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a pedagogická



Překlad anglických idiomů do českého jazyka v románu Kdo chytá v žitě

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Faculty of Science, Humanities
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Translation of English idioms into the Czech language in the novel *The Catcher in the Rye*

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Cílem této práce je analýza a následná interpretace způsobu, jakým byly anglické idiomy přeloženy do českého jazyka v románu Kdo chytá v žitě.

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1. Studium primární a sekundární literatury, teoretický popis frazeologie, idiomů a jejich klasifikace v českém a anglickém jazyce.
2. Analýza, porovnání a interpretace konkrétních anglických a českých idiomů díla Kdo chytá v žitě.
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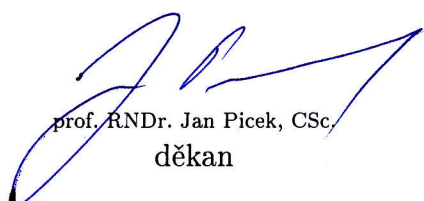
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Anotace

Tato bakalářská práce se zabývá problematikou překladu vybraných idiomů z románu *Kdo chytá v žitě*. Jejím hlavním cílem je popis, analýza a následná interpretace způsobu, jakým byly vybrané anglické idiomy přeloženy do českého jazyka manželi Pellarovými. Jako podklad pro tento výzkum slouží teoretická část zaměřená na obor frazeologie. V teoretické části je definován pojem idiom a frazém a tyto pojmy jsou klasifikovány na základě slovníků a z pohledu lingvistů. Práce se následně zabývá obecnou teorií překladu z cizího jazyka a zaměřuje se na překlad idiomů, jeho způsoby a možné problémy. V metodách výzkumu je popsán přesný postup při vytváření praktické části. Základní materiál pro samotné porovnávání zahrnuje originál knihy, jeho překlad do českého jazyka a vybrané slovníky idiomů (tři anglické a jeden český). V závěru práce se nachází shrnutí, ke kterému analýza dospěla na základě otázek výzkumu. Kromě rozboru textu práce přibližuje čtenáři danou knihu, a to především z pohledu jejího specifického jazyka, který je pro text charakteristický.

Klíčová slova

idiom, frazém, slovní spojení, frazeologie, slovník idiomů, překlad idiomů, český překlad, *Kdo chytá v žitě*

Abstract

This thesis deals with the translation of selected idioms from the novel *The Catcher in the Rye*, which was translated into Czech by Rudolf Pellar and Luba Pellarová. The main aim is to describe, analyse, and interpret the translation methods of the chosen English idioms into the Czech language. The research is based on the theoretical part, which focuses on the field of phraseology. It defines the terms *idiom* and *phraseme* and classifies these expressions on the basis of dictionaries and linguists' findings. In addition, it deals with the theory of translation from a foreign language in general and focuses on translation of idioms, its techniques, and potential drawbacks. Research methods describe the actual process of the practical part. The material for the comparison consists of the original book, its translated version in the Czech language, and chosen dictionaries (three English dictionaries and one Czech dictionary). The final conclusion summarises the analysis based on the research questions. Moreover, the selected book, particularly its specific and characteristic language, is presented.

Keywords

idiom, phraseme, expression, phraseology, dictionary of idioms, idiomatic translation, the Czech translation, *The Catcher in the Rye*

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List of abbreviations

BNC:	British National Corpus
CID:	Cambridge Idioms Dictionary
CNC:	Czech National Corpus
ECDI:	English-Czech Dictionary of Idioms
ILRB:	Internet Language Reference Book
LD:	Longman Dictionary
OID:	Oxford Idioms Dictionary

Introduction

This thesis focuses on the translation of selected English idioms into the Czech language in the book *The Catcher in the Rye*. The analytic process requires the study of primary and secondary literature, a theoretical description of idioms and their classification in the Czech and English language, an analysis, a comparison, an interpretation of the chosen English and Czech idioms, and finally, an evaluation of the results.

I chose this topic because I have been interested in idioms since I heard about their existence and I wanted to learn more about them through this thesis as they play an important role in learning a foreign language at a higher level. Additionally, I decided to analyse them in the area of English literature, namely in a book which is well-known for its specific language.

Moreover, as a native speaker of the Czech language and as a student of English, I should be interested in comparing these two languages. In spite of the fact that Czech and English belong to the different language families (Slavic, Germanic), I hope that I will find some noteworthy similarities as well as dissimilarities.

The text of the thesis is divided into a theoretical and a practical section. In the first part, I will describe general aspects of idioms. In the second part, the language of the book *The Catcher in the Rye* will be partly analysed based on the theoretical findings.

The first three theoretical chapters (1.1, 1.2, and 1.3) focus on the term phraseology and describe the chosen English idioms dictionaries and Anglicko-český slovník idiomů, which I used for the analysis in the practical part. The fourth chapter (1.4) deals with the definition of idiom by employing statements from the dictionaries and statements by the famous Czech linguist František Čermák. Chapters five and six

(1.5, 1.6) concentrate on the classification of idioms. The former chapter reviews the linguistic classification of idioms introduced by the Czech (Čermák, Čechová) and English (Carter) linguists. The latter includes definitions stated in the chosen dictionaries. Furthermore, typical labels of idioms such as in/formality, regional labels (American, British, Australian), the speaker's attitude (ironic, disapproving, approving, humorous), and the area of usage (written, spoken, slang, old-fashioned, literally, taboo, context) are graphically represented in four tables.

In the following chapters, Levý and Eftekhari's approaches to translation in general (1.7) and a specific translation of idioms (1.8) with possible problems and drawbacks (1.8.1) are described. The last theoretical chapter introduces Eftekhari's five ways to translate idioms (1.8.2).

The practical part firstly describes the novel *The Catcher in the Ray* and characterises its translation into the Czech language (2.1). The following subchapter focuses on the specific and expressive language of the book including its idiomatic phrases (2.1.1.). After that, various methods used during the analysis of the text are described and research questions are determined (2.2, 2.3). The subsequent chapters concern with the analysed expressions. Firstly, a preview of all the idioms including their frequency is provided. Then, the expressions in a table comprising examples, definitions, formality, and usage are shown and each of them is analysed in terms of meaning, form, and translation (2.4, 2.5, 2.6, 2.7, 2.8, 2.9, and 2.10).

The conclusion (3) summarises the whole text taking the research questions into consideration and provides the final synthesis of the novel *The Catcher in the Ray*. Finally, the bibliography provides selected literature for this thesis (4).

1 Theoretical part

1.1 Phraseology

According to Seidl (1978, 1), phraseology forms “an essential part of the general vocabulary of English.” Furthermore, English is very rich in idiomatic phrases and it cannot be separated from the rest of everyday language (ibid.).

Phraseology is a sign of the national culture and its development stages during centuries. It shows how the culture perceives and understands the world. Knowledge and usage of foreign phraseology is a part of the realization of culture and history because the idiomatic phrases include expressions from mythology, religion etc. (Čechová 1986).

Seidl (1978, 1) adds that “the language is a living thing.” In spite of the fact that some idioms are fixed due to their long usage, phraseology is gradually changing with its culture. As well as in other languages, it is obvious that some traditional folk phrases gradually diminish, but on the other hand, some new phrases come into existence (ibid.:4).

If the source of an idiom is known, it is easier to deduce the meaning (ibid.: 5). The Czech phraseology reflects feudal system, rural work and life, bourgeois period, and technical progress (Čechová 1986). Concerning the English phraseology, there are many different sources as well. Most idioms come from the ordinary life of English people – home, food, cooking, agriculture, nautical and military life, and even the Bible. Moreover, some of them include parts of the body, animals, and colours (Seidl 1978, 5).

According to Eftekhari (2008), idioms are “frozen patterns of language which allow little or no variation in form.” A speaker cannot change the order of the words, delete or add a word, replace a word with another, or change its grammatical structure (Eftekhari 2008).

Contrary to this, there are some idioms which are more flexible. For example, they are shortened (e.g. *great minds* meaning *great minds think alike*) because all languages tend to be economical. In others, some words are modified (e.g. *hem/hum and haw*) or completely replaced (e.g. *a cup of tea/coffee*), so there are more variants which a speaker can use. These variations are mostly mentioned in dictionaries (see 1.2). Since there are many aspects which can be explored, the complexity of this issue is continuously in the middle of linguists' interest (Čechová 1986).

1.2 English Idioms Dictionaries

For my research I have used definitions, meanings, classification, and translation of English idioms stated in three fundamental dictionaries. The first publication – the Oxford Idioms Dictionary: for learners of English¹ (2001) – includes more than 10,000 British and American idioms. The second book is called the Cambridge Idioms Dictionary² (2006). It covers around 7,000 current British, American, and Australian idioms. The third is called Longman American Idioms Dictionary (2010) and it explains over 4,000 idioms.

According to Longman Dictionary³ (2010, ix.), “the aim of these dictionaries is to reflect the wide range of idioms that are being used in English today.” However, the dictionaries also include old-fashioned, literary, and taboo words, which are not typical for everyday communication. The editorial teams use Corpus Network,⁴ the Internet, and recordings from the media to gather the information for these publications.

¹ OID

² CID

³ LD

⁴ A corpus is a large database including texts in an electronic form that specialists use to discover how a word or a phrase functions, how frequent it is, and to see the contexts in which they are typically used.

The Longman American Corpus Network consists of:

1. Written Corpus = extracts from books and other written sources (140 million words)
2. Spoken American Corpus = words of everyday conversation in the US (5 million words)
3. The Longman Learners' Corpus = words of writing by learners of English from 125 countries (over 10 million words) (Longman 2010, 12–13).

1.3 Anglicko-český slovník idiomů

The chosen representative of the Czech dictionaries is Anglicko-český slovník idiomů (English-Czech Dictionary of Idioms⁵ 1993). This book originated in Canada; therefore, many phrases differ from the British standard. However, this fact is useful for my thesis since the story of the book is set in America. The dictionary lists very informal and colloquial phrases together with literary and archaic expressions. In total, it comprises 100,000 idioms. Kroulík and Kroulíková (1993, 7), the authors of this publication, emphasise that there are many more idiomatic collocations in existence; nevertheless, they wanted to capture the most common occurrences.

1.4 Definition of idiom

The above-mentioned dictionaries offer different idiom definitions. Nevertheless, they are not in contradiction to each other. The meaning is the same, but the form is slightly different.

According to the LD (2010, ix.), an idiom is “a sequence of words which has a different meaning as a group from the meaning it would have if you understood each word separately.” The impossibility to guess the meaning of an idiom from the individual words is one of the problems students might have when learning idioms.

Seidl (1978, 4) adds “the way in which the words are put together is often odd, illogical, and even grammatically incorrect.” These idioms have so-called special features and native speakers usually do not even realise them. On the other hand, there are many idioms which are regular and logical. Nevertheless, that means that foreigners have to learn them by heart because they usually cannot be changed (except for the tense of the verb or in case of more variants of a word as mentioned above) (ibid.).

⁵ECDI

The CID (2002, vi.) describes idiom as “a colourful and fascinating aspect of English commonly used in all types of language, informal and formal, spoken and written.” Seidl (1978, 4) agrees by saying that “idioms are not only colloquial expressions (...) They can appear in a formal style, slang, or poetry.”

The LD (2010, ix.) claims that “idioms are very useful tools for communicating a great deal of meaning in just a few words (...) they help us to emphasise meaning and to make our observations, judgments, and explanations lively and interesting.” In other words, idioms usually have a stronger meaning than other phrases. The CID adds that idioms suggest an attitude of the speaker, for instance, disapproval, humour, exasperation, or admiration (2006, vi.). That is why it is essential to use them carefully. Another thought of the CID’s definition is that understanding and using idioms correctly leads to the higher level of language skills (ibid.).

The Czech linguist František Čermák (2007, 83) claims that “the phraseme and idiom cannot, as a rule, be defined by a single property, whether formal, semantic, or collocational.” He explains (ibid.: 32) that there are so many characteristics and features of idioms that it cannot be summarised into one specific definition. Nevertheless, he tries to define the idiom and phraseme as a unique combination of at least two elements. In addition, one or more of these elements cannot function in the same way in different set phrases. There are also some words or phrases which occur only in one expression, or in a limited number of expressions (ibid.: 83). He also emphasises the nature of idiomatic phraseme, which is individual and dependent on the number of anomalies it demonstrates. Moreover, he mentions the scale of these anomalies: “the more anomalies a phrase displays, the more idiomatic it is and vice versa, the fewer it has, the closer it is to regular language” (ibid.: 84).

1.5 Linguistic classification

There are different opinions on classifying the characteristic and essential features of phraseological units. Čermák (2007, 97) states that “there are more aspects than one from which phrasemes can be classified;” however, some of these aspects are worthless because their premise is vague, they are excessively general, they lack reliable sources and information, they are difficult to be applicable, or their criteria is unclear (ibid.).

According to Čechová (1986), it is generally accepted that idioms are set, expressive, and multi-word phrases with a figurative meaning. However, not all these features are equally relevant for the specification of a phraseological unit.

This ambiguity in the attitude to idioms causes a big problem in specifying what could be involved in the phraseological area. It might comprise, by extension, not only ordinary idioms, but also common collocates and fixed expressions (e.g. *as usual*, *make a point*, *ladies and gentlemen* etc.), proverbs and folk sayings, which include life wisdom and experience (e.g. *love sees no faults*, *a chain is no stronger than its weakest link* etc.) (ibid.). Unlike idioms; however, fixed expressions and proverbs may have transparent meaning (Eftekhari 2008), so the definition of an idiom changes with its classification.

Furthermore, idioms can be classified on the basis of the area of usage since certain phraseological units are usually used in a specific field. For instance, traditional folk phraseology can be found in artistic style, quotes from foreign languages in technical and professional areas, and many specific phrases are used in journalism to express evaluation and to influence the reader (Čechová 1986). Another area of phraseology includes slang and non-standard phrases, which are extended to different social groups or in various regions (ibid.).

Čermák (2007, 97) proceeds from a more profound formal-structural classification which is based on the input components, which comprise primarily standard versus non-standard components and written versus spoken components (Čermák⁶ 1982, in Kovářová 2010, 37). The next important factor is formal neutrality or expressivity of the component. The latter can be shown by various methods – e.g. onomatopoeia, diminutive, rhythm, alliteration etc. Nonetheless, the expressivity of one component does not have to lead to the expressivity of the whole idiom (ibid.: 37–38).

Čermák (2007, 97) classifies idioms and phrasemes into the following categories:

Classes	Subclasses	Examples
Collocation Phrasemes	Lexical (Autosemantic) Words in the Roles of Components	<i>pravda vítězí, jablko sváru, široko daleko</i>
	Synsemantic or Function Words in the Role of Components	<i>na just, do alelujá, podle mého, ale ano!</i>
	Lexical (Autosemantic) Words and Function Words in the Role of Component	<i>co živ, pro jednou, křížem krážem</i>
	Verbonominal Quasiphrasemes	<i>dostat/mít/ztratit/utišit/zahnat hlad/žízeň/chuť</i>
	Similes	<i>mít se jako doma, den je jako malovaný, lže, jako když tiskne</i>
	Binomials	<i>zdravý nemocný, z ničeho nic, být či nebýt</i>
Propositional Phrasemes and Idioms	Propositional and Polypropositional Monosubject Phrasemes and Idioms	<i>zkrátka a dobře, ani za nic!</i>
	Polypropositional Intersubject Phrasemes and Idioms	<i>na shledanou!, jak se vede</i>
Lexical Phrasemes		<i>tlučhuba, kratochvíle, budižkničemu</i>

Table 1: Classification of idioms (Čermák 2007, 97–114)

⁶ Čermák, František. 1982. *Idiomatika a frazeologie češtiny*. Praha: Univerzita Karlova.

The first class includes collocations “whose components are words, or rather specific word-forms and which do not form an utterance, a sentence, on their own” (Čermák 2007, 97). This area is the most prominent because it comprises the variety of structures and the largest number of expressions (ibid.).

The second class of *Propositional Phrasemes and Idioms* is defined on the basis of the difference in the number of participating speakers and utterances. There are phrasemes with a single subject, i.e. *Propositional and Polypropositional Monosubject Phrasemes*, and phrasemes with two subjects, i.e. *Polypropositional Intersubject Phrasemes and Idioms*.

The last group of *Lexical Phrasemes* “belongs to the level of morphology (inflectional and word-formation) because of their components” (ibid.: 114). They function as one-word lexemes and they are considered the most debated and neglected area of phraseology because their description is insufficient. Therefore, they are not further sub-classified (ibid.: 114).

The structure of idiomatic classes from an English source is slightly different and there are some general aspects which indicate that the classifications will not be identical. The Czech and English languages have different culture backgrounds and include diverse expressions which are used in various situations. Moreover, the Czech language does not contain phrasal verbs. Therefore, it is evident that this class cannot be a part of the Czech idiomatic structure.

Carter⁷ (1996, in Walterová 2007, 18) classifies English set expressions in the following way:

⁷ Carter, Ronald. 1996. *Vocabulary: Applied Linguistic Perspectives*. London.

Classes	Subclasses		Examples
Idioms	Binomials which cannot be reversed	Nouns	<i>Step by step</i>
		Adjectives	<i>Black and white</i>
		Pronouns	<i>This and that</i>
		Numerals	<i>One by one</i>
		Verbs	<i>Live or die</i>
		Adverbs	<i>Sooner or later</i>
		Prepositions	<i>Over and over</i>
		Conjunction	And: <i>here and there</i> Or: <i>more or less</i>
	Prepositions		By: <i>one by one</i> After: <i>evening after evening</i> To: <i>face to face</i> From – to: <i>from time to time</i>
		Alliteration	<i>Fauna and flora</i>
		Synonyms	<i>Shadow and vapour</i>
		Antonyms	<i>Good and evil</i>
	Full idioms	Phrasal verbs	<i>To run up a bill</i>
		Idiomatic completion of a verb	<i>To rain cats and dogs</i>
	Semi-idioms		<i>A fat salary</i>
Proverbs			<i>A watched pot never boils</i>
Stock phrases			<i>Have a nice day!</i>
Catchphrases			<i>Are you sitting comfortably?</i>
Allusions and quotations			Shakespeare: „ <i>Frailty, thy name is woman</i> “
Idiomatic similes			<i>As old as the hills</i>
Phrases of discussion	Cliché		<i>How do you do?</i>
	Linking phrases		<i>Once upon a time</i>
	Stylistic phrases		<i>I look forward to your reply</i>

Table 2: Classification of idioms (Carter 1996, in Walterová 2007, 18)

The category of *Idioms* is represented by *Binomials*, which can also be found in Čermák's classification. Binomials can comprise nouns,⁸ adjectives, pronouns, numerals, verbs, adverbs, or prepositions. Moreover, they can be classified on the basis of the kind of linking expression: conjunction, or preposition. Binomials further include alliteration, synonyms, and antonyms. The subclass *Full idioms* consists of *Phrasal verbs* (not all phrasal verbs belong to the class of idioms, only those, where the meaning cannot be guessed when it stands on its own), and *Idiomatic completion of a verb*, where the verb keeps its meaning, but its completion turns the whole phrase into a metaphor, so it cannot be translated literally. In the last subclass called *Semi-idioms*, only one part of the expression is idiomatic.

Then the classification continues with the following classes: *Proverbs* – short and apt phrases expressing a practical piece of advice about life, and moral or ethical truths, *Stock phrases* – spoken phrases whose meaning is obvious only in a given context, *Catchphrases* – popular phrases connected with a politician, or a speaker using this phrase, and consequently becoming famous, *Allusions* – statements referring to a phenomena (a book, an author, a phrase etc.) indirectly, whose meaning derives from the context, *Quotations* – representing the author, *Idiomatic similes* – set comparisons comprising words such as: *as*, *like*, *as if* and *as though*, and *Phrases of discussion* with the subclasses: *Cliché* – phrases that people use frequently in everyday conversation, *Linking phrases* – phrases connecting individual parts of an utterance, and finally *Stylistic phrases* – phrases used in formal communication (business correspondence or phrases to begin a speech).

⁸ For examples see Table 2

To sum up, as it can be seen from the above, the classification of idioms is complex. It cannot be said which is the best, or the most accurate because, as it has been said, even an idiom itself is hard to define.

1.6 Dictionaries classification

As indicated in the previous chapter, there are thousands of various idioms and neither dictionaries agree on just one classification. That is why, there are many options to classify idioms, and even within one kind of classification, dictionaries do not reach an agreement.

The CID (2006, vi.) divides idioms into traditional (e.g. *turn a blind eye to sth.*), idiomatic compounds (e.g. *turkey shoot*), similes and comparisons (e.g. *be as brown as a berry*), and clichés (e.g. *all part of life's rich tapestry*). Another classification is a matter of formality.

"[i]dioms are used in a wide variety of registers and situations. They are often used in spoken language, in situations that range from friendly conversations to business meetings. Idioms are used in written language as well, especially in journalism where writers frequently use them to bring their stories to life" (Longman 2010, x.).

Idioms labelled as informal are used in every-day English with friends, family, or familiar people. On the contrary, formal idioms are signs of a distant relationship and a serious or polite context (e.g. business documents, newspapers, books, lectures, news broadcasts, etc.) (Seidl 1978, 8). Finally, very informal idioms are usually used between members of one social group (Cambridge 2006, xv.).

Formal expressions are found in written more than in spoken English. This style distinction is highly important mainly for foreigners, who do not know in which situation the particular idiom can be used. As well as other vocabulary, idioms have to sound natural and appropriate (Seidl 1978, 7–8).

The area of usage represents another type of classification. There are old-fashioned idioms (e.g. *the rag trade*, *sign/take the pledge*) which are still used but sound out-dated. Taboo words (e.g. *why the hell...*, *what the fuck...*) which are extremely impolite, offensive, and shocking. Seidl (1978, 4) labelled them as bad language. Literary idioms (e.g. *many moons ago*, *love is blind*) are used in literature, and slang expressions (e.g. *I don't/couldn't give a monkey's, to feel blue*) by a particular group of people. Moreover, the OID and the LD distinguish between written (e.g. *in/with reference to*, *ply your trade*) and spoken idioms (e.g. *how can/could you! would you believe it?*).

In addition, the OID adds labels which point at the attitude of the speaker. These are approving idioms (a positive attitude, e.g. *the happy/golden mean*), disapproving (a negative attitude, e.g. *a snake in the grass*), humorous (to make people laugh, e.g. *get your beauty sleep*), and ironic (meaning the opposite, e.g. *what bright spark*). Moreover, some labels in this dictionary show areas or contexts in which they are used (e.g. law, business, technical area, sport, and politics). All these features of idioms from the OID, the LD, and the CID are clearly described in the following tables.

In/formality	Formal	Informal	Very informal
Cambridge Dictionary	Yes	Yes	Yes
Longman Dictionary	X	X	X
Oxford Dictionary	Yes	Yes	X

Table 3: Labelling in/formality in dictionaries

The area of usage	Old-fashioned idioms	Taboo idioms	Literary idioms	Slang idioms	Written idioms	Spoken idioms	Context (e.g. business, law, politics)
Cambridge Dictionary	Yes	Yes	Yes	X	X	X	X
Longman Dictionary	Yes	Yes	X	Yes	X	Yes	Yes
Oxford Dictionary	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Table 4: Labelling the area of usage in dictionaries

The attitude of the speaker	Approving idioms	Disapproving idioms	Humorous idioms	Ironic idioms
Cambridge Dictionary	X	X	Yes	X
Longman Dictionary	X	X	X	X
Oxford Dictionary	Yes	Yes	Yes	Yes

Table 5: Labelling the speaker's attitude in dictionaries

Regional labels	British	American	Australian	Mainly British	Mainly American
Cambridge Dictionary	Yes	Yes	Yes	Yes	Yes
Longman Dictionary	X	X	X	X	X
Oxford Dictionary	Yes	Yes	X	X	X

Table 6: Labelling the regional usage in dictionaries

From the tables above, it is evident that these three dictionaries describe idioms in different ways. The CD dominates in formality and informality (Table 3). The area of usage is the best recorded in the OID (Table 4) and the attitude of the speaker is perfectly described in the OID (Table 5). Regarding the regional labels, the CID states the widest scope of regional usage (Table 6).

The LD does not mention in/formality in any way; however, the terms *informal* and *spoken* are of similar meaning and, in most cases, they can be used interchangeably. Therefore, omitting the formality labelling is not considered an imperfection of the dictionary. Additionally, regional labels are also not represented in the LD since it covers only the American usage of idioms (see 1.2 English Idioms Dictionary). To sum up, it could be said that the CID and the OID offer the broadest range of choices for labelling idioms and the LD is not so extensive in describing idioms when compared to the other two dictionaries.

1.7 Translation in general

Translation, in general, educates a translator as well as a reader. Moreover, it enriches national language and literature (Levý 1996, 272–273). The purpose of general translation is to reproduce various texts in another language, which make them available to a broader range of readers (Eftekhari 2008). However, the concepts of languages are diverse since their cultures organise the world differently. That makes translation troublesome and sometimes even controversial. Eftekhari (2008) notes “the bigger the gap between the source language and the translated language, the more difficult the transfer of the message from the former to the latter will be.”

Fischer⁹ in Levý (1983, 82) defines translation as a structure at the interface between science and art. It depends on theorists if they see the theory of translation as a linguistic, or literary-scientific discipline (ibid.: 83). However, the primary aim of a translator should not be a creation of a new work. On the contrary, he should maintain and capture the original expression (ibid.). Eftekhari (2008) adds that translation is more than just substitution of lexical and grammatical parts of two languages. It prefers impression and expressive identity of texts based on the function of language features. In other words, a translation which focuses only on an exact content of the text loses its original stylization and expression (Levý 1996, 73–75).

1.8 Translation of idioms

It is important to realise that fixed expressions and idioms have to be taken as one unit. Levý (1983, 99) notes that the whole expression should be translated “without regard for the meaning of the individual words.” Consequently, he labels fixed phrases, idioms, and most folk sayings and proverbs as indivisible lexical units. As for the figurative expressions, Levý also emphasises their relationships to sensual reality and relationships between an idea and its artistic expression. Further, he requires careful treatment in case of transferring of details, which is even more important if we translate an idiom. Levý (ibid.) calls it “the part of a higher-order whole,” where he includes the author’s style, intended characterization etc. Eftekhari (2008) adds “encountering any fixed expression conjures up in the mind of the reader or hearer all the aspects of experience which are associated with the typical contexts in which the expression is used.” It applies to all languages and based on that, idioms represent a so-called stabilizing function in communication (ibid).

⁹ Fischer, Otokar. 1929. *O překládání básnických děl*. Praha: Melantrich.

Firstly, a translator should be able to recognise the idiom in the original text, which is not always apparent. Idioms which do not follow grammatical rules (they have grammatically incorrect structures and they seem ill-formed: e.g. *trip the light fantastic, by and large, and the world and his friend*) are better recognizable than others. On the other hand, similes (like structures) tend to be taken literally by a speaker or a hearer. To sum up, the less understandable the phrase (sometimes even nonsense), the more likely it can be recognised as an idiom. Nevertheless, there are some misleading idioms which have common literal and idiomatic meaning at the same time, and that is why a translator should be familiar with all idioms in a particular language as well as with the context surrounding it (ibid.).

Secondly, an idiom has to be translated into the target language. For that reason, a translator should have idiomatic sensitivity, so that he uses idioms naturally, in the same style as the original text. Two different languages may have a very similar phrase regarding its form; nevertheless, it might mean something entirely, or partly different. If this kind of idiom is used wrongly, the context of the text is subsequently changed. All in all, only a native speaker can judge precisely how and when an idiom should be used (ibid.).

1.8.1 Specific issues of idiomatic translation

It is not possible to translate idioms word for word from one language to another. In most cases, the result of literal translation would be nonsense, incorrect, and quite amusing to a native speaker. However, experienced translators should not have a problem with this fundamental aspect.

Every two languages are different. One language may use a single word, another language an idiom, a fixed expression, or even both. In other words, there are various expressions for one fact, as it can be seen in dictionaries and their interpretations.

However, that is why a translator should not expect the existence of equivalent expressions or idioms in other languages. This dissimilarity is related to the specific culture of a language, which was mentioned in the first chapter called Phraseology (1.1). The extreme case is when an idiom is so closely connected to the cultural context, that it is almost untranslatable. These idioms require vivid imagination and fantasy of the translator, who has to translate the expressions as accurately as possible (ibid.).

Similar idioms in two languages, which are usually used in different situations or contexts,¹⁰ or their frequency of usage is dissimilar, represent another problem connected with this issue. Moreover, there are cases when a phrase may have a literal as well as an idiomatic meaning and both of them are used in one text. In these situations, a translator has to be attentive and play with the language in the same way as it is in the original text. Otherwise, the meaning of the text may be distorted (ibid.).

1.8.2 Ways to translate idioms

Eftekhari (2008) divides translation of idioms into five methods. The first is called *Using an idiom of similar meaning and form* (e.g. in English: *it is not my cup of tea*, in Czech: *není to můj šálek čaje*)¹¹ which includes equally the same idioms in two languages concerning meaning, usage, and lexical items. This situation is the most convenient for a translator, but occasional and rare at the same time.

The second method is called *Using an idiom of similar meaning but dissimilar form* (e.g. in English: *it is raining cats and dogs*, in Czech: *leje jako z konve*)¹² which relates to the cases when an idiom is translated by means of different lexical items, but the meaning remains the same, or at least similar. In other words, idioms can be

¹⁰ If the situation is formal, informal, appropriate, inappropriate, what is the style of the text etc.

¹¹ <https://cs.glosbe.com/en/cs/not%20my%20cup%20of%20tea>

¹² <https://cs.glosbe.com/en/cs/raining%20cats%20and%20dogs>

translated into nonfigurative expressions or vice versa, if it is necessary (Eftekhari 2008).

The third technique called *Translation by paraphrase* (e.g. in English: *cut a fine figure*, in Czech: *vypadat skvěle*)¹³ is the most common when there is no similar or appropriate idiom or phrase which could be used (ibid.).

The fourth method is *Translation by omission*. It means that the idiom is entirely left out. It is usually used when no other method is appropriate in the translated text (ibid.).

The fifth method *Strategy of compensation* represents a more complex way of translating when a feature of a language (an idiom in our case) is omitted on the spot where it was in the original text and it is used somewhere else in the translation. This technique is usually used for a stylistic effect to make the text more readable and natural. Nevertheless, *Strategy of compensation* depends not only on idiomatic expressions but other features of a language as well (ibid.).

To sum up, a combination of these strategies should lead to an accurate and equal translation, which affects the reader in the same way the original text does. However, it requires a profound knowledge of both languages and their cultural backgrounds.

¹³ <https://cs.glosbe.com/en/cs/Cut%20a%20fine%20figure>

2 Practical part

2.1 The Catcher in the Rye

The Catcher in the Rye (1951) is a classic novel written by the American writer Jerome David Salinger. The book was originally published for adult readers; nevertheless, it became popular mainly with teenagers for its controversial issues and its main character, Holden Caulfield – a sixteen-year-old narrator.

The book has been translated into numerous languages all over the world. Rudolf Pellar and Luba Pellarová are the only Czech translators who have translated it into the Czech language. The first Czech version was released in 1960 and, since then, all Czech editions have used the Pellars' translations. According to Bordovská (2015, 7), it is surprising that no one has updated the language of the book for the contemporary readers, whose linguistic demands have changed since the first publication. On the other hand, it is authentic to read as it was originally translated.

2.1.1 Language in The Catcher in the Rye

The book *The Catcher in the Rye* has been chosen for the purposes of the bachelor thesis due to its fascinating language and style it was written in (Salinger used colloquial, informal, and spoken American English).

"The Catcher in the Rye can be justified not only on the basis of literary interest but also on the basis of linguistic significance... [it is] an example of teenage vernacular in the 1950s and significant historical linguistic record" (Costelo 1959, 172).

Despite its interesting language, critics called the book daring and obscene and it was even labelled controversial and vulgar (ibid.: 173). It is evident that Salinger wrote this book more in terms of spoken language than written speech (ibid.: 180). However, the choice of Holden's vocabulary is narrow, which means repetitions of some words

(e.g. *old, stupid, lousy, hell, madman, bastard* etc.). On the other hand, this makes his speech even more impressive and causes a comic effect (ibid.: 178). Moreover, Holden plays with words and changes the language according to his interest. He turns nouns into adjectives with the addition of a -y (e.g. *pervery, show-offy, snobby*, etc.), or uses nouns as adverbs (e.g. *She sings in very Dixieland and whorehouse...*, etc.) (ibid.).

This type of language leads to the fact that the work includes a lot of idiomatic phrases in the English version as well as in the Czech translation and it gave me the idea of analysing the book in terms of idioms.

2.2 Research questions

The aim of the practical part is to analyse and interpret the translation methods of the chosen English idioms into the Czech language in the novel *The Catcher in the Rye*. For this purpose, the following research questions were determined:

1. Does the Czech translation use equally expressive phrases as the original text?
2. Is the language of the Czech translation as narrow and repetitive as the original text, or is it more complex and colourful?
3. Do the English and Czech idioms correspond with the definitions from the idiomatic dictionaries?
4. Are there any new definitions which could be established on the basis of the given context?

Based on the fact that Salinger used very informal language in the story, it is assumed that the Pellars will apply equally expressive phrases in their translation. Moreover, it is expected that the language of the main character will be equally repetitive and comic in the Czech translation as in the original text. The aim of the thesis is to verify these assumptions, i.e. to discover whether the Pellars were successful

in imitating Holden's language credibly and whether his language is as specific as in the original book.

Additionally, the dictionaries' definitions are supposed to correspond with the most of the idioms; however, there might be some phrases which do not agree with the majority of interpretations, and therefore a new definition would be desirable.

2.3 Research methods

Firstly, the English version was read and idioms were manually searched for. Secondly, the Czech counterparts were identified in the Czech book. Then, several idioms which were selected for the purposes of this thesis were looked up in the three dictionaries of English idioms and in one dictionary of Czech idioms, which are described in the theoretical part (see 1.2 Dictionaries of English Idioms and 1.3 Anglicko-český slovník idiomů). Finally, the English and Czech versions of these idioms were compared with the interpretations from dictionaries, i.e. how they corresponded with the definitions. During the comparison, the free download software AntConc 3.5.7¹⁴ was used to verify the representative phrases, their form, and frequency. Moreover, Internet Language Reference Book¹⁵ provided information about the meaning and usage of the phrases.

The following sections discuss the analysed idioms. Table 7 gives a preview of all the idioms analysed in this thesis. The table further shows frequencies of the idioms and in which section the idioms are discussed. In the subsequent chapters, each expression is shown in a table, where examples from the four dictionaries are presented along with their definitions and formality, or usage. Then the expression is analysed in terms of meaning, form, and translation.

¹⁴ A freeware tool for text analysis

¹⁵ ILRB

Section	Idioms	Frequency
2.4	be crazy/mad about	17/3
	drive somebody crazy/mad	20/3
	go mad/crazy	2/3
	get mad	3
2.5	hit the ceiling	3
2.6	take it easy	5
2.7	chew the rag/fat	1/4
	shoot the crap/bull	5/5
	cut/chuck the crap	3/1
2.8	give a pain in the ass	8
2.9	give a damn/darn	17/1
	damn it	6
2.10	have the guts	4

Table 7: A preview of the analysed idioms

Table 7 shows that the chosen idioms do not appear too frequently in the text; however, the expressions *to give damn*, *to drive somebody crazy*, and *to be crazy about* show much higher occurrence in the text than the others. It will be interesting to see whether the same forms of the idioms also appear in the Czech translation; in other words, I wish to discover whether the Pellars repeat the same expressions, or whether the Czech translated idioms vary.

2.4 To be crazy/mad about; to drive somebody crazy/mad; to go mad/crazy

Dictionary	Idiom	Interpretation	Formality /usage	Example
Cambridge Dictionary	X	X	X	X
Longman Dictionary	be crazy about sb./sth.	To like sb. or sth. very much, or to be very interested in something.	X	<i>When I was 15, I was crazy about a boy in my class named Tom.</i>
	drive someone crazy/bonkers	To annoy someone a lot.	X	<i>Santa Fe is a great city, but the tourists drive me crazy!</i>
Oxford Dictionary	hopping mad (about/over sth.)	Extremely angry about sth.	Informal	<i>Anne was hopping mad about the sales figures.</i>
Anglicko-český slovník idiomů	drive somebody mad	Dohnat k zbláznění.	X	<i>You will drive me mad = Já se z vás zblázním.</i>
	go mad	Zbláznit se.	X	X

Table 8: Idioms containing *to be crazy/mad about*; *to drive somebody crazy/mad*; *to go mad/crazy*

The adjectives *mad* and *crazy* within the idioms express the similar meaning and, in some cases, can be used interchangeably. That might be the reason why these dictionaries mention only one of them.

Costello (1959, 176) labelled the use of *crazy*¹⁶ in the book as trite, which means that the main character says it frequently, or even excessively. In addition, Costello mentions the meaning of the following phrases: “*Drives me crazy* means that somebody violently dislikes something, *to be crazy about something* is just the opposite” (ibid.).

¹⁶ *Crazy* was found as a 86th key word of the book (Krajscovicsová 2017, 86)

2.4.1 To be crazy/mad about

The phraseme *to be crazy about* occurs seventeen times in the book. Examples 1–6 show the six instances which carry positive meaning. Examples 7–17 show the preponderance of eleven constructions with negative meaning. An interesting fact about these expressions in examples 1–6 is that they are mainly complemented by object pronouns (*them, you, themselves*), or phenomena (*The Great Gatsby, cars*), while the negative expressions are also complemented by gerunds (*doing, talking, describing*).

- | | |
|-----|--|
| 1a. | <i>they are crazy about cars</i> |
| 1b. | <i>jsou úplně blázni do aut</i> |
| 2a. | <i>you are crazy about them</i> |
| 2b. | <i>vy do něj musíte být taky šíleně zamilovaný</i> |
| 3a. | <i>they are crazy about themselves</i> |
| 3b. | <i>je sám do sebe šíleně zamilovanej</i> |
| 4a. | <i>that other one he is so crazy about</i> |
| 4b. | <i>co z ní byl úplně vedle</i> |
| 5a. | <i>I was crazy about The Great Gatsby</i> |
| 5b. | <i>z Velkého Gatsbyho jsem byl úplně vedle</i> |
| 6a. | <i>he is so crazy about you</i> |
| 6b. | <i>za to on tě zbožňuje</i> |

The positive expression *to be crazy about* is translated as *být úplně vedle*,¹⁷ *být šíleně zamilovaný*, *být úplně blázen*,¹⁸ and *zbožňovat*. When these expressions are compared, it is notable that the Pellars intensified the meaning by *úplně* and *šíleně*,¹⁹ so the translation is more provocative.

- | | |
|-----|---|
| 7a. | <i>I'm not too crazy about describing rooms</i> |
| 7b. | <i>nejsem takjakotak nadšením bez sebe, když mám popisovat pokoje</i> |

¹⁷ ILRB labels *být vedle* as colloquial

¹⁸ ILRB labels *být blázen do* as expressive

¹⁹ ILRB labels *šíleně* as expressive

- 8a. *I wasn't too crazy about doing it*
 8b. *nebyl jsem zrovna nadšením bez sebe, že jsem to musel udělat*
- 9a. *I wasn't too crazy about her*
 9b. *ne že bych do ní byl zrovna vedle*
- 10a. *I wasn't too crazy about him*
 10b. *prostě jsem ho zrovna dvakrát nemiloval*
- 11a. *he wasn't too crazy about me*
 11b. *takjakotak mě dvakrát nemiloval*
- 12a. *I'm not too crazy about Romeo and Juliet*
 12b. *Romea a Julii zrovna moc nemiluju*
- 13a. *I'm not too crazy about sick people*
 13b. *já nejsem takjakotak nadšením bez sebe, když se mám koukat na nemocný lidi*
- 14a. *he wasn't too crazy about the idea*
 14b. *ale že tím nápadem není zrovna nadšením bez sebe*
- 15a. *I'm not crazy about talking to girls' mothers on the phone*
 15b. *nejsem takjakotak nadšením bez sebe, když se mám bavit po telefonu s maminkou nějaký holky*
- 16a. *I'm not crazy about it*
 16b. *z toho nejsem samozřejmě nadšením bez sebe*
- 17a. *I wasn't crazy about talking to old Mrs. Hayes*
 17b. *jsem nebyl dvakrát žhavěj, abych se bavil se starou Hayesovou po telefonu*

These negative forms, translated as *nebýt takjakotak/zrovna nadšením bez sebe*, *nebýt zrovna vedle*, *dvakrát/moc nemilovat*, and *nebýt dvakrát žhavej*, are in most cases premodified by *too*, which intensifies the meaning of the idiom. The Pellars also tried to emphasise the meaning of these phrases by employing premodifying adverbs *takjakotak*, *zrovna*, *dvakrát*, and *moc*. However, they did not make any differences in their translation between the expressions *I'm not too crazy about* and *I'm not crazy*

about as both are translated *nejsem takjakotak nadšením bez sebe*, so they did not stick to the Salinger's pattern of intensification.

The expression *to be mad about* occurs only three times. Yet, all the three instances are translated differently (see examples 18, 19, and 20).

- 18a. *he was mad about himself*
- 18b. *byl do sebe šíleně zamilovanej*
- 19a. *he was mad about history*
- 19b. *byl do dějepisu zažranej²⁰*
- 20a. *she was mad about the carrousel*
- 20b. *byla po kolotoči jak posedlá²¹*

Moreover, Salinger provides expression with a similar meaning:

- 21a. *they are both so nuts about Charles Dickens*
- 21b. *oba jsou strašně zecvokaný do Charlese Dickense*

The findings so far show that the Pellars did not follow the Salinger's repetition pattern and used various translations for the same English idiom. The language of the Czech version is; therefore, more colourful and richer than in the original text.

Regarding the dictionaries, these Czech idioms have similar meaning and after comparing them with a definition from the LD (the only dictionary that mentions this expression), they are all relevant for using instead of *to be crazy/mad about*.

2.4.2 To drive sb. crazy/mad

The idiom *to drive sb. crazy* appears twenty times in the book and it is, by far, the most frequently analysed expression found in the text. The Pellars translated the idiom in two ways:

²⁰ ILRB labels *zažrat se* as figurative and expressive

²¹ ILRB labels *posedlý* as expressive

- 22a. *I do know it drives me crazy*
 22b. *vím, že by mě dovedlo dohnat k šílenství*
- 23a. *something that drove me crazy*
 23b. *něco, z čeho jsem div nevylít z kůže²²*

On the contrary to the previous variation of the idiom *to drive sb. mad* occurs only three times in the English book (see examples 24, 25, and 26).

- 24a. *it drove him mad*
 24b. *mohl vylítnout z kůže*
- 25a. *the type that drove you mad with desire*
 25b. *typ, po kterém by člověk šlel*
- 26a. *it just drove me stark staring mad*
 26b. *moh jsem vylítnout z kůže*

In example 25, the meaning is slightly different and the definition from the LD (*to annoy someone a lot*) is not accurate (it is not possible to replace it). On that account, a new interpretation would be desirable (*drive sb. mad with desire*) because the idiom in this form is not included in dictionaries. Moreover, it occurs only once in the BNC, and therefore it is not a common expression. Example 26 stands out due to the *stark staring mad* expression. Despite the fact that the premodification in the English idiom is very intensifying, the Pellars did not incorporate this into their translation and the expression is translated without any intensification.

It can be seen, in examples 23 and 24, how interchangeably *crazy* and *mad* can be used because the Pellars applied the same translation for *drive sb. crazy* and *drive sb. mad* (*vylítnout z kůže*).

²² ILRB labels *vyletět z kůže* as colloquial and expressive

2.4.3 To go crazy/mad; to get mad

Other similar expressions with the adjectives *mad* or *crazy* appear sporadically.

These include *to go mad*, which can be found twice in the text:

- 27a. *I told you she would go mad*
- 27b. *já vám říkal, že bude šílet radostí*
- 28a. *they went mad*
- 28b. *vyváděli jako šílenci*

ILRB describes the Czech verb *šílet* as to be insane or to behave like a madman (expressive). Examples 27 and 28 represent the second interpretation since they behaved like some maniacs. The first literal and non-expressive definition is not used by Salinger at all.

The expression *to go crazy* appears three times in the book:

- 29a. *I nearly went crazy*
- 29b. *jsem se div nezbláznil*
- 30a. *I go crazy*
- 30b. *se z toho můžu zbláznit*
- 31a. *we had the poor salesman guy going crazy*
- 31b. *chudák prodavač z nás moh zešílet*

And *to get mad* with the same number of occurrences, but different meaning:

- 32a. *they get mad very easily*
- 32b. *se hrozně lehko rozzuřej*
- 33a. *he never got mad at anybody*
- 33b. *nikdy se na nikoho nerozzuřil*
- 34a. *that got him really mad*
- 34b. *tohle ho rozběsnilo doopravdy*

The Pellars aimed to apply graduation in these expressions as much as possible to make the speech expressive and strong; therefore, the phrases are hardly ever the same as the interpretation listed in the ECDI (*zbláznit se*). The Pellars used verbs such as *zešílet*, *šílet radostí*, *div se nezbáznit*, *rozzuřit se*, *rozběsnit se*, and *vylítnout z kůže*. It could be said that their translations are more innovative and colourful than in the original. On the other hand, they break the repetition rule.

2.4.4 Summary

In conclusion, the expressions including the adjective *crazy* show preponderance compared to the idioms formed with the adjectives *mad*. Namely, there are eleven expressions with *mad* and forty with *crazy*.

Regarding the translation, the Pellars applied a wide range of Czech expression for emphasizing the main character's language. As for these particular idioms including *mad* and *crazy*, Holden's slang is not equally static and repetitive as in the original text. According to Costello (1959, 178), limited vocabulary and countless repetition of identical expressions in the book are used for the good comic effect. The Pellars disrupted this feature; nonetheless, the chosen Czech idioms are still extensively effective, emphasizing, and expressive.

2.5 Hit the ceiling

Dictionary	Idiom	Interpretation	Formality/usage	Example
Cambridge Dictionary	hit the ceiling/roof	To become very angry and start shouting.	Informal	<i>If I am late again, he will hit the roof.</i>
Longman Dictionary	go through the roof/ceiling or hit the roof/ceiling	Suddenly become very angry.	Spoken	<i>She will go through the roof when she sees what you have done to her dress.</i>
Oxford Dictionary	hit the roof/ceiling	Suddenly become very angry.	Informal	<i>Every time I mention her, he hits the ceiling.</i>
Anglicko-český slovník idiomů	hit the roof/ceiling	Rozčítit se.	Slang	<i>Father hit the ceiling when his son came back late.</i>

Table 9: Idioms containing *hit the ceiling/roof*

The interpretations of this idiom in the chosen dictionaries are similar, only the CID adds the action of shouting, which can but does not have to be applicable for the situations in the book. That is why I consider the Oxford and Longman's interpretations more accurate (the act of shouting is not necessary).

The idiom *to hit the ceiling* appears three times in the English version of the book. The Czech translation is *vyskočit až do stropu* in all three cases; see examples 35 and 36.

- 35a. *boy, did she hit the ceiling*
- 35b. *páni, ta vám vykočila až do stropu*
- 35c. *páni, že ale vyskakovala až do stropu*

In example 35, Salinger used inversion to intensify the idiom. In consequence, the Pellars stressed the Czech expression by *ta vám* and *že ale*, so they took the inversion in the original text into consideration.

In example 36, the idiom means the opposite – just to stay calm:

- 36a. *he didn't hit the ceiling or anything*
- 36b. *při tom nevyskakoval až do stropu a nic*

Both, the Czech and the English expressions are idioms. That is the first aspect which indicates that the translation into Czech should be easier because the translators did not have to paraphrase it. In spite of the fact, that the ECDI states a plain translation (*rozčlít se*), the Pellars' choice is nearly unavoidable if they intended to use strong and idiomatic expression at the same time.

2.6 Take it easy

Dictionary	Idiom	Interpretation	Formality/usage	Example
Cambridge Dictionary	take it/things easy	To relax and avoid working too hard or doing too much, not get angry, excited etc.	Informal	<i>Take it easy Jenny. There is no need to get so annoyed.</i>
Longman Dictionary	take it/things easy	A. To relax and not do very much.	X	<i>Why don't you sit down and take it easy for a while?</i>
		B. Used to tell someone to stop being angry or worrying and relax.	Spoken	<i>Hey, take it easy! Nobody's saying it was your fault.</i>
		C. Said when you are leaving someone.	Spoken	<i>"Bye, see you next week." "Yeah, take it easy."</i>
Oxford Dictionary	take it easy	To relax and not use up too much energy.	Informal	<i>You'd better take it easy for a while – you don't want to get ill again.</i>
	take it easy!	Something that you say in order to tell someone to be calm and not to get too angry and excited.	Informal	<i>Take it easy! I didn't mean any offence.</i>
Anglicko-český slovník idiomů	take it easy	Jen klid, nic si z toho nedělej, neštví se apod.	X	X

Table 10: Idioms containing *take it easy*

The expression *take it easy* occurs five times in the English text. Table 10 indicates that the OID and the LD provide more interpretations of this stock phrase.

Examples 37 and 38 represent the typical usage of this idiom and its interpretation appears in all dictionaries.

- 37a. *to come out here and take it easy*
 37b. *jet sem a dát si pohov*²³
- 38a. *and just take it easy till Wednesday*
 38b. *a že si dám pohov až do středy*

The examples 39 and 40 are used during the act of parting and this kind of interpretation is mentioned only in the LD. Examples 39b and 40b represent out-dated phrases, which none of us would use in contemporary communication.

- 39a. *well, take it easy*
 39b. *pěstuj blahobyť*
- 40a. *take it easy, now*
 40b. *tak se měj, jak chceš*

The last translation in example 41 is out of the ordinary usage and none of the dictionaries mentions this meaning of the phrase.

- 41a. *so I took it very, very easy when I went past their door*
 41b. *a tak když jsem šel kolem jejich dveří, nes jsem si to pěkně polehoučku*²⁴

In today's language, Czech people would probably use *v klidu*, *ber to s klidem*, or *bud' v pohodě*, and in the second meaning *měj se*. The expressions from the book as well as today's usage of similar phrases are formal and spoken, which can be detected in the table above. It could be said that there is a huge gap between the contemporary language and the language of that time, at least within the slang area, or it represents another distinctive sign of the specific language.

²³ ILRB labels *dát si pohov* as colloquial

²⁴ ILRB labels *polehoučku/polehoučku* as expressive

2.7 Chew the rag/fat; shoot the crap/bull; cut/chuck the crap

Dictionary	Idiom	Interpretation	Formality	Example
Cambridge Dictionary	chew the fat (BrE) chew the rag (AmE)	To have a long friendly conversation with someone.	Informal	<i>We spent the evening chewing the fat.</i>
	shoot the breeze/bull (AmE)	To talk in a relaxed way about things that are not important.	Informal	<i>We sat out on the porch just shooting the breeze</i>
Longman Dictionary	chew the fat	To talk to someone in a relaxed friendly way, especially about personal things, friends, family etc.	X	<i>Jessie called me to chew the fat.</i>
	shoot the breeze/bull	To talk in an informal and friendly way about a lot of different things, usually things that are not very important.	X	<i>Boys were sitting around shooting the breeze.</i>
Oxford Dictionary	chew the fat (BrE) chew the tag (AmE)	Talk about unimportant things.	Informal	<i>They sit around chewing the fat.</i>
	shoot the breeze/bull (especially AmE)	Talk in a friendly, informal way, chat	Informal	<i>We sat around, shooting the breeze.</i>
Anglicko-český slovník idiomů	chew the rag/fat	Kecat, drbat, klábosit.	Slang	X
	shoot the bull	Jalově kecat, žvanit.	Slang	X

Table 11: Idioms containing *chew the rag/fat; shoot the crap/bull; cut/chuck the crap*

These idioms are remarkable because their meaning is the same, but their English form is different. The first variant is *to chew the rag*, which can be found in the book only once; see example 42.

- 42a. *and chewed the rag with him*
- 42b. *a kecal chvili s ním*

The second is *to chew the fat*, which occurs four times with the same translation.

- 43a. *and chewed the fat by ourselves for a while*
- 43b. *a chvili o tom sami pokecat*

The expression *to chuck the crap* appears only once in the text; see example 44.

- 44a. *I really started chucking the old crap around*
- 44b. *začal jsem kecat doopravdy*

The idiom *to cut the crap* occurs in three different translations in the text:

- 45a. *cut the crap*
- 45b. *nekecej*
- 46a. *cut the crap, now. Let's have it*
- 46b. *tak žádný řečičky a sem s tím²⁵*
- 47a. *now, cut out the crap*
- 47b. *a už si ty vtipy nech*

The next variant is *to shoot the crap* with five occurrences:

- 48a. *they weren't just shooting the crap*
- 48b. *ne že by jen kecali*
- 49a. *I certainly wouldn't have minded shooting the crap for a while*
- 49b. *ale byl bych si s ní docela rád na chvíli pokecal*
- 50a. *I started shooting the old crap around a little bit*
- 50b. *jsem si začal kapánek pouštět hubu na špacír²⁶*

²⁵ ILRB labels *řečičky* as expressive diminutive

- 51a. *after all the crap I shot*
 51b. *po to všem, co jsem jí nažvanil*²⁷

The last one is *to shoot the bull*. There are five instances of this idiom in the text:

- 52a. *shoot the bull for a while with her*
 52b. *pokecat si chvíli s ní*
 53a. *while I shot the bull*
 53b. *jak jsem mlél pantem*²⁸
 54a. *so I shot the bull for a while*
 54b. *tak jsem pustil chvíli hubu na špacír*

These idioms are frequent in the book and their translation is in most cases the same – *kecat* or *pokecat*. However, *cut the crap* is also translated as *žádný řečičky* or *nechat si ty vtipy*; *shoot the crap* as *pouštět si hubu na špacír* or *nažvanit*, and *shoot the bull* as *mlít pantem* or *pouštět si hubu na špacír*, as well. The language of the Czech translation is, in this case, as rich as the English one. The Pellars employed various phrases of the same meaning which correspond with more variants in the original text.

The verb *kecat* can express two meanings in both languages. The first one which is described in all the dictionaries – to talk in a friendly way about unimportant things – and the second one which is not included in any of them – to say things that are not true. The book *The Catcher in the Rye* uses both of these meanings (Costello 1959, 176).

The LD (2010, 289) enlists a similar idiom *to shoot the shit*, which means exactly the same act, but this one, surprisingly, does not appear in the book. The LD (2010, 66) also mentions that “many people think that the words *crap* and *shit* are offensive and it is better not to use them.” However, that is exactly what the author wanted to express – offensive and expressive language.

²⁶ ILRB labels *pouštět si hubu na špacír* as expressive

²⁷ ILRB labels *žvanit* as pejorative and expressive

²⁸ ILRB labels *mlít pantem* as pejorative

2.8 Give a pain in the ass

Dictionary	Idiom	Interpretation	Formality/usage	Example
Cambridge Dictionary	be a pain in the arse/backside (BrE and AuE) Be a pain the ass/butt (AmE and AuE)	To be very annoying	Very informal	<i>Getting up for work at 5 a.m. is a pain in the ass.</i>
	be a pain in the neck		Formal	X
Longman Dictionary	be a pain (in the ass/neck)	A rude expression used about someone who is very annoying, or something you don't like to do, or that is difficult to do.	Spoken	<i>Vacuuming is a pain in the neck, and it never gets things clean.</i>
Oxford Dictionary	a pain in the neck a pain in the arse/bum/backside (BrE) a pain in the butt/ass (AmE)	A person or thing that you find annoying.	Informal	<i>Her new boyfriend is a real pain in the neck, he never stops talking.</i>
Anglicko-český slovník idiomů	pain in the neck	Otrava	Slang	X
	to give somebody a royal pain in the ass	Dovést člověka nasrat.	X	X

Table 12: Idioms containing a pain in the ass/neck/arse/bum/backside/butt

In this instance, the OID and the CID distinguish between American, British, and Australian English. *To be a pain in the ass* is an American variant, which fits to the context of the story (it takes place in America).

This idiom occurs eight times in the text. It is connected with the verbs *to give* (six occurrences), *to call* (one occurrence), and with the copular verb *to be* (one occurrence). See examples 55–61.

- 55a. *that gives me a royal pain in the ass*
- 55b. *pokecat si chvíli s ní*

- 56a. *girls that gave me a pain in the ass*
- 56b. *holky, který mi lezou krkem*

- 57a. *tricky stuff that give me a pain in the ass*
- 57b. *švindlů, který mě dovedou namíchnout*

- 58a. *she gave a pain in the ass*
- 58b. *šla mi sice na nervy*

- 59a. *it always gave me a pain in the ass*
- 59b. *mě to děsně štválo*

- 60a. *zushe would tell that I called her a pain in the ass*
- 60b. *řekne, že jsem jí řek, že by mě dovedla nasrat*

- 61a. *he was strictly a pain in the ass*
- 61b. *ten člověka vždycky vyloženě naštvál*

To sum up, the form *to give/be/call a pain in the ass* is translated as *nasrat*, *lézt krkem*, *namíchnout*, *lézt na nervy*, *děsně štvát*, and *vyloženě naštvat*. There is also one phrase in the book which omits the end of the usual form of this idiom – *that gives me a royal pain* – also translated as *dovést nasrat*. Including this sentence, there are three phrases containing premodification by the adjective *royal*, which is used to even more emphasise the state of being annoyed. The Pellars translated these expressions as *nasrat* in all three cases to intensify the speech as it was employed in the original text. However, they used this translation even for one phrase which does not contain the

adjective *royal*, so it was not probably their intention to distinguish between the weaker and stronger English form of this idiom.

Additionally, the Pellars used a wider variety of expressions to make the language more colourful. All these Czech expressions are informal; however, some are ruder (e.g. *dověst nasrat*) and some more decent (e.g. *děsně štvát*, *namíchnout*). A notable fact is that the precise idiomatic translation would be *být jako osina v zadku/prdeli*, or *být protivný jak štěnice*; however, these cannot be found in the book.

All the above expressions in this section are informal in both languages. The Longman (2010, 244) states “it is safer to use *be a pain (in the neck)*, or more polite words such as *butt* instead of *ass* because these expressions are fairly impolite.” This is another evidence of the Salinger’s effort to be obscene as much as possible.

2.9 Give a damn/darn; damn it!/darn it!

Dictionary	Idiom	Interpretation	Formality /usage	Example
Cambridge Dictionary	not give a damn	Not to be interested in or worried about sth.	Informal	<i>He can think what he likes. I don't give a damn.</i>
Longman Dictionary	X	X	X	X
Oxford Dictionary	give a damn (about/for sb/sth)	Not care at all about sb/sth.	Informal	<i>Steve doesn't give a damn about anybody except himself.</i>
	damn it (all)	Used for expressing anger, annoyance.	Informal	<i>I've broken my pen again, damn it!</i>
	darn it! (especially AmE)	Used as a mild swear word to show that you are angry/annoyed., to avoid saying <i>damn</i> .	Spoken	<i>Darn it, I've lost my keys!</i>
Anglicko-český slovník idiomů	not give a damn (about).	Vůbec nedbat	X	<i>I don't give a damn about the orchids = starám se houby o orchideje.</i>
	not give a darn			<i>I don't give a darn one way or another.</i>
	darn it! (US)	Čert to vem!	Colloquial	X

Table 13: Idioms containing *give a damn/darn; damn it!/darn it!*

The main character is a teenager, who uses spoken and informal language. He is scolding and swearing all the time; therefore, it is almost unavoidable not to use expressions described in this section.

2.9.1 To give a damn/darn

The idiom *to give a damn* occurs seventeen times in the text – fourteen times in a negative form and three times in a positive form. The most frequently repeated translation is *být fuk*, which can be found fourteen times, for example in these situations:

- 62a. *I didn't give a damn how I looked*
- 62b. *bylo mi úplně fuk, jak v tom/v ní vypadám*
- 63a. *I didn't give much of a damn anymore*
- 63b. *předně mi už bylo fuk*

Nonetheless, there are three phrases, which have been translated differently. These include variants with the preposition *about* (examples 64a and 65a) and a variant complemented by a finite clause (example 66a). The dissimilar translations of these examples differ from the predominance of the phrasemes; however, only the forms with the preposition *about* could be taken as a rule which the Pellars applied because the third sentence (example 66a) is formed syntactically the same as those above.

- 64a. *nobody gave too much of a damn about old Columbus*
- 64b. *na Kolumba jsme celkem všichni kašlali²⁹*
- 65a. *he didn't give a damn about the fencing*
- 65b. *na šermu mu starou belu záleželo*
- 66a. *the type that doesn't give much of a damn if they lose their gloves*
- 66b. *ten typ, kterýho moc nerozhází, jestli ztratí rukavice nebo ne³⁰*

These translations are different; however, they all can be used based on the interpretations from dictionaries. The Pellars tried to maintain the repeating form of this idiom in Czech as it is in English; nevertheless, as it can be seen, they made exceptions

²⁹ ILRB labels *kašlat* as pejorative and expressive

³⁰ ILRB labels *rozházet* as colloquial and expressive

in three cases. Although it could be supposed that the three different translations would correspond with the three occurrences in a positive form, these positive exceptions are translated exactly the same as the predominance of expressions – *být fuk*.

The variation with *darn* can be found only once in the book. See example 67.

- 67a. *I mean I don't give a darn*
67b. *to víš, mně je to buřt*

The Longman (2010, 71) notes that “some people use *darn* instead of *damn* because they think *damn* is offensive.” The OID (2001, 77) states a similar idea: “it is used as a mild swear word to show that you are angry or annoyed about sth., to avoid saying *damn*.” It shows that Salinger gave a preference to the stronger expression. However, the Czech translation of this idiom is slightly different. The Pellars used *být buřt* instead of *být fuk*, which does not correspond with the fact that *give a darn* should be more polite. According to the ILRB, both phrases are translated as *to je (mi) jedno* and they are equally non-standard and expressive.

2.9.2 Damn it/darn it

There are six occurrences of the exclamation expression *damn it* in the book and they are always connected with premodifying noun *God* to make it even more expressive (example 68). What is interesting, *darn it* is not used at all despite being labelled as an American expression (the OID, the ECDI). Salinger may have considered it insufficiently strong.

- 68a. *“you asked for it, God damn it,” he said*
68b. *“ty sis o to koledoval, kruci sakra,” povídá*

The Pellars used this translation twice. The rest of the English examples are in the same form – *God damn it* – but it is translated as *krucinálfagot (twice)*, *krucipísek*,

and *krucinál*. As it can be seen, the translators used more variations in the Czech text again.

For today's language, these idioms seem to be old-fashioned and people would not employ them in everyday conversation. They would probably use the simple word *sakra*, which has 2,957 occurrences in the CNC as compared to *kruci sakra* with zero, *krucinálfagot* with 16, *krucipísek* with 20, and *krucinál* with 312 occurrences.

2.10 Have the guts

Dictionary	Idiom	Interpretation	Formality/usage	Example
Cambridge Dictionary	X	X	X	X
Longman Dictionary	X	X	X	X
Oxford Dictionary	have (got) the guts (to do sth.)	Have the courage (to do sth.).	Informal	<i>She didn't have the guts to tell she was going to move out.</i>
Anglicko-český slovník idiomů	guts	Drzost, moc, průbojnost, nestydatost	Slang	X
	have a lot of guts	Mít odvahu.		

Table 14: Idioms containing *have the guts*

This idiom is mentioned only in the OID and in the ECDI as *to have the courage* (*mít odvahu*). However, Salinger and the Czech translators used idiomatic expressions to describe this state. Moreover, by employing the following translations (*nebýt dost velké hrdina, nezmotat se na to*), the Pellars emphasised the fact that the language of the main character is specific. The idiom *to have the guts* occurs four times in the book. See examples 69–70.

- 69a. *but I knew, I wouldn't have the guts to do it*
 69b. *ale přitom jsem věděl, že bych na to nebyl dost velkej hrdina*
- 70a. *only, I wouldn't have the guts to do it*
 70b. *jenže na to bych se nezmotál*

In three cases, Holden speaks about himself; however, in the last phrase, he talks about the personal pronoun *he*. In this instance, the English idiom is slightly different, because Salinger omitted the article *the* and the idiom is not complemented by to-infinitive clause. However, the Pellars translated it regularly as the previous expressions. See example 71.

- 71a. *but he didn't have guts enough*
 71b. *na to nebyl dost velkej hrdina*

3 Conclusion

The main aim of the thesis was to describe, analyse, and interpret the translation methods of the chosen English idioms into the Czech language in the novel *The Catcher in the Rye*. These idioms were selected on the basis of their suitability for the analysis, i.e. their entries were found in idiomatic dictionaries, some of them occurred frequently in the English book, and/or their translation was remarkable. These idioms included full idioms and semi-idioms (see 1.5 Linguistic Classification) – *be crazy/mad about*, *drive somebody crazy/mad*, *go mad/crazy*; *hit the ceiling*; *chew the rag/fat*, *shoot the crap/bull*, *cut/chuck the crap*; *give a pain in the ass*, and *have the guts* – and stock phrases – *take it easy*; *give a damn/darn*, and *damn it!/darn it!*.

A sub-goal was to observe whether the Pellars were successful in imitating Holden's language credibly. To pursue credible translation, the Pellars used the second Efthekari's method called *Using an idiom of similar meaning but dissimilar form* (e.g. *hit the ceiling* translated as *vyskakovat až do stropu*) and the third technique called *Translation by paraphrase* (e.g. *crazy about* translated as *zbožňovat* or *být zamilovaný*) (see 1.8.2 Ways to Translate Idioms).

Firstly, it was assumed that the Pellars applied equally expressive phrases in their translation as the original text did and most of the translated idioms fulfilled this expectation. However, in some cases, the Pellars used intensifying premodification (e.g. *šíleně*, *úplně*) which was not found in the original text and, on the contrary, in some idioms, where Salinger applied intensification, the Pellars did not emphasise them at all (e.g. *drive sb. stark staring mad*). Moreover, while Salinger used predominantly the strongest expressions in order to be as offensive and obscene as possible (*ass* instead of *butt* or *neck*, *damn* instead of *darn* etc.), the Pellars also employed strong and pejorative expressions (e.g. *mlít pantem*, *žvanit*, *kašlat* etc.); yet, not always (e.g. *jít na nervy*, *štvát*

instead of *nasrat*). Additionally, the specific language of the main character was strengthened by some atypical or old-fashioned Czech expressions (e.g. *pěstuj blahobyť, nezmotat se na to, jak posedlá, zecvokaný, starou belu záležet, krucinálfagot, krucopísek* etc.).

Secondly, it was expected that the language of the main character would be equally narrow, repetitive, and comic in the Czech translation as it is in the original text. Nonetheless, the Pellars did not follow the Salinger's repetition pattern in most cases. They used various translations for the same English idiom in the phrases *be crazy/mad about, drive sb. mad/crazy, go mad/crazy, get mad, take it easy, be a pain in the ass, have the guts*, and *damn it*. On the other hand, the idiom *hit the ceiling* was translated identically in all three cases and the idioms *chew the rag/fat, shoot the crap/bull, cut/chuck the crap* were represented in the Czech translation equally as for the frequency. Moreover, *give a damn*, mostly translated as *být fuk*, had three exceptions in translation.

Overall it can be said that the Pellars tried to stick to the Salinger's style (following his use of informal/spoken language); yet in some cases, they adjusted the translation to the needs of the Czech reader (breaking the Salinger's repetition mode, employing more colourful synonymous phrases).

Finally, it was expected that the dictionaries' definitions would express the same meaning of the Czech and English idioms, despite bearing in mind that there would be some exceptions, i.e. new definitions would have to be established based on the given context. The first assumption was fulfilled and most of the idioms were in compliance with the dictionaries' definitions (*be crazy/mad about, hit the ceiling, give a damn/darn* etc.). However, the idioms *drive sb. mad with desire* (*typ, po kterém by člověk šlel*), *take it very easy* (*nést si to pěkně polehoučku*), and *chuck the crap* (*kecat*)/*cut the crap*

(*nekecat*) (to say things that are/are not true) were not mentioned in the idiomatic dictionaries, and therefore new interpretations would be desirable.

In conclusion, it is evident that the Pellars did not translate the Holden's language identically to the original since they scarcely obeyed the rule of repeating the same idiom. However, they mostly tried to maintain the specific language of a teenager, who is the main character of the novel. To sum up, although Salinger and the Pellars used different approaches to the Holden's language, the final effect of distinctive and strong language is achieved in both languages.

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