

Slang Translation: A Comparative Study of J. D. Salinger's "*The Catcher in the Rye*"

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Abstract—This study aims to investigate the slang translation in dialogues from English into Persian using the model proposed by Venuti. For this end, "*The Catcher in the Rye*" with its two Persian renderings by Najafi (2010) and Karimi (2010) are considered. The findings obtained from the analysis of the related data show that translation of slangs based on the model proposed by Venuti does not convey the meaning as the target readers expect; a fact that shows the shortcomings of Venuti's model.

Index Terms—literary translation, slang, dialogue, domestication, foreignization, culture

I. INTRODUCTION

Slang is one of the most arguable issues in language. Many scholars have been working on it for years (Hunsinger, 2011; Weintraub, 2004; Jackson, 2003; Eble, 1996; Allen, 1998; Flexner, 1960; Anderson and Trudgill, 1990; Strenstör, 1999). It is not an entirely new concept (Cowden, 1925; Roberts, 2008); nevertheless, it is one of those phenomena that should be considered. Some scholars also believe that slang is a language with a known style and is used by a certain social group for instance, teenagers may use a special slang which cannot be fully understood by the people standing outside (Leech and Svartvik 1981; Allen, 1998). In literary translation, translation of slang causes serious problems because slang is language and culture bound and never occurs in simple or denotative meanings (Stolt, 2010; Eriksen 2010). Particularly, when translating literary works that belong to two wholly culturally different countries may be indispensably and instantly recognized. In order to deal with this kind of problems in translation, different strategies are used by translators, so it is useful to discuss and categorize these strategies in order to help translators to make the best and appropriate decisions while translating.

Purpose and Significance of the Study

For the aim of this study, a novel called "*The Catcher in the Rye*" by Salinger was considered and the problems of slang translation were investigated based on Venuti's model. In spite of the copious translation papers and theses in Iran, few are related to translation of slang, thus regarding the above-mentioned novel in which so many slang expressions are used, it was found to be a suitable topic for demonstrating the success or failure of slang translations in the book.

II. LITERATURE REVIEW

Lamberts (1998) believes that the aim of literary translation is to meet a need in the literary culture of the target language; so to deal with these needs and the translation strategies applies to discuss them is useful for explaining the literary relationships and conventions, and consequently, the literary translation. Moreover, he emphasizes the impact of translated literary works in creating the dynamics of discourse and culture. He mentions that the nature of literary translation makes scholars consider and investigate the conditions under which translation is produced. Therefore, it is not easy to study state of translated literary works especially in terms of the visibility or invisibility of literary translation. According to Lambert, when a translation is produced in an explicit way, it is regarded as a visible translation and when it is disguised as an original work, it is considered as an invisible translation and for this reason, many foreign literary works remain unknown. He demonstrates that translations which are invisible indicate the valuable position of translated works which play a key role in the development of the target literature (Venuti, 1995 and Gentzler, 2001).

Culture is another key issue which should be considered in translation of literary texts. Snell-Hornby (1990) introduces a new concept called 'the cultural turn' and says that this is a viewpoint that regards translation as a cultural and political issue not merely as a textual one. Bassnett and Lefevere (1990) explain that cultural turn emphasizes on the relationships between language and culture and show that how culture influences and constrains translation and contains other areas such as history and conventions. Other scholars believe that translating cultural words and expressions in literary works is difficult due to cultural implications in translation (Newmark, 1988; Nida, 1964; Bassnett, 1991).

Concerning the conception of culture and translation, Toury (1978) believes that translation involves both language and culture (Schaffner, 1995). Thus, the way of treating the cultural aspects of a SL and finding the most appropriate technique for a successful conveying of these aspects in the TL is one of the most problems of translators. Baker (1992) states that sometimes in translation, a SL word express a social or religious concept which is not known in target culture, and it usually occurs due to cultural differences in languages which this cause problems in translation from SL into TL. Venuti (1995) notes that because of differences between SL and TL, linguistic and cultural similarities should be found. In addition, he believes that translation should emphasize on cultural differences. On the other hand, Shuttleworth & Cowie (1997) argue that cultural approach in translation is used for anthropological studies.

A. *Invisibility of the Translator*

One of the significant areas in the recent translation theories has been devoted to the fact that whether the translator should remain invisible. Venuti in his book, *The Translator's Invisibility* (1995) discusses invisibility in the canon of English translation and says that the translator should be visible by resisting and changing the condition under which translation is produced or theorized, particularly in English-speaking countries. Here this scope is restricted to literary translation, where more criticism is produced. He discusses invisibility with two types of translation strategy, domestication and foreignization. With regard to cultural issues in translation, Venuti's notions of foreignization and domestication provide a useful conceptual approach in the area of intercultural transfer. These strategies concern both the choice of text to translate and the translation method. Venuti's theory is based on Friedrich Schleiermacher's essay (1813/1992) "*On the different methods of translating*" where he introduces two concepts of foreignization and domestication. Venuti (1995) says that domesticated translation mirrors the author, considers the foreign text as the original text and the translated work as a derivative text. He says that foreignized translation can show the cultural differences or otherness in such a way the gains and losses in translation are shown and the cultural gaps are highlighted.

B. *Slang*

In the relevant literature, most definitions of slang show a tendency towards a sociological view of the phenomenon (Eble, 1996; Allen, 1998; Mattiello, 2008; Coleman, 2004). Roberts (2008) says that the slang words and expressions were frequently used in ancient Greek and Roman literature. Flexner (1960) says that slang is a subtype of vernacular language that is considered as a level of usage and is not accepted as good and formal usage by the majority. Dumas and Lighter (1978) reject the classical definition of slang and explain a 'true slang' devalues a formal speech or writing and it is regarded as a taboo term in ordinary speech with people who belong to a higher social class. Leech and Svartvik (1981) define slang as a language which is not unknown and is used by people who belong to a certain social group, for instance teenagers. People outside a particular social group cannot fully understand slang. Slang shows the intimacy and solidarity of the ones who use it. Anderson and Trudgill (1990) remark that slang is a wider concept than vernacular language, as it is not strictly indigenous local speech. It is, instead, a hybrid language and often permeated with foreign lexical material. Coleman (2004) notes that slang is not long-lived and is used to specify in-groups and out-groups. In this regard, Mattiello (2005) mentions that sometimes, slang is used to show the solidarity or intimacy among the members of a group and then he distinguishes between general and specific form of slang. General slang is used to violate the standard usage and is not restricted to groups, however, specific slang is used by people with common age and experience like college students.

III. THIS STUDY

This is a descriptive library research conducted in the form of "case study". It discusses slang translation in dialogues both in English and Persian languages.

A. *Materials*

The corpus of this study is a body of slangs in dialogues extracted from Salinger's "*The Catcher in the Rye*" with two Persian renderings, one by Najafi (first edition in 1984 and the eighth edition in 2010) and the other by Karimi (first edition in 2002 and the eighth edition in 2010).

B. *Procedures*

The aim of this study is to investigate the extent to which slangs in dialogues are maintained in translation using the model proposed by Venuti. Based on the direction of data analysis, English text with its two renderings was thoroughly read in a way that the unit of analysis was a paragraph as a context. Then, 40 challengeable dialogue items were randomly selected and discussed. The next step was determination of the translators' strategies to translate the items into Persian; for this purpose, Venuti's (1995) theory of translation was selected as the theoretical framework of the study.

C. *Criterion for Persian Slang: Farhange Farsi e Amianeh*

Abolhassan Najafi is an Iranian writer and translator and a member of the Iranian Academy. He is the author of *Farhang-e Farsi-ye Amiyâne*, a dictionary published by Niloofer Publishers in 2008. According to Bateni (2008), citations and examples were derived from sources of the past 80 years. Bateni believes that although this book is not an appropriate alternative for general Persian dictionaries but sometimes it is badly needed.

IV. RESULTS

As noted earlier, this study aims to analyze English culture-bound words and expressions in the two Persian renderings of “*The Catcher in the Rye*” to see whether they are domesticated or foreignized. To this end, examples from “*The Catcher in the Rye*” are provided in both English and Persian (see Appendix A).

TABLE (1)
STRATEGIES OF SLANG TRANSLATION IN DIALOGUES IN “*THE CATCHER IN THE RYE*” (1951)

Translation Procedure	Translation Strategies applied for Each Example		Percentage of Translation Strategies applied for Each Example	
	1 st Translator	2 nd Translator	1 st Translator	2 nd Translator
Domesticated	32	36	80	90
Foreignized	2	2	5	5
Neutralized	3	1	7.5	2.5
Untranslated	3	0	7.5	0
Domesticated- Foreignized	0	1	0	2.5
Total	40	40	100	100

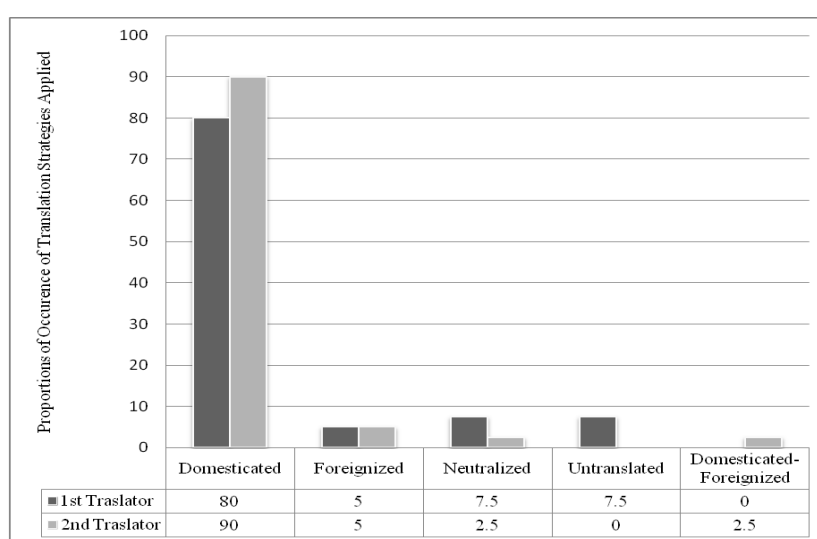


Figure (1) Comparison of Two Dialogue Renderings

As it is demonstrated in Table (1) and Figure (1), it can be understood that in the first translation, 32 items (80%) out of 40 were domesticated, two items (5%) were foreignized, three items (7.5%) were neutralized, three items (7.5%) were untranslated and no item was domesticated-foreignized. However, in the second translation, 36 items (90%) were domesticated, two items (5%) were foreignized, one item (2.5%) was neutralized, no items were untranslated and one item (2.5%) was domesticated-foreignized.

V. DISCUSSION

Based on Venuti's model, this study aims to decide how successful the two Persian translations had been in preserving the slangs of the novel and to discuss the major problems in translating slang in the English novel “*The Catcher in the Rye*” using Venuti's model. To this end, 40 slang items were randomly regarded, compared and analyzed based on the Venuti's model. The results showed that in the case of preserving slang items in the translation of dialogues, based on the model proposed by Venuti and with regard to the results of table (2), both translations are similar in their application of the procedures in preserving slang items (both of them 5%). The results also indicate that the most frequently employed translation strategy for transferring slang in “*The Catcher in the Rye*” in both translations is domestication, although it seems that Najafi's translation is more domesticated than the Karimi's translation. Since there is a trend of domestication in the target text, it attests to the fluency of the translation and the translator's invisibility. It should be considered that although many readers understand and accept translations which are domesticated, the cultural and linguistic features of the ST are sacrificed for the naturalness and fluency of the translation. However, using foreignizing strategy can reproduce the original picture and truthfully transform the human atmosphere and spiritual essence of the ST, especially to the parts where the source culture is different from the target cultures. It is good for combining two cultures and is beneficial for keeping the characteristics of the SL texts. Nevertheless, it may cause an information overload and cultural shock, and thus may be difficult for the TT readers to accept and understand the translation.

Concerning translation of slang, it is arguably the most complex and problematic task for translators because of the linguistic and cultural differences between TL and SL and it is difficult to remain faithful to the original when

translating as Venuti proposes. Slang cannot be translated literally or using the foreignization strategy because it has to do with culture and should be translated to convey the intended meaning and produce the intended effect. Therefore, it is worthwhile to note that with different translation purposes, translators should choose different translation strategies. Because both domestication and foreignization entail inevitable losses in the process of translation. Thus, translation strategies should be adopted with regard to the condition under which a translation occurs.

VI. CONCLUSIONS

This paper provides an in depth analysis of the extent to which the slang items in the English novel "*The Catcher in the Rye*" preserved in translation using Ventui's model and discuss the major problems in translating slang in this novel. The results of this study show that slang items are considered to be a major challenge in the translation process, since it is not just a matter of rendering words, but rather a transforming of other's culture. Although the versions translated by means of foreignization preserve the cultural flavor and formal features of the ST, show the cultural diversity, signal the linguistic as well as cultural differences, and help the target readers which is their purpose of reading translated works to understand the foreign culture, it may be difficult for the TT readers to accept, understand and enjoy the translation. Since in the translation of slangs as culture-specific items, it is better to find target equivalents for the unfamiliar and unknown terms instead of remaining them untranslated or using neutral terms, and if the translators cannot find the appropriate target equivalents, they can use foreignization strategy and retain the cultural terms so that the target language readers know and understand about the source language culture. Finally, it should be emphasized that neither domestication nor foreignization are absolutely used in translation process and they should be concurrently used to produce an cultural and understandable translation for the target readers.

VII. IMPLICATIONS

This study focuses on translating vernacular language, exclusively slang, and shows how the translators deal with it according to the Venuti's model. It indicates that slang does with culture and should be translated to convey the intended meaning and produce the intended effect particularly in the literary texts. The translators should discover the concrete meanings of slang because there are some different understandings within different cultures found in slang. Understanding slang words is not as easy as it seems because some slang meanings cannot be discovered in dictionaries. For that reason, studies that focus on slang translation are urgently needed. The findings of this study will be useful for the literary translators in order to choose the appropriate translation strategies. It also provides some insights into cultural factors which determine the strategies applied in the process of translating literary texts; observing the cultures of both source and target language is indispensable and requires a deep knowledge of the linguistic and cultural features of both the SL and TL. This study provides a useful framework to both translation critics and students of translation studies, too.

APPENDIX A. ST SLANG ITEMS AND THEIR TT EQUIVALENTS BASED ON THE TRANSLATION OF THE TWO TRANSLATORS

No	SL text	Karimi's Translation	TS	Najafi's Translation	TS
1	"Oh . . . well, about Life being a game and all. And how you should play it according to the rules. He was pretty nice about it. I mean he didn't hit the ceiling or anything. "	"گفت که زندگی مسابقه‌س و ازین حرف‌ها... آدم باید درست بازی کنه. البته خیلی ملایم حرف زدن. منظورم این است که عریده نکشیدن " (ص 15)	D	"آه... خب، درباره‌ی این که زندگی یه جور بازی‌ه و اینا، و این که چه جوری باید با توجه به مقرراتش بازی کرد. خیلی خوب درباره‌ی اینا حرف زد. می‌خوام بگم اصلا جوش نیاورد " (ص 12)	D
2	"If I'm not mistaken, I believe you also had some difficulty at the Whooton School and at Elkton Hills." He didn't say it just sarcastic, but sort of nasty, too. "I didn't have too much difficulty at Elkton Hills," I told him. " I didn't exactly flunk out or anything. I just quit, sort of. "	"اگر اشتباه نکرده باشم گمون کنم در مدرسه‌ی ووتون و الکتون هیلز هم مشکلائی داشته‌ای؟" این حرف را با لحن طعنه آمیزی نگفت اما تا حدودی زننده بود گفتم: "من در مدرسه‌ی الکتون هیلز مشکلات زیادی نداشتم. رفوزه‌ای چیزی نشدم. فقط اونجا رو ول کردم ." (ص 22)	D	"غلط نکنم تو مدرسه‌ی ووتن و الکتون هیلز هم مشکل داشتی." اینو فقط با لحن نیشدار نگفت، بدجنسی هم قاطیش بود. بهش گفتم: "تو الکتون هیلز چندان مشکلی نداشتم. اخراج نکردن، می‌شه گفت خودم زدم بیرون ." (ص 17)	D
3	Old Spenser asked me something then, but I didnt hear him. I was thinking about old Hass. "What, sir?" I said. Do you have any particular qulams about leaving Pencey?"	بعد اسپنسر چیزی از من پرسید که نشنیدم. داشتم راجه به اس فکر می‌کردم. گفتم: "چی گفتید قربان؟" "در مورد ترک پنسی هیچ دلهره‌ی خاصی ندارم؟" (ص 23)	D	بعدش اسپنسر بیره یه چیزی از من پرسید ولی من نشنیدم. داشتم به هاس فکر می‌کردم. گفتم: "چی، آقا؟" "در مورد ترک کردن پنسی، دلیلی داری که باعث دلشوره ت بشه؟" (ص 18)	D
4	"I left the goddam foils and stuff on the subway." I still didn't look up at him. "On the subway, for Chrissake! Ya lost them, ya mean?"	"من شمشیرها و سایر چیزها را تو مترو جا گذاشتم." باز هم سرم را بلند نکردم که به او نگاه بکنم. "تو مترو؟ منظور ت اینه که گمشون کردی؟" (ص 33)	Un	"وسایل و شمشیرهای کوفتی رو تو تراموا جا گذاشتم." هنوز بهش نگاه نمی‌کردم. "تو تراموا، ارواح شیگمت! یعنی گم شون کردی، ها؟" (ص 24)	D

5	"I don't know, and I don't give a damn. How 'bout sitting down or something, Ackley kid? You're right in my goddam light." He didn't like it when you called him "Ackley kid."	"نمی‌دونم. مهم نیست. اکلی کوچولو، چطوره بشینی یا این که سر تو بکنی؟ تو درست جلوی چراغ گرفتی و نمی‌داری نور به من بیفته." اکلی ابتدا خوشش نمی‌آمد که او را "اکلی کوچولو" صدا بزنند. (ص 34)	N	"نمی‌دونم. خیالی نیست. چرا نمی‌شینی بچه؟ جلو نورو گرفتی." دوس نداشت بچه صداش کنن. (ص 25)	D
6	He shoved my book back with his hand so that he could see the name of it. "Any good?" he said. "This sentence I'm reading is terrific."	برای این که اسم کتاب را ببیند به زور پشت جلد آن را با دستش برگرداند. گفت: "خوب کتابچه؟" "آره. مخصوصا این جمله که دارم می‌خونم خیلی عالیه." (ص 34)	F	جلد کتابه رو بست که بتونه اسمشو ببینه. گفت: "جالبه؟" "این جمله ای که دارم می‌خونم محشره." (ص 25)	D
7	He never sat down in a chair. Just always on the arm. "Where the hellja get that hat?" he said.	هیچ وقت روی صندلی نمی‌نشست. جایش فقط روی دسته ی صندلی بود. گفت: "این کلاه رو از کجا خریدی؟" (ص 36)	Un	هیچ وقت روی صندلی نمی‌نشست. همیشه می‌نشست روی دسته ی صندلی. گفت: "کلاسه رو از کدوم جهنم دره ای خریدی؟" (ص 26)	D
8	"Where the hellja get that hat?" he said. "New York." "How much?" "A buck." "You got robbed."	گفت: "این کلاه رو از کجا خریدی؟" "نیویورک." "چند؟" "یک دلار." "کلاه سرت گذاشتن." (ص 36)	D	"کلاسه رو از کدوم جهنم دره ای خریدی؟" "نیویورک." "چند؟" "یه چوق." "بهت انداخته ن." (ص 26)	D
9	"He's crazy about you. He told me he thinks you're a goddam prince," I said.	گفتم: "اما اون برای تو می‌میره. به من گفتش که فکر می‌کنم تو یک شازده پسر هستی." (ص 38)	D	گفتم: "اون کشته مرده ته. خودش بهم گفت به نظرش تو یه شازده ی کوفتی هستی." (ص 28)	D
10	"I got about a hundred pages to read for history for Monday," he said. "How 'bout writing a composition for me, for English? I'll be up the creek if I don't get the goddam thing in by Monday, the reason I ask. How 'bout it?"	"صد صفحه از تاریخ مونده که باید تا روز شنبه بخونمش. می‌تونی یه انشا برای من بنویسی یه انشای انگلیسی؟ اگر تا روز دوشنبه انشاء ننویسم کارم ساخته است. اینه که دارم ازت خواهش می‌کنم. می‌نویسی؟" (ص 45)	D	"واسه دوشنبه صد صفحه تاریخ دارم که باید بخونم. می‌شه واسه م یه انشا برا درس انگلیسی بنویسی؟ اگه تا دوشنبه تحویلش ندم دهنم سرویسه. واسه همین دارم ازت خواهش می‌کنم. می‌نویسی؟" (ص 32)	D
11	"Yeah, I know. The thing is, though, I'll be up the creek if I don't get it in. Be a buddy. Be a buddyroo. Okay?"	"درسته. می‌دونم. اما موضوع این جاست که اگر انشارو ننویسم کارم ساخته است. بالا غیرتا رفاقت کن. معرفت داشته باش. خوب؟" (ص 45)	D	گفت: "می‌دونم. ولی اگه انشا رو تحویل ندم دهن منم سرویسه. دمت گرم. یه حالی بده، خب؟" (ص 32)	D
12	"Just don't do it too good, is all," he said. "That sonuvabitch Hartzel thinks you're a hot-shot in English, and he knows you're my roommate. So I mean don't stick all the commas and stuff in the right place."	"زیاد هم نمی‌خواد روش زحمت بکشی. از این جهت به نقطه ویرگول زیاد کاری نداشته باش. اصلا رعایت نقطه گذاری رو نکن." (ص 46)	Un	"نمی‌خواد خیلی حساسی بنویسی. اون هارتزل الاغ فکر می‌کنه تو خیلی انگلیسی بارته، می‌دونه با من هم اتاقی هستی. واسه همین لازم نیست ویرگول و ایناشو رعایت کنی." (ص 32)	D
13	"Je-sus-Christ." He put down his razor, and all of a sudden jerked his arms up and sort of broke my hold on him. He was a very strong guy. I 'm a very weak guy. "Now cut out the crap," he said.	"عجب گرفتاری شدم ها." تیغش را گذاشت زمین و برقی دست هایش را بالا آورد و قلاب بند مرا باز کرد. استرادلتر آدم گردن کلفت و پرزوری بود. من آدم ضعیف و بی بنیه ای هستم. گفت: "حالا دیگه دست وردار." (ص 48)	D	"عجب بساطیه ها." تیغشو گذاشت زمین و به دفعه با یه حرکت فرزند دستشو آورد بالا و خودشو آزاد کرد. زورش خیلی زیاد بود. من خیلی ضعیفم. گفت: "ادیه گه دس از مسخره بازی وردار." (ص 34)	D
14	"She had a lousy childhood. I'm not kidding." That didn't interest Stradlater, though.	"جین بچگیاش خیلی سختی کشیده. جدآ می‌گم." این موضوع علاقه اش را جلب نکرد. (ص 51)	D	"بچگی گندی داشته. جدی می‌گم." ولی به این یکی علاقه نشون نداد. (ص 36)	D
15	"No kidding, now. Do that composition for me," he said. He had his coat on, and he was all ready to go.	"حالا از شوخی گذشته اون انشارو برا من بنویس." لباسش را پوشیده بود و آماده ی رفتن بود. (ص 53)	D	"خب، از شوخی گذشته اون انشارو برام بنویس." کتشو پوشیده بود و دیگه داشت راه می‌افتاد. (ص 38)	D
16	"Ya crazy? How the hell could we go to New York if she only signed out for nine-thirty?" "That's tough."	"عقلت کمه؟ با این وقت کم چه جور می‌شد رفت نیویورک؟" "بد آوردی." (ص 66)	D	"مُخت معیوبه؟ اگه قرار بوده نه و نیم برگرده خوابگاه، چطو می‌تونستم بریم نیویورک؟" "بد شد." (صص 45 و 46)	D
17	"... You may be getting the hell out of here, but I have to stick around long enough to graduate." I ignored him. I really did.	"... تورو ممکنه از این جا بندازن بیرون، اما من مجبورم این جا بمونم تا فارغ التحصیل بشم." محلش نگذاشتم. استرادلتر داخل آدم نبود. (ص 66)	D	"... تو داری گورتو از این جا گم می‌کنی ولی من باید یه مدتی رو این جا سرکنم تا درسم تموم شه." تحویلش نگرفتم. جدی می‌گم. (ص 46)	D
18	"What'd you do?" I said. "Give her the time in Ed Banky's goddam car?" My voice was shaking something awful. "What a thing to say. Want me to wash your mouth out with soup?"	من گفتم: "چیکار کردی؟ تو ماشین اد بانکس کار دختره رو ساختی؟" صدایم بدجوری می‌لرزید.. "این چه حرفیه داری می‌زنی؟ مثل این که تنت می‌خاره." (صص 67 و 68)	D	گفتم: "چیکار کردی؟ تو ماشین اد بنکی کارشو ساختی؟" بدجوری صدام می‌لرزید. "عجب حرفی. می‌خوای ببرمت دهن تو با صابون آب بکشی؟" (ص 47)	F
19	"Get your dirty stinking moron knees off my chest." "If I letcha up, will you keep your mouth shut?"	"اون پایهای بوگندوت رو از روی سینه ی من وردار." "اگه ولت کنم، صداتو می‌بری یا نه؟" (ص 69)	D	"زانوی لجن تو از روی سینه م وردار، کون!"" "اگه ولت کنم، خفه می‌شی؟" (ص 48)	D

20	"Now shut up, Holden, God damn it—I'm warning ya," he said—I really had him going. "If you don't shut up, I'm gonna slam ya one."	گفت: "دیگه خفه شو هولدن، بهت می گم خفه شو، اگه خفه نشی هر چه دیدی از چشم خودت دیدی. "گذاشتم لجش حسابی دربیاید. "اگه خفه نشی یه چک محکم می خوابونم توی گوشت." (ص 69)	D	"خفه شو هولدن، دارم بهت اخطار می کنم. داشتم حسابی عصبانیش می کردم. "خفه نشی می زنم درب و داغونت می کنم." (ص 48)	D
21	"Now shut up, Holden, God damn it—I'm warning ya," he said—I really had him going. "If you don't shut up, I'm gonna slam ya one."	گفت: "دیگه خفه شو هولدن، بهت می گم خفه شو، اگه خفه نشی هر چه دیدی از چشم خودت دیدی. "گذاشتم لجش حسابی دربیاید. "اگه خفه نشی یه چک محکم می خوابونم توی گوشت." (ص 69)	F	"خفه شو هولدن، دارم بهت اخطار می کنم. داشتم حسابی عصبانیش می کردم. "خفه نشی می زنم درب و داغونت می کنم." (ص 48)	D
22	"You're aces, Ackley kid," I said. "You know that?" "Wise guy. Someday somebody's gonna bash your"	: "اکلی کوچولو، تو گل سر سبد این مدرسه ای، حیف که خودت نمی دونی." "آدم نفهم. بالاخره یه روزی یک نفر پیدا میشه که چنان تو دهنی بهت بزنه که ... " (ص 79)	D	"تو خیلی محشری، بچه؛ می دونسی؟" "خل و چل! یکی باید محکم بکوبه تو اون ... " (ص 54)	D
23	I said it in this very sincere voice. "You're aces, Ackley kid," I said. "You know that?" "Wise guy. Someday somebody's gonna bash your"	این حرف را با لحن صادقانه گفتم: "اکلی کوچولو، تو گل سرسبد این مدرسه ای، حیف که خودت نمی دونی." "آدم نفهم. بالاخره یه روزی یک نفر پیدا میشه که چنان تو دهنی بهت بزنه که ... " (ص 79)	D	با لحن صادقانه ای تشکر کردم. "تو خیلی محشری، بچه؛ می دونسی؟" "خل و چل! یکی باید محکم بکوبه تو اون ... " (ص 54)	F
24	"Listen," he said, "I don't care what you say about me or anything, but if you start making cracks about my goddam religion, for Chrissake—"	گفت: "گوش کن. من هیچ اهمیت نمی دم که راجع به شخص من یا چیزهای دیگه چیزی بگی، اما اگه بخوای مذهب منو مسخره بکنی به خدا قسم که..." (ص 79)	D	گفت: "هی، ببین، من عین خیالم نیست چی می بار خودم می کنی، ولی اگه بخوای مذهمو مسخره کنی..." (ص 54)	D
25	"Well—take me to the Edmont then," I said. "Would you care to stop on the way and join me for a cocktail? On me. I'm loaded." "Can't do it, Mac. Sorry."	"خوب عیبی نداره- پس منو ببر به ادمونت. میل دارین وسط راه یه جایی وایستین و یک کوکتل با من بزنین؟ پای من. جیب هام پر پوله." "نمی تونم، قربان. متاسفم." (ص 95)	N	گفتم: "خب، پس منو ببر ادمونت. اگه دوس داری می زنیم کنار و یه لی هم تر می کنیم. پای من. وضع مایه تپله م خوبه." "نمی تونم رفیق. باهاش بیخشی." (ص 63)	D
26	"Well—take me to the Edmont then," I said. "Would you care to stop on the way and join me for a cocktail? On me. I'm loaded." "Can't do it, Mac. Sorry."	"خوب عیبی نداره- پس منو ببر به ادمونت. میل دارین وسط راه یه جایی وایستین و یک کوکتل با من بزنین؟ پای من. جیب هام پر پوله." "نمی تونم، قربان. متاسفم." (ص 95)	D	گفتم: "خب، پس منو ببر ادمونت. اگه دوس داری می زنیم کنار و یه لی هم تر می کنیم. پای من. وضع مایه تپله م خوبه." "نمی تونم رفیق. باهاش بیخشی." (ص 63)	D-F
27	"Well, don't get sore about it," I said. He was sore about it or something. "Who's sore? Nobody's sore."	من گفتم: "خوب اوقات تلخ نشه." خیلی اوقاتش تلخ شده بود. "کی اوقاتش تلخ؟ اوقات تلخی کجا بود؟" (ص 126)	D	گفتم: "خب، حالا عصبانی نشو." خیلی عصبانی بود. "کی عصبانیه؟ کسی عصبانی نیست." (ص 83)	D
28	The first thing when I got in the elevator, the elevator guy said to me, "Innarested in having a good time, fella? Or is it too late for you?"	همین که پام را گذاشتم توی آسانسور، اولین حرفی را که متصدی آسانسور به من زد این بود: "میل داری یه مدتی خوش باشی رفیق؟" یا این که برات خیلی دیره؟" (ص 139)	D	نجفی: تا رفتم تو آسان سر، آسان سرچی بهم گفت: "می خوای امشب یه حالی بکنی رفیق؟ یا دیروقت؟" گفتم: "منظورت چیه؟" (ص 92)	D
29	"Ten for a throw." "He said five. I'm sorry—I really am—but that's all I'm gonna shell out."	"یه راه ده دلار." "گفتش پنج دلار. متاسفم. جدا متاسفم. اما بیش تر از این نمی سلفم." (ص 149)	D	"یه راه ده تاس." "اون گفت پنج تا، متاسفم ولی بیشتر نمی دم." (صص 98 و 99)	N
30	I went and got her dress for her. She put it on and all, and then she picked up her polo coat off the bed. "So long, crumb, bum," she said. "So long," I said. I didn't thank her or anything. I m glad I didn't.	من رفتم و پیراهنش را برایش آوردم. سانی آن را پوشید و بعد کت چوگان بازی اش را از روی تختخواب برداشت و گفت: "مرحمت زیاد، لات اکبیری." "مرحمت زیاد." (ص 150).	D	رفتم لباسشو آوردم دادم بهش پوشید و بارونیشم از رو تخت برداشت و گفت: "خداقظ تنه لش کثافت." گفتم: "خداقظ." (ص 99)	D
31	"What's the matter? Wuddaya want? I said. Boy, my voice shaking like hell. "Nothing much," old Maurice said. "Just five bucks."	من گفتم: "موضوع چیه؟ چی می خواستین؟" صدایم سخت می لرزید. موریس گفت: "چیز زیادی نمی خواهم. فقط یه پنج دلاری." (ص 154)	N	گفتم: "چیه؟ چی می خواین؟" پسر صدام بدجوری می لرزید. موریس گفت: "چیز گنده ای نمی خواهم. فقط یه پنج چوقی." (ص 101)	D
32	Why should I give her another five bucks?" I said. My voice was cracking all over the place. "You're trying to chisel me."	من گفتم: "برای چی پنج دلار دیگه باید بهش بدم؟" صدای من در تمام عمارت می پیچید، "شماها می خواین منو تیغ بزنین." (ص 155)	D	گفتم: "چرا باید پنج تا دیگه بهش بدم؟" صدام عین چی می لرزید. "می خواین گوشمو ببرین." (ص 102)	D
33	"We'll have oodles of time to do those things—all those things. I mean after you go to college and all, and if we should get married and all. There'll be oodles of marvelous places to go to. You're just—"	"برای این کارا هنوز یه عالمه وقت داریم. برای همه ی کارها. یعنی بعد از این که تو دانشگاه رفتی و اگر ما با هم ازدواج کردیم یه عالمه جاهای عالی هست که می شه رفت دید. تو تازه..." (ص 203)	D	"پرا اون کارا خیلی وقت داریم. بعد از این که بری دانشگاه و اگه خواستیم ازدواج کنیم و اینا، خیلی جاهای قشنگ دیگه م هس که می تونیم بریم. تو فقط..." (ص 131)	D

34	"Did you ever get fed up?" I said. "I mean did you ever get scared that everything was going to go lousy unless you did something? I mean do you like school, and all that stuff?" "It's a terrific bore."	من گفتم: "هیچ شده که بی حوصله و دلزده بشی؟ منظورم اینه که هیچ شده که این دلهره بهت دست بده که اگه به کارو نکنی، کارا همش خراب می شه؟ منظورم اینه که از مدرسه و از این چیزها خوشت می آد؟" "مدرسه جدا جای دلخوریه." (ص 200)	D	گفتم: "تا حالا شده جونت به لبِت برسه؟ یعنی شده فکر کنی اگه کاری نکنی همه چی خراب می شه؟ منظورم اینه که مدرسه و اینا رو دوس داری؟" "نه. خیلی حوصله ی آدمو سر می بره." (ص 129)	D
35	"It's up to you, for God's sake. It's none of my goddam business what you do with your life."	"این دیگه با خودت است. به من هیچ مربوط نیست که تو در زندگی می خواهی بکنی." (ص 226)	D	"به خودت مربوطه. زندگی خودته، به منم مربوط نیس." (ص 145)	D
36	"...After a while, he'd be sitting back there and then he'd start interrupting what old Spencer was saying to crack a lot of corny jokes..."	"... بعد از مدتی که از نشستش می گذشت شروع می کرد توی حرف اسپنسر دودین و مزه انداختن. آن هم نه یکی دوبار..." (ص 258)	D	"... بعد یه مدت که اون عقب نشسته بود حرف اسپنسر و قطع می کرد که صد تا جوک چرت و پرت تعریف کنه..." (ص 163)	D
37	"I got my damn bags at the station," I said. "Listen. You got any dough, Phoebe? I'm practically broke." "Just my Christmas dough. For presents and all. I haven't done any shopping at all yet."	گفتم: "من چمدون های صاحب مرده م رو گذاشتم توی ایستگاه. گوش کن، فیبی. تو پول مولی داری. من یه غارم برام نمونده." "فقط پول های عیدیم رو دارم. پول هایی که عیدی بهم داده من هنوز هیچ خرجش نکردم." (ص 273)	D	گفتم: "وسایل نکبتیم تو ایستگاس. ببین پول مولی چیزی داری؟ من که کفگیرم خورده ته دیگ." "پول کریسمسه. برا خریدن هدیه ی کریسمس. هنوز هیچ چی خیرد نکرده ام." (ص 173)	D
38	"Can't your friend talk?" I said. "He ain't my friend. He's my brudda."	"رفیق بلد نیست حرف بزنه؟" "اون رفیق من نیس. داداشمه." (ص 310)	D	گفتم: "رفیقتم نمی تونه حرف بزنه؟" "رفیقم نیس. داداشمه." (ص 197)	D
39	"Listen, do you want to go for a walk?" I asked her. "Do you want to take a walk down to the zoo? If I let you not go back to school this afternoon and go for walk, will you cut out this crazy stuff?"	پرسیدم: "گوش کن دلت می خواد قدم بزنین؟" دلت می خواد قدم زنان بریم باغ وحش؟ اگه اجازه بدم امروز بعدازظهر نری مدرسه و با هم بگردیم، دست از این ادا و اصول وری می داری یا نه؟" (ص 317)	D	ازش پرسیدم: "گوش کن، دوس داری بریم یه قدمی بزنین؟ دوس داری یه سر بریم باغ وحش؟ اگه بذارم امروز نری مدرسه و بریم یه قدمی بزنین از این مسخره بازی دس وری می داری؟" (ص 201)	D
40	"I'm not mad at you anymore," she said. "I know. Hurry up—the thing's gonna start again."	گفت: "من دیگه با شما قهر نیستم." "می دونم. زود باش، بجنب. چرخ فلک می خواد دوباره راه بیفته." (ص 321)	D	گفت: "دیگه از دست عصبانی نیستم." "می دونم. زود باش، الان راه می افته." (ص 205)	D

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