



Article Type: Original Research

Page Numbers: 181-197

#### Article History:

Received: 16 February 2025

Accepted: 14 January 2026

Published: 25 May 2026

#### DOI:

<https://doi.org/10.22034/cls.2026.64311>

#### Author Details:

1. Assistant Professor of Translation Studies, Foreign Languages Department, Faculty of Management and Humanities, Chabahar Maritime University, Chabahar, Iran.

[maryam.ghodrati@cmu.ac.ir](mailto:maryam.ghodrati@cmu.ac.ir)

2. M.A. in TEFL, Foreign Languages and Linguistics Department, Faculty of Humanities, Islamic Azad University of Sanandaj, Sanandaj, Iran. (Corresponding Author)

[n.shojaa@yahoo.com](mailto:n.shojaa@yahoo.com)

3. Assistant Professor of Translation Studies, Foreign Languages Department, Tourism Faculty, Higher Education Complex of Bam, Kerman, Iran.

[amirshojaiana@bam.ac.ir](mailto:amirshojaiana@bam.ac.ir)



## Translation of Slanguage Items: The Case Study of *The Catcher in the Rye*

Maryam Ghodrati<sup>1</sup>; Shoja Neynava<sup>2\*</sup> ; Anahita Amirshojai<sup>3</sup>

**Abstract:** This paper investigates the translation of slanguage items, with a particular emphasis on taboo terms, which are widely recognized as posing significant and complex challenges for translators working across different cultural contexts. Focusing specifically on two English-to-Persian translations of J.D. Salinger's renowned novel *The Catcher in the Rye*, the present study adopts Venuti's (1995) influential concepts of domestication and foreignization as its primary theoretical and analytical framework. The translations were carefully and systematically analyzed using a combination of contrastive textual examination through SDL Trados Studio and quantitative assessment via Microsoft Excel to determine the frequency, distribution, and patterns of different translation strategies. The results indicate a clear prevalence of strategies such as deletion, euphemism, taboo-to-taboo translation, and taboo-to-non-taboo translation, listed in decreasing order of frequency. While the translators generally followed a target-oriented approach, aiming to carefully observe and respect cultural expectations in the target language, a detailed quantitative analysis of the applied strategies, particularly the unexpectedly high frequency of domestication due to cultural differences between the source and target languages, reveals a more nuanced, complex, and layered reality than might be initially assumed.

**Keywords:** Domestication; Foreignization; Slanguage; Taboo Items; *The Catcher in the Rye*.

**Citation:** Ghodrati, M., Neynava, S., and Amirshojai, A. "Translation of Slanguage Items: The Case Study of *The Catcher in the Rye*", *Critical Literary Studies*, 8, 2, 2026, 181-197.

## 1. Introduction

Taboo language, encompassing both slang and offensive terms, presents a unique challenge for translators. While often viewed as simply "bad language," taboo expressions hold deep cultural and social significance, reflecting shared values, beliefs, and sensitivities. As Tambiah asserts "societies live their taboos before thinking them" (Tambiah 211). Furthermore, the boundaries of what constitutes taboo language vary significantly across cultures, making the translation of taboo items a delicate process that requires sensitivity and cultural awareness.

This study addresses the complexities of translating taboo language by examining various factors that influence the selection of appropriate translation strategies. It analyzes the diverse types and functions of taboo words, exploring their cultural significance and the emotional responses they evoke. Furthermore, we investigate the impact of contextual factors such as readership, stylistic norms, and translation purpose on the choice of translation methods. Drawing upon existing research on taboo language and translation strategies, we aim to provide a comprehensive understanding of the challenges and considerations involved in translating language items effectively and appropriately.

## 2. Literature Review

Wardhaugh (239) asserts that taboo is "the prohibition or avoidance in any society of behavior believed to be harmful to its members' that might result in "anxiety, embarrassment, or shame" and has been considered as an "extremely strong politeness constraint", and when it comes to language, certain things are not supposed to be said or referred to. Taboo words in a specific culture are not necessarily recognized as taboo in other cultures. As for the types and functions of taboo words, Jay (1996) and Batistella (2005) have proposed some types of taboo words. Batistella, believes that there are four types of taboo words including epithets, profanity, vulgarity, and obscenity. Jay (1996) asserts that there are nine types of taboo words including obscenity, profanity, vulgarity, epithets, blasphemy, cursing, slang, insult and slur, and scatology. Focusing on the taboo functions Rahmayani and Fitrawati (2018) emphasize that we should consider that taboo words do not always indicate the speaker's willing to hurt people's feeling. They can be used as an indication of intimacy or maintaining good relationships. Allan and Burridge (2006) introduced six different areas for taboos in the Western world:

1. Bodies and their effluvia
2. The organs and acts of sex
3. Diseases, death and killing, physical and mental handicap

4. Religion and church, naming and addressing sacred persons, beings, objects, and places
5. Food gathering, preparation and consumption
6. Prostitution, narcotics, and criminal activity

Chunming (2013) has conducted a sociolinguistic study of English taboo language and enumerated Taboo subjects including body functions about sex and excretion, private parts of the body, illness and death; words believed to be blasphemy; income, salary, age of ladies, etc. He highlights the fact that different societies hold different viewpoints toward using taboo items.

Díaz-Cintas (2001) argues that “there are certainly differences between the levels of acceptance of bad languages and sexual references in audiences that belong to different countries and to different social and ethnic groups within the same country.” Consequently, the translation of taboo items, regarded among the most challenging and delicate concepts, is affected by various factors. Harris (2003) argues that the translation of taboo items is associated with some contextual factors such as readership requirements, stylistic norms, translation purpose, text policy, and even the translator's ideology. Robinson in his study (Robinson 49) refers to censorship, substitution, taboo for taboo, and euphemism as four strategies in rendering taboo words. Karolina Butkuvienė and Lolita Petrulionė (Butkuvienė & Petrulionė 41) in their study identify three primary translation methods for slang: euphemism, which prioritizes the naturalness of the target text; stylistic compensation, aimed at recreating the original effect in the target language by using its specific linguistic means to offset source text losses; and literal translation, involving a direct word-for-word rendering from the source to the target language.

Different translation theorists have offered various strategies for translation. Not all translation strategies have the potential to be used in a variety of contexts and for the translation of all kinds of words and expressions. Translators decide upon selecting translation strategies according to some factors such as text type, the purpose of the text, readers' expectations in the target language, stylistic preferences, accepted norms in the two languages involved, etc (Sun 4). Some linguistic items such as culture-specific terms, slang words, idiomatic expressions, taboo words, swear words, colloquial speech, etc. will cause more translational problems. Slang terms are among the most ambiguous and obscure concepts in translation that can cover everything below the standard level of the current English language (Galperin 65). Slanguage means “slangy language that is typical of teenagers” (Stenström 64). According to Stenström (2002), the term slanguage

comprises not only words that are considered to be slang, but also other forms of slangy language: taboo words, swear words, vogue words, vague words, and small words that together make up teenage “slanguage.” Every culture has its slangue items that may be considered neutral in another country. Davoodi (2009) believes that taboos are considered cultural and religious matters, therefore translators must be aware of the culture to translate them in an appropriate way. She asserts that the translation of taboo words and expressions is a challenging and problematic work, so translators need to have a comprehensive knowledge of target and source language cultures. Le and Le (via Fakuade 120) argue that the cultural views and beliefs of a society determine the parameter of taboo from one culture to another that makes the level of prevention of taboo words in language is specific in culture. Akmajian, et al. (2004) state that culture usually describe swwhat is considered as taboo.

Documentation of slangue in Persian has not been extensively studied concerning the fact that Iran's society is regarded as a closed society (Popper, 1985) and taboos are intertwined with peoples' religious, political, and traditional values. Arbab's survey (2012) provides a classification of Persian taboos (sex, religion, family, animals, death, food, etc.) based on their natural application in everyday life. Bakhtair (2011) examined the offensiveness of social and contextual factors such as “gender” and “formality of situation”. He applied Allan & Burrige's (2006) pragmatic approach to euphemisms to show how the x-phemistic value of words (euphemism, orthophemism, and dysphemism) in Farsi is affected by a particular situational context. Bakhtair (2011) surveyed 30 Iranian men and women, aged between 20 to 30 years old. Their views on 15 words and expressions indicating the concept of 'prostitute' ranging from highly euphemistic to completely taboo were obtained based on the circumstances stated in the questionnaire. From his findings, he deducted that in formal situations, both genders believed that the slang for the word "prostitute" is taboo and offensive or dysphemistic. However, in informal situations, the words were considered not taboo or orthophemistic or they were euphemistic. He also concluded that women, in general, considered more words to be taboo or offensive and dysphemistic than men would. There are different translation methods and strategies for the translation of slangue items.

### **3. Theoretical Framework**

Domestication and foreignization are two important translation strategies offered by American translation theorist Lawrence Venuti. According to Venuti, domestication strategy refers to "an ethnocentric reduction of the foreign text to TL cultural values, bring the author back home," whereas foreignization strategy refers to "an ethno deviant pressure on those (cultural) values to register the linguistic and cultural difference of the

foreign text, sending the reader abroad" (Venuti 20). Simply put, domestication is a translation strategy through which translators attempt to make the source text more oriented and adapted to the cultural values of the target language. Foreignization, on the other hand, is a translation strategy through which translators attempt to preserve the very information included in the source text that stand evidently against the norms and conventions of the target language to maintain its intended meaning. Building on Venuti's (1995) framework, this study will reveal and discuss the application of domestication and foreignization strategies. This will be achieved through an analysis of translation data obtained by comparing two Persian translations of the Novel *The Catcher in the Rye*. This research will investigate the extent to which the translators employed each of these strategies in rendering taboo items. Furthermore, the research aims to determine whether the translators were oriented towards the source or target language culture.

#### 4. Methodology

This study aimed to investigate the prominent translation strategies employed in rendering a corpus of taboo sentences translated by two Persian translators, in order to determine whether these renderings are oriented towards the norms of the source or target language. It also focuses on recognizing the most frequently repeated translation strategies adopted by translators and comparing the frequency of each strategy in two Persian translations. To clarify, this article addresses the following questions:

1. What are the most frequent translation strategies employed by Persian translators?
2. Are the translators inclined toward the norms of the source or the target language?
3. How the Persian translations of the mentioned novel are different from each other?

With regard to the fact that the novel *The Catcher in the Rye* being narrated by a schoolboy named *Holden* is rich in such linguistic items, it can be of great value to analyze its two Persian translations to extract results regarding the above-mentioned questions. The main criteria for taking sentences as taboos was based on the framework introduced by Sharifi and Darchinian (Sharifi & Darchinian 132). They proposed a comprehensive framework for identifying taboo content, which encompasses several categories. These categories include expressions related to private legitimate or illegitimate relationships between men and women, as well as terms for premarital relationships like boyfriend and girlfriend. Their framework also covers the naming of outer sexual organs, words associated with alcoholic beverages and drugs, and various forms of swearing and impolite language, describing immoral behaviors like thievery. Furthermore, they include issues pertaining to religion and belief that contradict the norms of the translator's society, and political matters that threaten the stability of the translator's community.

SDL Trados Studio was utilized to prepare and align the parallel corpus. This facilitated a systematic comparison across the original and translated versions and allowed for the identification and categorization of translation strategies. Firstly, some pages from the beginning, middle, and the end of the English version of this novel were studied, and 240 Sentences containing taboo items and their Persian equivalents (720 sentences) were extracted and aligned from two translated versions. Secondly, aligned files entered translation memory in Trados software. Then, numerical calculation of the strategies in general and for each translator obtained through Excel Software. Finally, based on the total results, Source- or Target-orientation of the choices made by Persian translators was clarified. The following image shows a part of the work in the environment of Trados:

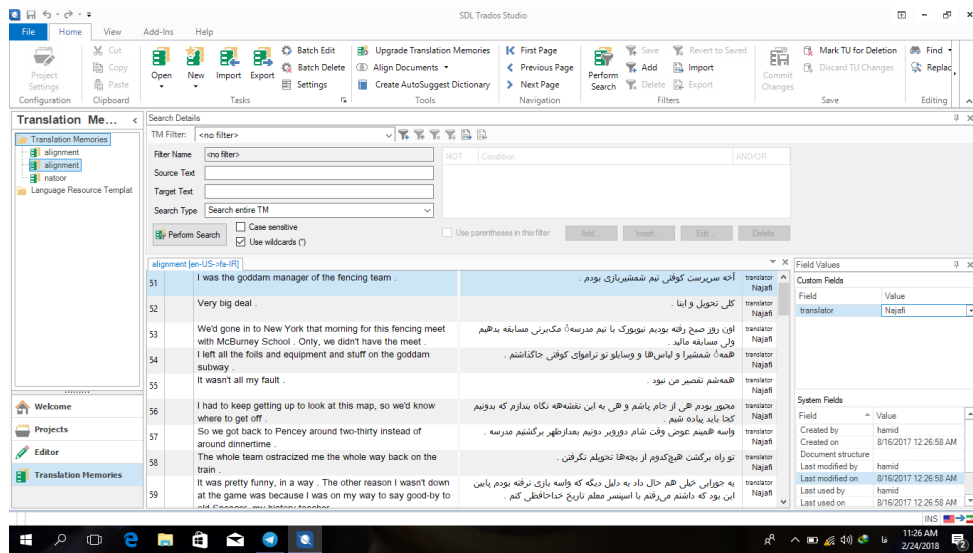


Figure 1. Examples of source and target segments in Trados

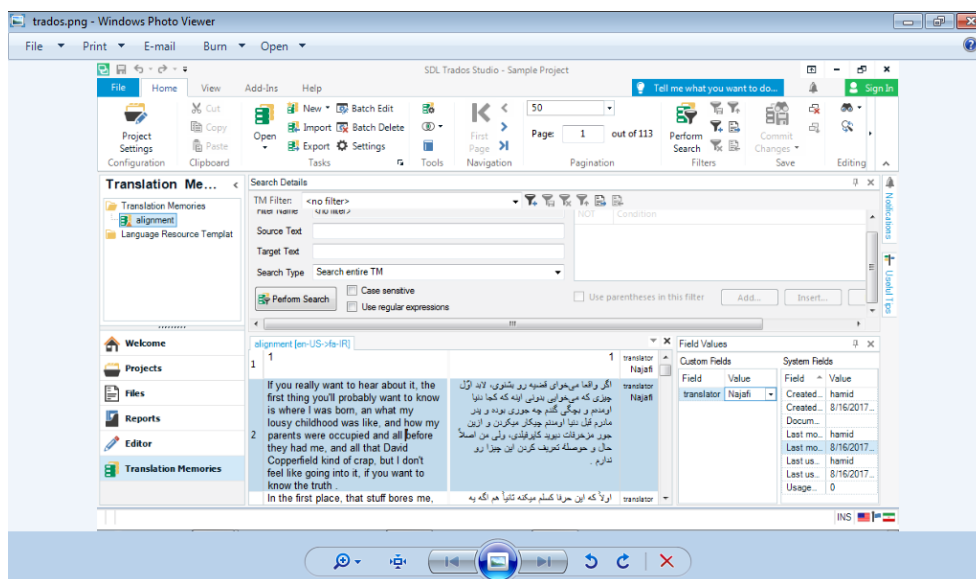


Figure 2. Examples of source and target segments in Trados

## 1. Results

Translated segments of two Persian translations were carefully reviewed and then compared with the aligned segments of the original English text to specify the most frequently used strategies adopted by translators in the translation of taboo items of the English novel into Persian. Recognized translation strategies are as follows:

**(1) Euphemism:** euphemistic usages are the ones chosen as an alternative to the expressions that are not preferred (Allan & Burridge 32). This strategy is used when the offensive cultural load of the original word or expression is modified or toned down in order for the translators to convey the intended content in a rather normal and pleasing way.

**(2) Taboo to taboo:** the original taboo or slang word is transferred into the target text via literal translation in order to preserve the cultural and social value of the source text without being toned down by translators. This would result in dysphemistic expressions in the target text no matter how the target readers will be annoyed reading them.

**(3) Taboo to non-taboo:** where the taboo or slang word in the source text is translated into a non-taboo word in the target text. It differs from euphemism in the sense that it is not related to the toning down the negative meaning components of the original taboo or slang word. Instead, the meaning of the taboo word is changed to much extent in such a way that the target readers will not appreciate the word in the target text to be the translation of a taboo or slang word in the original text.

**(4) Deletion:** translators delete slang items after ensuring the intended meaning is conveyed without being distorted. In the translation of slang items, deletion is a strategy where the translators decide to eliminate the taboo color of the source text through omitting taboo words while transferring them into the target text.

### 4.1. Euphemism

"Euphemism derives from Greek words "eu" well + "phem" speaking, and it means "right silence" in ancient Greek" (Shoebottom 1). In other words, euphemism is the substitution of an agreeable or inoffensive expression to replace one that offends or suggests something unpleasant. "The need of euphemism is both social and emotional as it allows discussion of 'touchy' or taboo subjects without upsetting other people" (Linfortham 228). The function of euphemism is to protect the readers or audience from the possible offence.

Euphemism is among the most frequently used strategy in the translation of slang items of the novel. It does not contradict the essence of dynamic equivalence that is depicted by Nida as "the closest natural equivalent to the source-language message" (Nida 136). This type of the translation method is focused on the perception of

the TT readers, how they would comprehend the rendered message. As different languages belong to different cultures and are governed by different sets of norms and behaviors, translators will choose different strategies in translation in order to take into account the reader's expectations and not to hurt them by depriving them from enjoying the translation through using harsh and taboo words that sound unpleasant to them. One important point is that euphemism should not be used in the price of distorting the original meanings:

**SL:** I was starting to feel **pretty sexy**

**TL:** کم کم داشتم میزورن می شدم.

In this example the reader will lose the intended meaning by the narrator. The use of "میزورن شدن" in Persian does not merely have sexual connotations. It may be used even when a person has had a good sleep or meal. It is too general to be used in this context. The strategy of euphemism should be used in order for the readers to get what occurs in the original text while not being annoyed by the kind of words or expressions that are selected by the translators. Therefore, applying "euphemism" is another choice that can be the most workable one to translate the taboo.

#### 4.2. Taboo to Taboo

According to Robinson (2006), there are four main strategies that are employed in the translation of taboo words including censorship, substitution, taboo to taboo, and applying euphemism. The strategy of taboo for taboo is employed by translators in such a way that the ST patterns are directly transferred into the target language patterns through literal translation. This translation strategy will probably lead to a kind of domestication process about taboos in the Persian language. That is, as the result of the literal translation of taboo words in the original language, some new taboo words will be conveyed to the target languages and introduced to the readers in the target language. These taboo words then are used and uttered by Persian users. Najafi (1999) has used the strategy of taboo for taboo more than the other translator has. He goes beyond replacing the original taboo words with taboo words through literal translation. For example, he has translated the expression "Ten times worse than old Thurmer" into صدبار گمتر از ترمر.

This indicates that he has not only translated most of the original taboo words literally but also has changed some neutral and mild words and expressions in such a way that they sound offensive and taboo in the Persian language. This may be because of making the readers closer to the speech of a school boy like Holden. However, using a taboo word for a non-taboo corresponding item will not please target readers because the target word is highly excluded from standard Persian language. Although the

translator knows the expressions are considered unacceptable by target people and society, s/he prefers to translate them into taboo. Applying this method is an easy way, but it is often embarrassing to the readers and audience. Take the following sentence from the novel as an example:

**SL:** A girl that is not a **prostitute** or anything

**TL:** دختری که جنده‌ای چیزی نیست.

There are other equivalents in the Persian language for the word "prostitute" while conveying the same meaning as this word. The translator through using the word "جنده" as its equivalent, has caused some kind of annoyance to the readers. It could be softened by the word "خراب" as used by Najafi (1999).

| Salinger   | Karimi (1992)   | Najafi (1999)  | E (K) | E (N) | TT (K) | TT (N) |
|--|---|--|-------|-------|--------|--------|
| Very tricky stuff that gives me a pain in the ass.   | کارهایی که بی‌اندازه آدم را متنفر می‌کند.   | ادا اطوارایی در می‌آورد که حال آدمو می‌گرفت.                                       | +     | +     | -      | -      |
| It was <b>on the crappy side</b> , though.   | گو اینکه باز هم نزدیک به افتضاح بود.  | ولی باز مزخرف بود.   | +     | +     | -      | -      |
| <b>Cut the crap</b> , now.'  | شوخی را بذار کنار   | شعر نگو  | +     | +     | -      | -      |
| All that <b>crap</b> they have in cartoons in the Saturday Evening Post and all                                  | تمام آن مزخرفاتی که توی مجله ستردی ایونینگ پست و آنجور مجله‌ها توی کاریکاتورها می‌کشند.                         | همه اون چرت‌وپرتایی که تو کاریکاتورای ستردی ایونینگ پست نشون می‌دن.                | +     | +     | -      | -      |
| All of them <b>laughing like hyenas</b> at something you could bet was not funny.                                | به چیزی که یقین دارم اصلاً خنده‌دار نبود، مثل گفتار می‌خندیدند.   | همشونم از خنده به یه چیزی غش کرده بودن که میشد شرط بست اصلاً خنده‌دار نیست         | -     | +     | +      | -      |
| Because their <b>dates</b> are late.   | چون معشوقه‌شان دیر کرده است.  | دیرکردن دخترا  | -     | +     | +      | -      |
| We <b>horsed around</b> a little bit in the cab on the way over to the theatre.                                  | موقع رفتن به تئاتر کمی باهانش ور رفتیم و شوخی کردم.   | تو تاکسی تو راه تیاتر به کم با هم خوش بودیم  | -     | +     | +      | -      |
| If everybody kissed her <b>ass for her</b> .   | نازش را بکشند و دستی به سر و صورتش  | ماتحتشم ماچ کنن  | +     | -     | -      | +      |
| He <b>lost his virginity</b> when he was only fourteen, in Nantucket.  | موقعی که تازه چهارده سالش بود در ناتوکت کار زنی را ساخت.  | وقتی مرد شد چارده سالش بود، تو ناتوکت  | -     | +     | +      | -      |
| If she was decent enough to let you <b>get sexy</b> with her all the time...                                     | آگه اون اونقدر نجیب بود که همیشه می‌داشت تو باهانش کیف کنی.   | آگه اونقدر معرفت داشته که گذاشته باهانش دوستی کنی.                                 | -     | +     | +      | -      |
| Something like that—a guy getting hit on the head with a rock or something— <b>tickled the pants off</b> Ackley. | از خنده روده‌پیر شد.  | از خنده تنبوشو خیس می‌کرد.   | +     | -     | -      | +      |
| The only thing he ever did, was give these <b>sex</b> talks and all, late at night                               | تنها کاری که می‌کرد این بود که آخرهای شب، موقعی که بروبچه‌ها توی اطاقش جمع می‌شدند، راجع به امور جنسی حرف بزند. | همیشه شبها دیروقت موقعی که چنتا از بچه‌ها دور هم جمع می‌شدن راجع به سکس حرف می‌زد. | +     | -     | -      | +      |

|  |   |  |   |   |   |   |
|--|---|--|---|---|---|---|
| when there was a bunch of guys in his room.                                      |   |  |   |   |   |   |
| You give me a royal pain in the ass.   | مثل نوشادر کونم رو سوزوندی  | حالمو به هم می‌زنی   | - | + | + | - |
| One of them played the piano- strictly lousy-                                    | یکیشان پیانو می‌زد اما چه پیانویی، خدا نصیب نکند.                                       | یکی‌شون پیانو می‌زد- خیلی ضایع                                     | + | - | - | + |
| My sex life stinks.  | وضع جنسی من خیلی افتضاحه  | این حسایی ریده به زندگی خصوصیم                                     | + | - | - | + |
| He didn't hesitate to horn in on my date   | می‌خواست رفیقمان را فر بزند   | می‌خواست زید منو رو هوا بزنه                                       | + | - | - | + |
| 'innarested in a little tail tonight?  | میل داری امشب به سیخکی بزنی؟  | دوس داری امشب مشغول باشی؟  | - | + | + | - |
| They gave Sally this little blue butt-twitcher of a dress to wear.               | سالی یک دامن کوتاه و آبی رنگی که برای فردادن و کون کمر چرخاندن جان میداد، کرایه کرد     | یه دامن کوتاهم به سالی دادن  | - | + | + | - |
| All you do is talk about girls and liquor and sex all day.                       | آدم غیر از این کاری نداره که از صب تا شب راجع به دخترها و مشروب و موضوعات جنسی حرف بزنه | تمام روز باید درباره دختر و مشروب و سکس حرف زد                     | + | - | - | + |
| We went inside this bar where you can get drinks                                 | رفتم توی باری که در آنجا میشد مشروب خورد  | رفتم کافه  | - | + | + | - |
| I read this book once...that had this very sophisticated, suave, sexy guy in it. | کتابی خواندم که قهرمان داستانش مردی بود چیز فهم، مؤدب حشری                              | یه کتاب درباره اون مرده که متجدد و بانزاکت و اهل حال بود خوندم     | - | + | + | - |
| It was nauseating.   | آدم از احوال پرسی‌شان استفراغش می‌گرفت  | حال به هم‌زن بود   | - | + | + | - |
| Strictly Ivy League  | عین دانشجوهایی دانشگاهای بزرگ امریکا  | از اون انیته‌های دانشگاهی  | + | - | - | + |
| Then she sat down on my goddam lap.  | بعد نشست روی زانوهای من   | بعد نشست تو بغلم   | + | - | - | + |
| It tasted lousy.   | مزه‌ی بدی می‌داد  | مزه گه می‌داد  | + | - | - | + |
| Old Sunny and Maurice, the pimpy elevator guy, were standing there.              | سانی و موریس، آسانسورچی جاکش، دم در ایستاده بودند                                       | سانی با موریس، همون آسانسر چیه که دلالتش بود، پشت در وایساده بودن  | - | + | + | - |
| Cut the crap, now.'  | شوخی را بذار کنار   | شعر تگو  | + | + | - | - |
| 'Want your parents to know you spent the night with a whore?'                    | می‌خواهی کاری بکنی که بابا ننهت بالاخره خبردار بشن که یه شب بغل چنده خوابیدی؟           | دوس داری ننه بابات بفهمن شبو با یه خانوم خانوما گذروندی؟           | - | + | + | - |
| I took a look out the window ...to see how the perverts were doing.              | از پنجره به بیرون نگاه کردم تا ببینم آن منحرف‌های بدکاره مشغول چه کاری هستند            | یه نگاهی از پنجره انداختم ببینم منحرفا چیکار می‌کنن                | - | + | + | - |
| All that crap they have in cartoons in the Saturday Evening Post and all         | تمام آن مزخرفاتی که توی مجله ستردی ایوینینگ پست و آنجور مجله‌ها توی کاریکاتورها می‌کشند | همه اون چرت‌وپرتایی که تو کاریکاتورای ستردی ایوینینگ پست نشون میدن | + | + | - | - |

Table 1. The Use of Euphemism (E) vs. Taboo to Taboo (TT) by Two Translators

| E (K) | E(N)  | TT (K) | TT (N)             |
|-------|-------|--------|--------------------|
| 16    | 20    | 14     | 10                 |
| 53.3% | 66.6% | 46.6%  | 33.3% <sup>S</sup> |

Table 2. The Percentage of Euphemism (E) vs. Taboo to Taboo (TT) by Two Translators

4.3. Taboo to Non-Taboo

In this case, the taboo term in L1 is not considered taboo in L2, so the translator will translate it directly. Here, the translator has no problem and can translate the word easily.

4.4. Deletion

Delisle et al. (1999) defines deletion as a translation error caused by the failure of a translator to render a necessary part of information into the target text (Delisle 165). Baker (2011) argues that this translation strategy can be employed when the importance of a linguistic item’s meaning is not so vital that it warrants a detailed and distracting explanation for the reader (Baker 19).

For example, the translator has omitted the word” goddam” in translating “the goddam football game” because it has a neutral function here. The use of this strategy may not be always acceptable. However, there are cases where there is a taboo word in the original text that can be omitted for conveying its underlying meaning using normal positive words if the word in the source text is not so much important in terms of meaning in the sentence in which it occurs. Censoring the taboo is the first and the simplest choice in the translation of such terms. In this case, the translator ignores the term easily and censors it as an extra term. But it is not a proper and acceptable way, because in some occasions, the taboo term is a key term in the source text and the omission of it will distort the meaning of the text.

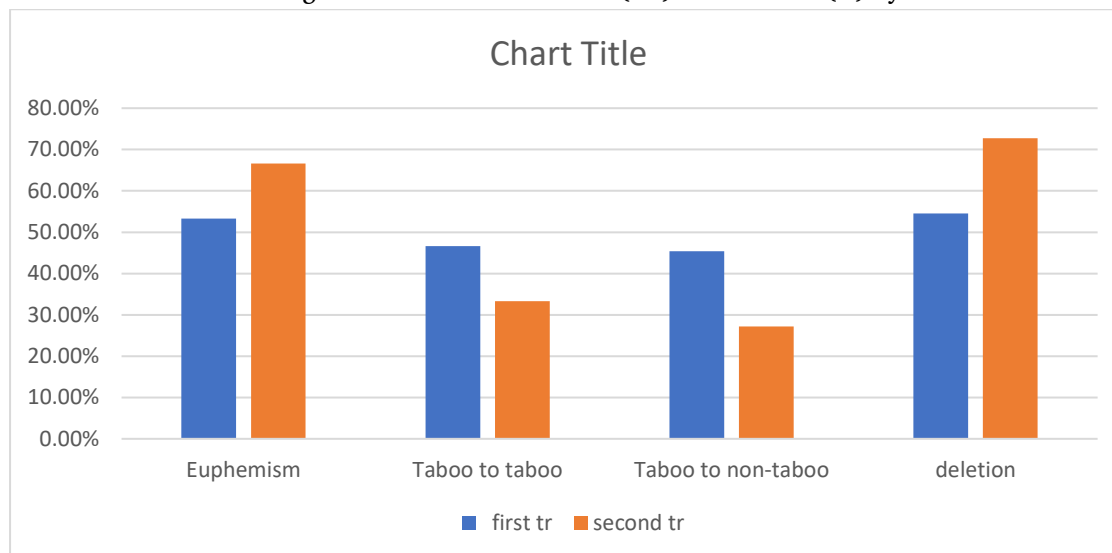
| Salinger   | Karimi (1992)  | Najafi (1999)  | NT (K) | NT (N) | D (K) | D (N) |
|--|--|--|--------|--------|-------|-------|
| I could have <b>puked</b>  | از این موضوع استغراغم گرفته بود  | ---  | +      | -      | -     | +     |
| Lovely my ass.   | ---  | خب، به کفشم که خوب می‌شه                               | -      | +      | +     | -     |
| But I was being <b>seductive as hell</b> and she didn't have any alternative.                | اما من انمی نبودم که تا اون رو مثل شیطان از راه به در نبرم، از رو برم. این بود که چاره‌ای غیر از این نداشت که با من راه بیاد | ولی من چاره براش نداشتم---                             | +      | -      | -     | +     |
| <b>They better for sex and all?</b>  | اوتنا برای کیف کردن بهترین   | بهترین؟---   | +      | -      | -     | +     |
| He used to scare the hell out of us. I <b>kept waiting to turn into a flit or something.</b> | همیشه ما رو می‌ترسوند --   | حسابی ما رو می‌ترسوند . همش منتظر بودم منم اینکاره بشم | -      | +      | +     | -     |
| When something <b>perverty</b> like that happens, I start sweating like a <b>bastard</b> .   | هر وقت که همچو چیزهائی انحراف آمیزی برابم اتفاق می‌افتد، شروع می‌کنم به عرق ریختن---   | هر وقت همچین اتفاقی برام می‌افتد، حسابی عرق می‌کنم---  | -      | -      | +     | +     |
| He had to meet a <b>bunch of phonies</b> for cocktails, he said.                             | گفت که قرار است با عده‌ای از دوستانش می‌خواهند بروند کاکتل بخورند  | گفت باید بره سراغ چنتا از دوستانش و به لبی تر کنه      | +      | +      | -     | -     |

|  |   |  |   |   |   |   |
|--|---|--|---|---|---|---|
| Everybody sticks together in these dirty little <b>goddam</b> cliques. | همه خودشونو میچپونن تو یکی از این دار و دسته‌های کثیف و بانده تشکیل می‌دن   | چسبید به دمب هم ---  | + | - | - | + |
| They probably met each other just once, at some <b>phony</b> party.    | از قرار معلوم فقط یک بار همدیگر را دیده بودند. آن هم توی یک مجلس مهمانی --- | احتمالاً فقط یه بار تو به مهمونی‌ای جایی --<br>- همدیگر رو دیده بودن | - | - | + | + |
| Who the <b>hell</b> knows?   | چه کسی می‌داند ---  | کی می‌دونه؟ ---  | - | - | + | + |
| I'd made that <b>damn</b> date with Sally, though.                     | گو اینکه از سالی وعده گرفته بودم  | ولی با سالی قرار داشتم   | - | - | + | + |

**Table 3.** The Use of Taboo to Non-Taboo (TN) vs. Deletion (D) by Two Translators

| TN (K) | TN (N) | D (K) | D (N) |
|--------|--------|-------|-------|
| 5      | 3      | 6     | 8     |
| 45.4%  | 27.2%  | 54.5% | 72.7% |

**Table 4.** The Percentage of Taboo to Non-Taboo (TT) vs. Deletion (D) by Two Translators



**Chart 1.** The total number of strategies employed by each translator<sup>1</sup>

## 2. Discussion and Conclusion

The overall aim of this study was to identify the most frequently used strategies employed in the translation of the slanguage items of the novel "*The Catcher in the Rye*" into Persian to see whether its Persian translators are oriented towards the accepted norms of the source or the target culture. The corpus-based analysis of these translations provides compelling evidence that Karimi (1992) employed the taboo-to-taboo translation strategy more extensively than Najafi (1999). This observation indicates that, relative to Najafi, Karimi permitted a higher number of taboo items from the source text to be preserved in the target text, thereby maintaining more of the original text's pragmatic and sociocultural nuances. However, it is evident that he is not source-oriented in his overall translational approach. He also used the strategy of taboo to non-taboo more than

Najafi (1999) has done. Chart 1 illustrates that Najafi utilized deletion and euphemism more frequently than Karimi, though this does not imply a fundamental difference from Karimi's general approach to translating taboo items in the source text. One important thing regarding these two translations is that initially, these translations appear to be source-oriented texts saturated with a lot of taboo items preserved in the target text to convey to the target readers the same effects the source text had on its original readers. However, this idea does not realize after analyzing these translations in terms of the quantitative review of the strategies used in the two Persian translations. No matter taboo to non-taboo strategy is used more by Karimi (1992) in comparison with the other translators, it is among the least used strategies by these translators and deletion is the most used strategy.

As the chart above shows, deletion and euphemism are most frequently used strategies in the two Persian translations which highly stand against the view that these translations are mainly oriented toward maintaining the key cultural features of the original taboo language in the source text aiming at intensifying the taboo nature of the original material.

As a whole, analyzing the selective examples from the perspective of the abundance of the employed translation strategies confirms the fact that the two translators are mainly oriented towards the cultural norms of the target language which may be mostly because of the cultural differences between the two languages involved and the prohibition of taboo words in the Persian culture. No doubt the presence of the other strategies as taboo to taboo in these translations to some extent meet the needs of the target readership to be informed of the fact that the original work is packed with many taboo items.

Undoubtedly, there are many more strategies to be found through analyzing these translations. Another important point is that in some examples, not just one strategy has been applied and there is more than one translation strategy at work at the same time and the same situation:

**SL:** you are a real friendly bastard

**TL:** تو به دوست واقعی هستی

In this example, the translator has softened the original expression "friendly bastard" by translating it into "به دوست واقعی" and at the same time he has used the deletion strategy by omitting the word "bastard" that sounds to some extent neutral in this context.

**SL:** As if Thurmer was a **goddam prince or something**

**TL:** انگار ترمر به شازدهی کوفتی یا به همچین گهیه

In the above example, the original sentence bears the taboo word "goddam" as well as the word "something" which according to the context may be considered a taboo word. The sentence has been translated into Persian through more than one translation strategy. These include adaptation (finding an equivalent word in the target language

which best conveys the intended concept by “something”), taboo to taboo (translating the taboo word “goddam” into “کوفتی” which is to some extent an offensive word), deletion (the word “something” has been deleted) and addition (adding a taboo word in Persian for the word “something”).

No matter what strategies are employed by translators, it is of great importance that the original message and its emotional effects on the readers should not be lost. In general, the strategies such as deletion, substitution and euphemism indicate a higher-level intervention to the ST. Hence, they can be considered to occur as a result of constraints of a greater degree. In our case, frequent use of these three strategies in translations implies that the translators have some serious concerns about the target readers’ reaction to the content of the target texts, i.e. the acceptability in the target culture.

The role of culture in translation is inevitable. To translate taboo terms, euphemisms, metaphors, idioms, proverbs, etc. observing the cultures of both source and target languages is necessary. One thing should not be forgotten; to translate all above mentioned items accurately, the translation should be done in the context. For instance; when a woman says "She is going to powder her nose", or a man uses phrases such as; "drain the lizard" and "see a man about a dog", both of them mean they are off to pee (Metachat, 2007). To translate these expressions into Persian, if the translator is not familiar with the euphemistic nature of the expressions, or if s/he applied out of context, s/he may translate them literally (word by word) into:

(او می خواهد به بینی اش پودر بزند) or (او می خواهد مارمولک را آب کشی کند/ مرد را در مورد سگ ببیند).

The translation of such expressions will not be done correctly if they are not used in the context. At last, translating the cultural terms is not such an easy task. It needs sever study and a complete knowledge and accuracy of the culture of both source and target languages. This paper is just a brief introduction on the translation of taboos and euphemisms.

#### **Funding:**

There is no funding support.

#### **Authors’ Contribution:**

The authors have written the article in a complete collaboration.

#### **Conflict of Interests:**

This research does not conflict with personal and/or organizational interests.

## References

- Akmajian, Adrian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. *Linguistics: An Introduction to Language and Communication*. Prentice Hall, 2004.
- Allan, Keith, and Kate Burridge. *Forbidden words: Taboo and the censoring of language*. Cambridge and New York, Cambridge University Press, 2006.
- Arbab, Sepideh. "The Study and the Classification of Persian Colloquial Taboo Words". *A Journal of Comparative Linguistic Researches*, 2, 4, 2012, 107–124.
- Baker, Mona. *In Other Words: A Coursebook on Translation*. (2nd Ed.) London & New York: Routledge, 2011.
- Bakhtair, Mohsen. "Assessing the Offensiveness of Taboo Words in Persian". *The Journal of International Social Research*, 4, 19, 2011, 15-22.
- Batistella, Edwin L. *Bad Language: Are Some Words Better than Others?* New York Oxford University Press, 2005.
- Butkuvienė, Karolina, and Lolita Petruilionė. "Translation peculiarities of slanguage". *Studies about Languages*, 16, 2010.
- Chunming, Gao. "A Sociolinguistic Study of English Taboo Language". *Theory and Practice in Language Studies*, 3, 12, 2013, 2310-2314.
- Davoodi, Zahra. "On the Translation of the Taboos". *Translation Studies*, 21, 2009, 130-137. Retrieved September 18, 2009, from Translation Directory.
- Delisle, Jean, et al. *Terminologie de La Traduction*. Amsterdam/Philadelphia: John Benjamin Publishing Company, 1999.
- Díaz-Cintas, Jorge. "Sex, (sub) Titles and Videotapes". In: Lourdes LorenzoGarcíaand Ana M. PereiraRodríguez, (Eds.) *Traducción subordinada II: el subtítulo (inglés-español/galego)*, Vigo: Universidade de Vigo, 2001, 47-65.
- Fakuade, Gbenga, Kemdirim, Ngozi, Nnaji, Ikechukwu, & Nwosu, Florence. "Linguistic Taboos in the Igbo Society: A Sociolinguistic Investigation." *Journal of Language, Discourse & Society*, vol. 2, no. 2, 2013, pp. 117–132.
- Galperin, I. R. *Stylistics*. Moscow: Higher School Publishing House, 1981.

- Harris, Catherine L, et al. "Taboo Words and Reprimands Elicit Greater Autonomic Reactivity in the First Language than in the Second Language". *Applied Psycholinguistics*, 24, 4, 2003, 561-579.
- Jay, Timothy. *What to Do When Your Students Talk Dirty?* San Jose, Calif., Resource Publications, 1996.
- Karimi, Ahmad, translator. *The Catcher in the Rye*. By Jerome David Salinger. Tehran: Ashrafi Publication, 1992.
- Linfoot-Ham, Kerry. "The linguistics of euphemism: A diachronic study of euphemism formation". *Journal of language and linguistics*, 4, 2, 2005.
- Najafi, Mohammad, translator. *The Catcher in the Rye*. By Jerome David Salinger. Tehran: Nila Publication, 1999.
- Nida, Eugene A. *Principles of Correspondence*. In: Venuti, Lawrence, (Ed.). *The Translation Studies Reader*. London: Routledge, 2000.
- Popper, K. *The Open Society and Its Enemies*. Routledge & Kegan Paul, 1985.
- Rahmayani, Dewi Putri, and Fitrawati, Fitrawati. "Analysis Types and Functions of Taboo Words in The Wolf of Wall Street movie". *English Language and Literature*, 7, 3, 2018.
- Robinson, Douglas. *Translation and Taboo*. Dekalb, Ill., Northern Illinois University Press, 2006.
- Salinger, Jerome David. *The Catcher in the Rye*. Boston: Little, Brown, 1951.
- Sharifi, Shahla, and Darchinian, Fahimeh. "Investigating the Representation of Taboo in Translation into Persian and Its Consequences", *Linguistics and Khorasani Dialects*, 1, 1, 2009, 127-141.
- Shoebottom, Paul. Euphemisms. Retrieved from the World Wide Web: <http://www.fis.edu/eslweb/index-fp.htm>. 2005.
- Stenström, Anna-Brita, et al. *Trends in Teenage Talk: Corpus Compilation, Analysis, and Findings*. Amsterdam: John Benjamins Publishing Company, 2002.
- Sun, Yifeng. "Literary Translation and Communication." *Frontiers in Communication*, vol. 7, 2022, <https://www.frontiersin.org/articles/10.3389/fcomm.2022.1073773/full>

Tambiah, Stanley J. *Culture, Thought, and Social Action: An Anthropological Perspective*. Harvard University Press, 1985.

Venuti, Lawrence. *The translator's invisibility: A history of translation*. London & New York: Routledge, 1995.

Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. 3rd ed., Blackwell Publishers, 2000.

## Notes

<sup>1</sup> Karimi (1992) and Najafi (1999) were considered as the first, and the second translators respectively.