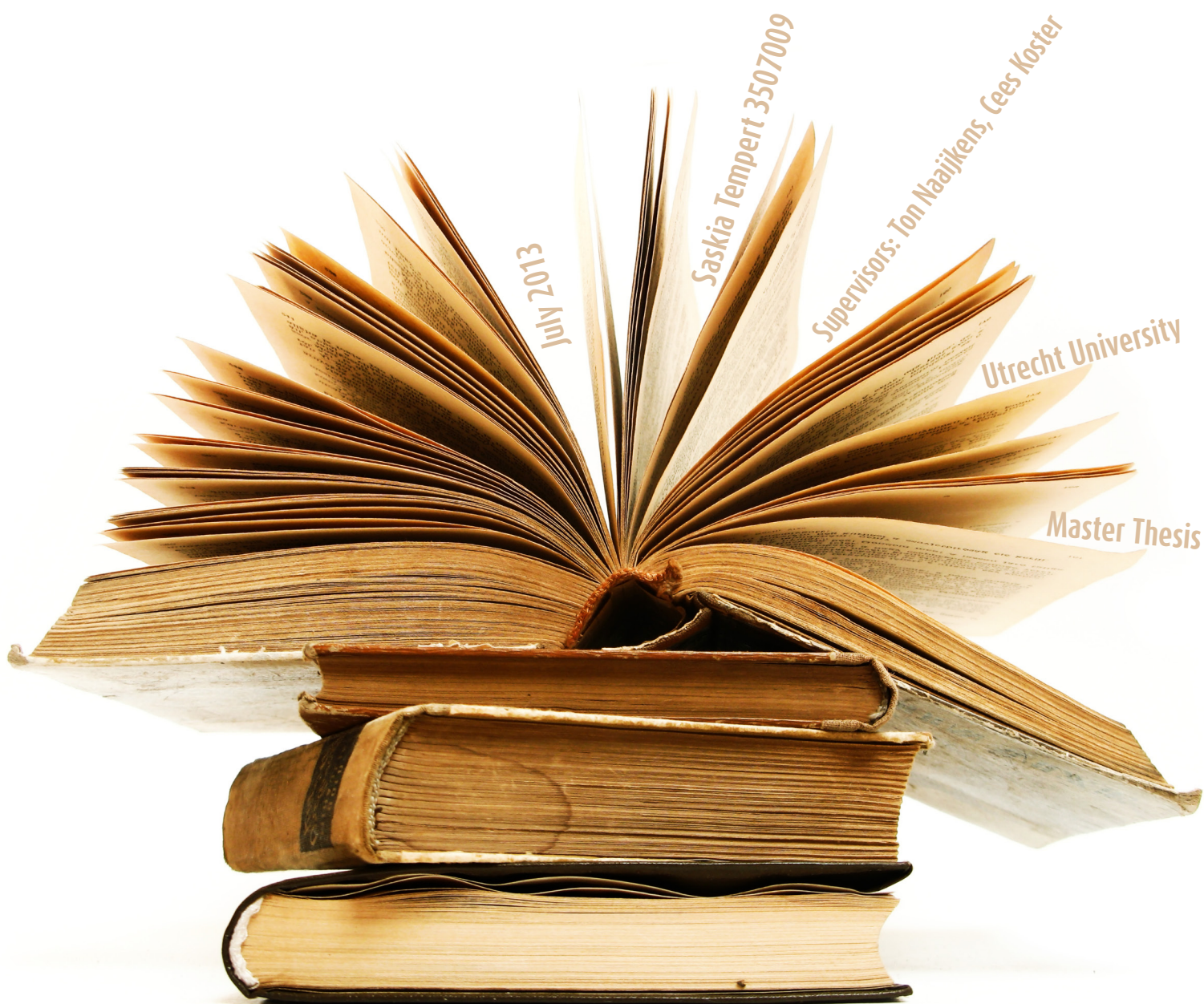


TRANSLATING YOUNG ADULT LITERATURE

THE HIGH CIRCULATION RATE OF YOUTH LANGUAGE
AND OTHER RELATED TRANSLATION PROBLEMS IN
THE CATCHER IN THE RYE AND THE OUTSIDERS



July 2013

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Utrecht University

Master Thesis

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Introduction

The Catcher in the Rye by J.D. Salinger and *The Outsiders* by S.E. Hinton are both novels that were published many years ago, yet they have remained popular until this day. Although *The Catcher in the Rye* was originally intended for adults, it has grown as popular among young adults as Hinton's novel, which was intended for young adults. Both novels contain a relatively similar amount of youth language and form part of the young adult genre. For this reason, both may pose similar problems when it comes to the translation of the youth language of these novels, which is what this thesis aims to explore.

The first two chapters form the context of the thesis. These chapters will explore the notions of youth language and young adult literature, going into the detail of their definitions, history and main varieties and characteristics. The chapters will illustrate that both young adult literature and youth language are fairly new phenomena that were not always self-evident, but have only recently gained widespread acknowledgment and acceptance.

The third chapter of this thesis will focus on the translation problems and strategies that the translator may encounter when faced with the translation of a young adult novel. This chapter will lay the groundwork for the following chapters, particularly in terms of providing strategies. As the chapter will illustrate, although various strategies for translating youth language may exist, most of them will pose new problems. Moreover, it will be shown that the evanescence of young adult literature and youth language is a rather problematic translation challenge to tackle, as permanent strategies have not (yet) been put forward, and may in fact never be developed.

Chapters four and five, the comparison and analysis of the novels *The Catcher in the Rye* and *The Outsiders* will explore whether the translators have made use of the strategies discussed in chapter 3 and what the consequences and results of these decisions are. These sections will also attempt to determine the degree of modernisation each new translation has undergone and thus to

what extent the previous translations can be considered dated. Moreover, the analysis of the translation of *The Outsiders* will be done for the purpose of determining whether the novel will benefit from producing a new, or updated translation. The reason for discussing the translation of *The Catcher in the Rye* is the fact that *The Outsiders* has only been translated once, while *The Catcher in the Rye* has been translated a total of three times. The purpose is to explore whether or not young adult literature in this case is commonly modernised and in what manner. This analysis is then used to assist in determining if *The Outsiders* could possibly benefit from an updated translation.

The question that is then at the core of this thesis is: How quickly can youth language and other characteristics of young adult literature date a novel and what can translators do to prevent this, without compromising an important feature of the text?

1. Young Adult Literature

Although the name 'young adult literature' has been based on the audience, most scholars cannot seem to agree on what exactly a young adult is (Roxburgh 2005: 4). However, generally speaking the young adult novel is intended for readers between twelve and eighteen years of age (Donelson 2009: 3).

Below, this chapter will first give an account of the history of young adult literature: how it emerged and transformed over time. Then an overview of the genres of young adult literature will be provided, which is linked to the development of the young adult novel – most of these genres can be seen as predecessors of the contemporary young adult novel. The final section of this chapter will explore the most common characteristics of contemporary young adult literature and determine if and how it can be distinguished from other types of literature.

Considering young adult literature emerged and flourished in western society – thus Europe and the United States of America, that is what this section will focus on. Moreover, this thesis does not claim to offer a complete overview of the history and genres of young adult literature, but merely aims to provide a basic outline of the phenomenon.

1.1 The History of Young Adult Literature

Considering the term 'youth' itself is quite new, it naturally follows that young adult literature has not been around for as long as may be expected. However, the aspect of young adult literature appears to have been around much longer than the term itself. While the literature for the young adult audience first emerged in the eighteenth century, the actual term was not coined until the 1960s.

Before young adult literature became established as a genre in itself, it was usually grouped together with children's literature. According to Caroline Hunt, not only did various theorists refuse to distinguish between children's literature and young adult literature, at times young adult literature

was even considered to be a sub-genre of children's literature, although the theorists were aware that it targeted a completely different age group (1996: 4). Both Hunt and Rita Ghesquiere claim that the relatively young concept of youth and adolescence can be held accountable: while from the eighteenth century onward children were seen as separate from adults (as a result of a changing society), the notion of adolescence – the phase between childhood and adulthood – did not gain widespread acceptance until the nineteenth century. It was not until the 1990s that theorists started to notice some key distinctions between the two types of literature, and from 1993 onward the name 'young adult' finally became widely established.

Before the term young adult literature was coined, similar genres already existed. These (adult) genres are often associated with young adult literature and are seen as its predecessors, because they contain the same theme; the gradual inner growth of a character in correlation with his or her environment (van Lierop-Debrauwer 2005: 22). The genres that have been identified as predecessors are the *Bildungsroman* and the novel of formation. Likewise, the picaresque novel and the robinsonade are seen as pioneers, because some elements of these literary genres can also be found in young adult literature (22). Both *The Catcher in the Rye* and *The Outsiders*, which will be discussed in detail later on, feature elements of these genres.

From the moment young adult literature originated it was linked to upbringing and education. Texts for this readership contained moral values and lessons on how to live a good life. To this day, these didactic characteristics have served as a leitmotiv in young adult novels (Ghesquiere 1982: 16-7).

In the nineteenth century young adult literature was pious and sober, although less religious and didactic than it was before this period – shortly after the genre had been established. During this century genres such as the dime novel, the domestic novel and the girls' books (e.g. Louisa May Alcott's *Little Women*) were quite popular (Donelson 2009: 46) and while the domestic novel and

the girls' books were favoured by women, the dime novel was appreciated by its own audience – the men. The dime novel first originated in the form of westerns, but later developed other settings such as mysteries and science-fiction. These later settings never quite reached the same popularity as the westerns did (48), however each of these genres contained the didactic character that was so highly valued by the adults. It was precisely the reason why they deemed these novels appropriate for the youth.

During the first half of the twentieth century young adult literature was mostly expected to provide “healthy recreation” (Ghesquiere 1982: 15-6), although the debate over what was considered appropriate young adult reading material was still ongoing. According to Donelson and Nilsen, many of the girls' books were seen as old-fashioned and of weak quality compared to the boys' books of that time (2009: 51). This changed slightly after the girls' books had undergone much criticism, and writers began to create stories for girls that were recognisable and less insignificant, but in many cases boys' books were still considered superior. They remained of higher quality (52).

Between the 1940s and the 1950s the quality of young adult novels began to improve and started to focus on subjects such as high school, dating and teen romances, yet the content was still fairly innocuous, including happy endings and moral values (61). Furthermore, despite the books' tendency to avoid taboos in the form of obscenities, sexuality, social injustice, and so on, they were invariably popular with the young adult audience.

By the 1960s young adult literature was, according to Ghesquiere, still expected to impart moral values to the minds of its audience and, moreover, to confront the readers with reality in order to create awareness of the world around them (1982: 16). The subject matter changed while society did too, and from now on it centred around idealistic notions such as environmental pollution, abortion, divorce, unemployment (16) and other subjects that were relevant during this period.

In the 1970s the content of the young adult novel underwent even more changes: subject

matter that used to be discussed in adult literature exclusively, now became available for young adult novels and was mostly described in the so-called problem novels. The authors of these novels aimed to break the received taboos: sex was described as a purely physical act and the emotional aspect of the novel became less important (van Lierop-Debrauwer 2005: 45-6). In response to this rather shocking form of the problem novel several young adult novels were published that made sure to be open to various kinds of interpretation from the reader.

Finally, from the late twentieth century onward subjects such as sexuality were naturally woven into the plots of young adult literature and even the topic of homosexuality became acceptable (47-8). Several taboos gradually began to disappear.

Young adult literature has, for the most part, developed in the shadow of adult literature, particularly with regard to Itamar Even-Zohar's polysystem theory. Even-Zohar's polysystem theory was developed in 1970, but did not become an actual theory until the 1990's, after he had thoroughly researched his hypothesis. The theory proposes that a literary work is a part of a literary system and is thus not studied in isolation. Moreover, literature is proposed as being a part of the "social, cultural, literary and historical framework and the key concept of that is the system, in which there is an ongoing dynamic of 'mutation' and struggle for the primary position in the literary canon" (Munday 2008: 108). This primary position in the literary canon is also characterised as the literature that finds itself in the centre of the polysystem, however, children's literature has always been in the periphery of this system, as opposed to adult literature. Because young adult literature has almost consistently resided in the periphery of the literary polysystem, its models are mainly based on once canonised adult literature (Ghesquiere 1982: 20). As opposed to adult literature, young adult literature is considered substandard. Critics, amongst others, believe this type of literature is easy to write and that the genre often contains stereotypical forms such as the adventure story and the detective (20) These forms are seen as trivial and cliché, because although they now

form the centre of young adult literature, they have at the same time become marginal in the case of adult literature.

Yet from the 1960s onward the young adult novel has gained more publicity and popularity and may slowly be moving toward the literary centre (Ghesquiere 1982: 21). Awards for good quality young adult literature – such as the Michael L. Printz award¹ – were founded and the genre even started to develop its own literary canon. Moreover, the universities have started to offer courses that focus on young adult literature in particular (as illustrated by Caroline Hunt, who teaches such courses herself) and as mentioned before, this type of literature finally received its own name in the second half of the twentieth century. New forms of young adult literature spread from the United States and the Scandinavian countries during the 1980s (22). Especially the realistic problem novel has gained much popularity and the moral values of this genre have become less relevant.

Even now the realistic problem novel and the *Bildungsroman* remain popular, although, as predicted by Ghesquiere, other forms of young adult literature, such as fantasy (1982: 22), are now appreciated as well, as illustrated by the immense popularity of trilogies such as *The Hunger Games* by Suzanne Collins.

1.2 Genres of Young Adult Literature

Helma van Lierop Debrauwer and Neel Bastiaansen-Harks have made a distinction between two varieties of young adult literature. This distinction consists of the adolescent novel for adults and the adolescent novel for young adults, and it corresponds roughly to two of the three definitions Ghesquiere provided for young adult literature. According to Ghesquiere it is important to distinguish between the following three definitions of young adult literature: “a). Literary texts

¹ <http://www.ala.org/yalsa/printz>

written by youngsters, b). Literary texts written *for* youngsters and c). Literary texts read by youngsters” (1982: 10). Mainly because there are so few literary texts *written by* youngsters, this definition may be disregarded (although it may have to be kept in mind that *The Outsiders* is such a rare example). However, the third definition is highly relevant since many texts that are read by youngsters were officially not intended for this type of audience, e.g. *The Catcher in the Rye*, as shall be illustrated later on. As previously stated, according to van Lierop-Debrauwer and Bastiaansen-Harks categories B and C are thus in turn associated with a number of genres of young adult literature. However, these genres show overlapping features and are all connected in a way.

The genres that belong to the adolescent novel for adults are the picaresque novel, the robinsonade, the *Bildungsroman* and the novel of formation. First, the picaresque novel is the oldest predecessor of young adult literature and it was especially popular during the sixteenth and seventeenth century (van Lierop-Debrauwer 2005: 23). The protagonist is often an outcast of a young age, which is among one of the reasons this genre is often linked to young adult literature. He is an anti-hero who experiences many adventures and barely undergoes any inner development, which is arguably not unlike Holden Caulfield in *The Catcher in the Rye*, depending on how the ending of this novel is interpreted. The lack of inner development causes the picaresque novel to contain, unlike most young adult literature, a plot of action, rather than a plot of character. Moreover, the protagonist of this genre generally lives in poverty, amidst war and/or social instability (23). These last two features of the picaresque novel set it apart from the contemporary young adult novel, because in contrast to the protagonist of the picaresque genre, the protagonist of the contemporary young adult novel often lacks little in terms of material possessions. Instead, the contemporary young adult novel tends to focus on inner problems and conflict with the surroundings (23).

The robinsonade also dates from before the second half of the eighteenth century. It is a

didactic, derivative genre of the adventure novel and was named after Daniel Defoe's *Robinson Crusoe*. This novel was originally intended for an adult audience, but has been adapted various times in order to make it suitable for children's and young adult literature (23-4). The main characteristic of this genre is the stay of one (or more) person(s) in a place that is far away from civilization. In most cases this is an island. During this isolated stay the protagonist, who was previously considered unruly, grows and learns to adapt to society, which causes him to fit in upon returning to civilization (24). An example can be found in *The Outsiders*, which, in this respect, bears some resemblance to the Robinsonade. As Rachel Lasky Bilz points out, Ponyboy and his friends are "cut off from others because of their poverty and hard lives" (2004: 21). This is what makes them outsiders and it is what causes them to be unable to truly belong to society. Ponyboy eventually learns to adapt, starting small by sharing his experiences with his English teacher through a homework assignment. This appears to be his first step toward returning to civilization as someone who belongs there.

The third genre is the *Bildungsroman*. The *Bildungsroman* originated at the end of the eighteenth century and has been viewed as a conventional genre. The authors of this genre often aim for an ending in which the protagonist and his surroundings find their balance. The inner growth of the protagonist takes place in three phases. The first phase has the childhood at its core: the protagonist grows up in a stable environment. This first phase is followed by the period of youth, or adolescence – phase two. During this period the protagonist tends to spend time away from his family and wanders around while struggling with his surroundings and feeling confused. In the third and final phase the protagonist turns his life around: he is able to look back on the troubles he has overcome and is ready to fulfil his role in society (24). The *Bildungsroman* is especially well-known for its clear plot of character; the genre focuses on the psychological development of the protagonist as a result of his wanderings. The *Bildungsroman's* ending is the opposite of the lack

of development of the picaresque novel. Both *The Catcher in the Rye* and *The Outsiders* show features of being a *Bildungsroman*.

The fourth and final genre is the novel of formation, which is a genre that focuses on stories about adolescents who are on the verge of becoming adults and thus find themselves in between the two important phases of life (27). In contrast to the *Bildungsroman* this transformation usually does not take place gradually and is instead accompanied by wildly fluctuating emotions. Moreover, the transformation from adolescent to adult is often symbolised by a journey which may centre around an inner quest or search for the inner self (27). Due to the change taking place less steadily, the transformation happens in a relatively short time span compared to the *Bildungsroman*.

In addition, the genres that are associated with adolescent novels intended for young adults are the girls' book and the problem novel. The first genre of this category, the girls' book, was popular from the eighteenth century until the 1970s and featured a female protagonist, unlike many of the other young adult genres. The protagonist is an attractive girl and the books usually show a clear contrast between good and evil, and contains a happy ending in which the conflicts are resolved (38-9). To enable the readers to identify with the protagonist the books were written in the first person perspective. Although this genre seems to have much in common with the *Bildungsroman*, in this case it is not important that the protagonist discovers her inner self. Instead the protagonist discovers society's expectations of her and what role she is supposed to take on (38-9). Like many of the other young adult genres the girls' book is strongly influenced by didactic values: the girls' book aims for adjustment of the protagonist; she needs to transform from a disobedient adolescent girl into a good and docile wife (42). After the 1970s this started to change, especially in the Netherlands (44-5). Inspired by the feminist movements and changing society, the protagonists became more assertive and emancipated. As a result of these changes, the problem novel was founded.

This genre has been developing since the mid 1960s and early 1970s and is also known as young adult realism, although generally young adult realism tends to be of higher quality. As Catherine Ross points out, young adult realism is characterised by an adolescent protagonist, a first person narrative, a realistic contemporary setting and “subject matter that was formerly considered taboo” (1985: 174). Van Lierop-Debrauwer and Bastiaansen-Harks add that the problem novel contains subject matter that had previously only been featured in adult literature, such as erotics and sexuality (2005: 45). Moreover, this genre considers a good story and trustworthy and realistic characters to be of little importance. It emphasises the physical aspect of sexuality and mainly foregrounds the actions. This leaves little room for an emotional aspect or psychological development (45-6). Since the problem novel only allows room for one kind of interpretation the message of the author is clear: they intend to break the existing taboos.

Although all of these genres differ in many ways and have emerged during varying periods of the development of young adult literature, it is important to take notice of the fact that these genres also show many overlapping features. Therefore, a literary work will often not fit into one of the categories, but may be grouped into two or even more genres. The chapters on *The Catcher in the Rye* and *The Outsiders* will illustrate that these novels, too, display the characteristics of several genres.

1.3 Characteristics of Contemporary Young Adult Literature

Defining (contemporary) young adult literature is, according to Stephen Roxburgh, a rather thorny problem. In fact, contemporary young adult literature tends to bear a lot of resemblance to adult literature. Roxburgh even goes as far as to claim that “*there is no difference between the young adult novel and the adult novel*” (2005: 5). Yet there are distinctions to be made and as it appears, the typical characteristics of young adult literature can usually be found in plot, point of view,

subject matter and language.

When it comes to plot, first the three existing types of plot must be identified. These were originally introduced by Aristotle. The first plot – plot of character – contains a protagonist who goes through an emotional and inner transformation (6). The plot of action features a protagonist who barely changes as the story progresses, but rather experiences many different adventures (6). This type of plot can often be found in the picaresque novel. Finally, the third plot – the plot of thought – is quite rare and seems to focus mostly on children's literature. A plot of thought is designed to change the reader's way of thinking and usually has a didactic nature (6). Although all of these plots occur in literature, it is the plot of character that is best represented in contemporary young adult literature, such as the *Bildungsroman*. Roxburgh does point out, however, that each novel may contain several plots and that one plot does not necessarily exclude the other (7).

In most cases of the young adult novel, the story is told through the eyes of the adolescent protagonist, meaning the novel has a first person perspective (Roxburgh 2005: 7). Ross claims that the aim of the first person perspective is to draw the reader in and enable them to identify with the adolescent protagonist (1985: 182). In addition, the first person narrator is often unreliable. This does not necessarily mean that they are lying, but that they are unaware of the world around them; “they are innocent and ignorant” (Roxburgh 2005: 7). This may, however, change as the novel – a plot of character – progresses. Due to their new experiences and emotional transformation the protagonist takes on a new view of his surroundings and as a result he becomes a (more) reliable narrator (7). This change that leads from unreliability to reliability is a typical trait of the young adult novel and may be the only characteristic that is not featured in any other kind of literature, because as Roxburgh points out, in adult novels the reliability of the narrator is rarely altered (8).

While young adult literature that dates from before the 21st century was usually didactic, many contemporary young adult novels now discuss subjects that were previously considered

unacceptable (Ross 1985: 175). These subjects are often related to new experiences – usually sexual experiences (Hunt 1996: 6), but also to challenging authority, disobedience and experimenting. The subject matter is thus controversial, although perhaps not as controversial as it was during the rise of the problem novel in the 1970s. Moreover, according to Donelson and Nilsen, the characters often do not only reflect the experiences of the readers, but also tend to “go beyond typical experiences so that readers can use the fictional experiences to learn and develop in their own lives” (2009: 18).

The type of language that is used in the young adult novel is distinct, although this characteristic feature is not necessarily exclusive to young adult novels. Word choice and word order are, according to Roxburgh, the most telling elements of voice and may contribute a great deal to revealing the character of the protagonist, which, in the case of a plot of character, thus reveals the plot and eventually maybe even the transformation of the protagonist. Examples of distinct language cannot only be found in *The Outsiders* and *The Catcher in the Rye* (Holden Caulfield in particular uses a lot of profanity and typical youth language), but also in adult novels such as *A Clockwork Orange* and William Faulkner's *As I Lay Dying* (8). Roxburgh observes that “the language of adolescence is eccentric and constantly changing, hardly Standard English” (2005: 8) and concludes that this language is at the core of young adult literature. Donelson and Nilsen also add that the language of this genre is often “lively, imaginative and varied [...]” (2009: 18).

Although young adult literature does possess certain typical characteristics, it is important to note that these characteristics only describe young adult literature and that they in no way define it (Roxburgh 2005: 5). As Roxburgh points out, novels such as *The Catcher in the Rye* and *Robinson Crusoe*, but even more contemporary literature by authors such as Ian McEwan (e.g. *Atonement*) were all officially published as adult literature, yet they feature the perspective of a young adult (5). Moreover, *The Catcher in the Rye* clearly contains a plot of character and although this book was

written in 1951, the subject matter and language of the protagonist seem to bear a certain likeness to the subject matter and language of the protagonist in the contemporary young adult novel.

1.4. Conclusion

In short, the genre of young adult literature has developed fairly late, although it is based on a number of adult genres that can be seen as its predecessors. The most well-known adult genres that have contributed to the development of young adult literature are the *Bildungsroman*, the robinsonade and the picaresque novel. However, the basis of the contemporary young adult novel also lies in early young adult literature, such as the didactic genre that is the girls' book and the shocking problem novel of the 1970s.

Despite its varied basis, young adult literature was, however, not recognised as a separate form of literature until the 1990s and often viewed as a sub-genre of children's literature. However, since the end of the twentieth century, young adult literature has grown to become a popular genre with its own literary canon and awards for, e.g., the best books written for teens, such as the Michael L. Printz award.

To conclude, the contemporary young adult novel can be described through its plot of character, a first-person perspective, use of youth language, and often realistic and adult subject matter. However, these characteristics do not necessarily distinguish the young adult novel from other types of literature, because as was illustrated, youth language often occurs in adult literature as well. In addition, nor the first person perspective and a plot of character are unique to young adult literature. According to Roxburgh, the only unique feature of young adult literature seems to be that the reliability of the protagonist can change (2005: 8), but it should be noted that this transformation is not required.

2. Youth language

Youth language, like young adult literature, was not always self-evident. It came into existence in a relatively similar manner and first emerged during the seventeenth century. Before listing the most well-known characteristics of youth language, it should first be explained what youth language entails, how it came to exist and how it has developed over time. Considering the fact that this thesis has the subject of the translation of youth language from English into Dutch at its core, this chapter's main focus will lie on the Dutch youth language, its origin and development and its characteristics.

2.1. Origin and development

The term 'youth language' implies that it is a complete language, like any other language, with its own set of grammar, terms and expressions. However, youth language is not an independent language. Rather, it can be referred to as a register, as shown by Ronald Wardaugh, who claims that youth language has a set of “vocabulary items associated with discrete or social groups [...]” (qtd. in Appel 2005: 86). Moreover, youth language is merely a coordinating term to refer to the various types of this register, such as slang (also identified as street language by René Appel) (85) or the Dutch variety called *Murks* – a combination of Turkish, Moroccan and, naturally, Dutch (Nortier 2001: 20-1). Although slang is the most common form of youth language, it is thus a sub-genre and it should be noted that one general type of slang, as well as one general type of youth language, does not exist; it differs among countries, regions and even subgroups of teenagers. This variation in youth language stems from the social situation of its users, such as the ethnic variety of the group and place of residence of the young adults (Cornips 2002: 20-1).

The purpose of youth language, however, is universal and has remained unchanged since it emerged; in addition to “clothing, hairstyle, body decorations and musical preferences, language can function as a marker for young people of their identity as a special group, [...]” (Appel 2005:

86). Young people thus use their own “register” (86) to identify with a group and to set themselves apart from others. This register is mostly used in informal situations and among peers.

As was the case with young adult literature, youth language emerged shortly after the phenomenon puberty did, which was then later followed by the notion of adolescence. From the nineteenth century onward, higher education started to become mandatory and especially in the twentieth century, when compulsory school attendance was instated, youth language started to win ground (Hoppenbrouwers 1991: 14-5). Additionally, loss of dialect is also connected to the development of youth language, especially in the Netherlands (11). While dialect previously formed a means to identify with a group of people, youth language has been taking over this job since the second half of the twentieth century. According to Hoppenbrouwers, this becomes clear when comparing the Netherlands to Flanders: whereas in the Netherlands youth language is widely spread, in Flanders youth language has, during the 1990s, barely begun to develop. This can be attributed to the fact that dialects were still in use in Flanders during that time, while they were of considerably less importance in the Netherlands (1991: 11). When dialects started to disappear, and a more general Dutch language won ground, young people attempted to find different options to identify with a group and set themselves apart. Using youth language was, and still is, a way to fulfil this need, except instead of identifying with a regional language, young adults are now identifying with a more restricted language that is often age restricted as well. Occasionally, however, regional languages do appear to exert their influence on youth language (20).

Furthermore, the Netherlands' changing society has contributed to the growth of youth language as well. While before 1970 the gross of the country spoke Dutch (Appel 2005: 89), this changed with the increasing arrival of immigrants from countries such as Turkey, Morocco and Surinam, whose languages have all found their way into Dutch youth languages. In addition, while before 1980 mainly one type of youth language existed, this changed with the development of many

different sub-cultures. Variety in youth language originated because these sub cultures felt the need to not only distinguish themselves from adults, but from each other as well (Daniëls 2004: 10).

In the 21st century, using youth language appears to have become an automatism. According to Nortier, starting in 2001, there were already many Dutch schools of which half the students spoke a foreign language at home (2001: 7). According to several theorists, school is where most youth languages are formed and developed (Hoppenbrouwers 1991: 11, Daniëls 2004: 12-3) and it appears that they have now advanced into having become a routine. In fact, research shows that slang use in the Netherlands is not restricted to the street and school yards any more. According to van den Braak, several young adults she has interviewed confirm that they use slang at school as well and she suggests that they may even address their parents and teachers in slang (s.a.: 16).

2.2. Characteristics

Like all other varieties of language, youth language has a number of specific characteristics. These characteristics may vary per youth language, however, it appears that at least in the Netherlands a number of terms and expressions exist which are used throughout the country. Although this section of the thesis will mostly focus on the Dutch youth language and its characteristics, some of the features are universal.

On average, youth language is more dynamic than standard language. It is evanescent and this aspect has been identified as one of the most important features of youth language varieties such as slang (Labov 1992: 339). Daniëls claims this high development rate stems from the fact that young adults are generally more sensitive to trends and fashion than adults (2004: 10). Especially the lexicon of a youth language is sensitive to renewal and may be capable of forming an entirely new type of youth language in less than ten years (15-6). In fact, very few words seem to outlast their speakers (Labov 1992: 340). Words that were in fashion twenty years ago may now be

considered outdated or perhaps even cliché. Hunt observed that the use of such words can severely date a young adult novel: “Language, particularly dialogue, can date a young adult book faster than anything else. So, ironically, the more accurate the portrayal of adolescent speech patterns, the shorter will be the life span of that particular book's “relevance” to the present experiences of teenaged readers” (1996: 6). It should be noted however, that there are exceptions to this rule. Many words that were popular during the twentieth century are still being used today, such as the Dutch words *cool* and *gaaf* which emerged during the 1970s, although these examples may now also be used by adults. The difficulty with the evanescent feature of youth language is that although there have been many attempts, it is nearly impossible to create a complete lexicon of this language variety, which is why we will most likely never have a full inventory at our disposal (Labov 1992: 341). As a result, the lack of such an inventory may make it more difficult for e.g. translators to determine which terms are dated, and which are still in use. More importantly, as chapter three will illustrate, the high circulation rate of youth language proves especially problematic with regard to the translation of this phenomenon. While the youth language of the original novels *The Catcher in the Rye* and *The Outsiders* is definite, with every new translation that is required the youth language may have changed, which the translator will have to take into account.

Furthermore, what is especially characteristic of slang is that it contains “many 'new' Dutch words”, meaning that most existing Dutch words are assigned new definitions or connotations (Appel 2005: 86). Words such as *vet* (fat) and *strak* (tight) are excellent examples of such reinvented meanings. While *vet* would normally refer to an organic product which is made from either plants or animals, as a slang term it is used to refer to something as positive, good and cool. The same goes for *strak*, which has been assigned a similar new meaning as *vet* by youth language users. This characteristic especially shows the creativity of youth language and its users, which was also pointed out by van den Braak (s.a.: 14).

After the Second World War, English found its way into the Dutch language and its influence is still increasing. Especially the Dutch youth language contains many English (loan)words, although these English words are not just copied straight into the youth language, they are often adapted as well. English words entering the Dutch youth language are transformed in several ways. Examples include the adaptation of English verbs, such as *save*. These verbs first enter the language as a noun, but may later also become verbs that have Dutch inflections attached to them (e.g. *saven* or even *gesaved*) (Noppers 2010: 9). Apart from this variety of adaptation, English words or expressions are often translated (e.g. *zie je later* as a direct translation of *see you later*). These English loanwords and word-for-word translations were initially rejected as a form of proper Dutch, especially by the producers of dictionaries, but they have gradually become widely accepted (Hoppenbrouwers 1991: 22). It should be kept in mind that Dutch (youth) language is not the only language that contains English terms and expressions. German youth language and the French young adult language variety called *Verlan* are other examples which have been influenced by English (Daniëls 2004: 15, Appel 2005: 88-9), which makes the borrowing of English words and expressions a universal youth language feature.

In addition, English is not the only language that has found its way into Dutch youth language, and particularly slang. While the pattern in which the superior language influences a language of a lower status is quite normal, youth language sometimes shows contradicting characteristics. Especially Dutch slang is heavily influenced by minority languages, such as Turkish or the Surinamese Sranan. Nortier claims that one of the main reasons young adults look up to such a specific language is because they believe it makes them sound tough (2001: 29). She adds that it is important to note that this is the only way these foreign words can be accepted; youth language can only be influenced by a minority language when the speakers of the superior language admire the other language (Nortier 2001: 37). Appel refers to this as “covert prestige”: young people, in this

case, have a different attitude towards the prestige of a minority language than adults do (2005: 87).

Which minority language influences a youth language variety is dependent on the region. For instance, Amsterdam has more Surinamese inhabitants than Turkish inhabitants (van den Braak s.a.: 15), which is why it is likely that the slang from young adults in this region will be influenced by Sranan. However, in Utrecht minority languages such as Turkish and Moroccan might have the upper hand, while youth language in places such as Heerlen may be influenced by regional dialect (Cornips 2002: 21).

In addition, the final characteristic of youth language is that it has been found to focus on specific subject matter, which follows from the fact that it is generally used in informal situations and among peers. Teresa Labov has divided this subject matter and the slang terms that are used into three main categories: “(1) those for labelling people; (2) those for painting people, activities, and places positively or negatively; and (3) those for ways of spending leisure, focused upon having fun (including sex, parties, and substance use and abuse) – as well as doing little or nothing at all” (1992: 341). Moreover, Labov observed that very few slang terms exist when it comes to school-related activities, which she appears to find remarkable as this is where young adults spend most of their time (341). A possible clarification is offered by Nortier, who believes that youth language is rarely used when the subject is of a more serious or formal nature, such as homework (2001: 16), although the exact explanation has so far remained unclear (Van den Braak s.a.: 18).

While Labov does quote Rosenbaum and Nelsen, who point out that the youth language lexicon may show gender differences (e.g. males tend to use more terms for money, cars, etcetera) (1992: 345), she does not take into account the possibility of overlap between her three categories. Hoppenbrouwers *has* taken this into account, and takes a slightly different approach to classifying the categories of subjects. In his research he has identified eight categories, which are always, according to Hoppenbrouwers, intertwined: “(1) everyday life, (2) social relations and

communication, (3) emotions, (4) clothing and appearance, (5) characterisation, (6) relationships and sex, (7) pop music, and (8) leisure” (1991: 35). Hoppenbrouwers points out that each term has the possibility of falling into more than one category, but that the context in which this term is used eventually determines the category.

Finally, it should be kept in mind that contrary to what language purists and other critics have believed, youth language does not affect its user's language proficiency in a negative way. In fact, it may only affect the language proficiency in a positive way. As van den Braak pointed out, youth language contributes greatly to the creativity and inventiveness of young adults (14). Moreover, while many critics have claimed that the use of slang or other varieties of youth language is due to insufficient knowledge of the native language, René Appel has shown that youth language is rarely used by those who have not mastered the native language, or in this case, Dutch. Instead, youth language is used by young adults who have a good understanding of Dutch and simply crave something new (Appel 2005: 14). Van den Braak concludes this matter by pointing out that youth language is a means for young adults to distinguish themselves from adults, and that it is therefore unlikely for youth language to put a standard language out of action (14), which suggests that concerns about the corruption of language are unfounded.

2.3. Conclusion

In short, youth language developed around the same time the notion of young adult literature began to emerge, although in the Netherlands it did not become widespread until the twentieth century – when mandatory school attendance was instated and dialects started to fade. When a more general, standard language began to emerge, young adults created their own youth languages to set themselves apart from adults and each other. In the 21st century, the reason for using youth language has not changed, although more varieties have developed and using it has become somewhat of a

routine among young adults.

Generally speaking, youth language may be recognised through specific terms and expressions, as well as words that are borrowed from foreign languages. Dutch youth languages borrow words from the English language, but Sranan and Turkish are also known to have entered a sub-genre of Dutch youth language, namely slang. In addition, youth language tends to remain restricted to specific subject matter, and it often contains existing words and expressions that have been assigned new meanings, thus displaying a certain creativity.

Although in the past it was believed that youth language would corrupt the Dutch standard language and the language abilities of young adults, researchers have shown that this language variety is only used by those who have a good knowledge of the standard language, which has placed youth language in a more positive light.

3. Translating Young Adult Literature and Youth Language

One of the first questions to arise when it comes to translating young adult literature is complex, namely: how should a translator treat young adult literature? How should the translator determine the problems? As little research has been done so far, it is quite difficult to determine the exact translation problems of young adult literature. This lack of research stems from the fact that young adult literature in itself is a recent phenomenon and as Hunt points out, when a phenomenon such as young adult literature has only recently developed, it takes some time for criticism and research to get started (1996: 5). As a result, many translators base themselves on the problems of translating children's literature in general. Likewise, some of the translation strategies have been based on children's literature, but as will be illustrated, strategies of other genres – particularly in relation to youth language – can also be applied. However, section 3.2. will point out that when it comes to the high circulation rate of youth language in combination with translation, the translator may have encountered a problem that will prove difficult to solve.

3.1. Translation Problems

Children's literature has been subject to adult influence since it came into existence and is usually expected to carry some type of didactic moral. Parents influence the literature their children read by selecting the books themselves, while publishing houses select which books will be translated and what the translating norms of the translators should be. Isabel Pascua-Febles discusses this difficulty of ambivalence in children's literature. The ambivalence implies that the translator should not only keep the child readers in mind, but also their parents or the teachers who may recommend the book (2006: 111-2). Although young adult literature is less susceptible to the influence of adults, and parents no longer seem to have a say in which books their children purchase at this age, the same ambivalence that is present in children's literature, also applies to young adult literature – albeit on a smaller scale (Pascua-Febles 2006: 112). Publishing houses and educational institutions

still exert their influence on the reading material of young adults. Secondary schools provide mandatory reading lists that contain literature deemed appropriate for their students and thereby determine what young adults should read. The didactic moral thus remains in this type of literature and should be taken into account when translating, although to a lesser extent than children's literature.

The influence of the publishing houses and their translating norms is connected to the position of children's literature in Even-Zohar's polysystem theory, which Zohar Shavit has researched. Shavit has focused on the peripheral position of translated children's literature and discovered that there are two principles that underlie the translation of this literature. These principles are: "1). Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child." 2). Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities" (1981: 172). The peripheral position of children's literature means that the translator is able to permit himself more liberties when translating, as long as these two principles are taken into consideration (171). The amount of adaptation of a translated text depends on how the target culture interprets these principles and which principle is prevalent varies per period. While didactic children's literature used to play an important role (meaning the first principle prevailed), nowadays the second principle, that of "adjusting the text to the child's level of comprehension" appears to be more dominant, although the importance of the first principle has not completely disappeared (172). Educational and ideological norms for instance, still seem to determine the translations of "idioms, colloquial expressions and insults" in children's literature (González 2006: 107). It should also be noted that these principles usually complement each other, but may also contradict each other at times, which results in a translated text that shows opposing features. The most important norm of children's literature, however, is that both canonised and non-canonised literature is simplified, which determines the

structure of the text, its characterisation and thematics. These simplified models are still prominent and are thus “rooted in the self-image of children's literature” (Shavit 1981: 175).

Similar to children's literature, translated young adult literature finds itself in the periphery of the polysystem and it is because of this similarity that young adult literature is often translated according to target culture norms as well. Only when translated literature holds a primary position in the polysystem will the target text be translated adequately – according to source text/culture norms (Munday 2008: 109). It should be borne in mind, however, that as a result of the dissimilarities between these two types of literature, the translating norms for young adult literature may not count as heavily as they do in children's literature. For instance, the omission of adult themes may not be necessary, as these themes particularly are a part of most young adult genres. The same goes for the idioms, insults and colloquial expressions Belén González Cascallana discussed (2006: 107). It seems unlikely that these will be manipulated in the translation of young adult literature, as they are often a part of youth language.

Yet Nitsa Ben-Arie has established that the acceptability of a translation in a target literature is more important than the adequacy of a translation (1992: 221). Ben-Arie thus shows that a translated text will always adhere to the norms of the target culture and that any amount of manipulation or alteration of the text furthermore depends on the differences between the source culture and the target culture.

In addition, there are several translation problems that do not occur in children's literature. These problems are related to the language use in young adult literature and are relatively unique to young adult novels. The first translation problem of youth language stems from the fact that youth language can be seen as a non-standard variety of language. Daniëls mentions that youth language does not form a language in the same way as e.g. the Dutch language, because youth language is not an independent language. Unlike languages such as Dutch and English, it does not possess a set of

rules for matters such as spelling and pronunciation (2004: 9). Moreover, youth language often contains words and expressions that do not (yet) occur in dictionaries, which is particularly why it can be characterised as a non-standard variety: they are deviations from the standard language. The difficulty in translating a non-standard variety of language such as youth language, but also other forms, such as dialect, lies in the fact that there are several strategies that can be applied and that each of these strategies may involve new problems, as will be illustrated in section 3.2.

The phenomenon of code-switching is a relevant translation challenge. There are several manners to define code-switching, although Charlotte Hoffman has defined it most clearly as “the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation” (qtd. in Vizcaíno 2008: 213). This phenomenon occurs for instance in *The Catcher in the Rye*: when Holden Caulfield is among his peers or narrating his story he uses youth language, however, when he is among adults – particularly adults whom he respects – he uses a variety of language that approximates standard (American) English. *The Catcher in the Rye* thus contains two varieties of the same language, and this variety of language is what forms the challenge for the translator. As Maria Vizcaíno points out, there are two main challenges in terms of code-switching: 1) Code-switching is often a stylistic device, and this stylistic device and its aesthetic effects are preferably maintained as they normally form an integral part of the text, and 2) Code-switching may have many pragmatic functions, which are also of importance to the text. According to Vizcaíno, the pragmatic functions of literary texts in particular should always reach functional equivalence, which means that the translator should aim for a translation that “produces the same reactions and effects on the target audience as the source text produced on the source readership” (2008: 213).

The most complex translation problem of young adult literature, and, as stated, one of youth language's most important characteristics, is the fact that youth language has the ability to change very quickly. This is partially suggested by the existence of several translations of *The Catcher in*

the Rye, as well as indicated by scholars such as Daniëls and Labov in section 2.2. Young adult literature is more sensitive to trends than adult literature and children's literature in terms of cultural elements, such as clothing, films, books and so on, but particularly when it comes to language (Hunt 1996: 5-6). As mentioned previously, language – especially dialogue – can date a young adult book quicker than any other aspect of the book, although, according to Lawrence Venuti, this applies to translations rather than the original:

“[T]he "original" is eternal, the translation dated. The "original" is an unchanging monument of the human imagination ("genius"), transcending the linguistic, cultural, and social changes of which the translation is a determinate effect... The "original" is a form of self-expression appropriate to the author, a copy true to his personality or intention, an image endowed with resemblance, whereas the translation can be no more than a copy of a copy, derivative, simulacral, false, an image without resemblance.” (qtd. in Oittinen 2000: 77).

This may – amongst other things – explain why the original of a book such as *The Catcher in the Rye* has remained ceaselessly popular among young adults, while so far there have been three Dutch translations. The combination of youth language's disadvantage of dating quickly, and Venuti's view of translation's being able to become old-fashioned, as opposed to the eternal ST, this would indicate that the translation of youth language puts a translation at risk of becoming antiquated even more quickly. It combines two difficulties: the high circulation rate of youth language and the aspect of translation itself. It should be noted, however, that the evanescence of youth language and young adult literature is not simply a problem that occurs while translating, but that it is rather a problem that occurs once the translation has been published. Depending on the youth language that is featured in a novel, the translation may become severely outdated in less than ten years (Daniëls 2004: 15-6). However, it should be noted that a (somewhat) dated use of (youth) language does not mean a translation is completely obsolete. In fact, it is likely that it can still be read and understood,

but it does mean that it is at risk of losing its relevance, particularly with regard to young adult readers.

Conclusion

In short, because the specific problems of translating young adult literature have not yet been determined, due to the genre's relatively young age, many of the problems have been based on children's literature and other genres.

The problem of ambivalence is the first problem that is based on children's literature, although parental influence applies to young adult literature on a much smaller scale. Institutions such as schools and publishing houses, however, are still able to determine what type of literature will be read by the adolescent readership, indicating that the didactic moral remains.

The principles of translating children's literature should also be taken into account. The first principle entails the adjusting of a text to make it appropriate and useful for the child. The second principle entails adjusting the text and plot to enable to child to understand and read it. These principles are constantly changing in terms of relevance, and although one of the principles usually gains the upper hand, this does not necessarily exclude the other. However, the most important prevailing norm is to simplify both canonised and non-canonised (children's) literature.

In addition, young adult literature, like children's literature, finds itself in the periphery of the literary polysystem, which means that the translator cannot only allow himself greater liberties in terms of translating, but also that texts are often translated according to target culture norms. As Ben-Arie previously pointed out, in the case of young adult literature acceptability is always more important than adequacy (1992: 221).

To conclude, there are several translation problems that do not occur in children's literature, but do arise in young adult literature and are mainly related to youth language. First, youth language

is a non-standard variety of language which does not possess a set of rules and does not (yet) occur in dictionaries if it has recently developed. The strategies for this feature, however, can be based on the strategies that are used for translating dialects. Additionally, code-switching is a relevant problem as well, and two important aspects of this problem should be borne in mind. 1) it is often used as a stylistic device, and thus an important part of the text, and 2) code-switching may have many pragmatic functions. The final problem related to youth language is its high circulation rate. Particularly dialogue has the ability to date a text very quickly, and may cause it to lose its appeal with the readers.

3.2. Translation Strategies

Considering there seems to have been a lack of translation strategies specifically intended for young adult literature, the translation strategies that will be discussed in this section are borrowed from children's literature or based on literary aspects that bear resemblance to youth language. However, before discussing the translation strategies of young adult literature it needs to be pointed out that each genre of children's literature, including the young adult genre, require different translation strategies, because they are a "heterogeneous body of texts" (O'Sullivan 2013: 451). Therefore, the borrowed strategies will all be modified before being applied to their new genre.

In addition to the unique aspect of translation strategies, it should be noted that strategies may become dated over time. According to Guy Rooryck, the translation strategies of a specific period reveal the prevailing ideas of this period, especially concerning style. For instance, Voltaire's eighteenth century translation of Shakespeare was at that time considered appropriate, but is now seen as stiff and outdated (2002: 46). However, although style may take much longer to become old-fashioned, language, as previously stated, is what can really affect a translation in terms of ageing. Particularly when it comes to youth language and its high circulation rate there do not

appear to be permanent strategies that can be applied to solve this problem. This is mainly due to the fact that youth language is ever-changing.

Several main strategies for the translation of dialect were provided by Michal Mašlaň and Madeleine Cincotta, and these strategies may also prove to be helpful when translating youth language. The reasoning behind this lies in the fact that youth language developed especially after dialects started to fade (Hoppenbrouwers 1991: 11), and that both dialect and youth language are considered non-standard varieties of language. In addition, both varieties of language deviate in terms of linguistic elements from a standard language, and both are products of linguistic change. However, the differences between these non-standard varieties should also be borne in mind. Whereas youth language is designed to connect the young adult reader to the narrator of the book, dialect does not carry the same function. Therefore, dialect has an alienating effect on its readers, rather than forming a text which the readers can identify with.

The strategies that were provided by Mašlaň are: 1) Neutralising, 2) Substitution with a target language² equivalent, 3) Substitution with an unmarked and general TL non-standard variety, and 4) Amplification – or: “introducing additional differentiation where it does not exist in the [s]ource language text” (2006: 24-7). These strategies more or less correspond with Cincotta's dialect translation strategies. Her strategies focus specifically on the aspect of code-switching in translated literature: “1) make no distinction between the two different languages and keep the entire text in the same target language, 2) keep the transfer in the original source language, i.e. the original second source language, 3) use a slang or colloquial form of the main target language, 4) find another language or dialect, i.e. a “second” target language for the passage” (1996: 2, 3). After some adjustments, Cincotta's strategies in particular can be useful for the translation of youth language. It

² Target language will from here on be referred to as TL

should be noted, however, that each strategy also entails new problems.

For instance, the first, neutralising strategy solves the challenge of evanescence, but deletes an important stylistic feature. Although the translator may choose this strategy to avoid producing a translation that can quickly lose its appeal, youth language is a feature which is meant to enable the readers to connect with the protagonist and deleting this could be undesirable. Moreover, to render the entire text in the same TL causes the code-switching aspect to become lost in translation. For instance, if this strategy were to be applied to *The Catcher in the Rye*, the readers would be unable to observe the difference between Holden's use of youth language and his use of standard language. There would no longer be a difference.

The second strategy foreignises a translation, which may cause problems for the legibility of a text. Only when the readers have sufficient knowledge of the source language³ and the non-standard variety that is used will the text be comprehensible to them. Although code-switching is in this case maintained, this would appear to be an unlikely priority. If the translation becomes unintelligible to its readers, it will most likely lose its appeal as well. Moreover, this translation strategy does not contribute to solving the problem of the dynamic character of youth language.

Strategy number three is another domesticating strategy, which uses slang or colloquial forms of the standard TL. As a result, code-switching is again preserved, but the difference between youth language and standard language disappears, as the youth language from the SL is replaced. Instead, the translation shows a distinction between standard language and selections of a different non-standard language. A positive outcome of this strategy is that because youth language is replaced, the translation might also be less prone to becoming outdated, but the loss of a characteristic stylistic device takes precedence over this positive result.

The fourth strategy has been most popular in discussion amongst critics, since the

³ Source language will from here on be referred to as SL

difficulties are vaster than those of the other strategies. It replaces the youth language of the source text⁴ with youth language of the target culture, maintaining both the aspect of code-switching and the similarity between the reader and the narrator. This strategy coincides with Mašlaň's second dialect translation strategy: the replacement of the "SL dialect" with its "TL 'equivalent'" (2006: 25). The problem with this strategy is explained by Jiří Levý, who considers the substitution with a TL equivalent to be "misleading and rather disfavored". According to Levý, TL readers will associate the translated dialect with their own language and culture and not those from the ST (qtd. in Mašlaň 2006: 25), meaning the target text will not have the same effect on the target audience as the ST had on the original audience. J.C. Catford opposes this view and claims that a SL dialect should always be replaced with a similar dialect of the TL, pointing out that dialect does not just regional characteristics, but other characteristics that should be taken into account as well.

Peter Newmark explores Catford's hypotheses and has attempted to determine when a translator is able to use Catford's strategy. He claims that translators should first acquaint themselves with the functions of a non-standard language, because only then will they be able to make an informed decision. The functions of a non-standard language may be: "a) to show a slang use of language; b) to stress social class contrasts; c) to indicate local cultural features" (qtd. in Mašlaň 2006: 25). According to Newmark, only when the non-standard language shows the first two functions is it appropriate to substitute with a TL "nonstandard and unmarked⁵ speech", but when it shows local cultural features, a similar TL variety is unacceptable (25).

⁴ Source text will from here on be referred to as ST

⁵ Unmarked speech is defined by Mašlaň as follows: "The regionally *unmarked* linguistic expressions are those phonetic, lexical and syntactic units that are common to several dialects, and are consequently no longer felt to have a reference to a particular region, occupation or social class; they are allusive to a rather general idea of nonstandard speech" (2006: 26).

Considering youth language mainly indicates slang use of language, it thus appears to be acceptable for the translator to replace a SL youth language with a similar TL youth language. Although youth language does show some local cultural features, this does not occur on the same level as dialect, as there is arguably less variation present in youth languages. By applying this fourth strategy, the target culture audience will experience a similar reading experience as the ST audience and both an important stylistic device as well as a youth language characteristic are preserved. However, the problem of the transience of youth language remains: while the youth language from the ST is original, and therefore, according to Venuti “eternal” (qtd. in Oittinen 2000: 77), replacing the SL youth language with a TL youth language will put the text at risk of quickly becoming dated.

Of course, there are other translation strategies, which are especially characteristic of children's literature, such as omission and deletion, explication, simplification, (O'Sullivan 2013: 456) and also repetition cancelling (Ben-Arie 1992: 223). Yet these strategies are of little importance as they do not play a role in aiding with the translation of the dynamic character of youth language. Rather, they are a part of the four aforementioned strategies. For instance, the repetition cancelling strategy forms a part of the first neutralising strategy (Noppers 2010: 36). It reduces the amount of repeated words by replacing them with a greater variety of words with the same denotation, and thus has adverse consequences for the translation of youth language. The use of repetition of popular words is an important feature of youth language, which means that this particular strategy takes away from a characteristic stylistic device of young adult literature.

One minor strategy should be mentioned in this thesis, since it focuses particularly on language use. Göte Klingberg has done research on children's literature and its translation, and in his writings he has provided several adaptation strategies, which he distinguishes from translation strategies (Oittinen 2000: 88). Modernisation and purification are two of them, of which

modernisation is the more radical form of adaptation: it alters “whole texts to fit some more recent time or place” and it often involves “adapting old-fashioned language to reflect current usage” (Oittinen 2000: 90). What makes this strategy minor, is that it seems to be applicable only after one of Cincotta's four strategies has been chosen. It is, as will be illustrated in sections four and five, often applied in the translation of young adult literature, but it does not offer a permanent solution. Once a modernised translation of a ST has been published, it is highly likely that a new modernised translation will have to be produced again. When this new translation is required depends on the youth language variety that was used in the text and whether the text will remain popular among its audience.

However, each of these strategies are fairly useless if the translator of the young adult text is not competent. Competence, particularly in terms of SL, TL, but also concerning source culture and target culture is always an important ability the translator should exhibit (Leppihalme 1997: 19-20). However, in the case of young adult literature the translator more importantly should have a very good knowledge of SL and TL non-standard varieties. Without this competence the translator will arguably be unable to determine the function of that non-standard variety that occurs in the ST, possibly leading to a lack of strategic competence which “enables a translator to makes appropriate decisions on which strategy to adopt [...]” (Leppihalme 1997: 20). Moreover, without it, the translator may be at a loss in terms of determining whether the type of youth language he decides to use has not already become outdated.

Conclusion

In short, although no specific strategies for translating youth language exist, a number of strategies that are used for other non-standard varieties of language and literary genres can also be applied to youth language. Mašlač and Cincotta provided a number of dialect translating strategies which may

prove to be useful for translating youth language and Cincotta's strategies in particular appear to be applicable to youth language. These focus specifically on code-switching, which often occurs in youth language as well. Her strategies are to: “1) make no distinction between the two different languages [...], 2) keep the transfer in the original source language [...], 3) use a slang or colloquial form of the main target language, 4) find another language or dialect [...]” (1996: 2- 3). Yet it must be borne in mind that none of these strategies will solve all of the problems that were discussed in section 3.1. In most cases either the youth language as a stylistic device is compromised, or the code-switching aspect is deleted.

Even the fourth strategy, which has been popular in discussion among various critics, cannot overcome the high circulation rate of youth language, although it does solve the other problems. It has been a controversial strategy because there have been opposing views on the acceptability of replacing a SL dialect with a TL dialect. However, Newmark has provided a possible solution and end to the discussion. According to his system, a non-standard variety can take on a number of functions, and depending on the function it has, the original non-standard variety can or cannot be replaced with a similar TL variety. In most cases, it appears, it will be acceptable for youth language to be replaced with a non-standard and unmarked variety, because youth language does not have the function of indicating local cultural features.

Other translation strategies, based on children's literature, are minor and form a part of Cincotta's main strategies. However, one such a sub strategy may provide a partial solution for the high circulation rate of youth language, namely Klingberg's modernisation strategy. Although this thesis does not want to claim that this modernisation strategy provides a permanent solution, it will aid the translator and the text to “[a]dapt old-fashioned language to reflect current usage” (Oittinen 2000: 90).

Finally, despite the number of strategies that were discussed above, they may be of little use

to a translator who possesses little knowledge of the ST and TT⁶ culture and youth language.

Therefore, it can be concluded that these strategies can only be correctly applied when the translator has a good ST and TT youth language and culture competence, making this a high valued requirement.

⁶ Target text will from here on be referred to as TT

4. *The Catcher in the Rye*

The Catcher in the Rye by Jerome David Salinger was published for adults in 1951. It remains popular, particularly among young adults, today. It has been characterised as a novel that was ahead of its time, difficult to translate due to the amount of slang, and it has been banned from high schools and libraries many times, as a result of the subject matter and “‘daring’, ‘obscene’, ‘blasphemous’ features of Holden’s language” (Costello 1959: 173). This section of the thesis will present a short summary of the novel and its characters. In addition, it will attempt to clarify why it has become a popular novel for young adults and what the translation challenges are that, among others, Holden’s language poses. Finally, section 4.4 will briefly explore how the Dutch translations compare among each other toward modernisation in terms of youth language and slang.

4.1. The Novel

Considering *The Catcher in the Rye* is a novel that has remained popular over the past sixty years and most people are fairly familiar with it, this section will give only a brief account of the story and its characters.

4.1.1. The Story

The Catcher in the Rye opens with Holden Caulfield – the protagonist – who finds himself in a mental health facility in California. He is preparing to tell his psychiatrist about the time he got expelled from his third school, Pencey Prep, and how he wandered around New York City for several days to avoid facing his parents. His story begins on a Saturday in December, when he is still at Pencey Prep, but he has already found out that he will have to leave for failing all classes except English. He visits his history teacher, Mr. Spencer, to say goodbye. He returns to his dorm, but ends up fighting with his room mate, Stradlater, over Jane Gallagher, after which Holden decides

to leave Pencey early.

He takes a train to New York City and meets a classmate's mother. He has a conversation with her and lies about how much he likes her son, while in reality he thinks that the boy is “the biggest bastard that ever went to Pencey, [...]” (54). Upon arriving at the Edmont Hotel Holden's adventures really begin.

During his first day in New York City he meets a variety of women, dances with them, arranges to have sex with them, although he does not, and he spends a lot of time pondering over Jane. While meeting these new people, but also acquaintances, Holden discovers that most of them are “phonies” and the type of adults he does not want to become. Although he came to New York City thinking it would be better than spending the last days before Christmas at Pencey, in reality his trip becomes a disappointment.

During his second day in New York he meets up with Sally Hayes, an old friend, and attempts to convince her to run away with him and escape to the country, but she refuses. His day is filled with even more disappointments than the day before and he decides to head home to see his baby sister, Phoebe. It turns out his parents are at a party, and he spends some time talking to Phoebe. Holden tells her he got kicked out of Pencey and asks her if she knows the song “if a body catch a body comin' through the rye”. He says the only thing he wants to do is become a catcher in the rye. He pictures children playing in a field of rye and nobody is around but him. There is a large cliff nearby and it is his job to catch every child that is about to go over the cliff. He is essentially saving them from becoming adults. Phoebe tells him that it is not a song, but a poem by Robert Burns and that it should be “if a body meet a body coming through the rye”, but it does not matter to Holden. He does not change his mind. Later he leaves, to avoid his parents, who have returned from their party.

Holden visits Mr. Antolini and is offered advice on the importance of education and life

experiences, but Holden is tired and Mr. Antolini lets him sleep on the couch. At some point during the night Holden wakes up to find Mr. Antolini “petting” or “patting” his head (190). This upsets Holden and he leaves the apartment, confused and worried. He reveals “that kind of stuff’s happened to [h]im about twenty times since [h]e was a kid” (193).

He spends the night at the train station where he has stored his luggage after checking out of the Edmont hotel and becomes more depressed. At this point Holden decides he wants to run away. He leaves Phoebe a note, but when she meets him she tells him she wants to go with him. Holden refuses, and eventually changes his mind about leaving because he cannot stand to upset his sister.

Holden takes Phoebe to the zoo and convinces her to ride the carousel. He watches her get on a big, brown horse and go around. It starts to rain and Phoebe buys a second ticket for the carousel. Holden keeps watching her. He feels happy for the first time in the entire book.

In the last chapter Holden mentions he will go back to school in September and that he is sorry for sharing his experiences with so many people, because it has caused him to miss them. He advises his psychiatrist/the reader to “[n]ever tell anybody anything” (214).

4.1.2. The Characters

Although there are many characters in the novel, the only character that is well-rounded is Holden. Holden has a cynical and ambivalent personality, but he is also ironic and witty. His ambivalence shows through his “appealing” surface, and his deficient true personality (Edwards 1977: 554). While Holden claims to hate phonies, at the same time he admits that he is the “most terrific liar” we will meet (Salinger 16) and he often uses phrases such as “it really did” and “if you want to know the truth” to reaffirm he is telling the truth. He criticises people, but he never stands up to them and usually gets the short end of the stick when he interacts with them. This, among other examples, suggests that Holden – despite his judgemental habits – is eager to please people

(Baumbach 1964: 465).

Moreover, Holden's ambivalent and ironic personality is illustrated through several other instances, as pointed out by Duane Edwards. He hates the movies - "don't even mention them to me" (2) – yet he attends movies when is staying in New York City. He does not like the Lunts, and he thinks Sally is a phoney, but he takes her on a date to see them. Holden claims to loathe Ackley and Stradlater, but admits to missing them in the final chapter of the novel (Edwards 1977: 556). This ambivalence not only makes him mentally unstable (556), but also proves that Holden is an unreliable narrator. While he is extremely capable of observing superficial "phony" behaviour in the people around him, he is unable to observe the phoniness in himself (Chen 2009: 144).

His more appealing traits show through his love for his sister, the genuine conversations he has with her, and the "purely selfless" wish to be a catcher in the rye; to be "the protector and saviour of innocence" (Baumbach 1964: 462). Mostly, however, Holden is severely depressed, in fact, only once does he admit feeling happy. He experiences several violent outbreaks and toward the end of the novel Holden's depression and anger start to cause physical deterioration; Holden gets headaches, he feels tired and even passes out in the bathroom of the Museum of Arts (Salinger 204). Edwards claims there are signs in the novel that Holden will remain depressed and ill, despite being treated in a mental facility (1977: 555).

While the other characters of the novel may play an important role when considering other themes, most are less relevant in terms of youth language. Mr. Spencer, Mr. Antolini, Robert Ackley and Stradlater, however, *are* relevant. Both the scenes with Mr. Spencer and Mr. Antolini show the aspect of code-switching that occurs in the novel. The interactions with these teachers show that when talking to people with authority, Holden uses standard language, instead of his non-standard variety.

Additionally, Ackley and Stradlater, although entirely flat characters, are of particular

importance for the youth language theme, because they are of the same age group as Holden. Only when Holden speaks to them, thus among adolescents, does his use of slang terms and other non-standard (linguistic) varieties increase, as will be illustrated in section 4.3.

4.2 *The Catcher in the Rye* as Young Adult Literature

Although Salinger's *The Catcher in the Rye* was originally intended as a novel for adults, it has gained popularity as a young adult novel over time. While before the 21st century there was much controversy about the book being read by adolescents, by now it has become “a classic of [...] teen fiction” (Rohrer 2009). Bilz even calls *The Catcher in the Rye* one of the “seminal” works in the genre of young adult literature, and argues that this novel can be considered to have been “the very first young adult novel” (2004: 13). She argues, that the consistent popularity of the novel stems from the fact that the novel bears resemblance to a typical young adult novel and that adolescents can relate to it (13), which is also explained by Stefan Kafner: “The new audience is never very different from the old Holden. They may not know the words, but they can hum along with the malady” (qtd. in Whitfield 1997: 568-9).

Additionally, *the Catcher in the Rye* appears to contain all the features that are characteristic of young adult literature, first and foremost an unreliable, adolescent, first-person narrative. This perspective, as well as Holden's age, enables young adults to identify with him. However, these features are not the only aspects that draw the adolescent reader into the book. Holden's language also makes the book appealing to adolescent readers. He uses youth language and slang which are, although mainly typical of the 1950s, usually recognisable to teenagers. As Donald Costello points out, it is not the specific words and terms used by Holden that make his language typical of his age group, but his “trite repetitive vocabulary” (1959: 178). Moreover, Holden uses many expletives. Bilz points out that Holden's language “make[s] him seem real”, which is exactly what enables the

readers to relate: “Holden may seem like a failure by adult standards, but he is the quintessential male adolescent, [...]” (2004: 14).

The subject matter of *The Catcher in the Rye* is equally characteristic of young adult literature, although this subject matter occurred in adult literature quite some time before it emerged in the adolescent genre. Adult subjects such as sex, alcohol, prostitution and even homosexuality are frequent (Edwards 1977: 560), giving the text the character of a problem novel, which, however, did not originate until the 1970s. Holden drinks, smokes, discusses his sex life – which, he claims, “stinks” (148) – and pays for a prostitute, whom he ultimately does not have sex with. This subject matter is the main reason behind the controversy that accumulated especially when young adults started to read the book. According to Donelson and Nilsen *The Catcher in the Rye* is still “the most widely censored novel in U.S. Schools” (2009: 63).

The novel indeed shows many features that may explain why the young adult audience is attracted to it and it appears to fall into varying young adult genres. As was mentioned in chapter two of this thesis, a text that shows characteristics of young adult literature often cannot be filed under just one specific young adult category. *The Catcher in the Rye* supports this claim. While it may show particular similarities to the problem novel and/or young adult realism, it can also be seen as a *Bildungsroman*, or even a picaresque novel, depending on how the reader interprets the ending.

According to Ross, it is typical of a problem novel to open with a crisis. This crisis is usually hinted at or referred to directly and reveals that the story will be “about the deep and painful emotions of the protagonist as he comes to terms with this significant event” (1985: 80-1). *The Catcher in the Rye* opens as follows:

“If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all

before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth" (1).

This opening sentence clearly hints at a crisis; something has happened, something the protagonist, Holden, apparently will only share reluctantly. This crisis, along with the adult subject matter, places the book in the problem novel genre.

In contrast, depending on how the ending of the novel is interpreted the book may also show characteristics of the picaresque novel or the *Bildungsroman*. *The Catcher in the Rye* shows hints of being a picaresque novel in the sense that Holden is often characterised as an anti-hero. Instead of facing the adults, and society that he fears, he shuns away from them and he tries to escape (van Lierop-Debrauwer 2005: 30). This escapist behaviour causes Holden to isolate himself throughout most of the novel, which makes him an outcast. Opinions on the ending of *The Catcher in the Rye* differ. Some critics claim that at the end of the novel Holden has not undergone any development whatsoever (30), which is at the core of the picaresque novel.

However, according to van Lierop-Debrauwer, Holden eventually does learn to adapt, upon which he returns to society; he has undergone an inner development, that typical feature of the *Bildungsroman* (2005: 30-1). The final sentences of chapter 25 certainly seem to point in this direction, because Holden, having felt depressed and uneasy during the larger part of the novel, declares that he feels happy for the first time: "I didn't care, though. I felt so damn happy all of a sudden, the way old Phoebe kept going around and around. I was damn near bawling, I felt so damn happy, if you want to know the truth" (213).

4.3. Youth language as a non-standard variety, its dynamic character, and code-switching in *The Catcher in the Rye*.

Like any novel that needs to be translated, *The Catcher in the Rye* poses several challenges for the

translator. More specifically, it contains a number of translation challenges that are characteristic of young adult literature. As Robert Gutwillig points out, the novel is considered “so colloquial it will not translate easily or well” (1963: 2), which reveals one of those characteristic translation problems. As was illustrated in section 3.2., the most prominent translation challenges posed by young adult literature are youth language as a non-standard variety, the aspect of code-switching and the fact that youth language is very dynamic. These difficulties can all be found in *The Catcher in the Rye*, but extra challenges are also featured, such as the aspect of profanity. In general, profanity is not a translation problem that is exclusive to youth language or young adult literature. However, as will be illustrated it is so typical of Holden's idiolect that it is nonetheless important to take into account.

From the first page it becomes clear that Holden has a creative way of using language, and youth language in particular. His youth language conforms to the main characteristics of youth language in general. In addition to using profanity and obscenities in the form of “goddamn”, “sonuvabitch” and “bastard”, Holden uses slang terms, which include his different uses of the words “crap” and “killed”, and he has a tendency to repeat various words and phrases, such as “as hell” and “like a madman”. (Costello 1959: 176-7). Costello claims that most critics consider Holden's language a “true and authentic rendering of teenage colloquial speech” of the 1950s (172). This “teenage colloquial speech” is present throughout the novel, but several fragments form particularly good examples. On the first two pages Holden combines most of the aforementioned characteristics, as illustrated by sentences such as:

“They're *nice* and all – I'm not saying that – but they're also touchy as hell”

“One of those little English jobs that can do around two hundred miles an hour. It cost him damn

near four thousand bucks. He's got a lot of dough, now" (1).

Moreover, there are scenes when Holden talks to his peers, which is when the youth language deviates especially from standard language. The spelling is unconventional; it resembles spoken language, rather than written language. Such an example can be found on page 23, when Ackley visits Holden's dorm room:

"Lemme be your manager. I'll get you on the goddamn radio." I sat down in my chair again, and he started cutting his big horny-looking nails. "How 'bout using the table or something?" I said. "Cut 'em over the table, willya? I don't feel like walking on your crumby nails in my bare feet tonight".

It must be noted that although Holden speaks a "recognisable teenage language", his speech also contains its own traits (Costello 1959: 173). These traits are identified by Costello as the repetition of "and all" and phrases such as "I really did" and "It really was". Although these phrases are inherently connected to Holden's idiolect and mind style, due to their endless repetition they are also typical enough of youth language (173) and should be treated as such when being translated. Additionally, although it is typical of Holden to produce new terms, for example by turning nouns into adjectives, this creativity is also a recognisable characteristic of youth language, as was shown in section 2.2.

The aspect of code-switching is another relevant translational difficulty. It occurs when Holden visits his two teachers. During these visits Holden's dialogue barely shows any signs of youth language. Instead, he speaks using standard language:

"Hello, sir," I said. "I got your note. Thanks a lot." He'd written me a note asking me to stop by and

say good-by before vacation started, on account of I wasn't coming back. "You didn't have to do all that. I'd have come over to say good-by anyway" (7).

The only exceptions are shown by Holden's occasional use of his typical "and all" (8). The same can be observed in Holden's conversation with Mr. Antolini:

"Oh, I don't know. That digression business got on my nerves. I don't know. The trouble with me is, I *like* it when somebody digresses. It's more *interesting* and all" (183).

As was discussed in chapter three, the translator should first acquaint himself with the function of non-standard language before deciding on the appropriate strategy. As Holden's use of youth language is at the core of the novel, it would seem unfavourable to delete this feature and present every piece of dialogue in standard language, because the distinction would be erased.

Finally, the publication date of *The Catcher in the Rye* and its current, remaining popularity may cause problems in terms of cultural references and culture specific elements. These problems, like the use of profanity, are not specifically characteristic of young adult literature either, but they are nonetheless important. An example of such a problem can be found on the first page. Holden mentions that his brother's jaguar cost nearly 4000 dollars, which was a lot of money in the 1950s, but may seem cheap now. The translator faces a difficult decision; he can either foreignise the translation and maintain the same amount of money, or he can domesticate the translation and adapt the amount so it reflects a jaguar's current value. The foreignising strategy could provoke a surprised reaction from the contemporary target readership, yet the domesticating strategy may take the novel out of the 1950s and bring it into the 21st century, which means that to produce a consistent translation, other such elements may have to be adjusted as well.

Which general translation strategies were applied by the Dutch translators of *The Catcher in the Rye* will be explored in the next section.

4.4. Comparison of the Published Translations

Although *The Catcher in the Rye* has appeared under five Dutch titles, it was only translated three times, by three different translators. *Eenzame zwerfocht* (1954) and *Puber* (1958) were translated by Henk de Graaff. *De kinderredder van New York* and *De vanger in het koren* were translated by Max Schuchart and both appeared in 1967. Finally, *De vanger in het graan* was translated by Johan Hos. This is the most recent translation, and it was first published in 1989.

The fact that these three translations exist, and that they were published in the 1950s, 1960s and 1980s already indicates that (part of) the first and second translations may have been considered dated. Namely, if the previous translations had not become out-of-date, then arguably a new translation would not have been required.

The three translations of *The Catcher in the Rye* that will be compared in terms of youth language are: 1) *Puber*; 2) *De kinderredder van New York*; 3) *De vanger in het graan*. The translated elements that will be analysed are: general use of youth language, profanity and obscenities, degree of repetition, code-switching, and cultural references. Additionally, *de kinderredder van New York* and *De vanger in het graan* will also be looked at in terms of modernisation; thus whether the translator has chosen to update the text when it comes to youth language.

4.4.1. Puber

On the whole, de Graaff has maintained the general youth language and the slang terms of the ST, which means that his strategy approximates Cincotta's fourth strategy. Most slang terms that Holden

uses are translated, for instance “He's got a lot of dough, now”, which has become “[...], maar hij zit tegenwoordig aardig in de slappe was” (5). However, Holden's creative slang uses of “killed” and “crazy” are barely similar to the ST, although there is a relatively good explanation for this. While these terms are repeated endlessly throughout the ST and used in a variety of contexts (Costello 1959: 176-7), it is arguably difficult to find an equally versatile term for the Dutch translation. The option that remains is to translate these terms with several other terms, and not just one. Phrases such as “it killed me” or “it killed him” have been translated as “moorddadig” (5) and “waar haalt zo'n vent het vandaan” (17), while the different occurrences of “crazy” have been translated as, i.a. “stomme” (6), “idiote” (19), “snert” (35) and “dol” (144) .

This difficulty does not excuse the inconsistent translation of Holden's repeated use of the trite phrase “as hell”, which he adds to many adjectives, e.g. “icey as hell”, “old as hell” and “serious as hell”. The translations of these examples are as follows: “een en al ijzel” (8), “zo'n stokoude” (10) and “doodernstig” (11), thus showing significant variation, which is odd in the least, considering the phrase “as hell” occurs a substantial 81 times in the ST.

The obscenities and profanity which were heavily critiqued after Salinger published his novel have been toned down significantly. While on the first page of the ST at least four expletives can be found, these have all been deleted by de Graaff. "Goddamn" is either omitted or toned down significantly. For instance, the sentence: “Besides, I'm not going to tell you my whole goddamn autobiography or anything” (1) has been translated as: “Bovendien moet je niet denken dat ik van plan ben met mijn levensloop op de proppen te komen” (5). Other obscenities, such as "sonuvabitch" and "for Chrissake" have been treated similarly and translated with respectively “knaap” or “rotzak” and “in 's hemelsnaam” (23). One of the most noticeable translations is the translation of “Je-sus *Christ*” on page 30, which de Graaff has replaced with “Wel, gads...” (26).

In addition to omitting or toning down most forms of profanity, de Graaff appears to have

applied a repetition-cancelling strategy to his translation. As was stated before, Holden's repeated use of several words and phrases is characteristic of his type of youth language, which suggests that any strategy other than maintaining the repetition would compromise the idiosyncrasies of Holden's speech. His typical "and all", which occurs three times on the first page alone, has not been translated consistently whatsoever. De Graaff has replaced the phrase with "en ga zo maar door" (5), "en zo" (5), "en die is nog wel [...]" (5) and "en alles" (10), but there are even examples to be found where de Graaff has simply omitted the phrase entirely, such as on page 81. Why he has chosen to apply this strategy is debatable, but it is clear that the inconsistent translation of this element has a negative influence on the TT compared to the ST.

However, maintaining the aspect of code-switching has affected the translation positively. When comparing Holden's dialogue with his peers and the dialogue with his teachers, it is clear that Holden speaks a more standard form of language when he is talking to Mr. Spencer and Mr. Antolini. Moreover, de Graaff seems to have added to this distinction by occasionally using more formal words such as "welbedankt" (10) and "merci" instead of the Dutch "bedankt" (144), while Holden's reply in the ST is a simple "thanks". Holden's respect for these teachers is also illustrated by the fact that he addresses them with "u".

Although most features of code-switching have been preserved, unfortunately the aspect which emphasises the code-switching phenomenon the most, the unconventional spelling of Holden's conversations with Ackley and Stradlater, has not been translated in a similar fashion, which causes the impression of spoken language to be lost.

4.4.2. *De kinderredder van New York*

In terms of slang and youth language, Schuchart has produced a translation that tends to be closer to the ST than *Puber*, although for the most part the translations are quite similar. This can be

illustrated by analysing the translation of “killed” and “crazy”, which, as was the case with *Puber*, have not been translated consistently. “It killed me” becomes “Ik was er kapot van” (7) or “Ik kreeg er bijna wat van” (23), while “It damn near killed old Ackley, though” was replaced with “Maar Ackley bleef er bijna in” (30). Similarly, Holden's rather vague ST uses of “crazy” and his ability to apply this term in many situations has been reduced significantly, having been replaced with a variety of synonyms: “krankjoreme” (8), “idiote” (25) and “gekke” (47) or “gek” (194).

However, Holden's repeated use of “as hell” has been translated with more uniformity. The phrase has been translated as “hels” in the sentence “Het was hels koud [...]” (11) and as “hel” on page 14: “Hij begon ernstig te worden als de hel”. Schuchart's translations of utterances that contain “as hell” also show a number of deviations, such as “Ik had ineens verdomd erg medelijden met hem” (21), but the most remarkable deviation is to be found on page 13, because the entire ST sentence “You take somebody old as hell, like old Spencer, and they can get a big bang out of buying a blanket” (7) has been omitted.

Additionally, the profanity and obscenities have undergone different strategies compared to *Puber*. In general, Schuchart has chosen not to omit these terms, but to maintain them. Moreover, he has rarely toned them down, having translated “sonuvabitch” as “klootzak” (30) and “for Chrissake” as “In Jezusnaam” (31). The instance of “Je-sus *Christ*”, which was remarkably translated with “Wel, gads...” in *Puber*, occurs as “*Je-zus Christus*” in *De kinderredder van New York* and has been emphasised additionally by putting the entire phrase in italics.

The relative uniformity with which “as hell” was translated can be found in the translation of “and all” as well. “And all”, occurring several times on the first page, has been translated as “en zo” twice and once as “en al dat [...] meer”. Moreover, Schuchart has added “en zo” where it did not occur in the ST, but it adds to the repetition and functions as a compensation for not translating the previous instance of “and all”.

Finally, the translation of code-switching occurs in a similar fashion as in *Puber*. The feature has been maintained insofar that Holden addresses his teachers and other respectable adults with “u”. Holden uses more formal and standard language, evident in his greeting when he enters Mr. Spencer's room: “Hallo, mijnheer” (14). However, the unconventional spelling of his dialogue with his peers is once again omitted.

The question that remains is, was this translation modernised? For the most part, the answer to that question will be *yes*, the translation does reflect a language of a – in Klingberg's words – more “current usage” (2000: 90). The modernisation is mainly shown through the bolder use of profanity, such as “klootzak” en “*Je-zus Christus*”, but it is also evident in the translation of “boy”, which Holden admits to using quite a lot. In de Graaff's version this has been translated with “Gompie” (11), which was actually still a popular Dutch expression during the 1960s⁷. However, Schuchart seems to have thought this was a dated expression, and perhaps too decent for Holden's character, because he has replaced it with “tjonge” (15).

4.4.3. *De vanger in het graan*

Much like *De kinderredder van New York*, this translation has been more constant in translating slang and youth language terms, compared to its predecessor(s). This suggests that Hos has for the larger part adhered to Cincotta's fourth strategy – he has replaced the SL non-standard variety with a similar, unmarked TL variety.

Although some deviations are to be found, Hos has been fairly consistent in treating the translation of “killed”, as well as “crazy”. For instance, all examples of “killed” that were discussed before have been translated as either “Ik bleef er zowat in” (8), “Daar bleef ik zowat in” (28) and “Maar Ackley bleef er zowat in” (36). Moreover, Holden's variety of meanings for “crazy” also

⁷ <http://jeugdsentimenten.net/beeld-en-geluid/televisie/gompie/>

seems to have been translated with more uniformity, resulting in two examples of “maffe” (30/58). Yet deviations remain in the form of “bezopen” (9) and “zwaar gestoord” (248).

In contrast, Hos' translation of “as hell” is not more consistent than Schuchart's translation of this phrase, resulting in the sentences “Het was zo glad als de pest [...]” (12) and “Hij werd zo serieus als de pest” (17), but also in variations such as “Iemand die zo oud is als wat, [...]” (15) and “Opeens had ik ontzettend medelijden met hem” (25).

When it comes to Holden's frequent use of obscenities, it is clear that Hos' translation aims for a more modern representation of the ST. The majority of profanities have been maintained and have undergone some type of modernisation compared to the previous translations. Hos' translations are relatively straight to the point and consistent. He has translated “sonuvabitch” with “klootzak” (36), “Je-sus *Christ*” with “Je-zus *christus*” (45) and has added more pronounced translations, illustrated by, for example, “I was the goddamn manager of the fencing team” (3), which has become “Ik was dus de manager van die kloteschermploeg” (10). This example, among others, indicates a tendency not to omit any varieties of “damn” and “goddamn”, but to compensate for not translating them directly by placing the obscenity elsewhere in the sentence, which resembles Mašlaň's amplification strategy.

Out of these three published translations, Hos' translation seems to have been most consistent in translating repetitious terms and phrases, which suggests Hos has not applied a repetition-cancelling strategy. Holden's “and all” on the opening page is consistently translated as “en zo”, with the exception of the first time it occurs.

Furthermore, as was the case in the previous translations, Hos has also maintained the aspect of code-switching through using standard language in Holden's conversations with his teachers. They are again addressed with “u”, although these dialogues do not show a much more formal use of language by Holden. Unlike the other translations, Hos has thus not enhanced the distinction.

Additionally, while the majority of Holden's dialogue with Ackley and Stradlater has not been represented as spoken language, there are some elements which hint toward this, e.g. in the sentence “Til je kont 's op” (46) or in “Als je het licht 's uitdeed” (69). However, that is the extent of it.

To conclude, has this translation been modernised? Yes, it has, especially in terms of profanity. The translation of “Boy!” has developed as well, starting with “Gompie!”, then changing to “Tjonge!” and finally becoming “Jezus!”. Moreover, the youth language used by Hos is fairly general, yet modern, as illustrated by the terms “gelul” and “lullen” (22-3). These terms are quite typical of contemporary youth language. Furthermore, there are no signs of a youth language that belongs to a particular region, which makes the text similar to *The Catcher in the Rye*; it contains no real street language, but rather a mix of general youth language and Holden's personal idiosyncrasies, much like the ST.

4.4.4. Conclusion

It is interesting to note that the cultural references to money, and dollars in particular, such as the amount D.B. paid for his jaguar and the amount Holden pays Sunny for spending some time with him, have not been altered in any of the translations. This means that the translators have not modernised this aspect of the text, arguably assuming that using this foreignising strategy would not have a negative effect on the target audience.

However, overall it can be concluded that the degree of modernisation seems to depend on how much time has passed between the translations. Only nine years has passed between the first and second translation, which could be a possible explanation for the relatively little change the second translation has undergone with regard to the first version. The amount of datedness of the earlier translation was arguably considered minor and the modernisation is mainly shown through

the obscenities that are maintained in the second translation, while they were either deleted or significantly toned down in *Puber*. This indicates that either it had become more acceptable for literature to contain expletives, or that the strategy was to create a translation that would have a similar effect on the target reader as the ST had on the original audience. *The Catcher in the Rye* was after all considered a shocking novel when it was first published.

However, just over twenty years has passed between *De kinderredder van New York* and *De vanger in het graan*, which indicates a more significant distinction between the youth language of 1967 and 1989. This is clearly illustrated by the brief comparison of these two translations. Moreover, a further contribution to this distinction may be a result of the development of youth language. This development did not win ground until the second half of the twentieth century was under way. In the 1989 translation, the dated language of the second translation has been replaced with more modern terms and phrases, especially those which are used by a widespread number of adolescents. This indicates the use of Klingberg's modernisation strategy. Moreover, the various expletives are no longer toned down or omitted, but (nearly) always translated. As illustrated by the titles of recently published young adult fiction such as *F*ck the System* the use of profanity in young adult literature is considered acceptable by contemporary society, which was arguably already the case when Hos produced his translation, albeit to a lesser extent. This corresponds to the trend that was observed in the development of young adult literature in 1.1.: the didactic values of this genre used to be of high importance, but have become a less relevant aspect as the young adult novel developed. In order to intrigue the young adult audience, such modernisation thus would indeed have been required.

In short, although it appears that the amount of modernisation is determined by the amount of time that has passed between translations, it is clear that the translators of *De kinderredder van New York* and *De vanger in het graan* have updated their translations concerning youth language

and that they have attempted to meet society's expectations of young adult literature. This is not illustrated by the comparisons of the translations, but also, as stated, by the fact that new translations were produced, which indicates that the earlier versions may indeed have been considered (somewhat) dated.

The conclusion and findings of this chapter will assist in the analysis of the translation of *The Outsiders* in the next chapter and aid in the decision whether or not it may benefit from a modernised translation, or an updated version.

5. *The Outsiders*

The Outsiders by Susan Eloise Hinton was published in 1964, when the author herself was only seventeen years old. She wrote the novel for herself, which means she was her own implied reader, but when the novel was published it was evident that it was recognisable for many other teenagers (Kjelle 2007: 15-6). According to Bilz, as a result of the novel's ability to “touch adolescents” it remains “both important and popular to this day” (2004: 13). Below, this chapter will provide a summary of the novel and its characters, as well as explore the novel as young adult literature. In addition, it will examine the translation problems a translator may come across and finally analyse Hos' 2010 translation in terms of translating strategies and use of youth language.

5.1. The Novel

5.1.1. The Story

Although it only becomes clear at the end of the novel, the story, narrated by Ponyboy Curtis, is a composition he wrote for his English class. It starts, as well as ends, with the same words: “When I stepped out into the bright sunlight from the darkness of the movie house, I had only two things on my mind: Paul Newman and a ride home”. Despite Ponyboy's wish for a ride home, he realises he will have to walk, although that is not the safest option. The fourteen-year-old protagonist lives in a neighbourhood of Tulsa, Oklahoma that is dangerous, because it is watched closely by a gang called the Socs. Ponyboy himself is a member of the Greasers, a rivalling gang that is the Socs favourite target. Not much later, when Ponyboy is walking across a vacant lot, he is attacked. Luckily his screaming alerts his brothers, Darry and Sodapop, and a number of other members from their gang. Together they manage to scare off the Socs and although Ponyboy is slightly injured, it could have been worse.

The following night Ponyboy and his friend Johnny, who is sixteen, go to the drive-in movie

theatre with Dally. They sneak in without paying and meet two Socs girls, whom Dally begins to harass. After Dally leaves because Johnny tells him to stop, the girls start talking to Ponyboy and him. The girls are called Cherry and Marcia and reveal that they came with their boyfriends, but left them because they were drunk. Two-Bit, another Greaser, soon joins them and seems to get along with Marcia. Cherry offers to get some popcorn and asks Ponyboy to come with her. While they stand in line, Ponyboy tells Cherry about the beating Johnny got from a group of Socs four months earlier, and that that is why he seems so nervous and quiet. They return with the popcorn and finish watching the movie.

After the movies, the boys debate over whether to give Cherry and Marcia a lift home, because their boyfriends are nowhere around. While walking over to Two-Bit's house to pick up his car, a blue mustang with Socs pulls up and intervenes. Although the situation gets tense, the girls decide to leave with their boyfriends, Bob and Randy. Not much later Ponyboy and Johnny fall asleep in the lot, causing Ponyboy to break his curfew and finally arrive home at two in the morning. Darry is furious and accuses him of being irresponsible and gets so mad he slaps him. According to Ponyboy this only confirms that Darry does not care about him and he runs away, back to Johnny.

They walk to the park where they once again come eye to eye with Bob and Randy, and three other Socs. Johnny has a switch blade, but he seems too afraid to use it and the Socs go after Ponyboy first. They push his head into the fountain and nearly drown him. Ponyboy passes out, but when he regains consciousness he learns that the Socs have gone. Johnny is sitting next to him. Bob is lying dead on the ground, Johnny has stabbed him. The boys realise the only thing they can do is run to their friend Dally and ask him for help.

Dally tells them to jump on a train that will take them to the country, and hide in an abandoned church. He gives them a gun and tells them to buy a week's supply of food and stay in

the church until he shows up. Ponyboy and Johnny follow his instructions. They spend five days in the church and change their appearance. They kill time by playing cards, smoking and reading *Gone with the Wind*. By the time Dally shows up they have decided to turn themselves in. They go out for breakfast, but when they return to the church they discover it is on fire. A schoolteacher who brought her class to the church discovers she is missing some of her students. Ponyboy and Johnny enter the church to save the kids, but both get hurt in the process and pass out.

When Ponyboy wakes up he is in an ambulance on the way to the hospital. He asks about Johnny, but he only finds out about Johnny's condition when he arrives at the hospital. He is reunited with his brothers, but learns that Dally's arm was badly burned and that he will never recover completely. Johnny is in such a bad shape the doctors are afraid he will not make it. Two-Bit tells Ponyboy that he and Johnny are considered heroes for saving the children from the church fire, but that Johnny will be charged with manslaughter for stabbing Bob. Ponyboy also learns that the next day there will be a rumble between the Socs and the Greasers to settle their turf and even the score.

The next evening at seven the rumble takes place and both Ponyboy and his brothers join in. Even Dally manages to escape to hospital to join the fight. Neither of the gangs are allowed to use weapons and eventually the Greasers win. Ponyboy and Dally, both hurt, rush to the hospital to tell Johnny about their triumph, but when they arrive they discover that his condition has gotten worse. He dies. This upsets Dally so much that he rushes out of the hospital without saying another word.

Somehow Ponyboy finds his way back home where he tells his brothers the bad news. Then they and the rest of the gang find out that Dally has robbed a store and needs their assistance, because the cops are after him. They arrive at the vacant lot at the same time the cops do and Dally – not knowing what else to do – shows the cops his unloaded gun and gets killed.

Ponyboy misses several days of school and feels sick and confused. He has been diagnosed

with shock and a minor concussion. He learns that Johnny left him the copy of *Gone of the Wind* he bought him, but he does not want to read it. Randy visits, but Ponyboy seems too delirious to talk, claiming he was the one who killed Bob.

There were rumours of Ponyboy and Sodapop being placed in a boy's orphanage, but during Ponyboy's hearing the judge rules in their favour. Ponyboy and Sodapop are allowed to stay with Darry and Ponyboy does not have to face charges for running away after witnessing a crime. Afterward things seem to go downhill for Ponyboy. He considers dropping out of school, because his grades are slipping and he keeps arguing with Darry. Although he is failing English, his teacher offers to pass him with a C if he agrees to write a composition about a theme of his own choice. He struggles at first, but after finding a letter from Johnny in *Gone with the Wind*, he realises that he can share the past events with others, starting with his English teacher. As the chapter comes to an end, the readers learn they have been reading Ponyboy's assignment.

5.1.2. The Characters

Ponyboy Curtis is the protagonist of the novel. He is a fourteen-year-old boy who lives with his older brothers, Sodapop and Darrel. Their parents have died in a car crash and ever since the brothers have been taking care of each other. Ponyboy is often moody and forgetful. He describes himself as quiet (75), except when he is around Soda. It appears Ponyboy has a negative view of himself, because it is not until chapter seven that he reveals he is a good runner and on the A-squad track team (208). Yet he is a smart boy, who gets good grades, and, as it turns out, he is a good writer.

The resemblance to Holden Caulfield and his situation is quite striking, despite Ponyboy's younger age and his different surroundings. First, both characters have no parental figures to look after them (Holden's parents barely show any interest in him). Furthermore, both have a sibling they

care very much about. In Holden's case this is Phoebe, whom he admires for still being young. Phoebe is the only one Holden opens up to. In turn, Ponyboy admires Soda because he is the only person he can really talk to. Soda is the one who always stays positive, and Ponyboy states: "I love Soda more than I've ever loved anyone, even Mom and Dad. He's always happy-go-lucky and grinning, [...]" (3).

Moreover, another similarity can be found at the end of both novels, because Ponyboy, too, suffers a nervous breakdown, although he seems to recover from it much sooner than Holden. While Holden is struggling with growing up and refuses to become a "phony" adult, Ponyboy is struggling to figure out who to become as well. The analogy is complete when Ponyboy reads Johnny's letter and his interpretation of the Robert Frost poem Ponyboy cited to him in the church: "[...] and that poem, that guy that wrote it, he meant you're gold when you're a kid, like green. When you're a kid everything's new, dawn. It's just when you get used to everything that it's day. Like the way you dig sunsets, Pony. That's gold. Keep that way, it's a good way to be" (341). Here, Johnny seems to be telling Pony to stay young, and to enjoy his youth while it lasts, because he still has "a lot of time to make [h]imself to be what he wants" (341). Johnny wants for Ponyboy what Holden wants for himself.

It must be noted, however, that there are many differences between these characters as well, particularly concerning their language use. For instance, Holden uses expletives and much more youth language in his narrative, while Ponyboy's narrative appears to remain more general. Only in the case of dialogue does he use instances of slang or youth language, which will be further explored in section 5.3.

Sodapop and Darrell "Darry" Curtis are Ponyboy's older brothers. Sodapop is sixteen-years-old and works at a gas station, because he is a high school drop out and their family needed the money. He claims he is dumb, but he has a generally positive attitude on life, and is always grinning

(Hinton 3). Ponyboy sees him as his favourite brother; smart, athletic, handsome and happy-go-lucky. This puts Sodapop in sharp contrast with his other brothers, because they are usually moody. The only thing that puts Sodapop in a bad mood is the fact that the girl he fell in love with and wanted to marry has run away. Sandy, his girlfriend, fell pregnant with someone else's baby, and although Sodapop was willing to raise the baby as his own, Sandy has moved to Florida.

Darry is the eldest of the three. He is twenty years old and acts as a parent, but later as his brothers' friend as well. He is handsome, and like his brothers he is smart and athletic. He works hard to keep his body in shape and is referred to as "Superman" or "Muscles" (210). Since Darry believes he is responsible for his brothers, he has passed up the opportunity to go to college and is working two jobs instead, in order to provide for his family. Yet Ponyboy think his brother cares more about Sodapop than him, and the two often struggle to understand each other's points of view. Ponyboy does come around eventually, and as soon as Darry learns of Ponyboy's previous suspicions, both make an effort to improve their relationship.

Although the Greasers consist of a larger amount of people, the closest group of the novel is formed by the Curtis brothers, Dallas "Dally" Winston, Johnny Cade, Keith "Two-Bit" Matthews and Steve Randell. Dally is the toughest character of the gang: "He was tougher than the rest of us-- - tougher, colder, meaner" (20). Dally is seventeen years old, and, having lived in New York he was involved in serious gang fights and claims to have seen people die. He was arrested when he was ten years old, and is bitter, possibly as a result of a life filled with gang activities, Ponyboy describes him as having blazing eyes "[...], cold with a hatred of the whole world" (20).

Johnny Cade is sixteen years old and Ponyboy's best friend. He lives with abusive parents and is shy and nervous as a result of a beating he received from a group of Socials, four months prior. Despite his rough life, Johnny is a good guy, who stands up for others and supports Ponyboy when he runs away from home. He even kills a Soc, because he is afraid they will drown his best

friend and feels guilty enough afterwards to be willing to turn himself in. The fact that he risks his life to save children from a fire concludes his good personality, it seems he is not to blame for the mistakes he has made. Instead, his mistakes are to blame on the bad upbringing he has had.

Two-Bit is one of the older members of the gang, being eighteen years old. He is a wisecracker with a good sense of humour and he is a frequent thief. Despite his kleptomaniac qualities, he appears to have had a good upbringing, unlike most of the group, and he cares a lot about his friends. Although he does not play a major role in the story, Two-Bit does use a significant amount of youth language, which may have consequences for the translation of the novel.

Steve is Sodapop's best friend and although he spends a lot of his time with the Curtis brothers, he has a minor role in the story. He does not further the plot, nor does he use an important amount of youth language.

Sherri "Cherry" Valence is a cheerleader at Ponyboy's school and she is a member of the Socs gang. She is Bob's girlfriend, but after he dies she decides to act as a spy for the Greasers. She is the one to make sure the big fight between the two gangs will not involve any weapons. Moreover, although she is against violence, she admits to Ponyboy that she could fall for a tough, violent Greaser like Dally.

The Socials are the Greasers' worst enemies and their complete opposites. In contrast to the Greasers, the Socs have a lot of money and Ponyboy admits that he does not understand why the Socs hate them so much: "I really couldn't see what Socs would have to sweat about--- good grades, good cars, good girls, madras and Mustangs and Corvairs--- Man, I thought, if I had worries like that I'd consider myself lucky" (70-1).

Bob Sheldon appears to be the leader of the Socs and he is Cherry's boyfriend. He is part of a group of Socs that drives around in a blue Mustang and is almost certain to be one of the Socs who beat up Johnny a few months earlier. Bob drinks and bullies and even Cherry cannot sum up

any of his good qualities. His bad qualities are most likely what eventually gets him killed.

Finally, Randy Adderson is Bob's best friend. He follows Bob around and has also most likely joined Bob in the beating of Johnny. However, Randy's good qualities surface after Bob's death, and he appears to be the only Soc (apart from Cherry) who changes. Randy does not participate in the rumble, because Johnny's and Ponyboy's actions made him believe that fighting is pointless and he visits Ponyboy while he is recovering from that week's events. Despite his loyalty to Bob, and defending him even after he has died, Randy does tell the truth during Ponyboy's hearing, and says that Johnny only acted out of self-defence.

5.2. *The Outsiders* as Young Adult Literature

Hinton's *The Outsiders* barely requires an explanation why it belongs to the genre young adult literature. It was published as young adult literature, as was its translation in 2010. In fact, Hinton's novel has been claimed to have been a predecessor of young adult literature, changing its genres and the way they were written, because Hinton was one of the first to address real issues of real people (Bailey 2012: par. 1).

In addition, *The Outsiders* adheres to all the main characteristics of young adult literature that were discussed in the second chapter. For instance, the novel has a plot-of-character at its core, which indicates the protagonist undergoes an important emotional transformation. The protagonist himself is an adolescent, first person narrator; the audience watches the story unfold through his eyes. The other characters are described to them through Ponyboy's point of view, making the readers relate to him, and experience the same feelings.

Another aspect which enables the adolescent readers to relate to Ponyboy is his use of youth language and slang, although he is not the only character who uses it. In fact, his use of slang seems to be quite moderate compared to the more hardened hoods, such as Dally and Two-Bit. A number

of slang terms, however, do show occasionally in Ponyboy's speech, such as “weed” (103) and “tuff” (138). Hinton's use of slang was characterised as authentic by teenagers as well as critics: “She has produced a book alive with the fresh dialogue of her contemporaries...” (qtd. in Kjelle 2007: 13). However, slang that was characteristic of the 1960s is not the only form of youth language, for Hinton has mixed it with elements of fairly general and more widespread teenage vernacular.

The subject matter of *The Outsiders* particularly marks the novel as young adult. The novel contains violence, hospitality, rivalling gangs and even murder, based on the real “behind-the-scenes politicking that goes on at big schools” (qtd. in Bailey 2012: par. 2). This focus on real issues and confrontational, previously considered adult themes classifies *The Outsiders* as a problem novel, or rather, young adult realism, which is slightly less sensational. However, although Hinton has been credited as “the mother of the modern young adult genre” (Bailey 2012: par. 4), the result of her choice of such realistic themes was that before the novel gained popularity, it was banned by several schools. It was criticised for containing themes that “mythologized the tragic beauty of violent youth”, because most teenagers would not experience any of the violence and brutality that the characters of *The Outsiders* did (Kjelle 2007: 12). This changed when teachers discovered that their teenage students related to the novel's content, after which sales increased. (Bailey 2012: par. 2).

Yet the novel also shows signs of the coming-of-age novel; a *Bildungsroman*, because it contains an emotional transformation of the protagonist. When Ponyboy begins his story, his parents have already died. The reader gets to know him as the youngest of the Curtis brothers and although he is smart, he is also moody, forgetful and insecure. His friends are all members of one of the rivalling gangs in the neighbourhood, and he seems unsure of whether to become a hardened hood like Two-Bit and Dally, or whether to make something of himself. His bad moods and

confusion escalate after Dally and his best friend Johnny die. Ponyboy loses interest in life, his grades slip and threatens to become a delinquent, waving a broken bottle at a group of Socs. Then, he finds Johnny's letter, which puts him back on the right path. He decides then and there that he will not become a hood whose life is about fighting and beating the Socs. This decision, which leads him to writing an English composition about the past events, is what eventually enables him to change. Ponyboy is now able to look back and be okay, which is a transformation that is at the core of the *Bildungsroman*.

5.3. Youth language as a non-standard variety, its dynamic character, and code-switching in *The Outsiders*

Not unlike *The Catcher in the Rye*, *The Outsiders* contains similar translation problems that typically occur in young adult literature. However, it must be noted that some problems also differ in relation to those of chapter four. For instance, *The Outsiders* contains significantly less profanity. While Ponyboy mentions that some of the Greasers, such as Dally, use expletives, these terms are rarely stated in direct speech, as illustrated by the following example:

“I had a sick feeling Dally was up to his usual tricks, and I was right. He started talking, loud enough for the girls to hear. He started out bad and got worse. Dally could talk awful dirty if he wanted to and I guess he wanted to then” (39-40).

Despite a small amount of exceptions, which are usually mild, this is Hinton's only way of expressing profanity. This appears to be the only clear distinction between *The Catcher in the Rye* and *The Outsiders* with regard to translational difficulties. The most characteristic translation problems that were identified and explored in 3.1 and 4.3, are also featured in this novel.

The use of slang is one of the most problematic challenges of *The Outsiders*. The youth language of the novel contains more slang terms than *The Catcher in the Rye*, although most of them are not used by the protagonist per se. The fact that the novel is actually his written English assignment may be a possible explanation for Ponyboy's relatively sparse use of slang terms and expressions. He admits to being a better writer than a speaker of English:

“I mean, I know I don't talk good English (Have you ever seen a hood that did?), but I can write it good when I try. At least, I could before. Now I was lucky to get a D on a composition” (321-2).

Moreover, most varieties of slang do not occur in Ponyboy's narrative, but in the dialogue between characters, particularly when Dally and Two-Bit are speaking. The slang terms and expressions that are most frequent in the novel are “dough”, “tuff”, “weed” and “dig”. While “dough” and “weed” have a fixed meaning in every context they are mentioned, “tuff” and “dig” are more problematic, because they take on a variety of meanings. Ponyboy himself explains that “tough” and “tuff” are two different words, but that both are used as compliments. For instance, “tough is the same as rough” and “tuff means cool, sharp...” (24). However, the term tuff is also used in phrases such as “Tuff enough” (35). The relative flexibility of this term will prove difficult to translate.

Additionally, “dig” is an even more flexible term. In *The Outsiders* the term dig occurs in a variety of contexts. For instance, it is used by Ponyboy to express his love of movies:

“And nobody in our gang digs movies and books the way I do (2)”

He also uses it to inform the reader that he and Darry do not understand each other:

“Me and Darry just didn't dig each other” (25).

Furthermore, Sodapop uses it to ask Ponyboy if he understands what he just told him: “Don't take him serious...you dig, Pony?” (34) and Two-Bit employs it to taunt Ponyboy about this hair: “Man, dig baldy here!” (205). Like “tuff”, this term will turn out to be a translational difficulty for the Dutch text, despite the fact that it is a slang term that is still used today⁸, which indicates that the language used in *The Outsiders*, like the language in *The Catcher in the Rye*, is authentic (Kjelle 2007: 13). Finally, any amount of unconventional spelling to simulate spoken language rather than written language is similar to *The Catcher in the Rye*. It is especially conveyed by Dally and Two-Bit, the two members who also used the most slang terms:

“How about y'all? Two-Bit? Johnnycake, you and Pony wanta come?” (28).

Apart from general youth language, the novel also contains idiolect in the form of a relatively large amount of grammatical errors, made by Ponyboy as well as the rest of the greasers. These idiolects are, of course, distinct from Holden's idiolect. While Holden Caulfield admits to having a “lousy vocabulary” (Salinger 9), Ponyboy, as illustrated previously, admits to having poor English language skills in general. Since the grammatical errors, illustrated by sentences such as “[...], although I was thinking a lot clearer than I was the last time I'd waked up” (Hinton 299) and “I didn't hardly think of him as being human” (36), are characteristic of the novel's youth language and the characters' idiolects, they should thus be taken into account when translating as well.

Although the aspect of code-switching is arguably kept to a bare minimum, the short conversations with his English teacher, do illustrate that it occurs, albeit on a smaller scale than in *The Catcher in the Rye*. Ponyboy's conversations with Jerry form an exception, briefly explained by

⁸ <http://onlineslangdictionary.com/meaning-definition-of/dig>

Ponyboy himself:

“I didn't either,” I said in the bored, tough voice we reserve for strangers and cops” (181).

This comment suggests that Ponyboy only uses standard language when he is talking to adults he respects. Apart from code-switching, the earlier mentioned distinction between the use of youth language by Ponyboy and the other Greasers should also be taken into account. The amount of slang used by Two-Bit, for instance, is more significant than Ponyboy's use of slang. This difference, and other distinctions among the characters concerning youth language should be translated accordingly.

Finally, in terms of cultural references and culture specific elements the publication date of *The Outsiders* may cause problems as well, although these problems differ from those in *The Catcher in the Rye*. An example includes the translation of “pop bottle” (8). While these bottles, during the time of publication, were made of glass, they are now often made of plastic. Considering the bottles are used to threaten the Socs, translating “pop bottle” as e.g. “colaflesje” may seem odd. In order to solve this problem, the translator thus may have to alter the translation using options such as “wijnfles” or “bierflesje”, which are still made of glass, or choose the more explicit “glazen fles”. The domesticating and foreignising strategies that were mentioned in section 4.3 are less relevant here, yet they are relevant when it comes to culture specific elements, such as Ponyboy mentioning he will get a “D” on his composition (322). This element is clearly in need of a domesticating strategy, because it may otherwise hold little meaning for the target audience.

5.4. Critical Analysis of *De Outsiders*

De Outsiders was published in 2010 by Johan Hos. It is the first official Dutch translation of *The*

Outsiders that has been produced since the original novel appeared in 1967. In this section of chapter five, a short background of Hos' translational views will be provided, followed by a brief analysis of the translation in terms of youth language translation strategies and amount of modernisation. The final part of this section will discuss whether a new, or updated translation may be necessary.

5.4.1. Hos' Underlying Translational Views

Johan Hos was born in 1951 and studied Translation at the University of Amsterdam. Although he never finished his degree, he went on to become a translator and started taking on translating jobs in 1978. He has worked as both a dubber and translator of literature, although his main projects now focus on literature, especially literature translated from English into Dutch. Hos is an experienced translator, and also works as an adviser at *Het Fonds van de Letteren*. Apart from *The Outsiders*, he has also translated the newest version of *The Catcher in the Rye* in 1989 (Dijk 2011: 32-4).

Despite generally positive reactions to his translation of *The Catcher in the Rye*, a number of negative reactions are also to be found. This criticism focuses particularly on the language used by Holden, which is called dated; the critic wonders why the translation has not been revised (Van den Branden 2008: par. 6). Moreover, the author of a letter which was sent to Moors Magazine, claims that Hos' translation does not find the right tone, particularly in terms of Holden's characteristic idiolect (Den Bekker 2003: par. 3).

A file that was created by students of Utrecht University in 2011 reveals some of Hos' own opinions on whether translations can become dated. Hos claims that translations do not become outdated per se, but that if they *do*, they were simply not good enough in the first place. In fact, he states that a “correct contemporary translation” of a text will never require a revised or updated translation (Dijk 2011: 37), which is quite the opposite of what Venuti claimed, as shown in section

3.1.

Based on Hos' own statements, the analysis of *De outsiders* may conclude that, if Hos' translation is a correct, contemporary version, *De outsiders* is modern in every aspect, particularly youth language, and does not need to be revised. However, based on the criticism of Hos' portrayal of youth language and idiolect, the analysis may predict a more negative outcome. The following section will explore the decisions Hos has made.

5.4.2. The Analysis

Although it may be expected that Hos has made similar translating decisions in *The Outsiders* compared to *The Catcher in the Rye*, this section will show that the larger part of his strategies have differed. The distinctions between the two translations will be discussed in more detail in 5.4.3.

Firstly, although it appears that Hos has taken the youth language of *The Outsiders* into consideration, he has not consistently replaced it with Dutch youth language. For instance, as was to be expected, the term “dig” has not been translated in the same way as it occurs in the ST. When “dig” is used to indicate Ponyboy likes something, it has been translated as “En in onze gang is er niemand die iets heeft met films en boeken zoals ik” (14) and when Johnny uses it in his letter to describe how much Ponyboy likes sunsets, Hos translates “dig” as “Net zoals jij de zonsondergang mooi vindt, Pony” (220). Moreover, both examples are a variety of standard language and not of youth language. Similarly, Hos has inconsistently translated the sentences “You dig?” on pages 34 and 223 as either “[...] ... gesnopen?” (33) and “Vat je?” (148), although these translations are slightly less characteristic of standard language than the previous examples.

In addition, “tuff” has been translated as “tof”, deleting the resemblance it has to the word “tough” in the ST, which has in turn been translated as “ruig” (27). It is difficult to find an existing Dutch term that would have the same effect as “tuff”, which would explain Hos' choice.

Nevertheless, “tof”, although used by young adults, is not a slang term any more, as it has become standard language. In the ST it is clearly intended as slang, meaning a better option may have to be found. The translation of “tough”, however, is not problematic, because it was not intended as slang.

Furthermore, it is remarkable that Hos has attempted to translate some youth language terms as contemporary Dutch youth language terms, while other terms are clearly outdated. Examples such as “[...], je bent schorem” (31) and “ouweheer” (115), but also expressions like “Stap in voordat je een hengst voor je kop krijgt” and the term “mokkeltje” (29), which has by now been replaced by the more common and up-to-date “chickie”⁹, are incongruous compared to other parts of the text. For example, in contrast, Hos has translated “gang” (2) as “gangs” (14), borrowing the English term, which is a common feature of Dutch youth language. In addition, other contemporary terms can be found in the translation of “guys” (7) as “gozers” (16) and arguably the sentence “Dally gaf geen ene reet om wie dan ook behalve zichzelf, [...]” (117). Despite these more up-to-date translations, the dated terms give the impression that the translation was produced much earlier than 2010 and they illustrate that standard language, too, can become outdated. Other examples include “lay off” (205), translated as “schei nou maar uit” (137), which hardly seems like something contemporary gang members would say to each other. Although both examples are standard language, a more contemporary variety such as “kappen nou” may be preferred.

In terms of grammatical errors, it can be concluded that Hos has chosen to replace these with standard language as well. The examples mentioned previously “I didn't hardly think of him as being human” (36), thus double negation, and “[...], although I was thinking a lot clearer than I was the last time I'd waked up” (299) have become “Ik zag hem amper als een menselijk wezen” (34) and “[...], hoewel mijn hoofd een stuk helderder was dan de vorige keer dat ik wakker was geworden” (194). Additionally, any form of unconventional spelling that occurs in the ST has been

⁹ <http://www.taalvormingentaaldrukken.nl/AR/AR0232.htm>

deleted, as illustrated by the translation of “An' you can shut your trap, Johnny Cade, 'cause we all know you ain't wanted at home, either” (82). While the ST sentence indicates spoken language, this effect has disappeared in the translation: “En jij kan je kop houden, Johnny Cade, want we weten allemaal dat jij bij jou thuis ook niet welkom bent” (62). An exception can be found when analysing Sodapop's letter to Ponyboy. After reading the letter, Ponyboy states that his brother could “improve his spelling” (158), and the letter indeed shows a number of mistakes, such as “your selfves” (157). Although these mistakes have not been translated in the exact same manner as the ST, Hos has not completely deleted them either. Instead, he has compensated for them elsewhere, as illustrated by errors such as “Hij houd zijn bek dicht [...]” and “Jullie zijn anders wel beroemt” (108).

In contrast to most of the previous examples, the code-switching aspect has been maintained. As was discussed, Ponyboy does not use any form of youth language when he is speaking with his English teacher. The Dutch dialogue shows the same features: “‘Ja meneer,' zei ik. 'Ik zal het proberen. Waar moet het opstel over gaan?’ (210). However, because many of the text's slang terms have been translated with a relatively standard form of the Dutch language, the code-switching feature of the novel does appear less prominent than it does in the ST.

5.4.3. Conclusion

In short, Hos has replaced many slang terms with standard language, and even used standard language terms that can now be considered dated. His main strategy appears to have been a compromise between the first and third strategy provided by Cincotta, which means he has kept a large part of the text in the same target language, but that he has also used some colloquial forms of the target language. Moreover, Hos has stayed relatively close to the ST, instead of creating a contemporary translation that would appeal to today's young adults, especially concerning language. He has thus not applied Klingberg's modernisation strategy, or at least not consistently, which is in

contrast with his translation of *The Catcher in the Rye*. As a translator of *The Catcher in the Rye*, he was most consistent in translating youth language terms and maintaining Holden's idiolect, while in *The Outsiders* he has often deleted the grammatical errors that were a part of the characters' idiolects. Moreover, the dated terms he uses in *The Outsiders* form a sharp contrast with his decision to use more modern terms such as “lullen” in *The Catcher in the Rye*. The few examples in *The Outsiders* that do reflect the current usage of (youth) language can be considered insufficient in terms of giving the text a modern quality, while this problem does not exist in *De vanger in het graan*.

Based on Hos' previous statements, his use of relatively dated language in *The Outsiders* would suggest his translation is not a “correct contemporary version”, and thus that the translation is “not good enough” (Dijk 2011: 37). Due to, arguably, the lack of modernising strategies, the text can be considered dated, which means a revised translation is needed. The current translation could benefit from (more) contemporary youth language, although, as Newmark pointed out, it should be unmarked. Despite the fact that this strategy would contribute little to the text in terms of stopping the risk of quickly becoming dated, it would at least provide the current generation with a translation they can relate to, particularly in terms of youth language.

6. Conclusion

Because young adult literature emerged relatively late compared to adult and children's literature, as of yet there are no translation problems and strategies that have focused specifically on this genre. In addition, youth language – although common in young adult literature but not exclusive to this genre – is also a recent phenomenon that came into existence as a result of the rebellious minds of adolescents. Like young adult literature, the problems and strategies of youth language in terms of translating have not (yet) been determined.

However, as chapter three has shown, due to young adult literature's resemblance to children's literature, many of the translation problems it poses can be based on this other genre. The most important problems a translator may encounter when faced with a young adult novel are, first, the ambivalence of young adult literature, albeit on a smaller scale. Translators should keep in mind that publishing houses and educational institutions may still exert their influence on the reading material of adolescents.

Furthermore, the two competing principles of children's literature as illustrated by Zohar Shavit should be borne in mind. Either the norm is to produce a text that is appropriate for children or the text should be adjusted so the children are able to understand it. Young adult literature is on some level subjected to these principles as well and the principles may shift according to their relevance during a specific period.

Moreover, as young adult literature finds itself in the periphery of the literary polysystem it is important that translators familiarise themselves with the target culture norms, because the acceptability of a translation is in this case more important than its adequacy.

Finally, there are a number of problems that focus mainly on youth language. As was pointed out, youth language is a non-standard variety of language, meaning it has no standard set of rules and if it is a recent variety it rarely occurs in dictionaries. However, its resemblance to dialect

may prove to be helpful. Additionally, code-switching is a feature of youth language that should be taken into account. It occurs when youth language coexists with standard language in the same text and it is often an important stylistic device, as well as carrying pragmatic functions. Finally, the high circulation rate of youth language forms a possibly insurmountable problem. Youth language is ever-changing and can be entirely replaced in a timespan of less than ten years. It has the disadvantage of being able to very quickly lose its appeal with adolescent readers.

Similar to the problems, the strategies for translating young adult literature and youth language can be based on other genres and language varieties. Youth language is a non-standard variety of language, because it shows linguistic deviations in relation to standard language. Considering dialect is similar to youth language in this respect, a number of translation strategies that are used for the translation of dialects may also be useful for the translation of youth language. Both Michal Mašlač and Madeleine Strong Cincotta have provided several strategies. Cincotta's strategies focus specifically on code-switching – a feature which also occurs in youth language – and therefore seem to be particularly useful, although Mašlač's strategies are fairly similar. Cincotta's strategies consist of four options: “1) make no distinction between the two different languages and keep the entire text in the same target language, 2) keep the transfer in the original source language, i.e. the original second source language, 3) use a slang or colloquial form of the main target language, 4) find another language or dialect, i.e. a “second” target language for the passage” (Cincotta 1996: 2-3).

It must be noted, however, that each of these strategies have advantages as well as disadvantages, no matter the nature of the strategies. For instance, if the first, neutralising strategy is applied, not only the code-switching aspect would be deleted, but the entire youth language would be foregone. Considering youth language is often a highly important stylistic feature of the ST, this would be undesirable, even if it means producing a translation that is less likely to date quickly.

The fourth strategy – essentially to replace the ST youth language with a TL youth language – appears most popular and has been at the centre of discussion amongst critics. Peter Newmark has attempted to determine when this strategy can be used, suggesting three functions of non-standard language. These functions are: “a) to show a slang use of language; b) to stress social class contrasts; c) to indicate local cultural features” (qtd. in Mašlač 2006: 25). Considering youth language's function is usually to “show a slang use of language” this would make the strategy highly useful for the translation of youth language. However, even this tool cannot overcome all problems formed by the translation of youth language. It seems that the translation problem that is the evanescence of youth language cannot be overcome. Youth language is ever-changing and as long as the translator chooses to maintain the youth language that is so inherent to young adult literature, new translations will need to be produced as long as the work of literature remains relevant.

Another answer is provided by a more minor translation strategy that was proposed by Göte Klingberg. Klingberg suggests to use a modernisation strategy which replaces the dated language of a text with a more contemporary form, yet it needs to be borne in mind that this solution is in no way permanent. Moreover, it can only be applied after one of the options provided by Cincotta has been chosen.

The comparison of three translations of *The Catcher in the Rye* has shown that both Henk de Graaff and Johan Hos have used Klingberg's modernisation strategy to update their translations of the novel compared to its predecessor(s). Particularly Hos' translation shows a contemporary use of standard language as well as youth language, although admittedly more time has passed between his translation and de Graaf's translation, than between the first and the second translation. Their use of modernising strategies would suggest that their translations aimed to appeal to young adult readers. Particularly Hos' translation, which was published in 1989, for the larger part still gives the

impression of a recently produced translation, as a result of his use of relatively modern youth language terms and expressions.

As will be discussed below, this translation and the applied strategies are quite distinct from the translation of *The Outsiders*, which, in contrast to *De vanger in het graan*, does not appear to be a recently produced translation, even though it is. Hos' translation of *The Catcher in the Rye* suggests that he has applied more modernising strategies to reflect a language of contemporary usage; a type of language that would appeal to the young adult readership.

Alternatively, the analysis of *De Outsiders* has shown that it may benefit from a new translation. Hos' main translation strategy may best reflect the first option provided by Cincotta: “to keep the entire text in the same target language” (1996: 2). Hos has inconsistently translated the language of the novel, using both dated and contemporary terms and expressions, as shown in 5.3. Particularly remarkable examples include terms such as “schorem”(2010: 31) and – to a lesser extent – “mokkeltje”(29). Moreover, Hos' translation contains examples of phrases that seem unlikely to have been uttered by any of the gang members, such as “schei nou maar uit” (137). As a result a large amount of the slang and youth language that occurs in the ST has been deleted by Hos, further emphasised by ignoring explicit slang terms such as “dig” (1967: 2) and translating these as standard language. However, it should be noted that Hos may have chosen to delete most of the novel's youth language in order to avoid creating a translation that would be at risk of quickly becoming out-of-date. This corresponds to Cincotta's first translation strategy, because, as was discussed in chapter three, this strategy would indeed most likely prevent such an event. Moreover, such a choice suggests that he has attempted to create, in his own words, “a correct contemporary translation”. Yet, as was discussed in 3.2., such a strategy deletes an important stylistic of the text and more importantly, instead of using a general standard language, Hos has used a standard language that is sometimes uncharacteristic of the 21st century.

In conclusion, despite the absence of a rather large amount of youth language, the translation that was produced by Hos can (already) be considered dated and is arguably not a translation that the current adolescent generation can relate to – at least – not in terms of language.

On the basis of the argument above, when a (dynamic) youth language and code-switching occur, the relevant translation strategies are to modernise and to replace the non-standard ST language with an similar non-standard, unmarked TL. By means of a test I have produced a translation of three relevant fragments of *The Outsiders*, applying the strategies that were discussed.

7. Annotated Translation of *The Outsiders*

7.1. Selected Fragments

The fragments that were selected for translation are pages 1-11 and 23-28 from chapter one and pages 199-212 from chapter five. The reason for selecting these fragments lies in the fact that they contain most of the translation problems that were discussed in section 5.3., with the exception of code-switching. However, to make up for this lack of code-switching the fragments do contain dialogue that involves Two-Bit and Dally, the gang members who use more slang terms than most of the other characters. The translated fragments will be accompanied by footnotes to clarify a number of the decisions that were made.

7.2. The Translation

De Outsiders¹⁰

Hoofdstuk 1

Toen ik uit het donker van de bioscoop het felle zonlicht instapte, dacht ik aan slechts twee dingen: Paul Newman en een lift naar huis. Ik zou willen dat ik op Paul Newman leek – hij ziet er ruig uit en ik niet – maar ik denk dat mijn uiterlijk er ook wel mee door kan. Ik heb lichtbruin, bijna rood haar en groen-grijze ogen. Ik wou dat ze grijzer waren, want ik haat de meeste jongens met groene

¹⁰ As was mentioned in the thesis, it is characteristic of Dutch youth language (and standard language) to contain words that have been borrowed from English. “Outsider” is an example of a term that has been borrowed directly into Dutch, without being translated. Since the term occurs in multiple up-to-date dictionaries, such as the Van Dale, preserving this term will be both acceptable and suitable. There is no reason to translate it as “buitenstaanders”, because “outsiders” adds to the effect of youth language that is present throughout the novel.

ogen, maar ik moet tevreden zijn met wat ik heb. Mijn haar is een stuk langer dan dat van de meeste jongens, recht van achter en lang van voren en aan de zijkant, maar ik ben een vetkuif¹¹ en de meesten in onze¹² buurt maken zich niet druk om een knipbeurt. Bovendien staat lang haar me beter.

Het was een lang stuk lopen naar huis en ik had niemand bij me, maar ik ben meestal toch liever alleen, al is het alleen maar omdat ik het liefst ongestoord naar een film kijk, zodat ik er in op kan gaan en me in de acteurs kan inleven. Als ik een film met iemand anders kijk wordt het wat ongemakkelijk, alsof iemand over je schouder meeleeft met je boek. Wat dat betreft ben ik anders. Ik bedoel, mijn op een na oudste broer, Soda, die zestien en bijna zeventien is, slaat nooit een boek open en mijn oudste broer, Darrel, die wij Darry noemen, werkt te lang en hard om geïnteresseerd te zijn in een verhaal of een beschrijving, dus lijkt ik niet op hen. En in onze gang¹³ kickt¹⁴ er niemand

¹¹ Like Hos, I have translated “greaser” as “vetkuif” because it refers to the same group of people. “Vetkuif” was predominantly used to refer to the popular hairstyles of the 1950s and 1960s, but it has also been used to refer to those who wear their hair like this.

<http://nl.wikipedia.org/wiki/Vetkuif>

¹² Translating “my neighbourhood” as “mijn buurt” may cause it to become ambiguous, which is why I have chosen to translated it as “onze buurt”.

¹³ “Gang” is a borrowed English term that is included in the Van Dale dictionary, which is why there is no need to place this term in italics.

zo op films en boeken als ik. Ik dacht een tijdje dat ik de enige persoon in de wereld was die dat deed. Dus deed ik het alleen.

Soda probeert het tenminste nog te begrijpen, wat meer is dan je van Darry kunt zeggen. Maar Soda is dan ook anders dan anderen; hij begrijpt alles, bijna alles. Hij loopt bijvoorbeeld niet de hele tijd tegen me te schreeuwen, zoals Darry, of behandelt me niet alsof ik zes ben in plaats van veertien. Ik hou meer van Soda dan ik ooit van iemand gehouden heb, zelfs van pa en ma. Hij is altijd onbezorgd en loopt dan te grijnzen, terwijl Darry hard en streng is en bijna nooit grijnst. Maar Darry heeft in zijn twintig jaar dan ook veel meegemaakt, hij is te snel volwassen geworden. Sodapop zal nooit volwassen worden. Ik weet niet wat beter is. Ik kom er binnenkort nog wel achter.

Maar goed, ik liep verder naar huis terwijl ik nadacht over de film en wou toen ineens dat ik iemand bij me had. Vetkuiven kunnen niet te veel alleen rondlopen, want dan worden ze aangevallen of komt er iemand voorbij die "vetkuif!" naar ze roept, wat niet zo chill¹⁵ voelt, als je

¹⁴ As pointed out in section 5.3 of this thesis, “dig” is a slang term and thus a form of youth language. In this case it refers to how much Ponyboy likes movies and books. In Dutch, “kicken” can be used to refer to something as cool, or nice, but it can also be used to express interest in something, like “dig” does in the ST. Moreover, “kicken” is a term that is common of youth language; it is an unmarked non-standard variety. It is an English term that has been adjusted for the Dutch language and it is informal, colloquial, and can thus be applied here.

<http://www.woorden.org/woord/kicken>

¹⁵ “Chill” is unmarked teenage vernacular. It occurs in Dutch dictionaries such as the Van Dale, which refers to “chill” as youth language. This indicates that the term is widespread, which is what is deemed appropriate for the translation of a non-standard variety that indicates use of slang.

begrijpt wat ik bedoel. Wij worden aangevallen door de kakkers¹⁶, dat is de bijnaam¹⁷ voor de jetset, de rijke kids van de West Side. Het is net zo'n term als "vetkuif", waar wij, de jongens van de East Side, mee worden bedoeld.

Wij zijn armer dan de kakkers en de middenklasse. Ik denk dat we ook wilder zijn. Niet zoals de kakkers, die vetkuiven aanvallen en huizen slopen en bierfeesten geven voor de lol en waarover artikelen in de krant verschijnen over hoe ze de ene dag een publiekelijke schande zijn en de andere dag een aanwinst voor de maatschappij. Vetkuiven zijn net criminelen: wij stelen en rijden in oude gepimpte¹⁸ auto's en overvallen benzinestations en organiseren af en toe gevechten

¹⁶ I have decided to use Hos' translation of "Socs", because "kakkers" is a term to refer to a group of people that best resembles the description of the Socials. Both the Socials and kakkers are sub cultures of the Western youth culture. In addition, Hinton describes the Socials as wearing madras shirts and being snobby. Kakkers are known for their relatively fancy choice of fashion, such as the madras shirts and nice sweaters. Moreover, the Van Dale dictionary characterises kakkers as being "snobby" people. <http://www.encyclo.nl/begrip/kakker>

¹⁷ Since "Socs" and "Socials" have been translated as "kakkers", the ST sentence that states: "I'm not sure how you spell it, but it's the abbreviation for the Socials" becomes irrelevant. The best option is to omit this sentence and to indicate that "kakkers" is the term that is used to refer to a different group of young-adults, the enemies of the greasers.

¹⁸ "Gepimpt" can be considered an unmarked non-standard variety, because it occurs in the Van Dale. The term only indicates use of slang, and it is a term that is widespread instead of limited to a specific group or area. Hos' choice to use "opgevoerd" seems slightly dated, although it depends on how he has interpreted "souped-up". It was common for greasers to decorate their cars with all kinds of colours, images and accessories, which is why I have chosen to translated "souped-up" as "gepimpt". [http://en.wikipedia.org/wiki/Greaser_\(subculture\)](http://en.wikipedia.org/wiki/Greaser_(subculture))

tussen gangs. Ik bedoel niet dat ik zulke dingen doe. Darry zou me vermoorden als ik in de problemen kwam met de politie. Sinds pa en ma bij een auto-ongeluk zijn omgekomen mogen wij drieën alleen bij elkaar blijven als we ons gedragen. Dus Soda en ik blijven zoveel mogelijk uit de problemen en wanneer dat niet lukt zorgen we ervoor dat we niet worden gepakt. Ik bedoel alleen dat de meeste vetkuiven zulke dingen doen, net zoals we lang haar hebben en spijkerbroeken en T-shirts dragen, of ons overhemd uit de broek laten hangen en leren jacks¹⁹ en tennisschoenen of laarzen dragen. Ik zeg niet dat kakkers of vetkuiven beter zijn; zo werkt het gewoon.

Ik had kunnen wachten tot Darry of Sodapop klaar waren met werken voordat ik naar de film ging. Ze zouden met me mee zijn gegaan, of hadden me gebracht of waren met me meegelopen, hoewel Soda niet lang genoeg stil kan zitten om van een film te genieten en Darry zich dood had verveeld. Darry vindt dat hij zijn handen al vol heeft aan zijn eigen leven zonder ook nog dat van anderen te bekijken. Of ik had iemand van de gang mee kunnen vragen, een van de vier jongens waar Darry en Soda en ik mee zijn opgegroeid en die we als familie beschouwen. We zijn bijna net zo close als broers; als je opgroeit in zo'n hechte buurt als die van ons leer je elkaar echt goed kennen. Als ik eraan had gedacht had ik Darry kunnen bellen en zou hij me onderweg naar huis hebben opgepikt, of Two-Bit Matthews – lid van onze gang – zou me met zijn auto op hebben opgehaald als ik het had gevraagd, maar soms gebruik ik mijn hersens gewoon niet. Mijn broer Darry wordt er gestoord van als ik zulke dingen doe, want 'k²⁰ zou slim moeten zijn; ik haal goede cijfers en ik heb een hoog IQ enzo, maar ik gebruik mijn hersens niet. Bovendien vind ik het wel fijn om te lopen.

¹⁹ Because “jassen” could be widely interpreted, the term “jacks” may be preferred in this case.

“Jacks” are usually short, and greasers often wore short leather jackets, among other types of jackets. [http://en.wikipedia.org/wiki/Greaser_\(subculture\)](http://en.wikipedia.org/wiki/Greaser_(subculture))

²⁰ Compensation for the spoken language effect of the ST: “cause”.

Ik besloot zo ongeveer dat ik het toch niet zo fijn vond toen ik die rode Corvaair die me volgde doorkreeg. Ik was toen bijna twee straten van huis, dus begon ik een beetje sneller te lopen. Ik was nog nooit aangevallen, maar ik had Johnny gezien nadat vier kakkers hem hadden gepakt en dat was niet zo²¹ prettig. Johnny was daarna al bang voor zijn eigen schaduw. Johnny was toen zestien.

Ik wist wel dat het toch geen zin had – het snelle lopen, bedoel ik – al voordat de Corvaair naast me stopte en er vijf kakkers uitstapten. Ik werd goed bang – ik ben best wel klein voor iemand van veertien ook al ben ik goed gebouwd, en die gasten²² waren groter dan ik. Ik stak automatisch mijn duimen in mijn spijkerbroek en ging wat sloom lopen, terwijl ik me afvroeg of ik weg kon komen als ik het op het lopen zette. Ik herinnerde me Johnny – met zijn gezicht vol sneeën en blauwe plekken en ik herinnerde me hoe hij had gehuild toen we hem, half bewusteloos, in een hoek van het terrein hadden gevonden. Johnny had het enorm zwaar thuis – dus huilde hij niet zo snel.

²¹ A pragmatic particle was added here to maintain the effect of the understatement of the ST (“it wasn't pretty”). As a result of the pragmatic particle “zo”, the understatement is more obvious than when “zo” is left out.

²² The term “gasten” can be seen as unmarked non-standard variety, because it appears in the Van Dale as such, indicating it is a term that is in widespread use. Moreover, Hos used “gozers”, which may be associated with the type of youth language that is more common among students, rather than being widespread, which is why I wanted to avoid using it.

Ik zweette enorm²³ veel, hoewel ik het koud had. Ik voelde dat mijn palmen klam werden en het zweet liep over mijn rug. Dat heb ik als ik echt bang ben. Ik keek rond of er ergens een glazen fles²⁴ of een stok of zoiets lag – Steve Randle, Soda's beste vriend, had eens vier gasten op afstand gehouden met een gebroken fles – maar er lag niets. Dus stond ik daar als een idioot af te wachten, terwijl zij me omsingelden. Ik gebruik mijn hersens niet. Ze liepen langzaam om me heen, zwijgend, glimlachend.

“Hé, kuif²⁵,” zei een van hen met een overdreven vriendelijke stem. “We zullen jou eens een plezier doen, vetkuif. We gaan al je lange vette haar afknippen”

Hij had een geruit overhemd aan. Ik kan het nog voor me zien. Blauwe ruitjes. Een van hen lachte en schold me toen zachtjes uit. Ik wist niets te zeggen. Er valt gewoon weinig te zeggen als je afwacht om in elkaar geramd te worden, dus hield ik mijn mond dicht.

“Moet je naar de kapper, vetkuif?” De middelgrote blonde haalde een mes uit zijn achterzak

²³ ST: “Something fierce” is slang that is added to something to indicate a lot, or to a great degree.

“Enorm” has a similar purpose in this translation; it is almost over the top, although it is a term that is more characteristic of standard language than slang.

<http://www.urbandictionary.com/define.php?term=something%20fierce>

²⁴ This is a problematic term, because translating “pop bottle” as “colaflesje” may cause confusion among the contemporary target readership, as most pop bottles are now made from plastic. I have tried to solve this problem by translating the term more freely, which does not appear to be a problem, because altering the term slightly had no direct influence on the story.

²⁵ The ST uses a depreciating abbreviation for “greasers”, which should be reflected in the translation. Since shortening “vetkuif” to “vet” or “vetje” would carry different and ambiguous connotations, the best option is to shorten “vetkuif” to “kuif” (“kuifje” is not a possibility either, due to possible associations with the popular Belgian cartoon character).

en flipte²⁶ het open.

Ik wist eindelijk iets te zeggen. “Nee.” Ik deinsde achteruit, bij dat mes vandaan. Natuurlijk botste ik gelijk tegen een van hen aan. Ze hadden me in minder dan twee tellen op de grond. Ze hielden mijn armen en benen tegen de grond gedrukt en een van hen zat op mijn borst met zijn knieën op mijn ellebogen en als je denkt dat dat geen pijn doet ben je niet goed bij je hoofd. Ik rook *English Leather* aftershave en mufte²⁷ tabak en ik vroeg me idioot af of ik zou stikken voordat ze iets deden. Ik was zo enorm bang dat ik wou dat dat gebeurde. Ik vocht om los te komen en het lukte me even bijna; toen hielden ze me steviger vast en degene die op mijn borst zat mepte me een aantal keer. Dus lag ik stil, terwijl ik ze uitschold tussen het naar adem happen door. Ze hielden een mes tegen mijn keel.

“Wat dacht je ervan als we net onder je kin beginnen met die knipbeurt?”

Ik besepte dat ze me konden vermoorden. Ik werd gek. Ik begon te schreeuwen om Soda, Darry, wie dan ook. Iemand drukte zijn hand tegen mijn mond en ik beet zo hard als ik kon²⁸. Ik proefde het bloed dat tussen mijn tanden door liep. Ik hoorde een onderdrukte vloek en kreeg weer een mep en ze propten een zakdoek in mijn mond. Een van hen zei steeds, “Zorg dat hij zijn bek

²⁶ The ST constantly mentions switch blades and stilettos, which are a special kind of knives. It is therefore highly likely that the Soc is holding a switch blade in this case as well. A switch blade or a stiletto knife can be opened very quickly by pressing a button or using some other kind of mechanism, which explains the choice of “flipte het open”.

<http://en.wikipedia.org/wiki/Switchblade>

²⁷ “Muffe” seems slightly less dated than Hos' option “schrale”, especially with regard to the target audience.

²⁸ I have chosen to split this sentence into two sentences because of the continuous that occurs in the ST.

houdt. Zorg dat hij zijn bek houdt, verdomme²⁹, zorg dat hij zijn bek houdt!” Toen klonken er kreten en voetstappen en de kakkers sprongen op en lieten me daar naar adem snakkend liggen. Ik lag daar en vroeg me af wat er in hemelsnaam gebeurde – er sprongen mensen over me heen en ze renden langs me en ik was te versuft om het te begrijpen. Toen greep iemand me onder de oksels en trok me overeind. Het was Darry.

“Gaat het, Ponyboy?”

Hij schudde me door elkaar en ik wou dat hij ermee ophield. Ik was toch al duizelig genoeg. Maar ik wist wel dat het Darry was – deels vanwege de stem en deel omdat Darry altijd ruw met me omgaat zonder dat hij dat zo bedoelt.

“Het gaat prima. Hou op met dat geschud, Darry. Het gaat prima.”

Hij hield meteen op. “Sorry”.

Pagina 23-28

Ik veegde haastig mijn ogen droog. “Hebben jullie ze?”

“Nop. Ze zijn deze keer weggekomen, stel vuile...” Two-Bit schold vrolijk door en maakte de kakkers uit voor alles wat hij kon verzinnen.

“Is de knul³⁰ in orde?”

“Het gaat wel.” Ik probeerde iets te bedenken om te zeggen. Meestal ben ik best wel stil als

²⁹ “Verdomme” is a relatively mild form of profanity nowadays, which is why I considered it an acceptable translation of the ST version: “for Pete's sake”.

³⁰ Even though this seems like an old-fashioned term, I have chosen it because Ponyboy is the youngest of the group and the others are usually looking out for him. “Knul”, in this context, is used in somewhat of a joking and teasing manner.

er anderen bij zijn, zelfs bij de gang. Ik veranderde van onderwerp. “Ik wist niet dat je al uit de bak³¹ was, Dally.”

“Goed gedrag. Vervroegd vrijgelaten.” Dallas stak een sigaret op en gaf hem aan Johnny. Iedereen ging zitten om te roken en te relaxen. Roken neemt altijd de spanning weg. Ik was gestopt met trillen en mijn kleur was terug. De sigaret kalmeerde me. Two-Bit trok een wenkbrauw op. “Mooie bloeduitstorting heb je daar, knul.”

Ik raakte voorzichtig mijn wang aan. “Echt?”

Two-Bit knikte ernstig. “Mooie snee ook. Nu zie je er ruig uit.”

Ruig en gruwelijk³² zijn twee verschillende woorden. Ruig is hetzelfde als stoer; gruwelijk betekent cool, gaaf --- zoals een gruwelijk uitziende Mustang of een gruwelijke plaat. In onze buurt zijn beide complimenten.

Steve tikte zijn as in mijn richting. “Hoe kwam je er eigenlijk bij om helemaal in je eentje naar huis te lopen?” Laat het maar aan Steve over om over zoiets te beginnen.

“Ik kwam terug van de film. Ik dacht niet...”

“Je denkt nooit,” onderbrak Darry, “thuis niet of nergens waar dat nodig is. Op school zul je

³¹ Although “bak” is not, according to Van Dale, a part of teenage vernacular, it is an informal standard language term that appears to be an appropriate translation of the slang term “cooler”

³² Although “gruwelijk” does not rhyme with “ruig” (the translation of “rough”), which means this feature of the ST is lost, it is a term that occurs in youth language. It is defined by the Van Dale as a word that means “very good” or “very nice”, which makes it similar to Ponyboy's definition of “tuff”. Moreover, the fact that it occurs in the Van Dale means this term, too, is an unmarked non-standard variety. Finally, it seems to work well with Ponyboy's explanation that both “ruig” and “gruwelijk” are compliments, because like the ST these terms do not give that fact away immediately.

wel denken, met al die hoge cijfers waar je mee thuiskomt en je zit altijd met je neus in de boeken, maar gebruik je ooit je hersens voor wat gezond verstand? Nee, dat doet meneer dus niet³³. En als je dan zo nodig alleen moest gaan, had je een mes op zak moeten hebben.”

Ik staarde enkel naar het gat in de neus van mijn tennisschoen. Ik en Darry mogen³⁴ elkaar gewoon niet. Ik deed nooit iets goed bij hem. Als ik een mes op zak had gehad, zou hij tegen me tekeer zijn gegaan³⁵ omdat ik een mes op zak had gehad. Als ik met achten³⁶ thuiskwam, wou³⁷ hij

³³ Because Darry is the most responsible character of the gang, I wanted to avoid using too much youth language. He appears to be one of the smartest, despite the fact that he never attended college. In contrast to i.e. Dally and Two-Bit, Darry has a more "grown up" vocabulary.

³⁴ As was discussed in 5.3., the different meanings of “dig” are difficult to translate consistently. General, unmarked Dutch youth language terms that represented this meaning of “dig” proved difficult to find, which is why I have opted for a standard language term.

³⁵ Hos only uses this phrase once as a translation of “holler”, in combination with the more frequent “uitkafferen”. In view of consistency I have used “tekeergaan” every time “holler” needed to be translated in this fragment. Moreover, “tekeergaan” seems a less dated option than “uitkafferen”.

³⁶ This is the type of culture specific element that was discussed in 5.3. Foreignising these elements is not an option, because it would have little meaning to the target audience, which is why I have chosen to domesticate these elements and replace them with the Dutch grading system.

³⁷ Normally, “wou” is used in spoken language rather than written language. However, because Ponyboy admits to have poor language skills, I have chosen to let him use “wou”.

negens zien en als ik met negens thuiskwam moest ik zorgen dat het negens bleven. Als ik football³⁸ aan het spelen was, moest ik leren en als ik aan het lezen was, moest ik buiten football spelen. Tegen Sodapop ging hij nooit tekeer --- niet eens toen Soda met school stopte of toen hij bekeuringen kreeg voor te hard rijden. Hij ging alleen tegen mij tekeer.

Soda keek hem dreigend aan. “Laat mijn kleine broertje eens met rust, ja? Het is niet zijn schuld dat hij graag naar de film gaat en het is ook niet zijn schuld dat de kakkers het leuk vinden om ons aan te vallen en als hij een mes op zak had gehad was dat een mooi excuus voor ze geweest om hem overhoop te steken.”

Soda neemt het altijd voor me op.

Darry zei ongeduldig, “Als ik wil dat mijn kleine broertje mij vertelt hoe ik met mijn andere kleine broertje om moet gaan, dan vraag ik het wel--- broertje.” Maar hij liet me met rust. Dat doet hij altijd als Sodapop het zegt. Meestal.

“Vraag volgende keer of een van ons meegaat, Ponyboy,” zei Two-Bit. “Een van ons zal altijd meegaan.”

“Over films gesproken”--- Dally gaapte en schoot zijn sigaret weg--- “Ik loop morgenavond naar de Nightly Double³⁹. Wil er iemand mee om te kijken of er nog wat te scoren⁴⁰ valt?”

³⁸ “Football”, in this case, refers to American football and not to soccer or rugby. Considering the novel is set in America, it would seem strange to explicitly refer to the sport as “American football”, which is why I have chosen to maintain the term “football”.

³⁹ The Nightly Double is the name of a greaser hang-out and a drive-in movie theatre. Since Nightly Double is a name, I have chosen not to translate it and neither has Hos.

⁴⁰ A different option was to use “regelen” as a translation of “hunt for some action”. However, this is a slightly more marked term compared to “scoren”. The latter is a more general youth language term, thus unmarked and more appropriate.

Steve schudde zijn hoofd. “Ik en Soda nemen Evie en Sandy mee naar het football.”

Hij hoefde niet naar me te kijken zoals hij dat op dat moment deed. Ik was toch⁴¹ niet van plan om te vragen of ik mee mocht. Ik zou het nooit aan Soda toegeven, want hij is heel goed bevriend met Steve, maar soms kan ik Steve Randle niet uitstaan. Serieus. Soms haat ik hem.

Darry zuchtte, precies zoals ik had verwacht. Darry had nooit meer tijd om iets te doen. “Ik moet morgenavond werken.”

Dally keek naar ons. “En jullie dan? Two-Bit? Johnnycake, willen jij en Pony soms mee?”

“Ik en Johnny gaan wel mee,” zei ik. Ik wist dat Johnny zijn mond niet open zou doen tenzij het moest.

“Oké, Darry?”

“Ja, je hoeft morgen toch niet naar school.” Darry vond het geen probleem als ik in het weekend ergens heen wou. Doordeweeks mocht ik zowat het huis niet uit.

“Ik was morgenavond eigenlijk van plan me klem te zuipen⁴²,” zei Two-Bit. “Als dat niet doorgaat, kom ik wel naar jullie toe.”

Steve keek naar Dally's hand. De ring, die hij van een dronken ouderejaars had gejat, zat weer om zijn vinger. 'Heb je 't weer uitgemaakt met Sylvia?'

'Ja. En deze keer blijft het uit. Dat chickie⁴³ heeft me weer lopen bedriegen toen ik de gevangenis zat.'

⁴¹ I added a pragmatic particle in order to make the Dutch sentence sound more natural.

⁴² Considering “to booze up” is more of an informal phrase rather than being slang, I have used a similar informal Dutch phrase to translate it.

⁴³ “Chickie” is a more modern version of “mokkeltje”. Van Dale marks “chickie” as youth language and indicates that it refers to a girl. Its place in Van Dale indicates that “chickie” is an unmarked non-standard term.

Pagina 199-212

De volgende ochtend was ik de eerste die op was. Soda had denk ik mijn schoenen en shirt voor me uitgetrokken; mijn spijkerbroek had ik nog aan. Hij was vast te moe geweest om zichzelf uit te kleden; hij lag met al zijn kleren aan naast me. Ik wurmde me onder zijn arm vandaan en trok de deken over hem heen en ging toen douchen. Hij zag er slapend een stuk jonger uit dan bijna zeventien, maar ik had opgemerkt dat Johnny er ook jonger uitzag als hij sliep, dus dat zou bij iedereen wel zo zijn. Misschien zijn mensen wel jonger als ze slapen.

Nadat ik had gedoucht trok ik schone kleren aan en speurde ik vijf minuten naar de eerste tekenen van een baard en rouwde ik om mijn haar. Door dat klerekapsel⁴⁴ staken mijn oren uit.

Darry sliep nog toen ik de keuken inliep om ontbijt klaar te maken. De eerste die wakker is moet ontbijt maken en de andere twee doen de afwas. Dat is de regel hier in huis en meestal is het Darry die het ontbijt klaarmaakt en is de afwas voor mij en Soda. Ik speurde de ijskast door en vond wat eieren. We willen onze eieren alle drie anders. Ik hou van hardgekookt, Darry wil ze het liefst op een sandwich met bacon en tomaat en Sodapop eet die van hem met druivenjam. We eten alle drie graag chocoladecake bij het ontbijt. Van ma mocht het niet met ham en eieren, maar Darry had zich door mij en Soda laten ompraten. We hoefden niet eens zo veel moeite te doen; Darry houdt net zo veel van chocoladecake als wij. Sodapop zorgt er elke avond voor dat er wat in de koelkast ligt

⁴⁴ “Bum” may refer to several things, such as homeless people, but it can also be used as a slang term in a negative context. Since Ponyboy used to be very proud of his hair and is now clearly annoyed he has had to cut it and dye it, he is most likely using “bum” as a negative adjective, which is why I have translated it as such. Moreover, since the ST mainly contains mild expletives, I have tried to take that into account as well.

en als het op is bakt hij supersnel een nieuwe. Ik vind Darry's cakes lekkerder; Sodapop doet altijd te veel suiker in het glazuur. Ik snap niet hoe hij jam, eieren en chocoladecake tegelijk kan eten, maar hij vindt het blijkbaar lekker. Darry drinkt zwarte koffie en Sodapop en ik drinken chocolademelk. We zouden best koffie kunnen drinken als we dat zouden willen, maar we houden van chocolademelk. We zijn alle drie gek op alles dat met chocolade te maken heeft. Soda zegt dat als ze ooit nog eens een chocoladesigaret maken, ik heel gelukkig zou zijn⁴⁵.

“Iemand thuis?” klonk een vertrouwde stem door de hor bij de voordeur en Two-Bit en Steve kwamen binnen. We steken altijd gewoon ons hoofd bij elkaars huizen naar binnen en roepen “Hé” en lopen door⁴⁶. Onze voordeur zit nooit op slot voor het geval dat een van de jongens mot heeft met zijn ouders en een plek nodig heeft om te slapen en af te koelen. We wisten nooit wie we de volgende ochtend op de bank zouden vinden. Meestal was het Steve, want zijn vader zei zo'n een keer per week tegen hem dat hij kon oprotten en nooit meer terug hoefde te komen. Steve baalt er best wel van, ook al geeft die ouwe hem de volgende dag vijf of zes dollar om het goed te praten. Of soms is het Dally, die woonde waar hij maar kon. Een keer vonden we zelfs Tim Shepard, de leider van de Shepardgang en ver uit de buurt van zijn eigen wijk, in de leunstoel waar hij de ochtendkrant zat te lezen. Hij keek alleen maar op, zei “Hoi,” en liep naar buiten zonder mee te ontbijten. De moeder van Two-Bit waarschuwde ons voor inbrekers, maar Darry, die zijn spieren aanspande zodat ze op veel te grote honkballen leken, zei lijsig dat hij niet bang was voor inbrekers

⁴⁵ “To have it made” is an expression that is used to refer to someone who is successful and happy. Since Pony is crazy about chocolate, a chocolate cigarette would make him very happy.

<http://idioms.thefreedictionary.com/have+it+made>

⁴⁶ I wanted to avoid repetitive use of the word “binnen”.

en dat we toch niets hadden dat het waard was om te stelen. Hij wilde⁴⁷ best een inbraak riskeren, zei hij, als dat betekende dat hij kon voorkomen dat een van de jongens een benzinstation zou opblazen en beroven ofzo. Dus zat de deur nooit op slot.

“Hierzo!” riep ik en vergat dat Darry en Sodapop nog sliepen. “Niet met de deur slaan.”

Natuurlijk sloegen ze wel met de deur en Two-Bit kwam de keuken ingerend. Hij greep me bij mijn bovenarmen en zwaaide me in het rond, terwijl hij compleet negeerde dat ik twee rauwe eieren in mijn hand had.

“Hé, Ponyboy,” riep hij blij, “lang niet gezien”.

Je zou denken dat er vijf jaar voorbij was gegaan in plaats van vijf dagen sinds ik hem voor het laatst had gezien, maar ik vond het niet erg. Ik mag Two-Bit wel, hij is een goeie vriend. Hij zwaaide me naar Steve, die me een speelse klap op mijn zere rug gaf en me door de kamer duwde. Een van de eieren vloog door de lucht en landde op de klok en ik pakte het andere ei steviger vast waardoor het brak en over mijn hand droop.

“Kijk nou wat je hebt gedaan,” mopperde ik. “Daar gaat ons ontbijt. Kunnen jullie niet wachten tot ik de eieren heb weggelegd voordat jullie me het halve land door duwen?” Ik was echt boos, want ik had me net gerealiseerd hoe lang het geleden was dat ik iets had gegeten. Het laatste wat ik had gegeten was een sundae met warme toffeesaus bij de Dairy Queen in Windrixville en ik had honger.

Two-Bit liep in langzame rondjes om me heen en ik zuchtte, want ik wist wat er zou komen.

⁴⁷ Please refer to footnote 36. In this case, Ponyboy is quoting his older brother Dally. Considering Dally appears to have better language skills than Ponyboy and the rest of the gang, I have made a distinction between him and the other characters, e.g. In their use of “wilde” vs. “wou”.

“Gast⁴⁸, check⁴⁹ die kale kop dan!” Hij bekeek mijn hoofd terwijl hij om me heen liep. “Ik kan het niet geloven. Ik dacht dat alle wilde indianen in Oklahoma getemd waren. Welke kleine squaw heeft die gruwelijke haarbos van je, Ponyboy?”

“Oh, kappen nou⁵⁰,” zei ik. Ik voelde me toch al niet zo goed, alsof ik iets onder de leden had. Two-Bit knipoogde naar Steve en Steve zei, “Hij moest zijn haar natuurlijk laten knippen om met zijn foto in de krant te komen. Ze zouden nooit geloven dat zo'n kop met een vetkuif een held kon zijn. Hoe vindt je 't⁵¹ nou om een held te zijn, bigshot⁵²?”

“Hoe vind ik het om wat?”

“Om een held te zijn. Je weet wel...” -- hij duwde ongeduldig de ochtendkrant in mijn handen – “Of een bigshot zelfs.”

Ik staarde naar de krant. Op de voorpagina van het tweede katern luidde de kop:

JEUGDDELINQUENTEN WORDEN HELDEN.

⁴⁸ Please refer to footnote 21. “Gast”, according to the Van Dale, can also be used to mean “fellow”, “bloke” or “guy”, which is its purpose in this sentence.

⁴⁹ The term “check” is a slang term that can be used to draw attention to something. To tell someone to “check” something means you want them to look at something. “Check” does occur in several dictionaries and encyclopedias, which is what makes it an unmarked non-standard variety. <http://www.encyclo.nl/begrip/Checken>

⁵⁰ As was mentioned in section 5.4, the translation of “lay off” as “schei nou maar uit” is remarkable, because it does not seem to be a phrase that gang members would use. “Kappen nou” is a better option, because it can be associated with (general) youth language in the sense that it is an informal phrase.

⁵¹ Compensation for the spoken language effect of the ST: “bein”

⁵² Please refer to footnote 11.

“Ik vind het stukje over "worden" zo leuk,” zei Two-Bit terwijl hij het ei van de vloer opruimde. “Jullie waren altijd al helden. Jullie zijn het niet zomaar ineens "geworden””.

Ik hoorde hem amper. Ik was de krant aan het lezen. Die hele pagina stond vol met verhalen over ons – het gevecht, de moord, de brandende kerk, dat de kakkers dronken waren, alles. Mijn foto stond erin, met Darry en Sodapop. Het artikel beschreef hoe Johnny en ik ons leven hadden geriskeerd toen we die kleine kinderen redden en er stond een commentaar van een van de ouders bij, die zei dat ze allemaal levend verbrand waren als wij er niet zouden zijn geweest. Het hele verhaal over ons gevecht met de kakkers werd beschreven – alleen stond er geen "kakkers", omdat de meeste volwassenen niets van de gevechten tussen ons af weten. Ze hadden Cherry Valence geïnterviewd en zij zei dat Bob dronken was geweest en dat de jongens op vechten uit waren geweest toen ze haar naar huis brachten. Bob had haar verteld dat hij ons te grazen zou nemen omdat we zijn meisje hadden opgepikt. Zijn vriend Randy Adderson, die had geholpen ons in het nauw te drijven, zei ook dat het hun schuld was en dat we alleen uit zelfverdediging hadden teruggevochten. Maar ze legden Johnny doodslag ten laste. Daarna ontdekte ik dat ik voor de kinderrechter⁵³ moest verschijnen, omdat ik was weggelopen en Johnny ook, als hij beter werd. (Niet als, dacht ik weer. Waarom zeggen ze steeds als?) Voor de verandering waren er geen aanklachten tegen Dally en ik wist dat hij boos zou zijn, omdat de krant net deed alsof hij een held was voor het redden van Johnny en weinig over zijn strafblad meldde, waar hij best wel trots op was. Hij zou die verslaggevers wat aandoen als hij ze te pakken kreeg. Er was nog een kolom die alleen ging over Darry en Soda en mij: hoe Darry twee banen tegelijk had en ze allebei goed uitvoerde en over zijn uitstekende schoolresultaten; het beschreef hoe Sodapop met school was gestopt zodat we bij elkaar konden blijven en dat ik de hele tijd hoge cijfers haalde en misschien

⁵³ Although there is a tendency to translate “juvenile court” as “jeugdrechtter”, this is more of a Belgian concept, which is why “kinderrechter” is preferred.

wel een toekomstige topatleet was. (Oh, ja, dat ben ik vergeten – ik zit in het hoogste atletiekteam, ik ben de jongste. Ik kan goed hardlopen.) Daarna stond er dat we niet uit elkaar moesten worden gehaald nadat we zo hard hadden gewerkt om samen te blijven.

De betekenis van die laatste zin drong eindelijk tot me door. “Bedoel je...” – ik slikte moeizaam -- “dat ze erover nadenken om mij en Soda in een tehuis te stoppen ofzo?”

Steve stond zijn haar zorgvuldig met ingewikkelde krullen naar achter te kammen. “Zoiets ja”.

Ik ging verdwaasd zitten. We konden nu niet worden weggehaald. Niet nadat ik en Darry elkaar eindelijk hadden begrepen en nu de grote vechtpartij eraan zat te komen en we dit kakker-
vetkuif gedoe voor altijd zouden uitvechten. Niet nu, nu dat Johnny ons nodig had en Dally nog in het ziekenhuis lag en er niet voor de vechtpartij uit ontslagen zou zijn.

“Nee,” zei ik hardop en Two-Bit, die het ei van de klok aan het schrapen was, draaide zich om en staarde me aan.

“Wat, nee?”

“Nee, ze gaan ons niet in zo'n tehuis stoppen”.

“Maak je er niet druk om”, zei Steve, zelfverzekerd dat hij en Sodapop al het mogelijke aan zouden kunnen. “Zulke dingen doen ze niet met helden. Waar zijn Soda en Superman?”

Verder kwam hij niet, want achter hem kwam Darry binnen, geschoren en aangekleed, en hij tilde hem op en liet hem weer vallen. We noemen Darry allemaal wel eens "Superman" of "Spierbundel"; maar één keer vergiste Steve zich door naar hem te verwijzen als "hersenloze spierbundel" en Darry had Steve's kaak zowat verbrijzeld. Steve heeft het nooit meer gezegd, maar Darry heeft het hem nooit vergeven; Darry heeft zich er nooit bij neer kunnen leggen dat hij niet is gaan studeren. Dat was de enige keer dat ik Soda boos heb zien worden op Steve, ook al vindt Soda een opleiding niet belangrijk. School interesseerde hem niet. Geen actie. Soda kwam binnen gerend.

“Waar is dat blauwe shirt dat ik gisteren heb gewassen?” Hij nam een slok chocolademelk uit het pak.

“Ik vind het vreselijk om je dit te moeten zeggen, vriend,” zei Steve, die nog steeds plat op de vloer lag, “maar je moet kleren aan naar je werk. Dat is de wet of zoiets.”

“Oh, ja,” zei Soda. “En waar is ook die beige spijkerbroek?”

“Ik heb gestreken. Ze hangen in mijn kast,” zei Darry. “Schiet op, je komt te laat.”

Soda rende mompelend weer weg, “k⁵⁴ schiet op, 'k schiet op.”

Steve ging achter hem aan en binnen twee seconden klonk het lawaai van een kussengevecht. Ik keek afwezig toe hoe Darry in de koelkast naar chocoladecake zocht.

“Darry,” zei ik plotseling, “wist jij dat van de kinderrechter?”

Zonder zich om te draaien zei hij vlak, “Ja, de politie heeft me er gisteravond over verteld.”

Toen wist ik dat hij begreep dat we misschien uit elkaar zouden worden gehaald. Ik wou niet dat hij zich nog meer zorgen ging maken, maar ik zei, “Ik heb vannacht weer een van die dromen gehad. Die ene die ik me nooit kan herinneren.”

Darry draaide zich met een ruk om en keek me met echte angst in zijn ogen aan. “Wat?”

7.3. Footnote Conclusion

The footnotes that accompany the translation above indicate that one of the main strategies has been to aim for a translation that would contain more youth language in order to maintain to this stylistic device of the ST. Most of these footnotes clarify using a specific youth language term, rather than using standard language or perhaps a youth language term that was employed by Hos, but has now become dated. They also illustrate my attempt to use a general and modern youth language that is unmarked, for example by relying on dictionaries.

⁵⁴ Compensation for the effect of spoken language of the ST: “hurryin”.

Other strategies can be discerned from smaller categories of footnotes, such as the footnotes that focus on idiolect. Unfortunately, code-switching does not occur in any of the fragments. However, as stated by e.g. footnote 36, I have attempted to maintain the idiolect of each of the characters, based on their intelligence level and use of slang and youth language in the ST. In addition, part of my translation strategy has aimed at domesticating cultural references and cultural specific elements, as shown by footnotes 23 and 35. Although exceptions can be found in footnotes 37 and 38, the footnotes also clarify the need for deviation of my preferred strategy.

When surveying the footnotes and comparing my choices with Hos' choices, what stands out is that the majority of the footnotes point out the differences between the two translations. In fact, the small amount of footnotes that concentrate on the similarities between Hos' and my translation suggest that our translation strategies have been rather distinct, which may have already been predicted by chapter five of this thesis. Hos and I do agree on some important points, such as maintaining English names - “Nightly Double (27)” - and domesticating the grading system that occurs on page 25 of the ST.

A total of seventeen footnotes focus on bringing more youth language into the translation, which corresponds to the observations in 5.4. This analysis of Hos' translation had already concluded that he had deleted a rather large part of the novel's youth language. The footnotes of this category explain how I have replaced either Hos' standard language terms or expressions or opted for a more modern (unmarked) youth language term. This category also shows that this is where the largest distinctions between our translations can be found. Examples that have been explained by footnotes include:

ST: “And nobody in our gang digs movies and books the way I do (2).”

Hos: “En in onze *gang* is er niemand die iets heeft met films en boeken zoals ik (14).”

Tempert: “En in onze gang kickt er niemand zo op films op boeken als ik (83).”

ST: “[...], which doesn't make you feel too hot, if you know what I mean (3).”

Hos: “[...] en dat voelt niet echt lekker, als je begrijpt wat ik bedoel (14).”

Tempert: “[...], wat niet zo chill voelt, als je begrijpt wat ik bedoel (84).”

ST: “Anybody want to come and hunt some action (27)?”

Hos: “Heeft iemand zin om te kijken of er wat te versieren valt (28)?”

Tempert: “Wil er iemand mee om te kijken of er nog wat te scoren valt (92)?”

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9. Appendix

9.1. *The Outsiders*

Chapter 1

WHEN I STEPPED OUT into the bright sunlight from the darkness of the movie house, I had only two things on my mind: Paul Newman and a ride home. I was wishing I looked like Paul Newman-- he looks tough and I don't--- but I guess my own looks aren't so bad. I have light-brown, almost-red hair and greenish-gray eyes. I wish they were more gray, because I hate most guys that have green eyes, but I have to be content with what I have. My hair is longer than a lot of boys wear theirs, squared off in back and long at the front and sides, but I am a greaser and most of my neighborhood rarely bothers to get a haircut. Besides, I look better with long hair.

I had a long walk home and no company, but I usually lone it anyway, for no reason except that I like to watch movies undisturbed so I can get into them and live them with the actors. When I see a movie with someone it's kind of uncomfortable, like having someone read your book over your shoulder. I'm different that way. I mean, my second-oldest brother, Soda, who is sixteen-going-on-seventeen, never cracks a book at all, and my oldest brother, Darrel, who we call Darry, works too long and hard to be interested in a story or drawing a picture, so I'm not like them. And nobody in our gang digs movies and books the way I do. For a while there, I thought I was the only person in the world that did. So I loned it.

Soda tries to understand, at least, which is more than Darry does. But then, Soda is different from anybody; he understands everything, almost. Like he's never hollering at me all the time the way Darry is, or treating me as if I was six instead of fourteen. I love Soda more than I've ever loved anyone, even Mom and Dad. He's always happy-go-lucky and grinning, while Darry's hard and firm and rarely grins at all. But then, Darry's gone through a lot in his twenty years, grown up too fast. Sodapop'll never grow up at all. I don't know which way's the best. I'll find out one of these

days.

Anyway, I went on walking home, thinking about the movie, and then suddenly wishing I had some company. Greasers can't walk alone too much or they'll get jumped, or someone will come by and scream "Greaser!" at them, which doesn't make you feel too hot, if you know what I mean. We get jumped by the Socs. I'm not sure how you spell it, but it's the abbreviation for the Socials, the jet set, the West-side rich kids. It's like the term "greaser," which is used to class all us boys on the East Side.

We're poorer than the Socs and the middle class. I reckon we're wilder, too. Not like the Socs, who jump greasers and wreck houses and throw beer blasts for kicks, and get editorials in the paper for being a public disgrace one day and an asset to society the next. Greasers are almost like hoods; we steal things and drive old souped-up cars and hold up gas stations and have a gang fight once in a while. I don't mean I do things like that. Darry would kill me if I got into trouble with the police. Since Mom and Dad were killed in an auto wreck, the three of us get to stay together only as long as we behave. So Soda and I stay out of trouble as much as we can, and we're careful not to get caught when we can't. I only mean that most greasers do things like that, just like we wear our hair long and dress in blue jeans and T-shirts, or leave our shirttails out and wear leather jackets and tennis shoes or boots. I'm not saying that either Socs or greasers are better; that's just the way things are.

I could have waited to go to the movies until Darry or Sodapop got off work. They would have gone with me, or driven me there, or walked along, although Soda just can't sit still long enough to enjoy a movie and they bore Darry to death. Darry thinks his life is enough without inspecting other people's. Or I could have gotten one of the gang to come along, one of the four boys Darry and Soda and I have grown up with and consider family. We're almost as close as brothers; when you grow up in a tight-knit neighborhood like ours you get to know each other real

well. If I had thought about it, I could have called Darry and he would have come by on his way home and picked me up, or Two-Bit Mathews--- one of our gang--- would have come to get me in his car if I had asked him, but sometimes I just don't use my head. It drives my brother Darry nuts when I do stuff like that, 'cause I'm supposed to be smart; I make good grades and have a high IQ and everything, but I don't use my head. Besides, I like walking.

I about decided I didn't like it so much, though, when I spotted that red Corvair trailing me. I was almost two blocks from home then, so I started walking a little faster. I had never been jumped, but I had seen Johnny after four Socs got hold of him, and it wasn't pretty. Johnny was scared of his own shadow after that. Johnny was sixteen then.

I knew it wasn't any use though--- the fast walking, I mean--- even before the Corvair pulled up beside me and five Socs got out. I got pretty scared--- I'm kind of small for fourteen even though I have a good build, and those guys were bigger than me. I automatically hitched my thumbs in my jeans and slouched, wondering if I could get away if I made a break for it. I remembered Johnny--- his face all cut up and bruised, and I remembered how he had cried when we found him, half-conscious, in the comer lot. Johnny had it awful rough at home--- it took a lot to make him cry.

I was sweating something fierce, although I was cold. I could feel my palms getting clammy and the perspiration running down my back. I get like that when I'm real scared. I glanced around for a pop bottle or a stick or something--- Steve Randle, Soda's best buddy, had once held off four guys with a busted pop bottle--- but there was nothing. So I stood there like a bump on a log while they surrounded me. I don't use my head. They walked around slowly, silently, smiling.

"Hey, grease," one said in an over-friendly voice. "We're gonna do you a favor, greaser. We're gonna cut all that long greasy hair off."

He had on a madras shirt. I can still see it. Blue madras. One of them laughed, then cussed me out in a low voice. I couldn't think of anything to say. There just isn't a whole lot you can say

while waiting to get mugged, so I kept my mouth shut.

"Need a haircut, greaser?" The medium-sized blond pulled a knife out of his back pocket and flipped the blade open.

I finally thought of something to say. "No." I was backing up, away from that knife. Of course I backed right into one of them. They had me down in a second. They had my arms and legs pinned down and one of them was sitting on my chest with his knees on my elbows, and if you don't think that hurts, you're crazy. I could smell English Leather shaving lotion and stale tobacco, and I wondered foolishly if I would suffocate before they did anything. I was scared so bad I was wishing I would. I fought to get loose, and almost did for a second; then they tightened up on me and the one on my chest slugged me a couple of times. So I lay still, swearing at them between gasps. A blade was held against my throat.

"How'd you like that haircut to begin just below the chin?"

It occurred to me then that they could kill me. I went wild. I started screaming for Soda, Darry, anyone. Someone put his hand over my mouth, and I bit it as hard as I could, tasting the blood running through my teeth. I heard a muttered curse and got slugged again, and they were stuffing a handkerchief in my mouth. One of them kept saying, "Shut him up, for Pete's sake, shut him up!" Then there were shouts and the pounding of feet, and the Socs jumped up and left me lying there, gasping. I lay there and wondered what in the world was happening--- people were jumping over me and running by me and I was too dazed to figure it out. Then someone had me under the armpits and was hauling me to my feet. It was Darry.

"Are you all right, Ponyboy?"

He was shaking me and I wished he'd stop. I was dizzy enough anyway. I could tell it was Darry though--- partly because of the voice and partly because Darry's always rough with me without meaning to be.

"I'm okay. Quit shaking me, Darry, I'm okay."

He stopped instantly. "I'm sorry."

[...]

I wiped my eyes hurriedly. "Didya catch 'em?"

"Nup. They got away this time, the dirty..." Two-Bit went on cheerfully, calling the Socs every name he could think of or make up.

"The kid's okay?"

"I'm okay." I tried to think of something to say. I'm usually pretty quiet around people, even the gang. I changed the subject. "I didn't know you were out of the cooler yet, Dally."

"Good behavior. Got off early." Dallas lit a cigarette and handed it to Johnny. Everyone sat down to have a smoke and relax. A smoke always lessens the tension. I had quit trembling and my color was back. The cigarette was calming me down.

Two-Bit cocked an eyebrow. "Nice-lookin' bruise you got there, kid."

I touched my cheek gingerly. "Really?"

Two-Bit nodded sagely. "Nice cut, too. Makes you look tough."

Tough and tuff are two different words. Tough is the same as rough; tuff means cool, sharp--- like a tuff-looking Mustang or a tuff record. In our neighborhood both are compliments.

Steve flicked his ashes at me. "What were you doin', walkin' by your lonesome?" Leave it to good old Steve to bring up something like that.

"I was comin' home from the movies. I didn't think..."

"You don't ever think," Darry broke in, "not at home or anywhere when it counts. You must think at school, with all those good grades you bring home, and you've always got your nose in a book, but do you ever use your head for common sense? No sirree, bub. And if you did have to go by yourself, you should have carried a blade."

I just stared at the hole in the toe of my tennis shoe. Me and Darry just didn't dig each other. I never could please him. He would have hollered at me for carrying a blade if I had carried one. If I brought home B's, he wanted A's, and if I got A's, he wanted to make sure they stayed A's. If I was playing football, I should be in studying, and if I was reading, I should be out playing football. He never hollered at Sodapop--- not even when Soda dropped out of school or got tickets for speeding. He just hollered at me.

Soda was glaring at him. "Leave my kid brother alone, you hear? It ain't his fault he likes to go to the movies, and it ain't his fault the Socs like to jump us, and if he had been carrying a blade it would have been a good excuse to cut him to ribbons." Soda always takes up for me.

Darry said impatiently, "When I want my kid brother to tell me what to do with my other kid brother, I'll ask you-- kid brother." But he laid off me. He always does when Sodapop tells him to. Most of the time.

"Next time get one of us to go with you, Ponyboy," Two-Bit said. "Any of us will."

"Speakin' of movies"--- Dally yawned, flipping away his cigarette butt--- "I'm walkin' over to the Nightly Double tomorrow night. Anybody want to come and hunt some action?"

Steve shook his head. "Me and Soda are pickin' up Evie and Sandy for the game." He didn't need to look at me the way he did right then. I wasn't going to ask if I could come. I'd never tell Soda, because he really likes Steve a lot, but sometimes I can't stand Steve Randle. I mean it. Sometimes I hate him.

Darry sighed, just like I knew he would. Darry never had time to do anything anymore. "I'm working tomorrow night."

Dally looked at the rest of us. "How about y'all? Two-Bit? Johnnycake, you and Pony wanta come?"

"Me and Johnny'll come," I said. I knew Johnny wouldn't open his mouth unless he was forced to. "Okay, Darry?"

"Yeah, since it ain't a school night." Darry was real good about letting me go places on the weekends. On school nights I could hardly leave the house.

"I was plannin' on getting boozed up tomorrow night," Two-Bit said. "If I don't, I'll walk over and find y'all."

Steve was looking at Dally's hand. His ring, which he had rolled a drunk senior to get, was back on his finger. "You break up with Sylvia again?"

"Yeah, and this time it's for good. That little broad was two-timin' me again while I was in jail."

[...]

I WAS THE FIRST ONE up the next morning. Soda must have pulled my shoes and shirt off for me; I was still wearing my jeans. He must have been too sleepy to undress himself, though; he lay stretched out beside me fully clothed. I wiggled out from under his arm and pulled the blanket up over him, then went to take a shower. Asleep, he looked a lot younger than going-on-seventeen, but I had noticed that Johnny looked younger when he was asleep, too, so I figured everyone did. Maybe people are younger when they are asleep.

After my shower, I put on some clean clothes and spent five minutes or so hunting for a hint of beard on my face and mourning over my hair. That bum haircut made my ears stick out.

Darry was still asleep when I went into the kitchen to fix breakfast. The first one up has to fix breakfast and the other two do the dishes. That's the rule around our house, and usually it's Darry who fixes breakfast and me and Soda who are left with the dishes. I hunted through the icebox and found some eggs. We all like our eggs done differently. I like them hard, Darry likes them in a bacon-and-tomato sandwich, and Sodapop eats his with grape jelly. All three of us like chocolate cake for breakfast. Mom had never allowed it with ham and eggs, but Darry let Soda and me talk him into it. We really didn't have to twist his arm; Darry loves chocolate cake as much as we do.

Sodapop always makes sure there's some in the icebox every night and if there isn't he cooks one up real quick. I like Darry's cakes better; Sodapop always puts too much sugar in the icing. I don't see how he stands jelly and eggs and chocolate cake all at once, but he seems to like it. Darry drinks black coffee, and Sodapop and I drink chocolate milk. We could have coffee if we wanted it, but we like chocolate milk. All three of us are crazy about chocolate stuff. Soda says if they ever make a chocolate cigarette I'll have it made.

"Anybody home?" a familiar voice called through the front screen, and Two-Bit and Steve came in. We always just stick our heads into each other's houses and holler "Hey" and walk in. Our front door is always unlocked in case one of the boys is hacked off at his parents and needs a place to lay over and cool off. We never could tell who we'd find stretched out on the sofa in the morning. It was usually Steve, whose father told him about once a week to get out and never come back. It kind of bugs Steve, even if his old man does give him five or six bucks the next day to make up for it. Or it might be Dally, who lived anywhere he could. Once we even found Tim Shepard, leader of the Shepard gang and far from his own turf, reading the morning paper in the armchair. He merely looked up, said "Hi," and strolled out without staying for breakfast. Two-Bit's mother warned us about burglars, but Darry, flexing his muscles so that they bulged like oversized baseballs, drawled that he wasn't afraid of any burglars, and that we didn't really have anything worth taking. He'd risk a robbery, he said, if it meant keeping one of the boys from blowing up and robbing a gas station or something. So the door was never locked.

"In here!" I yelled, forgetting that Darry and Sodapop were still asleep. "Don't slam the door."

They slammed the door, of course, and Two-Bit came running into the kitchen. He caught me by the upper arms and swung me around, ignoring the fact that I had two uncooked eggs in my hand.

"Hey, Ponyboy," he cried gleefully, "long time no see."

You would have thought it had been five years instead of five days since I'd seen him last, but I didn't mind. I like of Two-Bit; he's a good buddy to have. He spun me into Steve, who gave me a playful slap on my bruised back and shoved me across the room. One of the eggs went flying. It landed on the clock and I tightened my grip on the other one, so that it crushed and ran all over my hand.

"Now look what you did," I griped. "There went our breakfast. Can't you two wait till I set the eggs down before you go shovin' me all over the country?" I really was a little mad, because I had just realized how long it had been since I'd eaten anything. The last thing I'd eaten was a hot fudge sundae at the Dairy Queen in Windrixville, and I was hungry.

Two-Bit was walking in a slow circle around me, and I sighed because I knew what was coming.

"Man, dig baldy here!" He was staring at my head as he circled me. "I wouldn't have believed it. I thought all the wild Indians in Oklahoma had been tamed. What little squaw's got that tuff-lookin' mop of yours, Ponyboy?"

"Aw, lay off," I said. I wasn't feeling too good in the first place, kind of like I was coming down with something. Two-Bit winked at Steve, and Steve said, "Why, he had to get a haircut to get his picture in the paper. They'd never believe a greasy lookin' mug could be a hero. How do you like bein' a hero, big shot?"

"How do I like what?"

"Being a hero. You know"--- he shoved the morning paper at me impatiently--- "like a big shot, even."

I stared at the newspaper. On the front page of the second section was the headline:
JUVENILE DELINQUENTS TURN HEROES.

"What I like is the 'turn' bit," Two-Bit said, cleaning the egg up off the floor. "Y'all were heroes from the beginning. You just didn't 'turn' all of a sudden."

I hardly heard him. I was reading the paper. That whole page was covered with stories about us--- the fight, the murder, the church burning, the Socs being drunk, everything. My picture was there, with Darry and Sodapop. The article told how Johnny and I had risked our lives saving those little kids, and there was a comment from one of the parents, who said that they would all have burned to death if it hadn't been for us. It told the whole story of our fight with the Socs--- only they didn't say "Socs," because most grownups don't know about the battles that go on between us. They had interviewed Cherry Valance, and she said Bob had been drunk and that the boys had been looking for a fight when they took her home. Bob had told her he'd fix us for picking up his girl. His buddy Randy Adderson, who had helped lump us, also said it was their fault and that we'd only fought back in self-defense. But they were charging Johnny with manslaughter. Then I discovered that I was supposed to appear at juvenile court for running away, and Johnny was too, if he recovered. (Not if, I thought again. Why do they keep saying if?) For once, there weren't any charges against Dally, and I knew he'd be mad because the paper made him out a hero for saving Johnny and didn't say much about his police record, which he was kind of proud of. He'd kill those reporters if he got hold of them. There was another column about just Darry and Soda and me: how Darry worked on two jobs at once and made good at both of them, and about his outstanding record at school; it mentioned Sodapop dropping out of school so we could stay together, and that I made the honor roll at school all the time and might be a future track star. (Oh, yeah, I forgot--- I'm on the A-squad track team, the youngest one. I'm a good runner.) Then it said we shouldn't be separated after we had worked so hard to stay together.

The meaning of that last line finally hit me. "You mean..."--- I swallowed hard--- "that they're thinking about putting me and Soda in a boys' home or something?"

Steve was carefully combing back his hair in complicated swirls. "Somethin' like that" I sat down in a daze. We couldn't get hauled off now. Not after me and Darry had finally got through to each other, and now that the big rumble was coming up and we would settle this Soc-greaser thing once and for all. Not now, when Johnny needed us and Dally was still in the hospital and wouldn't be out for the rumble.

"No," I said out loud, and Two-Bit, who was scraping the egg off the clock, turned to stare at me.

"No what?"

"No, they ain't goin' to put us in a boys' home."

"Don't worry about it," Steve said, cocksure that he and Sodapop could handle anything that came up. "They don't do things like that to heroes. Where're Soda and Superman?"

That was as far as he got, because Darry, shaved and dressed, came in behind Steve and lifted him up off the floor, then dropped him. We all call Darry "Superman" or "Muscles" at one time or another; but one time Steve made the mistake of referring to him as "all brawn and no brain," and Darry almost shattered Steve's jaw. Steve didn't call him that again, but Darry never forgave him; Darry has never really gotten over not going to college. That was the only time I've ever seen Soda mad at Steve, although Soda attaches no importance to education. School bored him. No action. Soda came running in. "Where's that blue shirt I washed yesterday?" He took a swig of chocolate milk out of the container.

"Hate to tell you, buddy," Steve said, still flat on the floor, "but you have to wear clothes to work. There's a law or something."

"Oh, yeah," Soda said. "Where're those wheat jeans, too?"

"I ironed. They're in my closet," Darry said. "Hurry up, you're gonna be late."

Soda ran back, muttering, "I'm hurryin', I'm hurryin'."

Steve followed him and in a second there was the general racket of a pillow fight. I absentmindedly watched Darry as he searched the icebox for chocolate cake.

"Darry," I said suddenly, "did you know about the juvenile court?"

Without fuming to look at me he said evenly, "Yeah, the cops told me last night."

I knew then that he realized we might get separated. I didn't want to worry him any more, but I said, "I had one of those dreams last night. The one I can't ever remember."

Darry spun around to face me, genuine fear on his face. "What?"

9.2. *De Outsiders*

1

Toen ik uit het donker van de bioscoop het felle zonlicht in stapte, dacht ik maar aan twee dingen: Paul Newman en vervoer naar huis. Ik wou dat ik op Paul Newman leek – hij ziet eruit als een harde kerel en ik niet – maar ik denk niet dat ik er al te waardeloos uitzie. Ik heb lichtbruin, bijna rood haar en groengrijze ogen. Ik wou dat ze grijzer waren, want ik heb een pesthekel aan de meeste jongens met groene ogen, maar ik moet het doen met wat ik heb. Mijn haar is langer dan zoals de meeste jongens het normaal dragen, recht op de kraag en lang opzij en van voren, maar ik ben een vetkuif en bij ons in de buurt maakt amper iemand zich druk om de kapper. Bovendien staat lang haar me beter.

Het was een heel eind lopen naar huis en ik was alleen, maar ik ben meestal toch liever alleen, al was het maar omdat ik liefst ongestoord naar een film kijk zodat ik me helemaal in de acteurs kan inleven. Als ik met iemand anders naar de film ga, voelt het niet lekker, alsof iemand over je schouder mee zit te lezen. Ik ben wat dat betreft anders. Mijn oudere broer Soda bijvoorbeeld, zestien-bijna-zeventien, heeft nog nooit een boek opengeslagen, en mijn oudste broer,

Darrel, die wij Darry noemen, werkt te lang en te hard om geïnteresseerd te zijn in een verhaal of een beschrijving, dus ik ben anders dan zij. En in onze *gang* is er niemand die iets heeft met films en boeken zoals ik. Ik heb een tijdje gedacht dat ik de enige ter wereld was die dat had. Dus bleef ik op mezelf.

Soda probeert het tenminste nog te begrijpen, wat meer is dan je van Darry kunt zeggen. Maar Soda is dus wel anders dan wie dan ook: hij begrijpt praktisch alles. Hij loopt bijvoorbeeld nooit de hele tijd tegen me te schreeuwen, wat Darry wel doet; hij doet nooit alsof ik zes ben in plaats van veertien. Ik hou meer van Soda dan ik ooit van iemand heb gehouden, zelfs van pa en ma. Hij loopt altijd zorgeloos te grijnzen, terwijl Darry hard en streng is en amper ooit grijnst. Darry heeft in zijn twintig jaar heel wat doorgemaakt en is te snel volwassen geworden. Sodapop zal nooit volwassen worden. Ik weet niet wat beter is. Ik komt er ooit nog wel achter.

Hoe dan ook, ik liep verder naar huis terwijl ik nadacht over de film, en wou toen ineens dat ik iemand bij me had. Vetkuiven kunnen beter niet alleen over straat lopen, want dan worden ze gepakt of er komt iemand voorbij die 'vetkuif!' tegen ze roept en dat voelt niet echt lekker, als je begrijpt wat ik bedoel. Wij worden overvallen door de kakkers, dat is de bijnaam voor de rijke jongens, de jetset van de West Side. Het is net zo'n term als 'vetkuif', waarmee ze ons bedoelen, de jongens van de East Side.

Wij zijn armer dan de kakkers en de middenklasse. Ik denk dat we ook wilder zijn. Niet wild zoals de kakkers, die vetkuiven in elkaar slaan en voor de gein bierfeesten geven, en waarover je de ene keer in een hoofdartikel in de krant leest dat ze de samenleving ten schande zetten en de volgende dag dat ze een aanwinst voor de maatschappij zijn. Vetkuiven zijn halve criminelen: wij stelen, wij rijden in opgevoerde oude auto's en overvallen benzinestations en leveren af en toe gevechten tussen gangs. Ik bedoel niet dat ik dat soort dingen doe. Darry zou me vermoorden als ik met de politie te maken kreeg. Sinds pa en ma bij een verkeersongeluk zijn omgekomen, mogen wij

drieën alleen bij elkaar blijven zolang we ons gedragen. En dus zorgen Soda en ik als we kunnen dat we geen problemen krijgen, en dat we niet betrap worden als dat niet lukt. Ik bedoel alleen dat de meeste vetkuiven dat soort dingen doen, net zoals we lang haar hebben en in spijkerbroeken met T-shirts lopen, of ons overhemd uit de broek laten hangen en leren jacks met tennisschoenen of laarzen dragen. Ik zeg niet dat de kakkers of de vetkuiven beter zijn; zo ligt het gewoon.

Ik had kunnen wachten tot Darry of Sodapop uit hun werk waren voordat ik naar de bioscoop ging. Ze waren wel meegegaan, of hadden me gebracht of waren meegelopen, al kan Soda niet lang genoeg stilzitten om van een film te genieten en verveelt Darry zich altijd kapot. Darry vindt dat hij al genoeg aan zijn eigen leven heeft zonder ook nog dat van anderen te gaan bekijken. Of ik had een van de leden van de gang mee kunnen vragen, een van de vier jongens waarmee Darry en Soda en ik zijn opgegroeid en die we als familie beschouwen. We hebben bijna dezelfde band als broers; als je in een hechte buurt als de onze opgroeit, leer je elkaar echt goed kennen. Als ik eraan had gedacht, had ik Darry gebeld en was hij me onderweg naar huis komen ophalen, of anders had Two-Bit Matthews – een lid van onze gang – me met zijn auto opgehaald als ik het had gevraagd, maar soms gebruik ik mijn hersens niet. Mijn broer Darry wordt er horendol van als ik zoiets doe, want ik ben dus intelligent: ik haal goede cijfers en ik heb een hoog IQ enzovoort, maar ik gebruik mijn hersens niet. En bovendien vind ik lopen lekker.

Maar ik besloot dat ik het toch niet zo lekker vond toen ik die rode Corvair die me volgde in de gaten kreeg. Ik was op dat moment bijna nog twee straten van huis en begon iets sneller te lopen. Ik was nog nooit gepakt, maar ik had Johnny gezien nadat vier kakkers hem hadden overvallen en dat was niet prettig. Johnny was sindsdien bang voor zijn eigen schaduw. Hij was toen zestien.

Maar ik wist dat het geen zin had – dat sneller lopen, bedoel ik – zelfs voordat de Corvair naast me stopte en er vijf kakkers uitstapten. Ik werd goed bang – ik ben nogal klein voor een jongen van veertien ook al ben ik goed gebouwd, en die gozers waren groter dan ik. Ik stak

automatisch mijn duimen in mijn spijkerbroek en ging er een beetje sloom bij staan. Misschien kwam ik weg als ik het op het lopen zette. Ik herinnerde me Johnny – met zijn gezicht opengeslagen en vol bloeduitstortingen – en ik herinnerde me hoe hij had gehuild toen we hem, half bij kennis, op het landje op de hoek hadden gevonden. Johnny had het ontzettend zwaar thuis – er moest heel wat aan de hand zijn voordat hij huilde.

Ik stond als een gek te zweten, hoewel ik het koud had. Ik voelde mijn handpalmen klam worden en het zweet over mijn rug lopen. Dat heb ik als ik echt goed bang ben. Ik keek of er ergens een colaflesje of een stok of zoiets lag – Steve Randle, Soda's beste vriend, had een keer met een kapot colaflesje vier gozers van zich afgehouden – maar er lag niets. Dus stond ik maar een beetje dom te kijken terwijl zij me omsingelden. Ik gebruik mijn hersens niet. Ze liepen langzaam, zwijgend, glimlachend om me heen.

'Hé, vetkuif,' zei een van hen overdreven vriendelijk. 'We zullen jou eens een plezier doen, vetkuif. We knippen al dat lange vette haar van je af.'

Hij had een geruit overhemd aan. Ik zie het nog voor me. Blauwe ruitjes. Een van hen lachte en schold me toen zachtjes uit. Ik kon niets bedenken om te zeggen. Er valt gewoon niet veel te zeggen als je staat te wachten tot je in elkaar wordt getremd, en dus hield ik mijn mond.

'Moet je haar geknipt, vetkuif?' De middelgrote blonde haalde een mes uit zijn achterzak en flikte het open.

Ik bedacht eindelijk iets om te zeggen. 'Nee.' Ik ging achteruit, bij dat mes vandaan. Natuurlijk botste ik meteen tegen een van hen op. Ze hadden me in twee tellen op de grond. Ze hielden mijn armen en benen tegen de grond gedrukt en een van hen zat op mijn borst met zijn knieën op mijn ellebogen, en als je denkt dat dat geen pijn doet, ben je niet goed bij je hoofd. Ik rook English Leather-aftershave en verschaalde tabak en ik vroeg me idioot genoeg af of ik zou stikken voordat ze iets deden. Ik was zo ontzettend bang dat ik wou dat dat gebeurde. Ik vocht om

los te komen en het lukte bijna; toen hielden ze me steviger vast en kreeg ik een paar stompen van degene die op mijn borst zat. En dus bleef ik stilliggen en begon ze hijgend uit te vloeken. Ze hielden een mes tegen mijn keel.

'Wat dacht je ervan als we net onder je kin beginnen?'

Het kwam bij me op dat ze me konden vermoorden. Ik ging door het lint. Ik begon te gillen om Soda, Darry, wie dan ook. Iemand legde zijn hand op mijn mond en ik beet zo hard ik kon, en proefde het bloed dat tussen mijn tanden liep. Ik hoorde een onderdrukte vloek en kreeg weer een stomp, en ze propten een zakdoek in mijn mond. Eentje zei aan één stuk door: 'Zorg dat hij zijn bek houdt. Zorg verdomme dat hij zijn bek houdt.'

Toen klonken er kreten en dreunende voetstappen, en de kakkers sprongen overeind en lieten me naar adem snakkend liggen. Ik lag op de grond en vroeg me af wat er in vredesnaam gebeurde – allerlei figuren sprongen over me heen en renden langs en ik was te versuft om het te snappen. Toen pakte iemand me onder mijn armen en trok me overeind. Het was Darry.

'Gaat het, Ponyboy?'

Hij schudde me door elkaar en ik wou dat hij ophield. Ik was al duizelig genoeg. Maar ik wist wel dat het Darry was – gedeeltelijk door zijn stem en gedeeltelijk omdat Darry altijd ruw met me omgaat zonder dat hij het zo bedoelt.

'Ik heb niks. Hou op met dat geschud, Darry. Ik heb niks.'

Hij hield meteen op. 'Sorry.'

[...]

Ik veegde haastig mijn ogen droog. 'Hebben jullie ze?'

'Nop. Ze zijn deze keer weggekomen, stelletje smerige...' Two-Bit ging opgewekt door met de kakkers uitschelden voor alles wat hij wist of kon verzinnen.

'Gaat het met de jongen?'

'Ik heb niks.' Ik probeerde iets te bedenken om te zeggen. Ik ben meestal best stil als er andere mensen zijn, zelfs bij de gang. Ik begon over iets anders. 'Ik wist niet dat jij alweer uit de bak was, Dally.'

'Goed gedrag. Vervroegd ontslagen.' Dally stak een sigaret op en gaf hem aan Johnny. Iedereen ging zitten om te roken en te ontspannen. Roken neemt altijd de spanning weg. Ik beefde niet meer en had mijn kleur terug. De sigaret kalmeerde me. Two-Bit trok een wenkbrauw op. 'Lekkere bloeduitstorting heb je daar, joh.'

Ik voelde voorzichtig aan mijn wang. 'Ja?'

Two-Bit knikte ernstig. 'En een mooie snee. Krijg je een toffe kop van.'

Wij zeggen *ruig* en *tof*. Ruig is hetzelfde als hard, taai, onverzettelijk; tof betekent cool, wreed – bijvoorbeeld een toffe Mustang of een toffe plaat. In onze buurt zijn het allebei complimenten.

Steve knipte zijn as in mijn richting. 'Wat haal je je in je kop, dat je in je dooie eentje naar huis loopt?' Dat kon je wel aan Steve overlaten, dat hij over zoiets begon.

'Ik kwam uit de bioscoop. Ik dacht niet...'

'Je denkt nooit na,' onderbrak Darry. 'Thuis niet, en nergens waar het belangrijk is. Op school denk je vast wel na, met al die mooie cijfers waar je mee thuiskomt, en je zit altijd met je neus in een boek, maar gebruik je ooit je kop voor een beetje gezond verstand? Vergeet het maar. En als je per se in je eentje moest, had je een mes op zak moeten hebben.'

Ik keek naar het gat in de teen van mijn tennisschoen. Darry en ik zagen elkaar gewoon niet zitten. Ik deed nooit iets goed bij hem. Als ik een mes op zak had gehad, zou hij me hebben uitgekafferd omdat ik met een mes op zak liep. Als ik met een zeven of een acht thuiskwam, hij een negen zien en als het een negen was, moest ik zorgen dat het een negen bleef. Als ik aan het voetballen was, moest ik leren en als ik zat te lezen, moest ik buiten football spelen. Tegen Sodapop

ging hij nooit tekeer – niet eens toen Soda kapte met school of bekeuringen kreeg voor te hard rijden. Alleen mij zat hij op mijn kop.

Soda keek hem woedend aan. 'Laat mijn broertje een keer met rust, ja? Hij kan er niets aan doen dat hij graag naar de bioscoop gaat en ook niet dat de kakkers ons altijd proberen te pakken, en als hij een mes op zak had gehad, hadden ze een mooi excuus gehad om hem overhoop te steken.'

Soda neemt het altijd voor me op.

Darry zei ongeduldig, 'Als ik van mijn broertje wil horen wat ik met mijn andere broertje moet beginnen, vraag ik het wel – broertje.' Maar hij liep me met rust. Dat doet hij altijd als Soda het zegt. Meestal.

'Vraag de volgende keer of een van ons meegaat, Ponyboy,' zei Two-Bit. 'Dat is nooit een probleem.'

'Over de bioscoop gesproken.' Dally gaapte en knipte zijn peuk weg. 'Ik loop morgenavond naar de Nightly Double. Heeft iemand zin om te kijken of er wat te versieren valt?'

Steve schudde van nee. 'Soda en ik nemen Evie en Sandy mee naar het football.'

Hij hoefde niet in mijn richting te kijken zoals hij op dat moment deed. Ik was niet van plan om te vragen of ik mee mocht. Ik zou het nooit tegen Soda zeggen, want hij is echt goed bevriend met Steve, maar soms kan ik Steve Randle totaal niet uitstaan. Serieus. Soms heb ik een bloedhekel aan hem.

Darry zuchtte, exact zoals ik verwachtte. Darry had nooit ergens meer tijd voor. 'Ik ben morgenavond aan het werk.'

Dally keek nu naar ons. 'En jullie? Two-Bit? Johnnycake, gaan jij en Pony mee?'

'Johnny en ik gaan mee,' zei ik. Ik wist dat Johnny zijn mond niet open zou doen tenzij hij niet anders kon. 'Oké, Darry?'

'Ja, omdat je de volgende dag niet naar school hoeft.' Darry maakte er nooit een probleem

van als ik in het weekend uit wou. Door de week kwam ik 's avonds praktisch de deur niet uit.

'Ik was morgenavond van plan me lam te zuipen,' zei Two-Bit. 'Als het niet doorgaat, kom ik wel naar jullie toe.'

Steve keek naar Dally's hand. Hij had zijn ring, die hij van een dronken ouderejaars had gerold, weer aan zijn vinger. 'Heb je het weer uitgemaakt met Sylvia?'

'Ja, en deze keer voorgoed. Dat mokkeltje heeft me weer bedonderd toen ik in de bak zat.'

[...]

Ik was de volgende morgen het eerst op. Ik denk dat Soda mijn schoenen en shirt had uitgetrokken; mijn jeans had ik nog aan. Maar hij had zeker te veel slaap gehad om zichzelf uit te kleden; hij lag met al zijn kleren aan op zijn rug naast me. Ik wurmde me onder zijn arm uit en trok de deken over hem heen, en ging toen onder de douche. Zo in zijn slaap leek hij veel jonger dan bijna zeventien, maar het was me opgevallen dat Johnny er ook jonger uitzag als hij sliep, dus dat zou voor iedereen wel gelden. Misschien zijn mensen wel jonger als ze slapen.

Toen ik gedoucht had, trok ik schone kleren aan, speurde een minuut of vijf naar een eerste teken van baardgroei en treurde om mijn haar. Met dat stomme kapsel had ik flaporen.

Darry sliep nog toen ik naar de keuken ging om ontbijt te maken. De eerste die op is maakt ontbijt en de andere twee doen de afwas. Dat is de regel bij ons thuis en meestal maakt Darry ontbijt en is de afwas voor Soda en mij. Ik zocht in de ijskast en vond een paar eieren. We willen onze eieren alle drie anders. Ik houd van hardgekookt, Darry vindt ze lekker in een sandwich bacon-tomaat en Soda eet ze met druivenjam. We houden alle drie van chocoladecake als ontbijt. Van ma mocht het nooit samen met bacon en eieren, maar Darry had zich door Soda en mij laten ompraten. Echt veel moeite kostte dat niet: Darry is net zo gek op chocoladecake als wij. Sodapop zorgt er elke avond voor dat er een voorraadje in de ijskast zit en als de cake op is, bakt hij supersnel een nieuwe. Ik vind Darry's cakes lekkerder: Sodapop doet altijd te veel suiker in het glazuur. Ik snap

niet hoe hij jam, eieren en chocoladecake door elkaar kan eten maar hij schijnt het lekker te vinden. Darry drinkt zwarte koffie en Soda en ik chocomel. We zijn alle drie gek op alles wat chocola is. Soda zegt dat als ze ooit nog eens een chocoladesigaret maken, ik helemaal gelukkig zal zijn.

'Zijn jullie thuis?' klonk een vertrouwde stem door de hordeur aan de voorkant, en Two-Bit en Steve kwamen binnen. We steken altijd gewoon ons hoofd bij de anderen thuis naar binnen en roepen 'Hé,' en lopen door. Onze voordeur zit nooit op slot, voor het geval dat een van de jongens herrie heeft met zijn ouders en ergens moet kunnen slapen en afkoelen. We wisten nooit van tevoren wie we 's ochtends op de sofa zouden vinden. Meestal was het Steve: zijn vader zei gemiddeld één keer per week tegen hem dat hij kon oprotten en nooit meer terug hoefde te komen. Steve baalt daar best van, ook al geeft zijn ouweheer hem de volgende dag vijf of zes dollar om het goed te maken. Of anders was het Dally, die woonde waar hij kon. Een keer vonden we zelfs Tim Shepard, de aanvoerder van de Shepardgang, die, ver uit zijn eigen territorium, in de leunstoel het ochtendblad zat te lezen. Hij zei alleen maar 'Hallo' en wandelde de deur uit zonder mee te ontbijten. De moeder van Two-Bit waarschuwde ons voor inbrekers, maar Darry spande zijn spieren zodat ze op supergrote honkballen leken en zei lijzig dat hij niet bang was voor inbrekers en dat we toch niets hadden dat de moeite van het stelen waard was. Hij had liever een inbraak, zei hij, als dat betekende dat een van de jongens niet een benzinepomp of zoiets opblies en beroofde. Dus ging de deur nooit op slot.

'Hier!' riep ik zonder te bedenken dat Darry en Sodapop nog steeds sliepen. 'Niet met de deur slaan.'

Natuurlijk sloegen ze wel met de deur, en Two-Bit kwam de keuken binnenvliegen. Hij greep me bij mijn bovenarmen en zwaaide me in het rond, het feit negerend dat ik twee ongekookte eieren in mijn hand had.

'Hé Ponyboy,' riep hij uitgelaten. 'Dat is lang geleden.'

Het leek wel alsof het vijf jaar geleden was in plaats van vijf dagen dat ik hem gezien had, maar het kon me niet schelen. Die ouwe Two-Bit is een goeie makker. Hij tolde me naar Steve, die me een speelse mep op mijn gekneusde schouder gaf en me de keuken door duwde. Een van de eieren vloog de lucht in en landde op de klok, en ik greep het tweede zo stevig beet dat het brak en over mijn hand droop.

'Moet je nou zien wat je doet,' klaagde ik. 'Daar gaat ons ontbijt. Kunnen jullie niet wachten tot ik die eieren heb neergelegd voordat jullie me het halve land door stompen?' Ik was echt kwaad, want ik had net bedacht hoe lang geleden het was sinds ik iets had gegeten. Het laatste was een sundae met warme toffee geweest, in de Dairy Queen in Windrixville, en ik had honger.

Two-Bit liep langzaam in een kringetje om me heen en ik zuchtte omdat ik wist wat er komen ging.

'Man, moet je die kale kop zien!' Hij staarde naar mijn hoofd terwijl hij om me heen liep. 'Ik had het nooit geloofd. Ik dacht dat alle indianen in Oklahoma getemd waren. Waar is de squaw die die toffe haardos van je heeft geschalpt, Ponyboy?'

'Schei nou maar uit,' zei ik. Ik voelde me toch al niet zo best, een beetje alsof ik iets onder de leden had. Two-Bit gaf Steve een knipoog en Steve zei: 'Hij moest zijn haar laten knippen voor de foto in de krant. Ze zouden nooit geloven dat zo'n vuile vetkuif een held kon zijn. Hoe bevalt het om een held te zijn, kanjer?'

'Hoe bevalt wát?'

'Een held zijn. Je weet wel...' Hij duwde ongeduldig de krant onder mijn neus. 'Een beroemdheid, zelfs.'

Ik staarde naar de krant. Op de voorpagina van het tweede katern luidde de kop:
JEUGDDELINQUENTEN VERANDEREN IN HELDEN.

'Wat ik zo goed vind is dat "veranderen",' zei Two-Bit terwijl hij het kapotte ei van de vloer

opruimde. 'Jullie waren altijd al helden. Jullie zijn er niet ineens in "veranderd".'

Ik hoorde amper wat hij zei. Die hele pagina stond vol met verhalen over ons – de vechtpartij, de moord, de brandende kerk, dat de kakkers dronken waren, alles. Mijn foto stond erbij, met Darry en Sodapop. Het artikel beschreef hoe Johnny en ik ons leven hadden gewaagd om die kinderen te redden en er stond een commentaar bij van een van de ouders die zei dat ze zonder ons allemaal levend verbrand zouden zijn. Ze hadden het hele verhaal over ons gevecht met de kakkers – alleen hadden ze het niet over 'kakkers' want de meeste volwassenen weten niets van de strijd die er tussen ons gaande is. Ze hadden Cherry Valence geïnterviewd en zij zei dat Bob dronken was geweest en dat de jongens op vechten uit waren geweest toen ze haar en Marcia thuisbrachten. Bob had tegen haar gezegd dat hij ons zou pakken omdat we zijn meisje hadden opgepikt. Zijn vriend Randy Adderson, die hem had geholpen ons te overvallen, zei ook dat het hun eigen schuld was en dat wij ons alleen maar verdedigd hadden. Maar Johnny kreeg doodslag ten laste gelegd. Toen ontdekte ik dat ik voor de kinderrechter moest verschijnen omdat ik weggelopen was en Johnny ook als hij beter werd. (Niet *als*, dacht ik weer. Waarom zeggen ze de hele tijd *als*?). Dally kreeg bij wijze van uitzondering niets ten laste gelegd, en ik wist dat hij kwaad zou zijn omdat in de krant stond dat hij een held was omdat hij Johnny had gered en amper iets over zijn strafblad waar hij best trots op was. Hij zou die verslaggevers vermoorden als hij ze te pakken kreeg. Een andere kolom ging alleen over Darry, Soda en mij: dat Darry twee banen tegelijk had en het in allebei goed deed, en over zijn uitstekende resultaten op school; dat Soda van school was gegaan zodat we bij elkaar konden blijven en dat ik de hele tijd topcijfers haalde en dat er een toekomstige steratleet in me school. (Dat was ik nog vergeten te zeggen – ik zit in het eerste atletiekteam, als jongste Ik ben goed in hardlopen.) En toen stond er dat we niet uit elkaar gehaald mochten worden nadat we zo ons best hadden gedaan om samen te blijven.

De betekenis van die laatste regel drong uiteindelijk tot me door. 'Je bedoelt...' Ik slikte

moeizaam. 'Ze zijn van plan Soda en mij naar een of ander tehuis te sturen?'

Steve stond zijn haar zorgvuldig in ingewikkelde golven te kammen. 'Zoiets ja.'

Ik ging als verdoofd zitten. We mochten nu niet uit elkaar gehaald worden. Niet nu Darry en ik elkaar eindelijk hadden begrepen, en nu de grote knokpartij eraan zat te komen en we de toestand tussen vetkuiven en kakkers voor eens en voor altijd gingen uitvechten. Niet nu, nu Johnny ons nodig had en Dally nog in het ziekenhuis lag en er niet op tijd voor het gevecht uit zou zijn.

'Nee,' zei ik hardop en Two-Bit, die ei van de klok stond te schrapen, draaide zich om en staarde me aan.

'Wat, nee?'

'Nee, ze sturen ons niet naar een tehuis.'

'Niet over inzitten,' zei Steve, zelfverzekerd dat hij en Sodapop alles wat er kon gebeuren wel konden regelen. 'Zoiets doen ze niet met helden. Waar zijn Sodapop en Superman?'

Verder kwam hij niet, want achter zijn rug kwam Darry, geschoren en aangekleed, de keuken in, tilde hem op en liet hem op de grond vallen. We noemen Darry allemaal wel eens 'Superman' of 'De Spierbal', maar een keer maakte Steve de fout naar hem te verwijzen als 'spieren zonder hersens' en Darry had bijna zijn kaak verbrijzeld. Steve had het nooit meer gezegd, maar Darry had het hem niet vergeven. Darry heeft zich er nooit overheen kunnen zetten dat hij niet is gaan studeren. Het was de enige keer dat ik Soda kwaad heb zien worden op Steve, hoewel hij onderwijs niet belangrijk vindt. Leren verveelde hem. Geen actie.

Soda kwam in volle vaart de keuken in. 'Waar is dat blauwe overhemd dat ik gisteren gewassen heb?' Hij nam en slok chocomel uit het pak.

'Ik moet je helaas teleurstellen, jochie,' zei Steve, die nog steeds plat op de vloer lag. 'Maar je moet kleren aan naar je werk.'

'O ja,' zei Soda. 'En die beige spijkerbroek ook?'

'Ik heb gestreken. In mijn kast,' zei Darry. 'Schiet op, je komt te laat.'

Soda rende weer weg, en mompelde: 'Ik schiet al op. Ik schiet al op.'

Steve ging hem achterna en een paar tellen later hoorden we het kabaal van een kussengevecht. Ik keek afwezig hoe Darry in de ijskist naar chocoladetaart zocht.

'Darry,' zei ik ineens. 'Wist jij dat van de kinderrechtter?'

Zonder zich om te draaien en me aan te kijken zei hij op vlakke toon: 'Ja, de politie is het gisteravond komen zeggen.'

Ik wist dat hij had begrepen dat we misschien uit elkaar gehaald zouden worden. Ik wou hem niet nog ongeruster maken, maar ik zei: 'Ik heb vannacht weer gedroomd. Die droom die ik me nooit kan herinneren.'

Darry draaide zich met een ruk om en ik zag echte angst in zijn ogen. 'Wat?'