Culture-Specific Items (CSI) and their Translation Strategies in Martin Lindstrom's *Brand Sense*

Kultūrinės realijos ir jų vertimo strategijos Martino Lindstromo knygoje „Prekės ženklo jausmas"

TRANSLATION /VERTIMAS

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Abstract

Cultural references in source texts are recognized as probably the most troublesome elements of a translation, raising not only the question of the proper selection of a particular lexical unit but also the issue of the cultural competence. Many researchers, linguists, and scientists deal with definition, recognition, classification and translation matters of culture-specific items, yet the consensus cannot be reached. Different definitions, interpretations, and even classifications, which strongly rely upon similar criteria, are offered. Therefore, the analysis of translation strategies used to render culture-specific items in popular science literature are very important and relevant to the overall analysis of cultural realia. Aiming to research translation strategies of CSI in the genre of popular science, Martin Lindstrom's book *Brand Sense*: *build powerful brands through touch, taste, smell, sight, and sound*" (2005) and its Lithuanian translation *Prekės* ženklo *jausmas,* accomplished by Lina Krutulytė, was chosen. The analysis presented in this article is restricted to the group of common expressions denoting CSI, as translation of proper nouns follow the recommendations provided by the Lithuanian Language State Commission and were found to be less problematic as compared to the group of common expressions. For the analysis of translation strategies used to render culture-specific items, categorization of Davies (2003) was followed. To accomplish the research goals, descriptive, comparative and quantitative analysis was employed. The obtained results indicate that prevailing translation strategies used to render common expressions in the popular science book by Martin Lindstrom *Brand Sense* were literal translation, localization, preservation, and addition. No examples of omission

or creation were observed. The analysis has revealed that the usage of translation strategies was inconsistent – homogenous and semantically similar CSI were rendered differently, using different translation strategies, thus the target text lacks cohesion and logical approach.

KEY WORDS: translation strategies; culture-specific items (CSI); common expressions; popular science genre.

Introduction

Translation has been helping people to communicate and to exchange ideas for centuries, however, only in the middle of the 20th century it was acknowledged as a separate discipline, rather than a marginal segment of the linguistics, as it was perceived previously. The upsurge of the new discipline demanded to review its theoretical framework and to bring in inter-disciplinary insights – subsequent approaches towards the translation included viewpoints from cultural studies, sociology, and other disciplines, thus cultural issues in the process of translation were addressed. The translation of cultural items has been recognized as a troublesome area, attempts to define a culture and its affiliation with language were made, and translation procedures for culture-specific items were suggested. The greatest amount of studies concerning the translation of culture-specific items were related to translation of fiction, however it is observable that cultural items are relevant not only in fiction, but also in other genres. Therefore, this research aims at analysing translation strategies, employed to translate common expressions, signifying culture-specific items in Martin Lindstrom's book *Brand Sense*: *build powerful brands through touch, taste, smell, sight, and sound*" (2005). The Lithuanian translation *Prekės* ženklo *jausmas* was accomplished by Lina Krutulytė, edited by Andžela Armonienė in 2008. To reach the research aim, the following objectives were set: to define culture-specific items and their classification; to investigate translation strategies applicable to translation of culture-specific items; to determine the frequency of translation strategies used to render culture-specific items; to evaluate the motivation and justification of translator's actions in terms of the use of translation strategies. To achieve this, descriptive and comparative analysis as well as quantitative analysis was used. The total number of culture-specific items found in the original text of 237 pages, was 543. Following the classification of Aixela (1997), all CSIs were allocated to either the group of 1) proper nouns; or 2) common expressions. The group of proper nouns is not going to be discussed in this article. We have chosen to concentrate on the analysis of common expressions which are more problematic in translation. This group makes up in total 138 items, but it may be further subdivided into the following sub-groups: common expressions denoting 1) rituals, traditions, religion and spiritual life; 2) concepts, slogans, and items of popular culture; 3) fictional characters; 4) food and drinks; 5) nationalities; 6) measurements. In order to accomplish the analysis of translation strategies used to render culture-specific items, categorization of Davies (2003) was chosen, due to the clarified and distinctive definition of each translation procedure: preservation, localization, addition, omission, globalization, transformation, and creation.

The structure of the article runs along the following lines: first, in the theoretical part, the cultural turn in translation is briefly overviewed, next, definitions and classifications of culture-specific items (CSI) are presented, followed by the analysis of CSI translation procedures. The empirical part concentrates on the analysis of translation strategies employed to render culture-specific items expressed by common expressions in *Brand Sense*. Finally, conclusions are provided.

Cultural Turn in Translation

Translation as we know it today has undergone profound transformations in the last several decades, if not in a century. Technological, geographical, political and economic advantages consolidated the role of a translator and importance of translation, whereas due to globalization cross-cultural communication became an imminent part of everyday life. The

meticulous search for comprehensive and versatile theoretical and practical framework resulted in the need to enrich translation with ideas and theories from other disciplines. In this context, particular attention should be given to the analysis of the "cultural turn" in the field of translation. In the eighties, Susan Bassnett in her book *Translation Studies* (1980) brought the attention to the cultural and historical background of texts and offered some insights into cultural factors that affect translation and translation strategies in use (Bassnett, 2011). It greatly influenced other scholars to pay attention to cultural, as well as political and historical context of translated texts. Lefevere (1992) acknowledged that "translators function in a given culture at a given time" (Lefevere, 1992, p.15) and the way they perceive themselves and their culture greatly contributes to the way they translate (Lefevere, 1992). This cultural turn challenged previous theories and norms, offering new insights about cultural impacts on language, however Susan Bassnett (1998) states that the collaboration between translation studies and culture studies was not a surprising outcome, considering their similar agendas (Bassnett, 1998). Later postulates about culture and cross-cultural communication could not overlook the importance of a language. The common perception is that language closely correlates with culture, however some scholars perceive even stronger connection claiming that "without language, culture would not be possible" (Jiang, 2000, p.328).

Defining culture is an intricate and troublesome task, as many scholars from numerous fields of research have tried to define culture in terms of their disciplines. A general definition of culture, which is not closely related to linguistics, is presented by Geert Hofstede et al. (2010) where he states that culture "is the collective programming of the mind that distinguishes the members of one group or category of people from others" (Hofstede et al., 2010, p.6). The author clarifies that the term programming, in this case, is unattached to the computer sciences and rather relates to thinking and feeling patterns, predetermined by the social environment, in which a person is immersed for the bigger part of his or her life, thus the culture is referred to as the collective programming (Hofstede et.al., 2010). Another definition of culture is given by translation theorist Eirlys E. Davies (2003) defining "culture as the set of values, attitudes and behaviours shared by a group and passed on by learning" (Davies, 2003, p.68), the distinction between inner and outer levels of culture are also made, supposing they can be represented by customs, norms of behaviour, artefacts and symbols. The manifestation of a culture and its differences, according to Geert Hofstede (2010), might be realized in several ways, which encompasses the whole concept: symbols, heroes, rituals, and values (Hofstede et al., 2010, p.7); the categorization similar to that of Davies. Inner cultural values have been identified as a problematic issue, for example Eugene Nida (1964) presumes that cultural differences pose much more complicated and severe problems for translators than differences of language systems do (Nida, 1964, p.130). The surface of a culture – language, is perceived as a minor translation concern in comparison with inner, or deeper, cultural items.

Modern globalization, rapid developments, international relations and other factors require people to communicate not only in-between their own countries and cultures, but also in the international and intercultural medium. Thus, contacts with unfamiliar, foreign and sometimes even alien cultures are an inescapable part of contemporary life. Needless to say, such a clash of cultures sometimes calls out for misunderstandings, as Aixela (1997) states that "each linguistic or national-linguistic community has at its disposal a series of habits, value judgments, classification systems, etc. which sometimes are clearly different and sometimes overlap" (Aixela, 1997, p.53). Cultural overlaps, obviously, do not cause problems, however differences pose great challenges to people who are mediators between those cultures – translators. From this start point, we can draw an implication that "translation is a

cross-cultural communicative act which enables different cultures to interact" (Zhang, 2013, p.1919). M. L. Larson (1984) claims that "translator needs to understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately understand the source text and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules" (Larson quoted in Zare-Behtash and Firoozkoohi, 2010, p.1). Thus, the cultural translation calls not only for considerate translation strategies, but also for an adequate competence of a source culture, the knowledge of cultural subtleties, and, of course, the ability to notice such items of a culture in a broader context. Mediators between cultures, most frequently they are translators or interpreters, have to deal with such differences and take into account cultural norms when translating. Sometimes cultures overlap, meaning that SL and TL cultures are closely related and do not have significant distinctions, however cultures with bigger gaps are threatened to misunderstandings, whereas due to globalization encounters of such cultures are inevitable.

Discussions about translations of cultural units are comprised of different suggestions and approaches. Different names, or terms, are employed by scholars to denominate this one concept; slightly different definitions are provided. Many scholars and linguists have tried to define words or phrases that belong to the culture, however, even the name of the concept is not clearly defined. Some scholars adopt the term "culture-specific item" (Aixela, 1997; Davies, 2003), others choose cultural words (Newmark, 2003) or culture-bound phenomena/concepts (Baker, 1992, Newmark, 2003, Robinson, 2003). Other widely recognized terms are realia (Leonavičienė, 2010; Maksvytytė, 2012; Mikutytė, 2005; Robinson, 2003) and non-equivalent lexis (Gudavičius, 2009). The term "culture-specific item" is going to be used in this study as the fundamental term, as well as its abbreviation CSI, although other synonyms might be used to avoid repetition.

Definitions and Classifications of Culture-Specific Items (CSI)

Shifting back to the meanings of these intertwined terms, it is relevant to outline their differences or similarities, which differ according to scholars. For example, Mona Baker (1992) defines culture specific concepts as "source-language words [that] express concepts totally unknown in the target culture" (Baker, 1992, p.21). Such concepts may relate to religion, social customs or a type of food. Gudavičius (2009) states that non-equivalent lexis is "the notions of specific cultural realia that do not have equivalents in other languages, since other cultures do not have those things or concepts in their life" (Gudavičius, 2009, p.94). He makes further comments on these non-equivalent lexis items, saying that they are of great importance in the cognition of the material and spiritual culture, therefore such lexis can be categorized into two groups: material and spiritual.

Jurgita Mikutytė (2005) presents the definition of realia as follows "unique items or experiences, material and spiritual elements of a culture, inherent to a specific ethnic group, a country or a region, which usually have no equivalents in other cultures or languages" (Mikutytė, 2005). She distinguishes several types of CSI: geographic realia, ethnographic realia, social and political realia, situational realia, etc. A clear dissimilarity of culture-specific items among other non-equivalence items can be observed in this categorization: 1) CSIs are related to a specific culture and 2) other cultures do not possess the same concepts or items (Mikutytė, 2005).

Even though a number of scholars have discussed and worked on translation of culture-specific items, some have eschewed from defining the concept of cultural realia, for instance Peter Newmark (1988). He mentions cultural words but he rather avoids explaining the essence. Still his taxonomy of CSIs is accessible and may be used as a practical tool in translation. He singles out five categories under the name cultural categories: 1) ecology; 2) material culture; 3) social culture; 4) organizations, customs, ideas; 5) gestures and habits (New-

mark, 1988, p.95). This and the aforementioned classifications slightly differ, even though the items allocated into those categories are based on similar criteria. However, to provide a useful theoretical and practical framework intended to help translate culture-specific items, it is necessary not only to classify those items, but also to establish a clear definition, which is usually left aside. Likewise, Yves Gambier (2007) simply asserts that cultural items signify different aspects of life (Gambier, 2007) and provides no further explanations. Aixela (1997) contributes to this lack of straightforward definitions by saying that "authors avoid any definition, attributing the meaning of the notion to a sort of collective intuition" (Aixela, 1997, p.57), which implies that culture-specific items are somehow intuitively known to a reader or a translator. Aixela (1997) states that CSIs depend on the context and cannot exist off the context of the source text and the target text. Due to this, Aixela offers a significantly divergent classification of CSI in comparison to the previously mentioned categorizations by Gudavičius, Mikutytė, and Newman. According to Aixela (1997), all culture-specific items can be assigned whether to proper nouns or common expressions, whereas the latter group includes world of objects, institutions, habits and opinions.

CSI Translation Procedures

According to Aixela, "translation is a complex rewriting process" (Aixela, 1997, p.52), a process which requires making decisions in troublesome cases. Venuti (2000) supports this idea, stating that "translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text" (Venuti, 2000, p.468). Rendering of foreign linguistic and cultural differences into receiving (target) culture raises requirements for the translator to employ different acts and strategies. It is commonly agreed that in the process of translation cultural items possess as many problems as linguistic units, if not more. Thus, different proposals of treating culture-specific items are suggested by linguists, translation theorists and scholars, hence the overwhelming interest in translation procedures of CSIs result in disagreements and divisions of translation strategies.

Mona Baker (1992) acknowledges CSIs, as she refers to them as culture-specific concepts, as a type of non-equivalence at the word level. She suggests various procedures to deal with non-equivalences at the word level, for example, translation by a more general word, translation by a more neutral/less expressive word, translation by paraphrasing, using a related word, etc. However, she emphasizes that some techniques are employed particularly for the translation of culture-specific items. Such techniques include translation by cultural substitution, translation using a loan word or loan word plus explanation (Baker, 1992). The first one refers to substituting the culture-specific item from the source text by a cultural item from the target culture, the propositional meaning of that item might be different but it is likely to cause similar impact on the reader of the target text. Another strategy recommends using the loan word or using the loan word with an explanation added, thus once explained, the loan word can be used again alone (Baker, 1992).

Javier Franco Aixela (1997) distinguishes several possible strategies applicable to the translation of culture-specific items and at the same time he tries to order them by the level of intercultural manipulation. *Conservation,* being the less manipulative procedure, includes repetition, orthographic adaptation, linguistic translation, extratextual gloss, and intratextual gloss; while *substitution* encompasses *synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation* (Aixela, 1997). Repetition overlaps with Mona Baker's translation by a loan word, whereas the translator keeps as much as possible of the original text, nevertheless, the readers are at risk of misunderstandings, the texts might feel alien and distant. Orthographic adaptation incorporates transcription – a form in which a speech sound or a foreign character is represented – and transliteration, meaning writing or printing (a

letter or a word) by using the closest corresponding letters of a different alphabet or language. As Aixela (1997) mentions, these techniques are usually used when "the original reference is written in a different alphabet from the one target reader uses" (Aixela, 1997, p.61). Linguistic translation emphasises the translator's choice of denotatively very close reference to the original item; this act can be supported by pre-established translations in the target language or the linguistic transparency of CSI. Extratextual and intratextual glosses refer to additional information to the previously mentioned procedures, whereas extratextual information offers explanation in the footnotes, endnotes and intratextual glosses are incorporated in the text. Another group of translation strategies under the heading of substitution lead to the manipulation of the text. Synonymy helps the translator to avoid repetition, since stylistic frameworks of some languages consider recurrence as inappropriate writing manner. Limited universalization and absolute universalization refer to the act of replacing CSI with a more usual and known to the reader possibility. The degree of universalization varies between those two types, whereas the initial one "seeks another reference, also belonging to the source language culture but closer to their readers another CSI, but less specific" (Aixela, 1997, p.63) and the latter one indicates the preference to replace any foreign connotations with neutral references. In case of naturalization, "translator brings the culture-specific item into the TL culture" (Shokri, Ketabi, 2015, p.8). Deletion occurs when the translator decides that CSI is unacceptable or irrelevant to the target text reader, thus he omits it from the translation, whereas a totally different translation procedure – autonomous creation – refers to the act of inserting non-existent in the source text cultural reference for various purposes (Aixela, 1997, p.64).

Davies (2003) acknowledges Aixela's classification as "one of the most clearly expounded taxonomies" (Davies, 2003, p.70), however, she questions the assumptions and examples given by Aixela, since contrasts of examples provided are not very sharp, and procedures are in the ambiguous order in the scale of intercultural manipulation, thus she suggests her own taxonomy of seven translation strategies. The first one – *preservation* – refers to the similar agenda of Aixela's repetition and Baker's translation using a loan word, when no close equivalent in the target culture can be found, thus the translator maintains the source text term. *Addition* is a similar technique to Aixela's intratextual gloss and Baker's loan word plus explanation – the original cultural reference is kept, but a supplement to the text is provided by the translator. This additional information might be placed in brackets, in the endnotes, footnotes, etc., or incorporated in the translated text as part of the passage. The opposite of addition is *omission* – it is the translator's decision to erase a CSI, because "it may simply be an act of desperation by a translator who can find no adequate way of conveying the original meaning" (Davies, 2003, p.79–80). Another strategy in Davies's classification is *globalization*, a procedure similar to that of Aixela's limited/global universalization – the act of replacing a CSI with a more neutral or general reference, for example a poisonous mushroom "musmirė" could be translated as "a poisonous mushroom", instead of "fly agaric" (Jaleniauskienė, Čičelytė, 2009, p.33). Occasionally, instead of using cultural references with neutral connotation, translators aim to "make sure that their translated texts sound as if they originated in the culture of the target language" (Davies, 2003, p.84), thus SL references are replaced by TL references, known and familiar to the readers; this strategy is labelled as *localization*. *Transformations* refer to "cases where the modification of a CSI seems to go beyond globalization or localization, and could be seen as an alteration or distortion of the original" (Davies, 2003, p.84). Jaleniauskienė, Čičelytė (2009) illustrate this translation strategy with an example of translation of "Winnie-the-Pooh" into Lithuanian as "Mikė Pūkuotukas" by Virgilijus Čepaitis (Jaleniauskienė, Čičelytė, 2009, p.33). The last strategy suggested by Davies (2003) is *creation*, equivalent to Aixela's autonomous creation, when CSI is inserted or created by the translator; however, this strategy is very rare and questionable (Davies, 2003).

Analysis of Translation Strategies Employed to Render CSI (Common Expressions) in *Brand Sense*

Culture-specific items found in M. Lindstrom's book *Brand Sense* were categorized in accordance to the taxonomy of Aixela (1997): culture-specific items were either allocated to the group of proper nouns or to the group of common expressions. As the research aim was to analyse translation strategies applied to translate the common expressions signifying culture-specific items, the analysis of translation of proper nouns will not be considered in this article. Thus, focussing on the group of common expressions, the following subgroups are going to be analysed: 1. rituals, traditions, religion and spiritual life; 2. concepts, slogans and items of popular culture; 3. names of fictional characters and items of mythology; 4. names of foods and drinks; 5. nationalities and languages; and 6. units of measurement and currencies.

Translation Strategies Used to Render CSI, the Subgroup of Rituals, Traditions, Religion and Spiritual Life

The first and the biggest cluster of this group's items is under the headline of rituals, traditions, religion and spiritual life and it includes miscellaneous items related to religious and spiritual life, diversified traditions and rituals of different countries. Specific cultural items referring to titles, buildings, even clothing and prejudices were allocated to this category, thus a great variety of components could be found here. The total of 49 cultural items were extracted from the original text with a corresponding number of items in the translated text, which account for 9% of all the culture-specific items found. A considerable number of specific and disparate items resulted in a great number of translation strategies used – almost all TS proposed by Davies (2003) – including preservation, addition, transformation, literal translation, localization, and globalization.

Figure 1 demonstrates that the translator mostly localized or literally translated foreign cultural items – prevailing translation patterns used to deal with cultural references in *Brand Sense* as well as in other texts of popular science, fiction, or journalism. The retained cultural items usually not only underline and emphasize that the text is a translation, but also poses the problem of comprehension, thus the reader fails to grasp the implication of the book or is unable to perceive the connotation.

In pursuance of coherent and familiar flow of thought, the translator of this book localized 47 % of CSIs in this subgroup. For example, traditional and well known celebrations were

Figure 1

Translation strategies used to render religious, spiritual traditions, and rituals
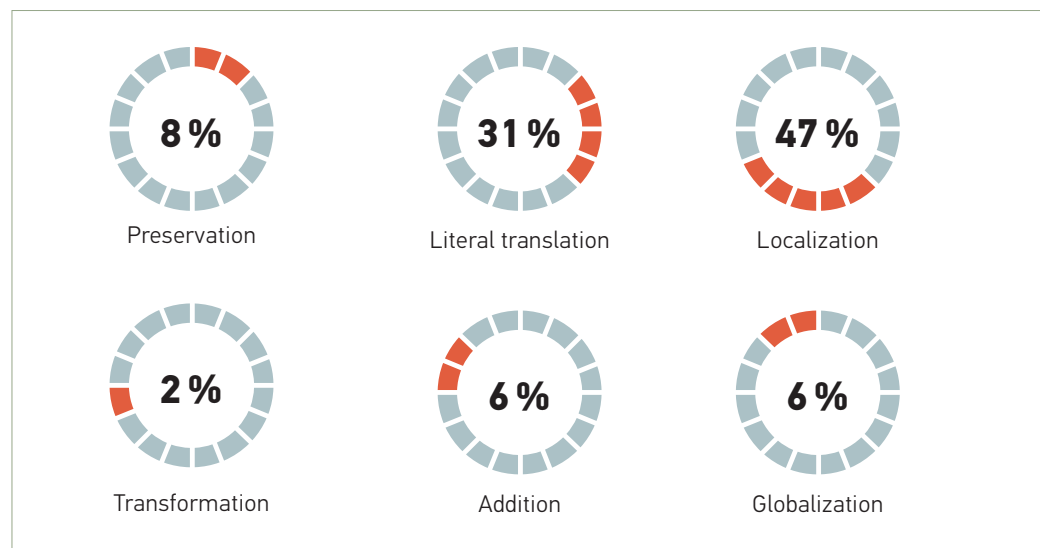
simple to localize: *Christmas – Kalėdos, Valentine's Day – Valentino diena, Mother's Day – Motinos diena, New Year's Eve – Naujųjų metų išvakarės*. But *Halloween* was replaced by a traditional Lithuanian equivalent *visų* šventųjų *dienos išvakarės,* which is celebrated on the adjacent day of Halloween, even though traditions and ceremonies of those two celebrations differ dramatically. The peculiarity is that at the time of translation (2008), traditions of Halloween celebration were not common in the Lithuanian culture, this festivity was rather exotic and foreign for a regular consumer of the culture. In recent years, the popularity of Halloween has risen in the majority of European countries, including Lithuania, therefore Lithuanian equivalents of this celebration were approved by the State Commission of the Lithuanian Language – *Helovinas* and *Vaiduoklių* šventė. It is likely that if the translation of this text were to take place recently, the translation strategy used here would be different. Other localized items were closely related to religion, Christianity to be precise: *Book of Isaiah – Izaijo knyga, Bible – Biblija, Revelation of St. John* – Švento *Jono Apokalipsė,* whereas it can be observed that established and settled terms of religious references assist not only to the translator, but also the target audience has no difficulties with the rendered information. References of other religions were also treated with the local adaptation: *Mosques – mečetės, Star of David – Dovydo* žvaigždė, *Buddha – Buda, Koran – Koranas, Ramadan – Ramadanas,* mainly with preserved capitalization of original references. A separate unit of analysis was the localization of religious buildings: *Buddhist temples* were translated as *budistų bažnyčios*, *Pariwas temple* as *Pariwas bažnyčia* – the obvious choice of translation of *temple* would be *"šventykla"*, although the translator chose a familiar term, known to the majority of readers, probably due to its strong denotation and widely spread understanding among Lithuanians. Some localized cases involved prejudices, such as "*We '**touch wood**' to prevent a horror we've spoken of becoming reality <...>"* which has a straightforward equivalent in the Lithuanian – *"Mes **pastuksename į medį**, kad blogis, kurį paminėjome, neišsipildytų <...>"*¸ however due to the differences among cultures, not all the habits or superstitions can be found in a receiving culture, thus other translation strategies have to be applied. For instance, similar superstitions can be translated literally: "*We don't **walk under ladders** <...>"*, such prejudice is unfamiliar to the Lithuanian reader, nonetheless, the literal translation and the context provide the reader with the necessary information needed to comprehend the subject and implication of the author. At times, literal translation does not serve the purpose of easier understanding, since background knowledge is required for a successful conveyance of the sense: *minarets – minaretai, crescents – pusmėnuliai, Tantric ritual – Tantros ritualas*. Referring to these examples, literal translation provides just basic information, thus for comprehension, one must have knowledge concerning different religions and cultures.

If the given information in an original text is unfamiliar or if the cultural gap between the original and source cultures is tremendous, additional information is prerequisite: *Diwali – Diwali* šventė since the context was obscure and the meaning of this cultural reference was ambiguous, the translator decided to supplement this item with general information. *The om – om* ženklas*, Hagia Sophia – Hagia Sophia bažnyčia*. These instances are also examples of addition – in order to explain and make the material more accessible, generalizing words were added to preserved culture-specific items. Similarly, some items were generalized at the meaning level: *tinsel – blizgučiai, crackers – fejerverkai, sarong – skraistė*, these several distinctive items of foreign cultures or attributes of celebrations were translated by using the translation strategy called globalization – distinctive features were erased and words with neutral connotations were put into their places. This strategy usually occurs when the translator is unable to find the right equivalent, hence he decides to diminish the original reference. On the contrary, some untranslatable items might be treated very differently – they

might be preserved. E.g.: *Super Bowl – "Super Bowl", mantra – mantra, shiatsu – shiatsu, Haka – "Haka".* The common tendency of this book's translation to write transferred CSIs in quotation marks can be observed here too, however, some common nouns are blended in the text, as if they were part of the Lithuanian translation.

The analysis of the translated realia related to religion, spiritual life, traditions and rituals has revealed that such culture-specific items are usually localized or literally translated, mainly due to the fact that religion has an established set of terms and concepts, intertwined in the everyday life of Lithuanian readers. However, cultural gaps and different characteristics require employing other translation strategies, such as addition, globalization or preservation, thus the translator has to be able to apply disparate strategies to achieve an equally influential result.

The Subgroup of Concepts, Slogans, and Items of Popular Culture and Translation Strategies Used to Translate Them

Another major cluster of "common expressions" is composed of various concepts, slogans, titles of movies and songs, names of bands, and other items that represent popular culture. 33 instances of such notions were found –6 % of the total number of CSI. Four translation strategies were used to deal with them.

Literal translation was the prevailing translation strategy when translating slogans and concepts, which is justifiable, since in order to convey the identical message to the audience as the original slogan conveys, the translator has to render it to the Lithuanian language. Some slogans and concepts include: *"Always Coca-Cola" – "Visada "Coca-Cola", "Connecting People" – "Sujungti žmones", "Got Milk?" – "Turi pieno?", "Human Technology" – Žmogiška technologija", "Size does matter!" – "Dydis svarbu".* Some slogans are recognizable, for example, the Nokia's phrase *"Connecting People"* is well known in Lithuania, and it actually has an established translation *"Sujungia žmones",* however, here it is translated literally, regardless of the settled and popular form. Other translations, contrary to the already established equivalents, are movie titles, e.g.: *When Harry Met Sally – „Kai Haris sutiko Sali", As Good as It Gets – „Geriau nebūna",* even though at the time when the book was translated, these movies were already released and broadcasted, their translations were previously used on TV and DVDs. Despite this fact, the translator literally translated the titles herself. These and aforementioned translations convey the original meanings, indeed, however, the expressional functions are rarely maintained or created, therefore slogans or titles remain just translations of original ideas, without the original impact on the listener/reader. In the cases where slogans or other notions were changed, or adapted, it was considered that cultural references were localized: *"Middle seat anyone?" – „Norite sedėti viduryje?", Love Actually – "Tegyvuoja Meilė!", The Beatles – "Bitlai", McJob – "McDarbas".* Such examples bring readers closer to the original

Figure 2

Translation strategies used to render concepts, slogans, and items of a popular culture

| 21 % | 58 % | 18 % | 3 % |
| Preservation | Literal translation | Localization | Globalization |
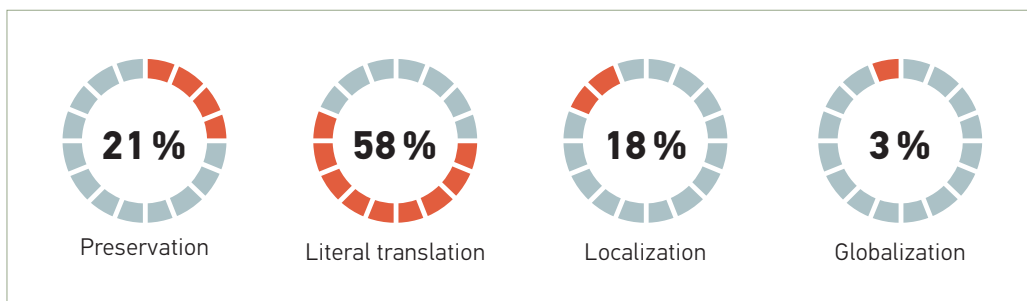
meaning. It actually enables the reader to feel like a part of the represented culture, since all the references are understandable and familiar. The translator even localizes cultural items with the famous suffix "Mc", related to the brand of "McDonalds": McJob – *"McDarbas"*. It is easily incorporated into the text, as the readers are familiar and can easily recognize the hidden reference. Furthermore, only one of three movie titles was localized: the approved and settled title of the movie *Love Actually* (*"Tegyvuoja Meilė!"*) was used, probably due to its popularity. The example of rarely used globalization strategy is the term *tween generation,* which refers to the period between childhood and teenage years – a specific reference with no equivalents in the Lithuanian language. The course of actions that the translator takes include globalization of the item – it is translated as *vaikai*, a general term referring to a child of an unspecified age, thus the reader cannot grasp the specific idea behind the translated text.

Occasionally, items of a foreign popular culture, mainly due to the globalization and massive import of American culture, are so strong and recognizable that they can be preserved and still be familiar to the target culture. This includes names of popular rock bands: *Rolling Stones*, *The Who*, names of sports teams – *All Blacks*, titles of movies – *Star Trek*, or just a combination of digitals – 007. Such references need no explanations or translations, albeit some have their Lithuanian equivalents, to be received as references of our own culture. Unfortunately, the quantity of such culture-specific items was small, thus they had to be treated differently. It can be concluded that items of a popular culture, slogans and concepts have to be particularly powerful to be preserved in the target text and still maintain the original connotation. On the other hand, the lack of guidelines referred to the translation of such cultural references as well as the lack of regulations in the popular science genre allow the translator to treat CSI freely – some items were localized, some translated literally, or globalized. As it was previously observed, the inconsistency of usage of translation strategies for similar kinds of CSI was observed in the analysis of this subgroup as well.

Fictional Characters, Items of Mythology and Translation Strategies Used to Render Them

This subgroup consists of the names that are attributed to fictional characters, and references to mythology. The total of 19 examples (4 % of overall CSI) of this subgroup were found with 3 different translation procedures applied: localization, addition, and literal translation. It is a common method to render names of fictional characters into the target text, especially if the names relate to a popular culture.

Localization examples include *Pinocchio – Pinokis, Hansel and Gretel – Jonukas ir Grytutė, Harry Potter – Haris Poteris, Santa Claus – Kaledų Senis.* Most of fictional characters found in the source text were taken from fairy tales that are popular among Lithuanian readers, hence localization was a suitable translation method to render those names – settled translation
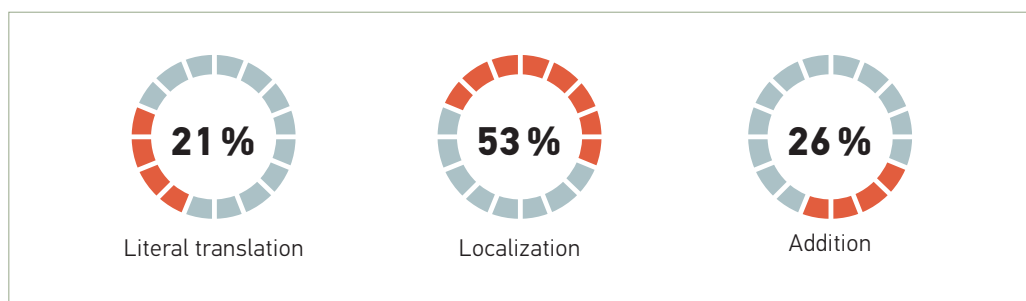

21 %
Literal translation

53 %
Localization

26 %
Addition

Figure 3

Translation strategies used to render names of fictional characters and items of mythology

equivalents were at the translator's disposal. Fictional characters of popular culture did not pose translation problems, either: *James Bond – Džeimsas Bondas, Indiana Jones – Indiana Džonsas, Buggs Bunny – Triušis Bagsis*, such examples are also well-known to a Lithuanian reader, no other translation strategies have to be employed, since other than established translation would be strange and bizarre in the target text.

On the other hand, some names have preserved their origins, but were affixed with Lithuanian endings (addition), thus they got blended into the text and seemed to be natural and appropriate. Examples include: *Garfield – Garfieldas, Ronald – Ronaldas, Tarzan –Tarzanas, Melvin Udall –Melvinas Udallis.* Finally, other names were translated literally, for example *Seven Dwarfs – septyni nykštukai¸* it is unusual that in the process of translation proper names became common nouns, with no capitalization in the text. Other instances of literal translation were *Singapore Girl – Singapūro mergina, Pandora's box – Pandoros dėžė.* The latter refers to the Greek mythology, it is strange that the settled term *Pandoros skrynia* was not used and translated literally instead.

Translation of names of fictional characters usually involve translation strategies such as localization or literal translation, since recognizable and familiar characters can be easily localized with already established names of CSI. In the case of less known or unidentified culture-specific items, the translator chose to literally translate them. Therefore, readers can easily comprehend the text, the flow of thoughts is not interrupted by inner considerations or attempts to recognize unfamiliar items.

Translation Strategies Used to Render the Names of Foods and Drinks

Foods and drinks can be a truly distinguishable feature of a specific culture – the variety of foods that belong to peculiar countries can astonish, as in many cases local foods or drinks have no equivalents or share no similarities with other cultures. Therefore, the translation of culture-specific items related to cuisine can be a difficult obstacle for a translator. The book by Martin Lindstrom *Brand Sense* did not include unique or totally unrecognizable examples of food. As a matter of fact, due to the specific genre of the book, items of cuisine did not make a prevailing group of CSIs – in total only 19 examples (4 %) were found. However, in translating the mentioned items, a wide range of translation strategies was applied.

The majority of preserved items were left in the target text in the same form as in the source text due to the trademarked names. Such names include: *Big Mac, McNuggets, McMuffins, McSundays, Julebryg.* They were preserved in the Lithuanian text and treated similarly to how brand names were treated – quotation marks were used to emphasize their foreign nature. The single example of preservation was perhaps a result of the lack of knowledge at the time of translation: *Frappuccino* nowadays has an established term – *frapučinas*, approved by the State Commission of the Lithuanian Language. Another translation strategy used to render names of foods and drinks was literal translation: *milkshakes – pieno kokteiliai, roasting turkey – keptas kalakutas, double espresso – dvigubas espresas;* logical and coherent actions of the translator, seeking to render foreign cultural items into the receiving culture. Localization strategy was employed in the following cases: *mulled wine – karštas vynas, soft-drink – gaivieji gėrimai, soda – gaivusis gėrimas;* clearly disparate terms were treated interchangeably, however, the meaning and the context allowed the translator to do so. Addition was used several times: *martini – martini taurė, Tazo – tazo arbata,* the translator added supplement information, since the latter example is foreign to the Lithuanian reader, thus explanation is needed to comprehend the context; the first example of translation seems
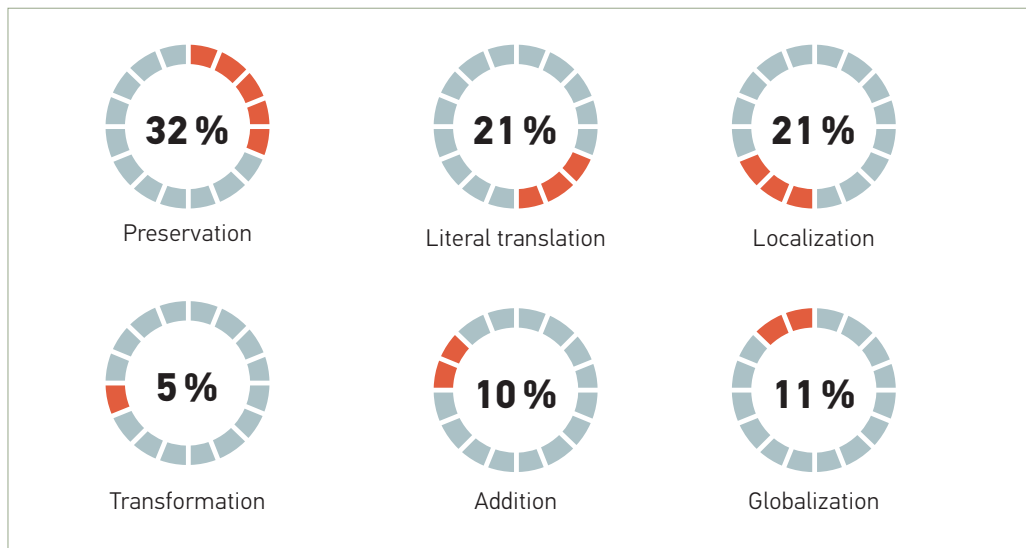
rather unmotivated. Several cultural references were globalized: *brownies – pyragaičiai, ic-ing – dekoratyvinė detalė.* The problem of localization and lack of equivalence in the Lithua-nian language compelled the translator to globalize items – define them in a more general way, thus the meaning is conveyed, but in a much broader sense. Sometimes the conveyance of the idea is hindered, hence the transformation strategy in translation: *Chocolate Fondue – šokoladinis sūris.* This example can also be related to the lack of knowledge, since the con-cept of fondue as the ceremony for preparation of food is not that anchored in the Lithuanian culture, only in the recent decade it has become a popular treat among the young.

As mentioned before, foods and drinks can occasionally pose serious translation problems, but in order to render them in the target text, a variety of translation strategies can be applied. In this case, the majority of food names were preserved, but the other half of names were suc-cessfully localized or literally translated. It happens that translation might seem appropriate, but occasionally foreign culture-specific items get incorporated in the receiving culture and their equivalents get coined. In such cases, translations have to be revised and updated.

Nationalities and Languages. Translation Strategies Used to Render Them

Another minor cluster of culture-specific items (only 2 % of the total number) belongs to the subgroup of nationalities and languages. This subgroup contains 12 examples: 9 instances of nationalities and 3 instances of languages. Localization and preservation were used to render them into Lithuanian.

Localization of such items appear to be a rational and obvious way of treating already settled names of nationalities, for example: *Iranians – iraniečiai, Dutch – olandai, Spaniards – ispanai, Europeans – europiečiai.* In contrast to the English language, names of nationalities are not capitalized, they are not treated as proper names in the Lithuanian language. What is more, names of nationalities, as well as names of countries, can be checked in the recommenda-tions provided by the State Commission of the Lithuanian Language – lists of approved names are proposed by this Commission. Therefore, such items usually do not pose difficulties in translation. However, one instance – *Inuit – eskimas* – indicates the lack of the translator's knowledge. *Eskimas* is a widely used barbarism in the Lithuanian language, referring to the

culture of inhabitants of Artic regions; this lexical item entered the vocabulary of Lithuanians as literal translation of the English term *Eskimo,* which incorporates Inuit and Yupik natives. The term *Inuit* has an appropriate Lithuanian equivalent – *inuitas*, which should have been used in the translation of this book. The only instance of preservation refers to *Maori – maori,* the original name was preserved in the target text, but the shift from the category of proper nouns to common nouns was made. Three instances of languages were localized in a similar way: *Chinese – kinų kalba, French – prancūzų kalba, Mandarin – kinų kalba.* It is interesting that the translator did not differentiate between Mandarin and Chinese languages – since they are frequently used interchangeably, whereas differences between those two are subtle. Chinese is a general word, whereas Mandarin is one of the dialects of the aforementioned language. In this case, the translator chose to eliminate cultural and linguistic differences leaving only the general term *kinų kalba* for two disparate concepts of the language. However, it might be due to the fact that *kinų kalba* is a prevailing term in the Lithuanian culture, thus the notion of Mandarin can constitute a problem of comprehension to a Lithuanian reader.

The array of culture-specific items related to names of nationalities and languages was not a prevailing type of CSIs in the book *Brand Sense.* Localization and adaptation to a target text is a prevalent and typical course of action of this kind of cultural references – established and approved equivalents are usually suggested by the relevant authorities. However, even in the translation of such a predictable category of culture-specific items, some misunderstandings and misconceptions happen. Some of such confusions are affected by the absence of cultural knowledge of the translator or they are contrived on purpose, in order to ease the comprehension of foreign cultural references.

Translation Strategies employed to Render Units of Measurement and Currencies

As for the definition of a unit of measurement, it states that "a unit of measurement is a standard unit or system of units by means of which a quantity is accounted for and expressed (unit of measurement, Business Dictionary, 2016). There are two commonly used systems of measurement: imperial and metric. The imperial system is widespread in the USA, some of its units are used in Great Britain, India, Australia, and other countries formerly belonging to the British Empire. The metric system is an internationally adopted decimal system of measurements. In the book *Brand Sense.* six examples of units of measurement or currencies were found: units of length, mass and weight units, temperature scale, etc. Symbols of measurement units or of currencies were also included in this subgroup. Two translation strategies were applied to translate them: localization and literal translation.

Literally translated items included: *20 oz. – 20 uncijų, miles – mylios, °F – Farenheitas.* The first example marks a unit of mass, extensively used in the United States of America. The unit of linear measure – *mile* – is also an attribute of the imperial system, unfamiliar to the Lithuanian reader, just as Fahrenheit (°F), a temperature scale. Literal translation, in this case, only serves to convey the original units into the target text, however, the reader cannot comprehend the genuine connotation of the translated items since these units are obscure and less informative. Literally translated items do not convey the information of the same significance to the reader of the target text as they do to the reader of the source text, familiar with that culture or actually immersed in it. The reader exposed to a foreign temperature scale cannot grasp the idea what it refers to – whether it indicates cold or heat. The same applies to miles – the distance expressed in miles might be incomprehensible to the reader accustomed to kilometres. Nevertheless, in some instances the translator preferred to localize such items: *oz. – pusės litro*

talpos, foothigh – šešių *metrų aukščio??? 1 foot – 0.91m???, BC – pr. m. e.* Once again, the inconsistent usage of translation strategies was observed – the same unit of ounces was translated both: literally and employing the localization strategy: ounces were converted to a recognizable mass measurement to a Lithuanian reader – litres. Other distant and foreign items were localized too: feet were converted to metres, acronym *BC* (before Christ) was localized to a Lithuanian equivalent *prieš mūsų erą*. The given examples help to illustrate the intention and the function of aforementioned translation strategy – to bring the meaning of the source text as close as possible to the target text; it also serves not only to convey the information, but also to make it accessible and comprehensible to the reader. Besides, localization diminishes the foreign nature of a cultural item, it also domesticates a foreign culture, and thus the reader is able to recognize and perceive items of his own culture in a translated text.

Translation of units of measurement, currencies, dating systems, and their acronyms and symbols included two opposite translation strategies: literal translation and localization. The process of translation of items in this subgroup included inconsistent usage and unjustified distribution of translation strategies. Similar and even the same culture-specific items along the text were treated differently, with no apparent motivation, thus the overall quality of the text was deteriorated.

It is worth mentioning that in order to render common expressions, a great variety of translation strategies had to be employed, probably due to the fact that this category included an array of diverse cultural items: items of religion, festivities and celebrations, concepts, slogans and items of popular culture, units of measurement, etc. Prevailing translation strategies used to render common expressions were localization, literal translation, preservation and addition. Results indicate inconsistent use of translation strategies to treat homogenous items, outdated translation, as well as the lack of editing and proofreading, which has deteriorated the quality of translation. The inconsistent use of translation strategies might be attributed to the fact that the genre of popular science may be in some cases in between the academic and fictional genres, therefore different translation strategies might be applied to treat the same unit of translation.

The analysis of translation strategies applied in translating culture-specific items has helped to draw the following conclusions:

Conclusions

_ The genre of the book under analysis (popular science) has determined that the prevailing translation strategies to render CSIs into Lithuanian were literal translation, localization, preservation and addition. No examples of omission or creation were observed.

_ The translation of common expressions required employing a great variety of strategies and methods. Therefore, the translator's inconsistency in using strategies to treat homogenous cultural references was observed. Though the majority of translation strategies was used in an appropriate way, still inconsistency and the lack of editing has resulted in a deteriorated quality of the translation.

_ The analysis of Martin Lindstrom's book "*Brand Sense*: *build powerful brands through touch, taste, smell, sight, and sound*" (2005) and its Lithuanian translation *"Prekės* ženklo *jausmas"*, has revealed that the translation quality of culture-specific items could be improved. Homogenous and similar items were treated differently – disparate translation strategies were applied to translate CSIs of the same categories. Inconsistencies were observed in almost all groups of culture-specific items found in the book. Moreover, translation mistakes were noticed, as cultural references were treated improperly because of the lack of attention and proofreading. Therefore, it might be useful to revise the translation in the future, thus adding a greater value to the popular science fiction book.

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Santrauka

Diana Blažytė, Vilmantė Liubinienė. Kultūrinės realijos ir jų vertimo strategijos Martino Lindstromo knygoje „Prekės ženklo jausmas"

Kultūros raiška verčiamuose tekstuose kelia ne tik leksinio atitikmens parinkimo problemą. Daug tyrėjų nagrinėja kultūrinių realijų atpažinimo, klasifikavimo, vertimo klausimus, tačiau bendro sutarimo nerandama net dėl paties reiškinio pavadinimo. Siūlomi skirtingi apibrėžimai remiasi panašiomis prielaidomis, o kai kurie autoriai iš viso vengia kultūrinę realiją apibrėžti. Kultūrinių vienetų klasifikacijos, nors ir grindžiamos tais pačiais kriterijais, skiriasi. Verta paminėti, kad dauguma tyrimų, susijusių su kultūrinių realijų vertimu, atliekami meninių arba turistinių-informacinių leidinių pagrindu, atsiribojant nuo kitų stilių ir žanrų. Dėl šios priežasties kultūrinių realijų vertimo tyrimas mokslo populiarinamajame stiliuje yra tikslinga ir reikalinga priemonė vertinant bendrąsias realijų vertimo tendencijas. Tyrimo tikslas buvo ištirti kultūrines realijas ir jų vertimo strategijas Martino Lindstromo knygoje „Prekės ženklo jausmas" (2005), (vertė Lina Krutulytė, 2008). Šiame straipsnyje apsiribojama tik viena kultūrinių realijų grupe – reiškiama bendriniais posakiais, nes tikrinių vardų vertimo strategijas ir praktikas reglamentuoja Valstybinė lietuvių kalbos komisija ir jų vertimas nėra toks problemiškas. Tyrimo metu taikyta Davies (2003) vertimo strategijų klasifikacija. Aprašomasis ir lyginamasis tyrimo metodas kartu su kiekybinė analizė leido apibendrinti gautus empirinius duomenis. Tyrimas atskleidė, kad verčiant bendrinius posakiais vyrauja pažodinis vertimas, kultūrinių realijų lokalizacija, išsaugojimas ir pridėjimas. Pridėjimo strategija buvo plačiai vartojama verčiant įvairių tipų kultūrines realijas – svetimi, nepažįstami ir lietuviškai kultūrai neįprasti kultūros objektai ir reiškiniai dažniausiai būdavo paaiškinami pridedant bendresnės reikšmės žodį prie išsaugoto leksinio vieneto. Tyrimo metu pastebėta, kad vertimo strategijų naudojimas yra nenuoseklus – semantiškai identiškos realijos išverstos skirtingai, t. y. taikant skirtingus vertimo metodus, todėl tekstui trūksta vientisumo ir logiškumo.

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