, 115, 125, 126, 131, 159, 164, 177	nauda/ (old- fashioned) money
	41	kabatas nauda	40	
	134	-	101	
	142, 148, 220	ziedojami	106, 110, 157	
	147	kaut ko	109	
	148	artava	110	
	179	ienākumi	130	
	202	kapitāls	145	
	235	naudīgs	166	

Bakalaura darbs „Selindžera daiļdarbu tulkošanas leksiskās problēmas: vārdkopas un slengs” izstrādāts LU Moderno valodu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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