

VERTIMAS/ TRANSLATION

Translation of Culture-Specific Items from English into Lithuanian: the Case of Joanne Harris's Novels Lolita Petrulionė

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Abstract. The article, on the basis of two Joanne Harris's novels and their translations into Lithuanian, aims to analyse translation strategies for culture-specific items. The paper describes the concept of culture, investigates peculiarities of culture-specific concepts and discusses possible ways for translating them. The theoretical research has revealed many ambiguities in the translation theory: 1) there is no single term to define culture-specific items and many different terms are used interchangeably; 2) there is no single classification system for culture-specific items; 3) terminology to define translation strategies for culture-specific items is not unified and their number and specifics vary from one source to another; 4) the choice of the translation strategy in a particular case is a controversial issue. Davis's classification of translation strategies is used for the practical part of the research and all the instances are analysed under seven headings: preservation, addition, omission, globalization, localization, transformations and creation. The study results have demonstrated that the strategy of localization has been used most often. The major part of proper names is transcribed taking into account phonemic aspect and applying Lithuanian grammar rules. A few exceptions are made to the names of historical/religious personalities or names which have the adapted established Lithuanian form of the name. Addition as a footnote is very often used to explain the words of non-English origin. Translation strategies of creation and transformations were not found in the novels under analysis.

Keywords: *literary translation, culture, culture-specific items, translation strategies.*

Introduction

Traditionally translation is defined as "the restatement of the forms of one language in another" (McArthur, 2005, p.678). However, scientific studies on translation show that it is much more complicated process. According to Kazimieras Ambrasas-Sasnava, translators' work is not simply "a transformation of written or oral text into the text of another language" (Ambrasas-Sasnava, 1978, p.8). Thriveni goes deeper into the whole issue and claims that

there is a distinction between meanings built in and the meanings that must be captured or expressed. In this sense, different languages predispose their speakers to think differently, i.e., direct their attention to different aspects of the environment (Thriveni, 2002).

Even though translation activity is as old as human language itself, translation studies are a relatively new field in linguistics. Up to the 20th century, translation had been viewed as a part of philology and the majority of scholarly works were of a descriptive nature. The translation theory was developed in the middle of the 20th century and one of the most popular pursuits for applied linguistics has become the study of two or sometimes more languages in contrast. Scholarly literature concerning translation studies lays emphasis on the differences between the source language and the target language systems, but not enough attention is paid to extra-linguistic context, particularly to translation of culture specific concepts. Culture-specific problem in translations from English into Lithuanian is a growing field in translation studies. Therefore, more detailed research in this field is of great significance.

With the respect to this problematic issue, the paper aims to identify the peculiarities of culture-specific concepts as well as to analyse translation strategies for culture-specific items in literary translation. The primary texts are Joanne Harris's two novels *Chocolat* (1999) and *The Lollipop Shoes* (2007) and their Lithuanian versions *Šokoladas*, translated by Marija Galina Baužytė-Čepinskienė (2004), and *Ledinukų bateliai*, translated by Eglė Bielskytė (2009). The secondary materials consist of the works of Eirlys E. Davies, Javier Franco Aixela, Eugene Nida, Mona Baker, Peter Newmark, Rodica Dimitriu, Olimpija Armalytė, Lionginas Pažūsis.

The Concept of Culture

For many years philosophers, linguists, historians and anthropologists have analyzed the concept of culture. This topic, particularly cross-cultural understanding, has not been ignored by translation theorists as well. A big variety of definitions of the word *culture* reflect different understanding and different approaches towards this complex concept; however all of them include such notions as customs, traditions, beliefs, habits, environment, geographical realia, national literature, folklore and religious aspects. With regard to language and translation, Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988, p.94). Discussing the problem of non-equivalence in translation, Nida claims that cultural differences are as much important as linguistic ones and states that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964, p.30). Taking into account that the process of translation involves

not only two different languages, but also two different cultural lives, according to Alejandra Patricia Karamanian, “translators must be both bilingual and bicultural, if not indeed multicultural” (Karamanian, 2002).

In addition, Romualdas Grigas observes that language takes a key role in the nation’s sense of unity and gives the nation the ability to identify with the culture (Grigas, 1995). Language, being a part of culture, is influenced and formed by the culture. Besides, what may be obvious for the native speakers of one language, for foreigners may sound strange as they do not share a common experience and they do not belong to that particular community. Furthermore, every language possesses specific words and phrases for special kinds of culture-specific concepts: events, customs or objects. Anna Wierzbicka states that the vocabulary of the language and lifestyle of the nation has a close relationship between each other (Wierzbicka, 1997). To sum up, language and culture always come together and they both should constitute an integral part of any linguistic investigation in the field of translation.

Culture-specific Items: Definition and Types

The issue of cultural translation has been discussed by a number of Lithuanian and foreign scholars; however, there is no single term to define culture-bound words. The following terms in translation studies are used interchangeably: culture-specific items (Davies, 2003), culture-specific concepts (Baker, 1992), cultural concepts (Davies, 2003), cultural words (Newmark, 1988), realia (Robinson, 1997), culture-bound phenomena (Robinson, 1997) or culture-bound elements (Hagfors, 2003).

As Aixela notes, culture-specific items (CSI) are linguistic items that cause problems for translation due to differences in cultural understanding (Aixela, 1996). They include proper nouns, objects, customs, institutions, expressions and also concepts embodied in the source text that do not exist in the culture of the target language readership or are perceived differently.

The ambiguous character of CSIs is also reflected in the number of different classification systems for cultural references even though they are classified based on similar criteria. According to the area which a CSI come from, Newmark distinguishes five groups: 1) ecology, 2) material culture, 3) social culture, 4) organizations, customs, ideas and 5) gestures and habits (Newmark, 1988, pp.94–103). However, different distribution of cultural realia is suggested by Vlahof, Florin and Gill. They distinguish four types of cultural realia: 1) geographic, 2) ethnographic, 3) political and 4) religious (as cited in Staškevičiūtė, Baranauskienė, 2005, pp.203–204). Aloyzas Gudavičius proposes classification scheme composed of three categories:

- 1) things denoting material culture (everyday life and work realia, specific agricultural work and geographic realia, endemic clothes and footwear, national cuisine and musical instruments);
- 2) intangible culture (national dances and songs, folk feasts, national folk customs and habits and mythological notions); and

- 3) historical realia (domestic objects, social and political realia, and religious words) (Gudavičius, 1985). These three classifications are different, but not contradictory and any of them can be used according to the preference of linguists depending on the character of the text they are working on.

According to Robinson, since ancient Rome there has been a discussion how to transfer culture-specific items of the source language text into the target language text (Robinson, 2003, p.186). The hardest thing in translation is to find right equivalents for words with cultural implications. In the theory of translation this problem is called as untranslatability. Daiva Staškevičiūtė and Reda Baranauskienė claim that cultures have not developed at the same time and assumed the same characteristics; as a result the translatability and equivalents are not possible (Staškevičiūtė, Baranauskienė, 2005). Tamara Kazakova points out that translation is more complicated when there is a considerable temporal or spatial distance between the source and target cultures (Kazakova, 2004, pp.102–104). According to Thriveni (2002), the writer’s captured and projected cultural elements should be reflected in the translated text. The selection of an appropriate translation method for CSIs depends on various factors, including the characteristics of the intended readership. According to Kate James, source language readers have knowledge about the specific aspects of their cultural traits and historical events of their homeland, so there is no difficulty in understanding the writer’s ideas (James, 2001). On the contrary, target language readers are supposed to know history of the foreign country but do not have enough comprehension about specific cultural situations described in the text. Therefore, the main goal of translators is to give a complete explanation of what the writer intends to express using alien notions.

Translation Strategies for Culture-specific Items

CSIs are a very specific group of references that cause many problems in translation and require from translators both linguistic and cultural competence so that translation loss would not exceed translation gain. To achieve this objective, or more specifically, to produce the target text of similar value as that of the source text, different translation strategies can be applied.

As in many areas of translation studies, terminology to define translation strategies for CSIs is not unified as well as their number and specifics vary from one source to another. Consequently, there is no single opinion when and which translation strategy should be used. For example, Sandor Hervey and Ian Higgins describing cultural issues in translation mention exoticism, cultural borrowing, calque, communicative translation and cultural transplantation (Hervey, Sandor, 1992). Aixela divides translation strategies into two major groups: conservation and substitution. Conservation includes repetition, orthographic adaptation, linguistic (non-cultural) translation, external gloss and intratextual gloss, while substitution involves synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation. In addition, he names a few potential strategies, for example, compensation, dislocation and attenuation (Aixela, 1996). Davies discusses translation strategies under seven headings:

preservation, addition, omission, globalization, localization, transformations and creation (Davies, 2003).

With regard to the object of this research, culture-specific items in literary translation, Davis's classification is used as the framework for detailed analysis of translation strategies provided in the following paragraphs. Theoretical statements are illustrated with instances selected from two of Joanne Harris's novels, *Chocolat* and *Lollipop Shoes*, and their translations into Lithuanian by Galina Baužytė-Čepinskienė and Eglė Bielskytė.

Davies' first translation strategy is **preservation**. According to her, it is used when there is no close equivalent in the target language so that translators decide "to maintain the source text term in the translation" (Davies, 2003, p.73). Exactly the same procedure is discussed by a number of scholars even though Baker (1992) calls it translation using a loan word, while Newmark (1988) calls it transference; Schäffner and Wiesemann (2001) use the term naturalization and Aixela (1996) prefers repetition. According to these scholars, preservation is a procedure when a source language word is transferred into the target text in its original form. The following examples below illustrate it:

1. *Chocolat espresso*> (Harris, 2000, p.47)
Espresso šokoladas...> (Baužytė-Čepinskienė, 2009, p.48)
2. *Maman, Maman! Look, the boats!* (Harris, 2000, p.107)
Maman, Maman! Pažvelk, laivai! (Baužytė-Čepinskienė, 2009, p.115)
3. *That's what they're like, mon pere* (Harris, 2000, p.68).
Matai, kokie jie, mon pere (Baužytė-Čepinskienė, 2009, p.70).
4. <wear dresses from *galleries Lafayette* (Harris, 2008, p.116).
<vilketume sukneles iš „*Lafayette galeriju*“ (Bielskytė, 2010, p.120).
5. *All of them wear the same scent (this week it's *Angel*), and the same shade of pearly pink lipstick* (Harris, 2008, p.210).
*Visos vienodai kvepia (šių savaitę tai „*Angel*“) ir dažosi to paties atspalvio perlamutriniais dažais* (Bielskytė, 2010, p.219).
6. *All scented with rose and marshmallow cream, and served with a glass of *Chateau d'Yquem**-> (Harris, 2008, p.479)
*Kvepianči rožėmis ir zefyrų kremu, patiekti *Chateau d'Yquem* stikle*> (Bielskytė, 2010, p.497)

In Example 1 the word *espresso* is familiar to many Lithuanian readers especially in the combination *espresso kava* as a borrowing from Italian or French. This kind of coffee is very popular and majority of Lithuanian cafés use its original writing in their menus, even if it is pronounced as *ekspreso*. Thus, in this case the strategy of preservation is the best choice because any additional explanation is not needed. Examples 2 and 3 demonstrate the French way to address people. The meaning of the word is obvious to Lithuanian readers, but additionally it gives a special local colouring to the speech of characters. The usage of this strategy enables the reader to identify a word or a concept, and in literary texts offers local cultural atmosphere. Examples 4 and 5 are proper nouns, particularly a name of the most famous chain of department stores in Paris (4) and a popular fragrance (5). In the target text they are provided in quotes, following Lithuanian rules for symbolic titles. Such kind of CSIs is usually preserved in translations as their meanings could be understood within

the context. On the contrary, Example 6 is hardly understandable to ordinary readers, but the translator's choice of this strategy in preference to addition or others could be explained by insignificance of this realia in the novel. Additional information is not provided as it would be unnecessary and would distract readers' attention from more relevant CSIs.

Davies' second strategy is **addition**. The addition of a lexical element in the process of translating is usually used when certain semantic components of the source language do not have formal equivalents. Thus, one or more words can be inserted in the target language for this reason. Davies claims that

when simple preservation of the original CSI may lead to obscurity <...>, the translator may decide to keep the original item but supplement the text with whatever information is judged necessary (Davies, 2003, p.77).

There are two types of addition: extratextual and intratextual. Aixela uses the terms "extratextual gloss" and "intratextual gloss". Extratextual addition may appear with other procedures, particularly with preservation, when translators consider "it necessary to offer some explanation of the meaning or implications of the CSI" (Aixela, 1996, p.62). It may stand as footnote, endnote, glossary, commentary/ translation in brackets or italics (Aixela, 1996, p.62). Newmark refers to this strategy as notes and defines them as any additional information in the translation procedures (Newmark, 1988). Nida claims that footnotes perform the following functions: they provide additional information and draw attention to the discrepancies of the source language and target language in the case of non-equivalent meaning (Nida, 1964). According to Jurgita Mikutyte, concluding remarks as well as a foreword could be used when the text is full of cultural realia which make a great impact on the understanding of the whole text (Mikutyte, 2005). Sometimes translators can write an additional section/ afterword to provide explanations. The second type of addition, intratextual addition, happens when additional information is inserted directly into the text. As Aixela explains,

the translators feel they can or should include their gloss as an indistinct part of the text, usually so as not to disturb the reader's attention (Aixela, 1996, p.62).

The following examples illustrate the strategy of addition used for translation of CSIs:

7. *A gingerbread house, walls of chocolate-coated pain d'epices with the detail piped on in silver and gold icing, roof tiles of *florentines* studded with crystallized fruits*> (Harris, 2000, p.33).
*Namą iš imbierinio meduolio, kurio sienos padengtos šokoladu, detaliai išvingiuotos sidabrinio bei auksiniu glajumi, *florentietiškų sausainių* čerpės ant stogo pritvirtintos cukrintais vaisiais*> (Baužytė-Čepinskienė, 2009, p.32).
8. *Plus satchels, *iPods*, mobile phones* (Harris, 2008, p.57).
*O kur dar kuprinės, „*iPod*“ grotuvai, mobilieji telefonai* (Bielskytė, 2010, p.56).
9. *He looked at me quizzically over his *blonde** (Harris, 2008, p.89).

Klausiamai pažvelgė į mane virš **šviesaus** savo **alaus bokalo** (Bielskytė, 2010, p.82).

10. <joking with the **belote** players at the back of the room> (Harris, 2008, p.90)
<juokaujanti su **belote*** žaidėjais salės gale> (Bielskytė, 2010, p.83)
* Prancūzijoje populiarus kortų žaidimas
11. *Huîtres de Saint-Malo* (Harris, 2000, p.54)
Huîtres de Saint-Malo* (Baužytė-Čepinskienė, 2009, p.55)
*Saint Malo austrės
12. *I bought a cheap wedding ring from the **marche aux puces** and gave my name as madame Rocher* (Harris, 2008, p.27).
Marche aux puces* nusipirkau pigų vestuvinių žiedų ir pasivadinau madam Rošė. (Bielskytė, 2010, p.22)
*Blusų turgus
13. *Books, clothes, furniture and the rest, I gave to the **Croix Rouge*** (Harris, 2008, p.16).
*Knygas, drabužius, baldus ir visa kita atidaviau **Croix Rouge**** (Bielskytė, 2010, p.11)
* Raudonajam kryžiui

In Example 7 addition is used due to a difference in the background knowledge of source readers and target readers. For Lithuanians the word *florentinai* (which was used later on without any addition all over the novel) do not mean much, but the word *sausainiai* clarifies the meaning. On the contrary, Example 8 contains a name of the popular device among teenagers and could be understood without the additional word *grotuvas*. In colloquial speech Lithuanians refer to this gadget as *aipodas*, i.e., they use phonological adaptation as well as add Lithuanian inflections. Example 9 is a case of addition when a CSI is known in both cultures. However, the source word *blonde* which names “a glass/ pint of lager beer” cannot be replaced by one Lithuanian word and this realia is defined using three words in the target text..

The most significant number of additions in both novels is extra-textual addition. In majority of cases it is used when the word in the target text is preserved in a foreign language other than English as it is seen in Examples 10 and 11. Although *Marche aux puces* in Example 12 and *Croix Rouge* in Example 13 can be translated as *Blusų turgus* and *Raudonasis kryžius* respectively, since the first is becoming more and more popular realia in Lithuania and the second is a well-known international humanitarian movement, the translator following the source text gives them in French.

Omission is the opposite phenomenon to addition. According to Armalytė and Pažūsis, in translation those words are omitted which meanings might be known or understood in the text without them or to avoid repetition (Armalytė, Pažūsis, 1990). Davies claims that there may be many motives for such a decision:

It may sometimes be an act of desperation by a translator who can find no adequate way of conveying the original meaning (or possibly one who simply cannot interpret the original at all) or

it may be reasoned decision where the translator could have provided some kind of paraphrase or equivalent, but decides not to because the amount of effort this solution would require, on behalf of either the translator or the translation's readers, does not seem justified (Davies, 2003, p.80).

This translation strategy is not as common as one may think, as traditionally omission is identified with translators' failure to render the necessary translation unit (Dimitriu, 2004). Rodica Dimitriu distinguishes the following purposes for using omissions: to ensure linguistic accuracy and stylistic acceptability levelling differences in grammatical structures of languages and avoiding text redundancy; to present the information in a more concise manner; to present only essential information; to avoid unnecessary culture, time and space bumps; to observe text-type and genre-related norms; to observe editorial norms, to avoid cultural taboos; to support the ideology of a political system and; to translate for a particular group taking into account its characteristics of age, education, gender and social class (Dimitriu, 2004). Thus this translation strategy should not be treated negatively and can be used in the translation of fiction. The examples below are the ones of omission:

14. *A **wooden** cart, hastily decorated with gilt and crepe and scenes from fairy tales* (Harris, 2000, p.11).
Pasirodo vežimas, paskubomis paauksintas, papuoštas krepu ir išdekoruotas pasakų vaizdais (Baužytė-Čepinskienė, 2009, p.10).
15. *At first I take him for a part of the parade — the **Plague Doctor**, maybe — but as he approaches I recognize the old-fashioned soutane of the country priest* (Harris, 2000, p.14).
Iš pradžių pamanau, jog tai eisenos dalyvis Daktaras, tačiau, kai priartėja, atpažįstu senamadę kaimo kunigo sutaną (Baužytė-Čepinskienė, 2009, p.12).
16. ***Plateaux** de fruits de mer>* (Harris, 2000, p.245)
Jūrų gėrybių> (Baužytė-Čepinskienė, 2009, p.268)

The first phrase to examine is a *wooden cart* – *vežimas* in Example 14. The word *wooden* is omitted, but for Lithuanians a typical cart is made solely from wood, therefore this adjective is not needed. In Example 15 a personage from Shrovetide *Plague Doctor* is not known in Lithuania, therefore the translator simply omits the word *Plague*. Example 16 demonstrates a combination of two translation strategies, localization and omission, since the phrase is translated literally as *jūrų gėrybių*; however, the Lithuanian phrase omits the French word *les plateaux* meaning *trays* in English. All the examples above are not treated as translation failures as each case of omission demonstrates a logical choice why this strategy is used.

The next strategy to discuss is **globalization**. Davies describes it as

the process of replacing culture-specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds (Davies, 2003, p.83).

Newmark refers to this strategy as to functional equivalent and states that it requires the use of a culture-neutral word. (Newmark, 1988, p.83). Aixela uses the term universalization

and distinguishes two types: limited universalization and absolute universalization (Aixela, 1996, p.63). Examples of CSIs which have been translated using the strategy of globalization are presented below:

17. *I feel their eyes upon us as I turn to buy a **galette** from the vendor* (Harris, 2000, p.13).

*Kai atsisuku į pardavėją nusipirkti **pyragėlio**, juntu į mus nukreiptus žvilgsnius* (Baužytė-Čepinskienė, 2009, p.11).

18. *Les **Marauds** was full of carnival people; gypsies, Spaniards, tinkers, **pieds-noirs** and undesirables* (Harris, 2000, p.42).

*Vagišiai buvo pilni karnavalo žmonių, čigonų, ispanų, alavuotojų, **alžyriečių**, nepageidaujamų asmenų* (Baužytė-Čepinskienė, 2009, p.42).

19. *The **Butte** is superior in every respect — at least to my neighbours of the **Place des faux-Monnayeurs*** (Harris, 2008, p.31).

Kalva visais atžvilgiais yra pranašesnė, bent jau Fo Menejero skvero kaimynų nuomone (Bielskytė, 2010, p.31)

Example 17 contains the word *galette* which is defined as a flat round pancake-like pastry from France, usually made with buckwheat and filled with fruits, whereas Lithuanian *pyragėlis* refers to various baked foods made of dough or butter, but not necessarily filled with fruit. Words having more general meaning are used in Example 18. *Pieds-Noirs* (“Black-Feet”) is a term referring to French citizens of various origins (French, Italian, Spanish etc.) who lived in French Algeria before independence, but the translator used a neutral term *alžyriečiai*, which defines anyone living in Algeria. Furthermore, *the Butte* in Example 19 is a proper noun which is used synonymically with *the Butte de Montmartre* and names a hill giving its name to the surrounding district in the north of Paris, whereas the target text contains a common noun *kalva* instead (no capitalizing all over the novel). In this case, the word *butte* is simply translated into Lithuanian, and the word *kalva* defines any natural elevation of the earth's surface, smaller than a mountain.

The strategy which is opposed to globalization is called **localization**. According to Davies, it is used “to avoid loss of effect” and “instead of aiming for “culture-free” descriptions, they (translators) may try to anchor a reference firmly in the culture of the target audience” (Davies, 2003, p.84). Aixela names this strategy as naturalization and claims that in this way CSI is brought “into the intertextual corpus felt as specific by the target language culture” (Aixela, 1996, p.63). Using Newmark’s framework, three strategies fall under the heading of localization: transference, naturalization and cultural equivalent (Newmark, 1988, p.82). The first two strategies are very similar and to avoid repetition they can be called transliteration and transcription. The third strategy distinguished by Newmark, i.e., cultural equivalent, is defined as replacement of a cultural word in the SL with a TL one “even though they are not accurate” (Newmark, 1988, p.83). Baker uses the term cultural substitution and claims that in this case the culture-specific item does not have the same prepositional meaning but is comprehensible for the target reader (Baker, 1992). Examples of CSIs which have been translated using the strategy of localization are presented below:

20. *Anouk has hers with **Crème Chantilly** and chocolate curls* (Harris, 2000, p.49)

*Anuka geria su **Šantiji grietinėle** ir šokolado gabaliukais* (Baužytė-Čepinskienė, 2009, p.43)

21. *<here apples, there kiwis, melons, **endives** beneath their black plastic shells* (Harris, 2000, p.12)

*<čia obuoliai, ten kiviai, melionai, **endivijos** po juoda plastikine danga* (Baužytė-Čepinskienė, 2009, p.10)

22. *Windy late-October morning in **Montmartre*** (Harris, 2008, p.17)

*Vėlyvas spalio rytas **Monmartre*** (Bielskytė, 2010, p.14)

23. *A blue tin plate high up on the corner gave the name of the square as **Place des Faux-Monnayeurs*** (Harris, 2008, p.18).

*Ant kampo aukštai prikaltose mėlynos skardos lentelėje buvo užrašytas skvero pavadinimas „**Fo Monejero aikštė**“* (Bielskytė, 2010, p.13).

24. *<**Rosette** went on crying until Epiphany* (Harris, 2008, p.29)

<Rosetė ir toliau verkė, iki pat Trijų karalių (Bielskytė, 2010, p.26)

25. *Nowadays I am Yanne Charbonneau* (Harris, 2008, p.32)

Dabar aš esu Jana Šarbono (Bielskytė, 2010, p.31)

26. *'A **boutique** like this* (Harris, 2000, p. 50)

*– Tokia **krautuvėlė** kaip ši,* (Baužytė-Čepinskienė, 2009, p.46)

Example 20 in the source text contains words of French origin and the Lithuanian translator translates them literally into Lithuanian. However, the Lithuanian translation *Šantiji grietinėlė* does not reveal that it is a specific kind of cream that is sweetened and whipped. Another option for the translator to avoid translation loss could be the usage of addition which suggests translation as *plakta Šantiji grietinėlė*. Example 21 demonstrates the word that was transliterated in the target text and used with Lithuanian inflection, i.e., *endivijos*, even though this plant in Lithuania is better known as *lapinė cikorija*. The translation strategy of localization is widely used while translating proper nouns. Examples 22 and 23 present the names of places. Translation of *Montmartre* which is the hill giving its name to the surrounding district in the north of Paris do not cause any difficulties as it is well known to Lithuanian readers by this name on the contrary to *Place des Faux-Monnayeurs* which is likely a non-existing site. The latter was localised translating the word *place* as *aikštė* and adapting the second part of the proper name to Lithuanian orthography. Phonological and/ or orthographical adaptation is the prevailing procedure to render the names of characters in both novels and it is evident from Examples 24 and 25.

The translation of the word *boutique* as *krautuvėlė* in Example 26 could serve as an example of cultural substitution, but not of phonological or orthographical adaptation like the previous examples. The word *boutique*, from the French word for a *shop*, is a small shopping outlet, especially one that specializes in elite and fashionable items such as clothing and jewellery. In Lithuanian there is no word corresponding to this definition, so that the translator uses the word *krautuvėlė*, which means a small shop. This translation procedure is the dominating one in the translation

of CSIs in the novels under analysis and the usage of cultural equivalents or the words adapted to the grammatical norms of the Lithuanian language are comprehensible for the target reader.

Davies also distinguishes the strategy of transformations, which occurs

where the modification of a CSI seem to go beyond globalization or localization, and could be seen as an alteration or distortion of the original (Davies, 2003, p.86).

However, she adds that “the distinction between this category and some of the others is not clear” (Davies, 2003, p.86). Considering the last statement, this strategy will not be discussed in this article as certain examples that have been described under the headings of localization and globalization could be also treated as transformations.

The last method of translation introduced by Davies is *creation* “where translators have actually created CSIs not present in the original text” (Davies, 2003, p.88). This strategy will also not be discussed here as it was not found in the translations of both Harris’s novels.

Conclusion

Translation is one of the forms of intercultural communication and it involves mediation not only between languages but also between cultures. One of the most important issues in this area is the translation of culture specific items. In order to solve this issue different translation strategies can be applied.

Culture-specific items can be classified into groups according to their semantic characteristics. Material culture realia is the most prolific one. This group of culture-specific items also predominates in the novels under analysis. The most significant number of the instances that were compiled from both novels belongs to the semantic subgroup defining food and drinks. The second group according to its proliferation in the novels is realia reflecting intangible life of people. However, there were very few historic realia in the novels.

The most popular means of translating realia is the usage of the strategy of localization. The major part of proper names is transcribed taking into account the phonemic aspect and application of Lithuanian grammar rules. A few exceptions are made to the names of historical/ religious personalities or names which have the adapted established Lithuanian form of the name. The usage of Lithuanian equivalent is less common. Addition as a footnote is very often used to explain the words of non-English origin, usually French. In those cases extratextual addition is used in combination with the strategy of preservation. The source word is repeated in the target text and explained in a footnote. The strategy of preservation alone is more often used for translation of symbolic titles and the words which are repeated in their original form are commonly placed between inverted commas. Some translation strategies which were described in this article were not found in the novels under analysis. These include creation and transformations.

To sum up, lexical and cultural characteristics have been successfully retained in translation of both novels employing the proper translation strategies and using equivalent Lithuanian vocabulary.

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Lolita Petrulionė

Anglų kalbos kultūrinių realių vertimas į lietuvių kalbą Joanne Harris romanuose

Santrauka

Literatūrinių tekstų vertimuose greta lingvistinės vis dažniau akcentuojama vertėjo sociokultūrinė ir tarpkultūrinė kompetencijos, be kurių kokybiškas grožinės literatūros vertimas nėra įmanomas. Straipsnyje aptariama kultūrinių konceptų samprata bei analizuojamos vertimo strategijos, taikytos verčiant kultūrinės realijas iš anglų kalbos į lietuvių. Atlikta teorinės literatūros analizė parodė, jog vertimo teorijoje yra daug neaiškumų ir dviprasmybių nagrinėjimais klausimais: nėra vieningo termino kultūrinėms realijoms apibūdinti, tad daug skirtingų terminų yra vartojama sinonimiškai; nėra vieningos kultūrinių realių klasifikacijos; terminai, vartojami vertimo strategijoms apibūdinti, vertimo strategijų apibrėžimai ir skaičius skiriasi priklausomai nuo autoriaus ir šaltinio; nėra vieningos nuomonės, kokia vertimo strategija tinkamiausia vienu ar kitu atveju. Praktiniam tyrimui pasirinkti du britų rašytojos Joanne Harris romanai ir jų vertimai į lietuvių kalbą – „Šokoladas“ (vertėja Galina Baužytė-Čepinskienė) ir „Ledinukų bateliai“ (vertėja Eglė Bielskytė). Pavyzdžiai suskirstyti remiantis Eirlys E. Davies vertimo strategijų klasifikacija, skiriančia septynias kultūrinių realių vertimo strategijas. Tai kultūrinės realijos išsaugojimas, pridėjimas, praleidimas, globalizacija, lokalizacija, vertimo transformacija ir kultūrinės realijos sukūrimas. Išanalizavus abu romanus, nustatyta, kad kultūrinės realijos daugiausiai verčiamos taikant lokalizacijos vertimo strategiją. Didžioji dalis tikrinių vardų yra transkribuojami atsižvelgiant į fonetinį aspektą bei taikant lietuviškas gramatikos taisykles. Išimtyms pastebėtos perteikiant istorinių/ religinių asmenybių vardus ar pavadinimus, kurie turi nusistovėjusią adaptuotą lietuvišką formą. Pridėjimo strategija išnašos forma yra dažnai vartojama aiškinant ne anglų kilmės žodžius. Dviejų vertimo strategijų pavyzdžių, t. y. kultūrinės realijos sukūrimo ir transformacijų, analizuojamuose romanuose nebuvo rasta.

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