

Phraseology in J. D. Salinger's *The Catcher in the Rye* and Its Croatian Translation

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Filozofski fakultet Osijek

Preddiplomski studij engleskog jezika i književnosti i njemačkog jezika i
književnosti

Magdalena Sarić

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Croatian Translation**

Završni rad

Mentor: doc. dr. sc. Goran Schmidt

Osijek, 2020.

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**Frazeologija u romanu J. D. Salinger: *The Catcher in the Rye* i
njegovom hrvatskom prijevodu**

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Abstract

The research in this bachelor paper is based on the analysis of phraseological units in two editions of the novel *The Catcher in the Rye* by J.D. Salinger: the English edition as the source language and the Croatian translation, *Lovac u žitu*, as the target language. The corpus in this research consists of twenty randomly extracted phraseological units, which were used by the main protagonist in the novel, the New York teenager Holden Caulfield. The paper consists of five major parts. The first part of the paper is the introduction, where a brief overview of the topic is given. The second part of the paper contains the theory on phraseology as a linguistic branch, which is crucial for understanding other parts of the bachelor paper. The third part contains the research design, in which the corpus description and the translation pattern used in the research are given. The fourth part contains the corpus analysis. Sixteen dictionaries, five online sources and two articles were used while analyzing the corpus. The fifth part is the conclusion. The conclusion is followed by the list of references. This research also contains an appendix, which is attached at the end of the paper. The appendix consists of three parts: the alphabetical list of used abbreviations, the English-Croatian corpus with types of equivalence, and a table with the frequency of equivalence.

Keywords: phraseology, phraseological unit, translation, *The Catcher in the Rye*, *Lovac u žitu*

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1. Introduction

The research in this bachelor paper is based on the analysis of phraseological units in the source language, which is J.D. Salinger's 1991 novel *The Catcher in the Rye*, and its Croatian translation in the target language, which is *Lovac u žitu* from 1998. The paper contains three major parts: the theoretical background on phraseology, the research design and the corpus analysis.

In the first part of the paper, a brief theoretical background on phraseology as a linguistic branch and the definition of phraseological units are given. The first part also contains a classification of phraseological units and ways of translating those, as it is important for understanding the phraseological analysis in the paper.

In the second part of the paper, the research design is given, along with the corpus description and the pattern used for translating phraseological units.

The last part of the paper contains the corpus analysis. There are twenty randomly chosen phraseological units from the source text, compared and analyzed with their target language equivalents from the Croatian translation. The analysis contains essential information about each phraseological unit: the dictionary definition of both English and Croatian phraseological units, and the origin of English phraseological units.

The paper contains an appendix with the list of used abbreviations and tabular listing of both the corpus and the frequency of types of equivalence. The list of used abbreviations is listed in alphabetical order. The first table presents the twenty analyzed examples with their type of equivalence. Finally, the second table shows the frequency of each type of equivalence in the analyzed corpus.

2. Theoretical background

2.1. Phraseology and the phraseological unit

PHRASEOLOGY is a linguistic branch that studies linguistic units – phraseological units (Fiedler 2007: 15). A PHRASEOLOGICAL UNIT (PU) is by definition “a lexicalized word-group which has syntactic and semantic stability and optionally and intensifying function in the text” (Gläser 1984: 122). PUs constitute the PHRASICON, which is “the block or inventory of idioms and phrases” (Fiedler 2007: 15). An example of a phraseological unit is the phrase *to grease somebody’s palm*, which carries the meaning to bribe somebody. This example is also an IDIOM, since its referential meaning cannot be obtained from the meaning of its constituents. PUs are present in main parts of speech, and can be replaced by other simple words, according to Gläser (1984: 122). An important fact is that the term PU has equivalents in various languages, such as in French (*unité phraséologique*) and German (*phraseologische Einheit*), as Fiedler (2007: 15). The term idiom was previously used for all PUs in English-speaking research and not for idiomatic units only, as mentioned by Fiedler (2007: 15).

2.2.1. Polylexemic structure

One of the main characteristics which define PUs is their POLYLEXEMIC STRUCTURE. PUs structurally consist of at least two independent words. However, this defining characteristic is arguable due to the ability of transforming a phraseological word group into a compound, as Fiedler (2007: 18) points out. Fiedler (2007: 18) notes that “it seems to be questionable whether it is correct to choose size, i.e. the orthographic structure, as a basis for separating PUs from non-phraseological items”. To illustrate, the polylexemic expression *to catch somebody’s eye* can be transformed into the compound *eye-catcher*. The compound does contain the semantic meaning of the PU, but it is to be differentiated from the PU, since compounds are results of the process of word formation and obey the rules of word formation, according to Fiedler (2007: 18). Therefore, the lower limit of a PU is the word group, and the upper limit is of several sentence forms, ranging from a single sentence (such as in the proverb *An apple a day keeps the doctor away*) to several sentences (such as in *He who can, does. He who cannot, teaches.*). Fiedler (2007: 18) notes that quotations consisting of several sentences represent microtexts and are identified as PUs due to being frequently alluded to and registered in dictionaries.

2.2.2. Stability

What distinguishes PUs from other non-phraseological constructions is their STABILITY. The semantic meaning and syntactic structure of PUs are stable and it takes a long time for those two features to be altered. Fiedler (2007: 19) suggests substitution tests for checking the stability of a phraseological unit. As an example, the phraseological unit *A bird in the hands is worth two in the bush* is stable and a phraseological unit, while the construction *A sparrow in the hand is worth two in the bush* is not a PU. However, the stability of PUs is relative as over time PUs do vary from their stable form. According to Fiedler (2007: 20), those stability variations are categorized into:

1) structural variants

- a) variation in use of functions words (prepositions, determiners, etc.):

eg. *(all) shipshape and Bristol-fashion*

- b) the variation in spelling:

eg. *sweet f.a./Fanny Adams*

- c) variation in use of singular and plural of the phrase constituents:

eg. *not darken somebody's door(s)*

2) the variation of lexical constituents (autosemantic elements - nouns, adjectives, etc.):

eg. *to sweep something under the rug/carpet*

to throw/cast pearls before swine

break new/fresh ground

- variation of both lexical and grammatical constituents:

eg. *to put/have/lay a/one's finger to/on one's lips*

3) phraseological synonyms (different PUs with similar or identical meaning)

eg. *to die – to be no more, to cease to be*

2.2.3. *Lexicalization*

LEXICALIZATION is “the term used to describe the fact that a PU is retained in the collective memory of a language community” (Fiedler 2007: 21). PUs are recognized and accepted as a part of language since they are fixed and ready-made units, as Fiedler (2007: 21) states. This characteristic is closely related to the stability characteristic of PUs. Language users memorize PUs as a whole. This means that they do not produce PUs anew as sequences of random words – users reproduce them. Therefore, it is enough only to mention a particular element of a PU for the whole PU to be recognized. As exemplified by Fiedler (2007: 21), language users had no difficulties recognizing the PU *The early bird catches the worm* in the travel agency advertisement, “Great Earlybird Deals.” The process of lexicalization is similar to the process of a simple word lexeme. As a new PU is lexicalized, it becomes a frequently used element in various registers. However, in contrast to lexicalized simple word lexemes, a vast number of PUs have not yet been lexicalized due to their novelty, as mentioned by Fiedler (2007: 21).

2.2.4. *Idiomacity*

Another key characteristic of PUs is IDIOMATICITY. This term describes “the common phenomenon that the meaning of an expression is difficult or even impossible to derive from the meanings of the constituents it is composed of” (Fiedler 2007: 22). However, this characteristic causes difficulties for many English language learners. They often fail to recognize the connotative meaning of the PU, such as *to tease somebody* in the expression *to pull somebody’s leg* while they immediately recognize the denotative meanings of the constituents ‘pull’ and ‘leg’ (Fiedler 2007: 22). Idiomaticity is a gradable feature of PUs. There are different degrees of idiomaticity, ranging from real idioms to fully opaque expressions (Fiedler 2007: 22).

2.2.5. *Connotations*

PUs have their own stylistic and expressive influence, which they establish through CONNOTATIONS. They often emphasize the intentions of the language user by making the language more expressive, according to Fiedler (2007: 23). The connotative meaning and emphasis which the PU holds becomes obvious when compared with a non-phraseological phrase. The short passage, taken from Fiedler (2007: 24), illustrates this characteristic: “The press was in no hurry to retract their judgment and I couldn’t just lie there, had to take the bull by the horns myself and remodel the image of me, change the perception of it anyway. (B. Dylan Chronicles, 2004: 120).” When paraphrased by its literal meaning, *act boldly and*

without delay, the connotative meaning of the PU *take the bull by the horns* proves its expressiveness and emphasis. Two types of connotations exist – stylistic and expressive. Stylistic connotations “refer to the communicative situations in which the PUs are normally used and to the relationship between speakers and hearers in them” (Fiedler 2007: 24). Stylistic connotations are gradable – they range from formal to informal. Formal connotations reflect to a distant relationship, whereas informal to a close relationship. Formal connotations are more likely to be associated with an official setting, while informal with a domestic setting. Lastly, formal connotations contain a serious tone, in contrast to informal, which carry a more relaxed attitude. Expressive connotations “reveal additional information about a speaker’s subjective attitude towards the person or state of affairs denoted” (Fiedler 2007: 25). There are many intentions for which PUs can be used. PUs are used to indicate strong emotions, such as anger or irritation, to insult somebody, to indirectly refer to an unpleasant occurrence or for amusement of the listener. Similarly to simple word lexemes, PUs are categorized according to their expressive meaning. Some of those meanings are, as Fiedler (2007: 25): derogatory (*to have a bun in the oven*), euphemistic (*to breathe one’s last*), and humorous (*and for something completely different*). It is often hard to differentiate between stylistic and expressive connotations, due to “inconsistent and overlapping labels in dictionaries” (Fiedler 2007: 25). To illustrate, the PU *shit hot*, which means *very good*, is often marked as taboo, slang or impolite, which are all can be seen as both stylistic and expressive connotations (Fiedler 2007: 25).

2.3. Translating phraseological units

Even though PUs enrich the vocabulary of English language learners, the structure of PUs often causes difficulty in understanding them, as PUs are not easy translatable into foreign languages. This fact is due to occurrence “that in the translation process the linguistic unit of the source language does not coincide with that of the target language, as a word-group may be paraphrased by a sentence; a clause may be condensed into a word group” (Gläser 1984: 121). A special text-translation is required when translating phraseology, since “the PU must be identified as a peculiar translation, and understood with its figurative meaning and relative stability” (Fiedler 2007: 117). By definition, the translation process is “the complex process of transferring a text from a SOURCE LANGUAGE (SL) into a communicatively adequate and equivalent text in a TARGET LANGUAGE (TL) which meets all communicative requirements” (Fiedler 2007: 118). Fiedler (2007: 120) suggests a certain order in the process of translating PUs:

- 1) identification of the PU in the source language
- 2) analysis of the phraseological meaning (SL paraphrase)
- 3) translation of the phraseological meaning (TL paraphrase)
- 4) substitution by a PU in the target language

In terms of contrastive analysis, Gläser (1984: 123) suggests the categorization of lexical equivalence in the target language by the Soviet linguist Leonid Barchudarov when translating phraseology:

1) COMPLETE EQUIVALENCE

- close correspondence in the structure of constituents and their complex meaning; includes accordance of the denotational and connotational meaning, or expressive, emotive and stylistic meanings of compared idioms
- e.g. *apple of discord* = *Zankapfel*

2) PARTIAL EQUIVALENCE

- idioms differ strikingly in their referential base of a metaphor or metonymy, connotational and stylistic meanings
- e.g. *green with envy* = *blaß vor Neid*

3) ZERO EQUIVALENCE

- when there is no approximate expression in the target language, a paraphrase of the denotational meaning of the idiom in the source language is possible
- e.g. *green fingers* = *geschickte Hand für Gartenarbeit, gärtnerische Begabung*

3. Research design

3.1. Corpus description

This research analyzes the translational equivalents of twenty randomly selected phraseological units from the source, which is the 1991 edition of J.D. Salinger's novel *The Catcher in the Rye* and the target, which is the Croatian translation of the same novel by Nikola Kršić from 1998.

3.1.1. Translation pattern

The process of identifying phraseological units:

- 1) identifying a PU in the English text, searching for its translation in the Croatian version
- 2) noting the PUs
- 3) providing definitions of PUs in the source and target language
- 4) determining the type of equivalence (zero, partial or complete equivalence)

The methods used for the corpus analysis were Sabine Fiedler's *English Phraseology Coursebook* (2007: 120) and the article "The Translation Aspect of Phraseological Units in English and German" by Rosemarie Gläser (1984: 123-129). The origin of the source language PUs is given under the phraseological analysis of each entry. If the translation is incorrect or if zero equivalence exists between two PUs, a suggested correct equivalent is given under the analysis.

The above mentioned pattern for translating PUs is slightly altered, in order to implement all important steps in the PU-translation process, and to present the research in a visually more clear and approachable style:

- a. identifying and underlining a PU from the source text (English)
- b. analysis of the phraseological meaning in the source language (dictionary definition)
- c. searching for the translation match of the same PU in the target text (Croatian translation) and underlining it
- d. analysis of the phraseological meaning in the target language (dictionary definition)
- e. determining the type of equivalence (zero, partial or complete equivalence)

4 Corpus analysis

1 (strictly) for the birds

- a. Strictly for the birds. (TCITR, p. 2)
- b. worthless; undesirable (AID, p. 124)
- c. Hrana za ptičice. (LUŽ, p. 6)
- d. -
- e. zero equivalence

A Croatian dictionary definition for *hrana za ptičice* does not exist, since it is a free translation. HEFR (p. 615) suggests the PU *šuć-muć pa prolij* as the equivalent of the above mentioned English PU. The dictionary definition is “bezvrijedan, loše izveden, besmislen, beskoristan.”

The SL PU is said to allude to horse droppings from which birds would extract seeds. It originates from a previous, more vulgar version of the same idiom; *shit for the birds*, which was used in slang during the first half of the 1900s (AHDol, p. 362).

2 give someone the ax

- a. They give guys the ax quite frequently at Pencey. (TCITR, p. 4)
- b. be discharged or fired, expelled, or rejected (AHDol, p. 395)
- c. U Penceyju se često događa da čovjeka izbace. (LUŽ, p. 8)
- d. udaljiti, isključiti iz čega (škole, momčadi, članstva) (HJP)
- e. zero equivalence

According to HJP, the term *izbaciti koga* carries three phraseological meanings, which are related to romantic and business relationships, but only of them has a similar meaning the PU to *give someone the ax*, and therefore a more suitable PU would be *izbaciti iz sedla* (meaning “istisnuti s položaja”). However, HEFR (p. 506) lists *to get (be given) the axe* only in the case of breaking off a romantic relationship and suggests *dobiti nogu* as an appropriate partial equivalent.

In AHDol (p. 395) is emphasized that this expressions has many variations, such as *get the boot* or *give someone the air*. The executors ax is alluded to in *give someone the ax*. The expression dates from the 1870s and 1880s.

3 flunk

- a. "I flunked you in history because you knew absolutely nothing." (TCITR, p. 10)
- b. to give a failing grade to someone (AID, p. 120)
- c. Dao sam ti kolac iz povijesti zato što nisi znao apsolutno ništa. (LUŽ, p. 16)
- d. žarg. slaba, neprolazna ocjena u školi [dobiti kolac] (HJP)
- e. zero equivalence

The Croatian jargon has a more similar equivalent: *srušiti koga*. HJP defines it as *ne propustiti koga na ispitu*.

The origin of the SL phrase is unknown. According to *Random House Webster's Unabridged Dictionary*, the phrase was first used around 1815–25 in US. It is possibly related to the verbs flink (US variant of flinch: be a coward) or funk.

4 give someone hell

- a. The worst he'll do, he'll give me hell again, and then he'll send me to that goddam military school. (TCITR, p. 166)
- b. to berate someone (PDoEI, p. 45)
- c. Najgore što može učiniti, to je da mi opet očita poštenu molitvu a zatim me pošalje u onu prokletu vojnu školu. (LUŽ, p. 205)
- d. -
- e. zero equivalence

A dictionary definition for *očitati poštenu molitvu* has not been found. A more suitable Croatian equivalent is *očitati (održati / držati) bukvicu komu*, suggested by HEFR (p. 94).

The expression *to give someone hell* implies a physical or verbal attack, and dates from the late 16th century, according to AHDoI (p. 404).

5 a goner

- a. With a guy like Ackley, if you looked up from your book you were a goner. (TCITR, p. 20)
- b. a dead or dying creature or person (DoASCE p. 267)
- c. S čovjekom kao što je Ackley, ako podignete glavu s knjige, pokojni ste. (LUŽ, p. 28)
- d. koji je umro, umrli (HJP)

e. zero equivalence

HJP only lists the literal definition under the entry *pokojni - koji je umro, umrli*.

This idiom originates from the mid-1800s slang register. It is more used than its synonyms *as a gone goose* or *chicken* or *gosling*, as stated in AHDoI (p. 18).

6 chew the rag

- a. I didn't have anything special to do, so I went down to the can and chewed the rag with him while he was shaving. (TCITR, p. 26)
- b. to talk, or to make a speech; especially, to talk at length, to grumble continuously, or to rant (CWOSE, p. 133)
- c. Nisam imao nikakvog posebnog posla i zato sam otišao u kupaonu pa smo, dok se on brijao, naklapali onako bez veze o svemu i svačemu. (LUŽ, p. 37)
- d. *pejor.* raspredati, pripovijedati o mogućim ishodima, razvoju neke situacije bez mnogo informacija (HJP)
- e. zero equivalence

HEFR (p. 113) lists *doći na čašicu razgovora* as a translation of *to chew the fat*, which is an alternative version of *chew the rag*. The alternative means to gossip and to chat in an idle manner (RDoMASUE, p. 140).

The first use of the PU in written English occurred in 1885 after this army-slang expression reached the English newspapers (CWOSE, p. 132).

7 a hot-shot

- a. You take a very handsome guy, or a guy that thinks he's a real hot-shot, and they're always asking you to do them a big favor. (TCITR, p. 27)
- b. flashy, successful person whose self-esteem is perhaps excessive (RDoMASUE, p. 416)
- c. Uzmite takvog veoma lijepog mladića, ili nekoga tko za sebe misli kako je u svemu glavni, i te stvari, takvi će ljudi od vas vječito tražiti da im činite velike usluge. (LUŽ, p. 38)
- d. *žarg.* onaj koji je gazda, boss, broj jedan, prvi (HJP)
- e. zero equivalence

The word originates from the 17th century and was first used in the sense of a reckless, hot-tempered troublemaker. This first version possibly originates from the description of a person who shot with a firearm in a hot or eager manner. Another possible origin is related

to a piece of shot, which was hot from being fired or made hot in order to spread flames among enemies (EWPO, p. 419). The idiom often appears in its form variant, *a hotshot*.

8 a tiff

- a. "I had a little goddam tiff with Stradlater," I said. (TCITR, p. 46)
- b. a petty quarrel (RHWCD, p. 1720)
- c. Malo sam se zakvačio sa Stradlaterom – rekao sam. (LUŽ, p. 61)
- d. (se s kim) posvaditi se, ući u kavgu; zakavžiti se (HJP)
- e. zero equivalence

The Croatian language only has verb phrases with a similar meaning as the SL PU. A more suitable collocation is *sukobiti se* (KBHJ).

As stated in OSEDoME (p. 3471), the SL PU comes from the Scottish and Northern English term for a puff of wind, *tift*.

9 loaded

- a. I don't remember exactly how much I had, but I was pretty loaded. (TCITR, p. 52)
- b. well off; having plenty of money (DoSUE, p. 1047)
- c. Ne sjećam se baš točno koliko sam imao, ali sam bio pun love. (LUŽ, p. 67)
- d. posjedovati velike količine novca (Fink 2008: 487).
- e. partial equivalence

This US slang term was first used in 1948, according to (RDoMASUE, p.492). The origin of this PU is unknown.

10 money talks

- a. In New York, boy, money really talks --I'm not kidding. (TCITR, p. 69)
- b. *fig.* money gives one power and influence to help get things done or get one's own way (DoASCE, p. 440)
- c. U New Yorku, gospodine moj, samo novac govori – bez šale. (LUŽ, p. 89)
- d. -
- e. zero equivalence

Since the Croatian translation is not a PU, a corresponding dictionary entry does not exist. The first to mention the idea behind this idiom was the Greek philosopher Euripides. Another notable person to use a similar concept was Erasmus of Rotterdam in *Adagia* in 1532. The current PU only began to be used around the 20th century (AHDol, p. 689).

11 yellowness

- a. It's a funny kind of yellowness, when you come to think of it, but it's yellowness, allright. (TCITR, p. 90)
- b. cowardly, afraid (RDoMASUE, p. 859)
- c. Čudna je to vrsta kukavičluka kod mene, kad se čovjek nad tim malo zamisli, ali kukavičluk jest, tu sumnje nema. (LUŽ, p. 114)
- d. *pejor.* nedostatak hrabrosti, obuzetost strahom, nesposobnost da se čestito djeluje zbog straha; kukavištvo, kukavština (HJP)
- e. partial equivalence

There is no complete equivalent for this PU in the Croatian language.

This term, often only used in its adjective form, originates from ca. 1910 from the US. It was used to describe a writer on the yellow press (DoSUE, p. 1360).

12 crumb-bum

- a. "So long, crumb-bum," she said. (TCITR, p. 98)
- b. a repulsive or irritating person (FISD, p. 2571)
- c. Do viđenja, spretnjakoviću - rekla je. (LUŽ, p. 124)
- d. *pejor.* onaj koji nije spretan (HJP)
- e. zero equivalence

A more suitable TL equivalent is *dosadnjaković*. As HJP, it is defined as *onaj koji je dosadan; dosadnjak*.

This SL term was first recorded in 1950-55 and is part of the American slang, according to Dictionary.com. It is a variation of *crum*, which stands for a contemptibly objectionable or worthless person.

13 a king's ransom

- a. I'd spent a king's ransom in about two lousy weeks. (TCITR, p. 107)
- b. a huge amount of money; a fortune (ODOI, p. 161)
- c. Potrošio sam brdo love u samo dva bijedna tjedna. (LUŽ, p. 135)
- d. *brdo* - pren. velika količina čega (HJP)
- e. zero equivalence

This is example of zero equivalence since the Croatian language does not contain a phrase such as ‘kraljevsku otkupninu’. The origin of this metaphoric expression dates back to feudal medieval times, more precisely the late 1400s (AHDol, p. 586). War prisoners were freed for sums in keeping with their rank, and the king-rank demanded the greatest ransom (ODol, p. 161).

14 a bull session

- a. For instance, if you were having a bull session in somebody's room, and somebody wanted to come in, nobody'd let them in if they were some dopey, pimply guy. (TCITR, p. 167)
- b. a gathering of usually young men, in which each airs his knowledge or offers his opinions upon any subject toward which the conversation, often smutty, veers (CWOSE, p. 130)
- c. Na primjer, ako se u nečijoj sobi održavala kakva sjedeljka, a netko je htio ući, nitko ga nije htio pustiti unutra ako je taj koji je htio ući bio onako prigrlup, bubuljičav dječak. (LUŽ, p. 206)
- d. neformalan, dug razgovor ili diskusija; sijelo (HJP)
- e. partial equivalence

The Croatian PU is a partial equivalent because it does not contain the noun ‘bull’.

According to AHDol (p. 143), the expression originates from around 1915. It firstly referred to male exchange of opinions and anecdotes, including stories of sexual prowess, and was later started being used in a broader sense. The PU *to shoot the bull* (cf. 18) developed from this American expression (CWOSE, p. 130).

15 drop dead

- a. I damn near dropped dead when he asked me, I was so surprised and all. (TCITR, p. 171)
- b. die suddenly and unexpectedly (ODol, p. 86)
- c. Malo je nedostajalo pa da me na mjestu udari kap kad me to upitao, tako sam se bio iznenadio. (LUŽ, p. 210)
- d. *razg.* moždani ili srčani udar (HJP)
- e. zero equivalence

Under the entry *drop dead*, HEFR (p. 463) lists *ostati na (u) mjestu mrtav*, and therefore it can be taken into account as a more suitable translation.

According to AHDol (p. 289), the usage of this expression started in slangy journalism in the 1960s.

16 old sport

- a. Old sport. (TCITR, p. 141)
- b. a friendly term of endearment used between equal companions (LD)
- c. Stari laf! (LUŽ, p. 175)
- d. *lav* – pren. hrabar, srčan čovjek (HJP)
- e. partial equivalence

HJP lists one phraseological meaning under the term *lav*. The first constituent in the Croatian phrase matches the English version and therefore this is a case of partial equivalence. Since the Croatian translation of *The Great Gatsby* also uses the same translation as it is used in LUŽ, this term can be understood as an appropriate equivalent.

Even though many assume that this catchphrase was first recorded in Francis Scott Fitzgerald's 1925 novel *The Great Gatsby*, it was used by New York's lower classes before the novel was published (Graham & Heggstad, 2018: 414).

17 (as) hot as a firecracker

- a. He was hot as a firecracker. (TCITR, p. 12)
- b. sexually aroused (RHToS, p. 339)
- c. Bio je upaljen kao raketa. (LUŽ, p. 18)
- d. -
- e. partial equivalence

The PU *upaljen kao raketa* does not have a dictionary definition. Only a part of the phrase carries a phraseological meaning; *upaliti* – [pren. razg.] *nadražiti, uzbuditi*. Therefore, it can be viewed as a partial equivalent.

This slang term was first used around 1910 in Canada, according to DoSUE. An alternative writing form is *hot as a fire-cracker*.

18 shoot the bull

- a. So I shot the bull for awhile. (TCITR, p. 12)
- b. to engage in idle chat (DoCP, p.214)
- c. Zato sam navio staru ploču. (LUŽ, p. 19)
- d. -

- e. zero equivalence

The Croatian translation is possibly derived from another PU, which is *govoriti kao navijen*. Its meaning refers to the process of playing a record on a gramophone. Since the gramophone needs to be wound up before playing the music, which in Croatian is translated as *navijanje*, the expression *govoriti kao navijen* is related to this process.

The expression *shoot the bull* is used in American slang and originates from the 20th century. More precisely, the expression emerged from the American gutter or rather, the barnyard, where *bull* refers to a type of commodity, euphemistically known as *boowash*, and is found at cattle farms (CWOSE, p. 131).

19 without batting an eyelash

- a. It was way too short for me, the couch, but I really could've slept standing up without batting an eyelash. (TCITR, p. 191)
- b. to not show shock or surprise (CIDoI, p. 24)
- c. Bio je prekratak za mene, taj kauč, ali tada sam doista bio u stanju zaspati stojeći, okom da ne trepnem. (LUŽ, p. 235)
- d. ne reagirati na što, ostati potpuno nezainteresiran (hladan) (HEFR, p. 541)
- e. complete equivalence

This expression is often used in its variants *without batting an eye* or *without batting an eyelid*. Therefore, the Croatian PU is a complete equivalent.

According to Dictionary.com, this expression uses the verb 'bat' in the sense of 'blink'. It is an American expression that dates back to the late 19th century (EWPO, p. 65).

20 break one's neck

- a. If he was so goddam stupid not to realize it was Saturday night and everybody was out or asleep or home for the weekend, I wasn't going to break my neck telling him. (TCITR, p. 40)
- b. to put forth a great deal of effort (FISD, p. 1013)
- c. Ako je tako glup da nije u stanju shvatiti kako je subota navečer i da su svi vani, ili u krevetu, ili kod kuće na vikendu, nisam imao namjeru lomiti vrat objašnjavajući mu to. (LUŽ, p. 53)
- d. kretati se po vrlo lošem ili opasnom terenu (HJP)
- e. zero equivalence

Even though HJP defines *lomiti vrat* as a phraseological unit, this translation is incorrect due to the fact that its meaning does not correspond to the meaning of the English PU. A more convenient expression would be *naprezati se - učiniti velik napor da se što ostvari* (HJP).

AHDoI states (p. 128) that the origin of the expression can be traced back to the expression *break one's ass*. The more polite version, which has been used since the 18th century, carries the secondary connotation of proceeding with reckless speed.

5. Conclusion

The aim of the research was to analyze twenty PUs from the novel *The Catcher in the Rye* and their equivalents in the Croatian translation *Lovac u žitu*. Based on corpus analysis, the research results are the following: fourteen cases of zero equivalence, five cases of partial equivalence and only one case of complete equivalence. Since the PUs were randomly extracted from the English version, it is to be taken into account as the reason for such results. The majority of the English PUs from the novel are slang expressions of American origin, mostly from the New York area, which explains the lack of suitable Croatian equivalents. Another reason for a small number of partial equivalents is the fact that this Croatian translation was published in 1998. Since then the Croatian language has enriched its vocabulary with many new expressions and phrases. The reason for a large number of zero equivalents is the use of phrasal verbs in the Croatian translation, since the language does not have matching nouns or adjectives for every English PU. There were also examples of substitution with literal definition of a word, such as *pokojni* for *a goner*. There was only one incorrect translation in the whole corpus; *break one's neck* – *lomiti vrat*. The etymological background on each English PU explains the reason for the use of specific slang terms in New York. Since a large number of English speaking people immigrated to New York, the origin of many phrases can easily be traced back to England and Scotland. In conclusion, *Lovac u žitu* contains many PUs, but only a few have corresponding partial or complete equivalents in English because they are specific New York slang expressions.

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Appendices

Appendix 1: Alphabetical list with abbreviations of used dictionaries and linguistic terms

AHDoI – The American Heritage® Dictionary of Idioms

AID - NTC's American Idioms Dictionary

CIDoI – Cambridge International Dictionary of Idioms

CWOSE – 2107 Curious Word Origins, Sayings and Expressions

DoASCE – McGraw-Hill's Dictionary of American Slang and Colloquial Expressions

DoCP – A Dictionary of Confusable Phrases

DoSUE – A Dictionary of Slang and Unconventional English

EWPO - The Facts On File Encyclopedia of Word And Phrase Origins

FISD – The Farlex Idioms and Slang Dictionary

HEFR – Hrvatsko-engleski frazeološki rječnik

HJP – Hrvatski jezični portal

KBHJ – Kolokacijska baza hrvatskog jezika

LD – Literary Devices

LUŽ – Lovac u žitu

ODoI – Oxford Dictionary of Idioms

OSDoME – Origins: A Short Etymological Dictionary of Modern English

PDoEI – The Penguin Dictionary of English Idioms

PU – phraseological unit

RDoMASUE – The Routledge Dictionary of Modern American Slang and Unconventional English

RHToS – The Random House Thesaurus of Slang

RHWCD – Random House Webster's College Dictionary

SL – source language

TCITR – The Catcher in the Rye

TL – target language

Appendix 2: Corpus of SL and TL PUs and their equivalence type

<i>The Catcher in the Rye</i>	<i>Lovac u žitu</i>	type of equivalence
(Strictly) for the birds.	Hrana za ptičice.	zero equivalence
give someone the ax	izbaciti nekoga	zero equivalence
flunk	dati kolac	zero equivalence
give someone hell	očitati poštenu molitvu	zero equivalence
a goner	biti pokojni	zero equivalence
chew the rag	naklapati	zero equivalence
a hot-shot	glavni	zero equivalence
a tiff	zakvačiti se	zero equivalence
loaded	pun love	partial equivalence
money talks	novac govori	zero equivalence
yellowness	kukavičluk	partial equivalence
crumb-bum	spretnjaković	zero equivalence
a king's ransom	brdo love	zero equivalence
a bull session	sjedeljka	partial equivalence
drop dead	(nekoga) udariti kap	zero equivalence
Old sport	Stari laf	partial equivalence
(as) hot as a firecracker	upaljen kao raketa	partial equivalence
shoot the bull	naviti staru ploču	zero equivalence
without batting an eyelash	okom da ne trepnem	complete equivalence
break one's neck	lomiti vrat	zero equivalence

Appendix 3: Frequency of each type of equivalence

Complete equivalence	1
Partial equivalence	5
Zero equivalence	14
Total number of PUs	20