STRATEGIES FOR TRANSLATING PUBILECT FROM ENGLISH INTO LITHUANIAN

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Introduction

Translation is an important social activity that could be described as the process of "changing an original written text (the source text, or ST) in its original verbal language (the source language, or SL) into a written text (the target text, or TT) in a different verbal language (the target language, or TL)" (Munday, 2001, p. 5). However, this is a particularly complicated task for translators because they often encounter the very problematic issue of the translation of culture-specific items. Davies states that the translation of culture-specific items raises questions about the two basic goals of translation: "that of preserving the characteristics of the source texts as far as possible and that of adapting it to produce a target text which seems familiar and accessible to the target readers" (Davies, 2003, p. 69). This is also the case when the translation of adolescents' language, or pubilect, to use Danesi's term (1994), is in question.

Pubilect and its translation have not been given much attention in linguistics so far. This is surprising, as Stenstrőm and her colleagues state, "considering the importance of the transition period between childhood and adulthood in terms of its effect both on physical and psychological development and on social and linguistic behaviour" (Stenstrőm et al., 2002, p. 2). The issue of pubilect has been widely discussed by such linguists as Eble (1989), Danesi (1994, 2003, 2010), Andersen (2001), Stenström et al. (2002) and Lėgaudaitė (2010). However, Lithuanian researchers have not concentrated much on teens' speech and its translation so that it seems that further investigation in this field is necessary.

The aim of the present research is to determine the major translation strategies used for rendering the pubilect in Melvin Burgess's *Junk* from English into Lithuanian. In order to achieve this aim, the following **objectives** have been set: to provide a theoretical framework of issues concerning pubilect and its translation; to select examples of pubilect translation in a literary discourse; and to make certain observations about how the translation of a pubilect provides a similar effect on the target readership. The **scientific methods** applied in the analysis of this research are the analysis of theoretical material, contrastive, descriptive and statistical methods.

Theoretical Approaches to Adolescence, Teenagerhood and Teen Culture

The terms *teenager* and *teenagerhood* appeared in the twentieth century. As Doherty observes, "it is the direct offspring of an increasing consumerism and a growing dependence upon the media for information and recreation that emerged during the 1950s, changing the course of Western society permanently" (Doherty, 1988, p. 46). In this way, young adults started to be viewed as people belonging to a new subculture (Danesi, 1994, p. 3). According to Danesi, adolescents have always existed, but they were usually disregarded as a separate group and expected to assume adult responsibilities at once when reaching puberty, without any chance to express their particular worldviews (Danesi, 2010, p. 10).

The linguist Danesi differentiates between the terms *adolescence* and *teenagerhood*. According to him, adolescence refers to "the psychological behaviours that are characteristic of all primates at puberty," whereas teenagerhood refers to "a socially constructed category superimposed on the life continuum by modern consumeristic culture" (Danesi, 1994, p. 6). In this research, however, as in most similar works, the terms *adolescent* and *teenager* are used interchangeably with no difference in the meaning.

Another linguist, Waller, claims that people have always been uncertain about the concept of adolescence and so have tried to identify teenagerhood as a separate state (Waller, 2009, p. 1). Most often adolescents are defined by their society as neither a child nor an adult – "a soul left to ravage in a social limbo," to quote Danesi (Danesi, 2010, p. 15). What is more, Danesi emphasises that the appearance of a teenager has led to important changes in the social structure and economic behaviour. As a social construct, teenagerhood has generated its own distinct and easily recognisable symbology that helps young people cope with their emotional problems (Danesi, 1994, p. 14; Danesi, 2010, p. 18). Among the easily recognisable features of teenagerhood symbology is their special use of language.

The Language of Teenagerhood: Pubilect

The years of teenagerhood are often associated with alienation and problems in self identification.

According to Waller, this is a stage in a teenager's life when he or she has to stop being dependent on their family and, at the same time, start discovering their own way of life (Waller, 2009, p. 59). Therefore, teen speech may be of great value in establishing teenagers' sense of selfhood.

Danesi claims that most researchers continue to refer to teen talk as slang. However, it should be considered more of a social dialect or pubilect (Danesi, 1994, p. 97). According to Danesi, the slang of adolescents constitutes a social dialect with specific features distinguishing it from adults' forms of slang (Danesi, 2003, p. 54). Hudson also sees a difference between slang in general and teen slang, defining the latter one as a code "used by teenagers to signal the important difference they see between themselves and older people" (Hudson, 1984, p. 46-47).

Most adults are inclined to think that teen speech is a vulgar language and their reaction towards it is negative. On one hand, this may seem true because teenagers tend to use a great deal of swearing and four-letter words. On the other hand, as Danesi asserts, teen speech "constitutes a powerful form of discourse because it bestows a recognizable identity on its users, since certain attitudes and values of the group are built directly into the structure, meanings, and modes of delivery of slang words and phrases" (Danesi, 2003, p. 53).

Teenagerhood is a period when young adults consciously strive to what they call "cool." Teen slang has always contributed much to this appearance of "coolness", as "knowing the right words, turns of phrase, and expressions held great hip power" (Danesi, 2010, p. 80). Further, in recent decades, teen slang has started to influence and shape the ways that adults speak, and this has to deal with its appearance in many parts of cultural life: in music, in movies, and on television (ibid.).

Pubilect has several features that make it easily recognisable. First, it should be emphasised that pubilect is an emotive code which manifests itself, as Danesi states, in the use of numerous interjections, exclamations, grunts and vulgarisms (Danesi, 1994, p. 98-99). In addition to this, Andersson and Trudgill mention the frequent use of language "fillers", for example, the word "like", which are also indicators of teenagers' feelings and emotions (Andersson and Trudgill, 1990, p. 18-19). The second feature of teen speech is its tendency to be highly connotative, with most of these connotative meanings usually based on metaphor (Danesi, 1994, p. 102). Finally, Danesi highlights that teen language is a means for establishing peer-clique bonds. Belonging to a particular clique will inevitably bring about changes in a teenager's vocabulary, particularly because teenagers tend to only talk about what is interesting and relevant to their clique members (Danesi, 1994, p. 109).

Strategies for Translating Pubilect

In general, the translation of fiction is a difficult task for translators because, as Helgregen states, they have to consider that they take one text out of its cultural context and bring it into a foreign context. In this way, translators have to always consider the foreignness of the text and to decide if there is something that must be preserved to provide a foreign atmosphere or if it should be adapted to the target culture readers (Helgregen, 2005, p. 1). Staškevičiūtė and Baranauskienė also agree that culture is one of the most important issues while translating, since, as a part of culture, language is influenced and shaped by that culture (Staškevičiūtė and Baranauskienė, 2005, p. 202). This also needs to be considered when the translation of pubilect is dealt with. In order to achieve a similar effect on the target readership, the translators of fiction for teenagers have to know current trends in teen culture, as otherwise they will fail to produce an appropriate literary text. Moreover, it is important to mention that the translation of a pubilect raises certain difficulties because every pubilect varies not only across different cultures, historical periods and individual experiences, but is also distinguished by identifiers such as gender, race and class (Waller, 2009, p. 3). What is more, translators, when rendering teen fiction, have to take into consideration such factors as the literary traditions of their own cultures and the role of censorship. For this reason, it is often advisable when translating to avoid words of a non-standard language variety in the Lithuanian culture. Still, the linguistic situation, as Zauberga remarks, is changing in the Baltic states. There is a growing tendency to liberalise the attitude towards slang and taboo words in a literary text, which modifies the expectations of the reader and inevitably brings about convention shifts in translation (Zauberga, 1994, p.137).

Critical sources refer to such translation strategies as softening, stylistic compensation, direct transfers, omission and synonymy when analysing the translation of adolescent speech. The strategy of *softening* is closely related to a translation oriented towards *dynamic equivalence which* is described by Nida as "the closest natural equivalent to the source-language message" (Nida, 2000, p. 136). The strategy of *stylistic compensation* is a translation method defined by Harvey as "a technique which *involves making up or the loss of a source text effect by*

recreating a similar effect in the target text through the means that are specific to the target language or text" (Harvey, 2001, p. 37). Another strategy, that of *direct transfers* or *literal translation,* refers to when words of the source text are translated directly into the target text. It is mainly used if the source and target languages belong to the same language family or they share a similar cultural background and way of thinking or of structuring language patterns (Lėgaudaitė 2010, p. 96). The strategy of *omission* refers to the elimination of a problematic culture-specific item so that no trace is left in the translation (Davies, 2003, p. 79). According to Dimitriu (2004), omission is often neglected in discussions of translation strategies because of the negative connotations of the term and traditional issues concerning the so-called fidelity of a translation. However, she proposes that translators occasionally resort to this strategy as one which helps to solve many problems during the translation process. The last strategy to be mentioned is *synonymy* which is employed in order to reduce repetition (al-Khafaji, 2006). All these strategies are considered in the research while analysing the major tendencies in the translation of pubilect.

Methodology of the Research

The research is aimed at defining the notion of teenagerhood, presenting the main features of pubilect and analysing the major strategies for translating pubilect in the literary discourse. The research material has been taken from Melvin Burgess's *Junk* (2003), translated by Andrius Patiomkinas in 2002. The instances of pubilect, which have been selected, are grouped under the following categories, with reference to Danesi's (1994) theoretical framework: emotive, connotative and clique-coded language. In this analysis attention is paid to emotive language which accounts for 152 instances. The emotive code is distinguished into the following types of lexis: swear words and vulgarisms; interjections, vocatives and grunts; language "fillers"; language intensifiers; exaggerated language shown in tone and voice modulation; deliberately elaborated lexis; the use of the vague words like "stuff" and "sort of thing"; and "uptalk" strategy. The analysis of the selected instances allows certain observations to be made and major findings to be presented at the end of the paper.

On the Translation of Pubilect in Melvin Burgess's *Junk* from English into Lithuanian

The chosen examples of pubilect show that this variety of language is a highly emotive code. It manifests itself in the great use of swear words,

vulgarisms, interjections, exclamations, the so-called language "fillers" and "uptalk" strategy, to use Danesi's term (2003). Swear words and vulgarisms account for the majority of the examples found (48 instances), while their translation show that the strategy of direct transfers and softening are the ones used most often, with 22 and 21 examples, respectively. Here the use of direct transfers may be justified, since we are dealing with adolescent language in the literary discourse, in which the use of slang and taboo words on some occasions can be treated as a stylistic device of language. Sidiripoulou also claims that, in literature, taboo language, "which may cause shock and disgust in other contexts, may be used to promote a writer's intentions. It is used to attack artificiality and it connotes energy, spontaneity and social freedom" (Sidiripoulou, 1998, p. 187). Direct transfers are used in a considerable number of cases, most commonly in the descriptions of people, parts of their bodies and their actions:

1. *My period was late and my **boobs** felt sore and ... (Burgess, 2003, p. 334)*
   *Mėnesinės vėlavo ir skaudėjo **papus**, ir ... (Burgess, 2002, p. 259)*
2. *You can lick their **arses** if you have to. (Burgess, 2003, p. 190)*
   *Gali net bučiuoti jiems **subines**, jei nėra kitos išeities. (Burgess, 2002, p. 146)*

These examples show that direct or literal translation is employed when exact or close equivalents in the target language exist. It is evident that there are no difficulties in finding the proper Lithuanian equivalents for **"boobs"** or "**arse**" and attaining the same emotional impact on the target readers as in the original text because the Lithuanian translator, as Venuti states in another context, "aimed at complete naturalness of expression and tried to relate the receptor to modes of behaviour relevant within the context of his own culture" (Venuti, 2010, p. 73). Moreover, the use of proper equivalents in the texts creates a specific atmosphere and reveals the attitude of the speaker, in this case, the attitude of a modern teenager.

In other instances, the strategy of softening is applied in order to soften the swear words and other vulgarisms of the source text in order to conform with the rules of writing and culture of the target text (21 cases). Instead of using vulgar words, Patiomkinas chooses colloquial words, belonging to standard language:

3. *I **was pissed off** with her, she was being really nasty. (Burgess, 2003, p. 311)*
   *Aš **persiutau** ant jos – kokia bjaurybė. (Burgess, 2002, p. 240)*
4. *I stared at that key, and I stared at him and he*

smiled. 'Just ... ***fuck off****,'* I told him. (Burgess, 2003, p. 301)

*Aš įrėmiau akis į raktą, paskui į jį. Stivas nusišypsojo. Ai ... **atsiknisk**, - išspaudžiau. (Burgess, 2002, p. 233)*

These examples show how the English vulgarisms "**pissed off**" and "**fuck off**" are softened by rendering them into "**persiusti**" and "**atsiknisti**" in the target text. This transformation occurs because the cultural specificity of the target culture is resistant to the use of vulgar expletives in a literary text. Patiomkinas formulates the target text language in such a way that it sounds natural to the target readership. However, in using this strategy, there is always a risk of softening too many items of emotive lexis, and thus not achieving a similar effect on the target readers.

Stylistic compensation is the third strategy applied for rendering swear words and vulgarisms. Here Patiomkinas employs either the same or different linguistic devices in the target text in order to *compensate losses in translation. This occurs five times; two of these* are presented below:

5. *He grabbed hold of me and gave me a real shake and the woman on the other side of the door screamed, 'Shut his **fucking mouf**!' (Burgess, 2003, p. 292)*

   *Jis mane žiauriai supurtė, o ta moteriškė už durų sucypė: Užkiškit jam **kakarinę**! (Burgesss, 2002, p. 226)*

6. *She used **to scare the shit out of me** like that. (Burgess, 2003, p. 242)*

   *Taip ji **priversdavo mane panikuoti kaip kokį triznių**. (Burgess, 2002, p. 186)*

Examples 5 and 6 demonstrate Patiomkinas's success at finding proper Lithuanian equivalents such as "**kakarinė**" or "**panikuoti kaip trizniui**" that are specific only to the teen target readership. This strategy enables the translator to use more slang in the target text and in this way to maintain its proper style and tone.

Another group of examples of the use of emotive language is that of various interjections and vocatives (31 examples). According to Dejmkova, there are over 550 interjections in English, and new ones keep appearing, mainly as the product of pop culture, because teenagers appear to be the most productive in creating new interjections, as these are a part of their linguistic identity (Dejmkova, 2008). Vocatives such as "**God knows**", "**thank God**", "**Christ knows**" and "**for Crist's sake**" are included in this group, since they are also used to express surprise, joy or fear. Most interjections and vocatives that were found are translated literally (17 cases); two of these are presented below:

7. '***Ow!*** *' she said, when I banged her mouth with my teeth. (Burgess, 2003, p. 25)*

   *– **Oi**! – prunkštelėjo Džema, kai bučiuodamiesi susidaužėm dantim. (Burgess, 2002, p. 25)*

8. *She was going to get her tongue pierced as soon as she could afford it. **Yuk**. (Burgess, 2003, p. 130)*

   *Progai pasitaikius ketino persidurti liežuvį. **Fui**! (Burgess, 2002, pp. 100-101)*

In some other cases of the translation of interjections and vocatives the strategy of synonymy is employed, with the translator finding other interjections that express equivalent emotions and which the target readers are used to (13 cases). This may have been done either because of the translator's wish to sound more natural, or to conform to the stylistic norms of the target culture, where the repetition of the same words is considered poor style so that other interjections are chosen:

9. *But with heroin all you have to do is push down the plunger – and **hey presto**! (Burgess, 2003, p. 384)*

   *O su heroinu paprasčiau: susistumi švirkštą ir – **bingo**! (Burgess, 2002, p. 297)*

10. *Then we went off down the road, with her arm in mine and her warm body right against me and I thought, **Crikey**. (Burgess, 2003, p. 178)*

    *Tada nuėjome gatve susikibę už rankų, šonu jaučiau jos kūno šilumą. **Čia tai bent**. (Burgess, 2002, p. 137)*

The next group of emotive language under discussion is what we call language "fillers." In this analysis it is focused on the following ones: "**see**", "**dunno**", "**like**", "**well**", "**you know**", "**and that**", "**or anything**", "**or something**", "**or what**" and "**whatever.**" In social interactions, teenagers tend to communicate emotionally, not logically. Thus, they speak with strategic devices and intensified language markers, among which language "fillers" may be mentioned. Since teenagerhood is a period of stress and anxiety for teens, then language "fillers" are one of the means by which teenagers express their hesitation mannerisms (Danesi, 1994, p. 99). On the other hand, language "fillers" may also be used unconsciously to help conversations continue smoothly (Juan, 2006). The total number of examples of language "fillers" is 24. Their translation into Lithuanian shows that 11 cases are rendered literally by finding exact equivalents in the target language, as in the following examples:

11. *I felt like ... stupid, **you know**? (Burgess, 2003, p. 25)*

    ***Žinot**, jaučiausi idiotas. (Burgess, 2002, p. 25)*

12. *It's mind control, **see**. (Burgess, 2003, p. 187)*

    *Tai smegenų plovimas, **suprantat**? (Burgess, 2002, p. 144)*

The other language "fillers" are translated employing the strategies of synonymy (8 cases) and omission (5 cases):

13. *Well. It went on till, I **dunno**, ten o'clock? (Burgess, 2003, p. 272)*

    *Aimanos tęsėsi **turbūt** iki kokios dešimtos valandos. (Burgess, 2002, p. 210)*

14. *I figured, **well**, one of us better keep a clear head. (Burgess, 2003, p. 271)*

    Pagalvojau, jog vienam iš mūsų būtina išlaikyti blaivią galvą. (Burgess, 2002, p. 209)

Example 13 is a case of synonymy where "*dunno*" is changed into "*turbūt*". In Lithuanian it is not common to use language "fillers," which are so common in English. Thus, the translator has to seek for other ways to express hesitation or doubt, and the use of synonyms is very helpful here. Another way to deal with this translation problem is to omit these items altogether, which is done in Example 14, with the word "**well.**"

Teenagers make their linguistic discourse emotive in different ways. One of them is the use of such intensifiers as "**bloody", "dead", "fucking", "shitless"** and "**bleeding**," which contribute to the intensification of the linguistic meaning of various words. Meanwhile, in Lithuanian we do not have such specific words so that the translator tends to omit them in the target text. 5 examples out of 14 are rendered by Patiomkinas using the strategy of omission; two of these are presented below:

15. *Sitting there with Lil and Gems once they get into it, **bloody Jesus** would feel left out. (Burgess, 2003, p. 162)*

    *Jei jau Lilė su Džema įsitraukė į šnekas, **pats Jėzus Kristus** ant tos sofos pasijustų pašalinis. (Burgess, 2002, p. 124)*

16. *I turned round and shouted at him, 'You're not my **bloody mother**, either!' (Burgess, 2003, p. 125)*

    *– Tu man nesi **močia**! – sušukau ir nuėjau. (Burgess, 2002, p. 97)*

The *Online Slang Dictionary* defines "**bloody**" as an intensifier which is a less offensive replacement for "**fucking**". In Lithuanian it is commonly translated into "**prakeiktas**". However, in Examples 18 and 19 it is omitted entirely, since vulgar words are usually avoided when talking about God or a mother in Lithuanian culture.

The strategy of direct transfers is also employed quite often when rendering intensifiers (4 cases). The following example shows this:

17. *'Ha **bloody** ha! I said. I was somewhat annoyed. (Burgess, 2003, p. 53)*

    *– Hašas! **Prakeiktas** hašas! – pasakiau suirzęs. (Burgess, 2002, p. 45)*

There are also 3 examples of intensified language which is translated using the strategy of stylistic compensation, a strategy which is employed to make up for translation losses due to cultural differences either in the writing traditions or culture in general. One example of stylistic compensation is presented below when "**scared shitless**" is rendered by "**vos neprikroviau kelnių**":

18. *I was **scared shitless**, actually, but it was fun looking back on it. (Burgess, 2003, p. 216)*

    *Dabar tai atsimenu kaip smagų nuotykį, nors tąkart, prisipažinsiu, aš **vos neprikroviau kelnių**. (Burgess, 2002, p. 166)*

Two examples of intensified language are translated by the application of synonymy, when "**bleeding brilliant**" and "**dead bored**" are changed into stylistically more neutral phrases such as "**velnioniškai puikiai**" and "**velniškai nuobodu**". However, it may be claimed that a similar effect on the target readers is not achieved, since phrases like "**velnioniškai puikiai**" and "**velniškai nuobodu**" are hardly used by current Lithuanian teenagers:

19. *And I was ... well, I say it myself. **Bleeding brilliant**. (Burgess, 2003, p. 115)*

    *Taigi pasakysiu jiems, kad atrodžiau ... **velnioniškai puikiai**. (Burgess, 2002, p. 90)*

20. *I thought she must just be **dead bored** by it. (Burgess, 2003, p. 25)*

    *Turėtų būti **velniškai nuobodu**, galvojau. (Burgess, 2002, p. 25).*

It has already been mentioned that pubilect shows a tendency towards exaggeration, especially in tone and voice modulation. This shows the teenagers' need to emphasise their subjective awareness of their feelings. When teenagers say something with prolonged stress, they are drawing attention to their feelings and attitudes (Danesi, 1994, p. 99). After the analysis of the 5 cases that were found, it can be stated that in 3 cases direct transfers and in 2 instances stylistic compensation were used. Two examples are presented below:

21. *After the phone call I started to think about spending days with him with no one to say do this, do that ... and I just felt **SOOOO** good about it. (Burgess, 2003, p. 21)*

    *Nuo tų minčių pasidarė neapsakomai **GEEEERA**. (Burgess, 2002, p. 23)*

22. *But with heroin, ahhh. You can just sit in a sewer all day and be **sooooo happy** and **feel soooo good**. (Burgess, 2003, p. 207)*

    *Bet heroinas ... Gali visą dieną išsišiepęs **kaifuoti** nors ir kanalizacijos vamzdyje. (Burgess, 2002, p. 159)*

Example 21 is the case of literal translation, showing how a teen girl lengthens a word in order

to emphasise her feelings. Example 22 shows that Patiomkinas employs the strategy of stylistic compensation, where he, instead of lengthening words, uses a slang word „**kaifuoti**" to intensify the transferred message.

According to Danesi, pubilect is dependent on the strategic and tactical value of the words chosen by the speakers. Therefore, the teens deliberately elaborate on the literal or information content of a message in such a way as to draw their listener into their situation (Danesi, 1994, p. 110). This strategy can be called "situational focusing" or interactive strategy used by a teenager to project his or her feelings to a peer by bringing them verbally into the realm of the speaker's life experiences (Danesi, 1994, p. 111). In order to make the listener notice the specific things the speaker focuses on, he or she has to choose highly emotive, ironic and exaggerated lexis. 8 cases of situational focusing have been found and all of them are translated literally; one of these is presented below:

23. *I had **a nice little job** serving tea to tourists. Actually, looking back, it wasn't **a nice little job**, it was **slave labour**. (Burgess, 2003, p. 14)*

*Turėjau **neblogą darbelį** – nešioti turistams arbatą. Kai dabar atsimenu, visai neatrodo **„neblogas darbelis"**, tai buvo **vergija**. (Burgess, 2002, p. 17)*

Another feature of pubilect is the constant use of the vague words like "**stuff**" and "**sort of thing**" (11 cases). However, in Lithuanian teenagers do not

have such a vague word which would be suitable in different situations. The translation of these items shows that it is the context that determines the choice of a certain word (10 cases):

24. *It was all deeply crazy **stuff** and both Tar and his dad knew exactly what she was up to but they didn't seem able to help themselves. (Burgess, 2003, p. 75)*

*Tai buvo didžiausia **nesąmonė**, ir Taras su tėvu puikiausiai suprato, ką ji vaidina, bet neatrodė, kad jie sugebėtų ką nors pakeisti. (Burgess, 2002, p. 61)*

The last feature of a pubilect to be mentioned here is the use of an interrogative sentence in the form of a statement. This pattern is an implicit tag questioning strategy or a tag question without a tag, which indicates, according to Danesi, an "unconscious need to ensure the full participation of interlocutors, to seek their approval, and to enact emotions verbally" (Danesi, 2003, p. 54). All of the 9 examples that were found have been rendered by the use of direct transfers, since the colloquial use of the questioning strategy is common among Lithuanian teens as well:

25. *'**And you haven't got any money**? But I thought you said you were all right… (Burgess, 2003, p. 68)*

*– **Tai tu visai be pinigų**? Bet lyg sakei, kad viskas gerai. (Burgess, 2002, p. 56)*

The statistics for the strategies used in the translation of pubilect are presented in Table 1.

Table 1. *Strategies for Translating Pubilect*

Translation Strategies	No.	Lexis of Pubilect	Number of Examples	Percentage
Direct transfers	1.	Swear words and other vulgarisms	22	14.5 %
	2.	Interjections, vocatives and grunts	17	11.2 %
	3.	Language "fillers"	11	7.3 %
	4.	Language intensifiers	4	2.7 %
	5.	Exaggerated language shown in tone and voice modulation	2	1.3 %
	6.	Deliberately elaborated lexis	9	6 %
	7.	"Uptalk"	10	6.6 %
Softening	8.	Swear words and other vulgarisms	21	13.8 %
Stylistic compensation	9.	Swear words and other vulgarisms	5	3.3 %
	10.	Language intensifiers	3	2 %
	11.	Exaggerated language shown in tone and voice modulation	2	1.3 %
	12.	Interjections, vocatives and grunts	1	0.8 %
Synonymy	13.	Interjections, vocatives and grunts	13	8.6 %
	14.	Language "fillers"	8	5.3 %
	15.	Language intensifiers	2	1.3 %
	16.	"Stuff" and "sort of thing"	10	6.6 %
Omission	17.	Language "fillers"	5	3.3 %
	18.	Language intensifiers	5	3.3 %
	19.	"Stuff" and "sort of thing"	1	0.8 %

The data in Table 1 shows that the strategy of direct transfers or literal translation is used most often by the Lithuanian translator for rendering pubilect (49.6 %). It appears in the seven categories of lexis identified. The strategy of synonymy, when an item from the source text is replaced by an equivalent item in the target text, constitutes 21.8 %. The percentage of cases rendered by omission and compensation is equal, 7.4 %. The strategy of softening constitutes 13.8 %.

Conclusions

The present article focuses on defining the main translation strategies used by the Lithuanian translator of an English teen novel for rendering pubilect under the category of emotive language programming. The review of scholarship and analysis of selected instances allow us to make the following observations:

- Pubilect is a highly emotive code which is characterised by the use of swear words and vulgarisms (48 examples), interjections, vocatives and grunts (31 cases), language "fillers" (24 cases), language intensifiers (14 examples), exaggerated language shown in tone and voice modulation (5 cases), deliberately elaborated lexis (9 cases), the use of vague words like "stuff" and "sort of thing" (11 examples) and "uptalk" strategy (10 cases).

- The translation strategies of direct transfers (49.6 %) and synonymy (21.8 %) are the most common ones used for translating pubilect. Omission and stylistic compensation constitute 7.4 % of all the examples analysed. The strategy of softening totals 13.8 %.

- The data of the research shows that the linguistic situation is changing in Lithuania. The traditionally negative attitude of the community towards teen slang has started to liberalise, as is reflected in the translation of fiction for young adults.

Sources

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STRATEGIES FOR TRANSLATING PUBILECT FROM ENGLISH INTO LITHUANIAN

Karolina Butkuvienė

Summary

The article addresses the issue of the translation of pubilect and aims to determine the major translation strategies employed for rendering adolescents' language in a literary discourse. The paper points out that pubilect may be divided into the following categories: emotive, connotative and clique-coded language. In this analysis attention is paid to emotive language programming, which manifests itself in the use of swear words and other vulgarisms, interjections, vocatives and grunts, language "fillers," language intensifiers, exaggerated language shown in tone and voice modulation, deliberately elaborated lexis, the use of vague words like "stuff", "sort of thing" and "uptalk" strategies. The text used is Melvin Burgess's novel for teenagers *Junk*, translated by Andrius Patiomkinas. The study results showed that the strategy of direct transfers and synonymy are the most common strategies used for translating pubilect. This shows that the linguistic situation is changing in Lithuania. The traditionally negative attitude of the community towards teen slang has started to liberalise, as is reflected in the translation of fiction for young adults.

Key words: translation, pubilect, emotive language, direct transfers, synonymy.

VERTIMO STRATEGIJOS TAIKOMOS PAAUGLIŲ KALBAI VERSTI IŠ ANGLŲ Į LIETUVIŲ KALBĄ

Karolina Butkuvienė

Santrauka

Vertėjai neretai tapatinami su skirtingų kultūrų tarpininkais, siekiančiais išversti kalbą ar šneką kaip galima tiksliau. Tai sunkus uždavinys, kadangi dviejų skirtingų kultūrų atstovai gali turėti nevienodą požiūrį į tuos pačius kultūrinius dalykus. Ne išimtis ir paauglių kalba. Pagrindinis šio tyrimo tikslas – nustatyti vyraujančias vertimo strategijas paauglių kalbai versti iš anglų į lietuvių kalbą. Daugiausia dėmesio skiriama emocinės kalbos kategorijai. Tyrime analizuojamas Melvin Burgess romanas paaugliams „Heroinas" ir jo vertimas į lietuvių kalbą. Išvadose akcentuojama, kad tiesioginis vertimas ir sinonimų vartojimas yra dažniausiai taikomos vertimo strategijos. Be to, tyrimo rezultatai rodo, jog lingvistinė situacija Lietuvoje keičiasi. Visuomenės požiūris, kuris tradiciškai yra neigiamas diskutuojant apie paauglių kalbą, sparčiai liberalėja, ir tai atsispindi šiuolaikinės literatūros paaugliams vertimuose.

Prasminiai žodžiai: vertimas, paauglių kalba, emocinė kalba, tiesioginis vertimas, sinonimų vartojimas.