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# **TRANSLATION AND CULTURE**

**MASTER THESIS**

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## INTRODUCTION

The present study focuses on the culturally marked words and possible ways of their translation from the source language into the target language. In the light of the integration processes taking place in the European Union the issue of translating *cultural realia* into different European languages is rapidly gaining its importance. Lithuania also falls into the category of European countries that apart from common features also have very specific ones, which make the issue of translating national peculiarities of language even more urgent.

Although the process of integration into the European Union has already been left behind Lithuania is still facing a multitude of challenges associated with different spheres of this procedure. One of these challenges is the problem of translation in international organisations, government departments, translation agencies and publishing companies. No one expects the process of translating both official texts and fiction to be easy. The sphere of translating fiction containing numerous elements of cultural categories requires particular attention to be paid.

The point is that “translation is rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1998). Consequently, the preservation of national categories in the translated text is a rather specific and complicated process. Any European national culture is distinctive by a variety of factors which produce problematic situations for translators whose task is to decide upon the type or technique of translation to be used in a definite case in order to reveal the cultural connotations encoded in a particular word with cultural implications. Naturally, as Toury (1985) says: “Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions”.

Due to the possible ‘*vulnerability*’ of a national culture the translation of fiction full of culturally marked lexical items is seen as a threat to *cultural identity*. Though the term ‘*vulnerability*’ may at first appear somewhat exaggerated, the discussion on translation theory and different translation strategies given below will explain such approach.

In the modern context of expansion of the English language into various spheres of human life (political, economic, social, and cultural) the question of preservation of national features in translation gains significant importance. For this reason the problem we analyse in our study becomes the issue of great **relevance**.

The issue of translation and culture has been discussed by both foreign (Newmark, 1998; Vlahov, Florin, 1986; Torop, 2000; Toury, 1985; Thriveni, 2001; Baker, 1999; Fawcett, 2003; Pym, 2004; Ginter, 2005; Cashmore, 1996; Royce, 1982; Basnett, 1998; James, 2001; Wierzbicka, 1997; Venuti, 1997; Neubert, 1994; Bellos, 1987; Karamanian, 2001; Löfgren, 2001; etc.) and by Lithuanian authors in various aspects and in various contexts (Stankevičienė,

2003; Gudavičius, 1985; Ambrasas-Sanava, 1984; Mažeikienė, 2000; Ramanauskas, Brunevičiūtė, Minkutė, 2000; Grigas, 1995; Čepaitienė, 2001; Andrijauskas, 2000; etc.), but there has been little attention paid to ‘*vulnerability*’ of translating culturally marked lexical items and to the linguistic comparison of the translation of cultural realia. Hence, the **novelty** of our study is the comparison of the translation of English and Lithuanian cultural lexical items.

In this study we seek to answer the following **question**: what strategies are applicable for translation of *cultural realia* and what factors could determine the choice of these translation strategies. The key **issues** of this work are: 1) constituent parts of the notion of culture introduced by different scientists; 2) classification schemes of words denoting cultural peculiarities proposed by famous British, Bulgarian, and Lithuanian linguists; 3) the problem of translatability of words with cultural implications and of culture bound translation; 4) different types of translation strategies used in translation of culturally marked words and particularly of Lithuanian cultural realia; 5) juxtaposition of two different translations of Lithuanian words with cultural implications.

Therefore, the **aim** of our study is to analyse the possible ways of translation of words denoting cultural peculiarities. It also includes some further **objectives**:

- u To define the concept of culture and cultural identity.
- u To present classification schemes of different types of cultural implications.
- u To provide theoretical basis analysing the problem of translatability and culture bound translation.
- u To analyse and exemplify translation strategies employed for translation of Lithuanian cultural realia and culturally implicit words.
- u To compare and contrast two translations of the same culturally implicit lexical units.

The research **methods** employed in the present study include the method of *linguistic literary analysis* that made it possible to analyse various theoretical frameworks applied to the study of translation strategies of cultural realia; the *lexicographic method*; *statistic method*; and the method of *contrastive analysis*, which enabled to juxtapose two different translations and reveal their similarities and differences. As regards the **structure** of this study, it consists of five major parts. *In the first part* we define the notion of culture and cultural identity and go through the concept of ‘*vulnerability*’ in translation and culture. *In the second part* some classification schemes of cultural realia are provided. *In the third part* we present theoretical overview of the different scientific approaches towards the problem of translatability and the aspects of culture-bound translation. The *fourth part* discusses the source of the empirical data and methodological procedure applied for the empirical study. Finally, *the fifth part* provides the contrastive analysis

of translation strategies applied in the two translations of Lithuanian cultural realia, collected from the empirical source of our study.

We presume that our research and data collected for it might be useful for students conducting their investigations in comparative linguistics or translation studies, for foreign language learners and especially for translators.

# 1. CONCEPTUALISATION OF THE NOTION OF CULTURE

## 1.1 Historical underpinnings of the concept of culture

We could claim that culture is one of the most important categories in the study of most aspects of human life, both past and present. People have long been aware of cultural differences among societies. As Löfgren claims “it is important to see the historical perspective in European Ethnology not as a virtue or something self-evident but as an analytical possibility. Historical knowledge and research has a value in itself” (2001: 89). Therefore we are going to do a brief historical review of the formation and development of the notion of culture and of the awareness of the *cultural diversity* in the course of time.

Some of the earliest accounts of culture come from the Greek historian Herodotus, who lived in the 400s BC. He travelled through the Persian Empire, which included much of the Middle East and surrounding parts of Asia and Africa. Herodotus wrote at length about the cultural diversity of these places, much of which he linked to differences in people’s environments.

For almost two thousand years following the time of Herodotus, many people attributed cultural differences to racial inheritance. The biblical account of the Tower of Babel also provided an explanation for cultural diversity.

At the end of the Middle Ages (5<sup>th</sup> to 15<sup>th</sup> century AD), many countries of Western Europe began sending explorers around the world to find new sources of material goods and wealth. Prolonged contacts with new cultures during these travels sparked Europeans’ interest in the sources and meaning of cultural diversity. The term *culture* actually came into use during the Middle Ages.

By the age of Enlightenment in the 18<sup>th</sup> century, many European scientists and philosophers had come to believe that culture had gone through progressive stages of improvement throughout human existence. 18<sup>th</sup> and early 19<sup>th</sup> century scholars often identified culture with civilization and opposed it to nature. Many people of the upper classes in the 19<sup>th</sup> century used the term ‘culture’ to refer to the refined tastes, intellectual training, and mannerism of the upper classes. At the same time the importance of national culture considerably increased among all social classes, as “the new ideas of home and nation became a strong emotional force and locus of identity during the 19<sup>th</sup> century” (Löfgren, 2001:93). By the late nineteenth century it was argued for a broader definition of culture, which could be applied to a wide variety of societies. It was said then that culture is human nature, and that it has roots in the universal human capacity to classify experiences, encode, and communicate them symbolically.

Consequently, people living apart from one another develop unique cultures, but elements of different cultures can easily spread from one group of people to another.

In the early twentieth century *culture* was referred to not as a set of products or activities, whether material or symbolic, but as underlying patterns of products and activities. In the 1980s and 1990s it was turned to an even more radical interpretive perspective on culture, known generally as postmodernism, which questions whether an objective understanding of other cultures is at all possible. Rapid changes in technology in the last several decades have changed the nature of culture and cultural exchange. People around the world can transmit information to each other almost instantaneously through the use of computers and satellite communications. The interest in different cultures and thus the need of translation has recently grown with the relation of the ongoing integration process into the European Union. Early societies and their cultures were thought of as fully independent systems. Today, however, many nations are becoming multicultural societies, cultures often cross national boundaries. Many scientists “have devoted a lot of attention to the ways in which new cultural forms emerge over time” (Löfgren, 2001:93).

*On the contrary to the former historic situation, contemporary Europe is undergoing processes of unification and globalisation. More and more, the continent is considered as community of unified countries. The processes of Euro-integration are strongly influenced by the aspirations of multiculturalism as well as by the discourse of globalisation.*

## **1.2 The notion of culture**

The question of *culture* has been analysed by a great number of philosophers, historians, linguists and other scientists concerning various forms and aspects of the notion. It is a complicated concept and may be approached from different sides, pointing out various aspects or forms.

Different definitions of *culture* reflect different theories of understanding, or criteria for valuing the concept. C.Thriveni (2001) claims that the notion of culture includes such categories as habits, customs and traditions, beliefs and feelings, religious elements, myths and legends, and lastly, geographical and environmental elements. Merriam-Webster Online Dictionary (<http://www.m-w.com>) accentuates that culture is the integrated pattern of human knowledge, customary beliefs, shared attitudes, and behaviour that depends upon man’s capacity for learning and transmitting knowledge to succeeding generations. Here the emphasis lays on the integration of the constituent elements of the defined notion. The factor, which we strongly approve of, is the integrated character of the issues that determine the notion of culture.



Tomalin and Stempleski (in Cipriano, 2000) express interrelated *cultural categories* and their constitutive elements in such figure:

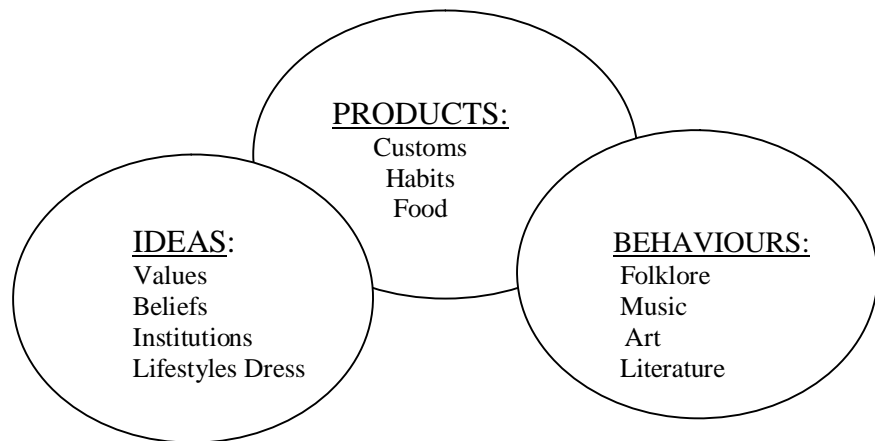


Figure 1. Interrelated cultural categories (Tomalin and Stempleski, 1993:7)

Karamanian (2001) gives a more conceptual description of the term, generalising the constituent parts into extensive categories. She (ibidem) points out that the term of culture includes three salient categories of human milieu:

- a) *Personal*, whereby individuals think and function as such;
- b) *Collective*, whereby individuals function in social context;
- c) *Expressive*, whereby society expresses itself.

Visualising the above-given interpretation of culture, we could propose a generalised conceptual model of the notion having in mind the interrelated character of its constituent categories.

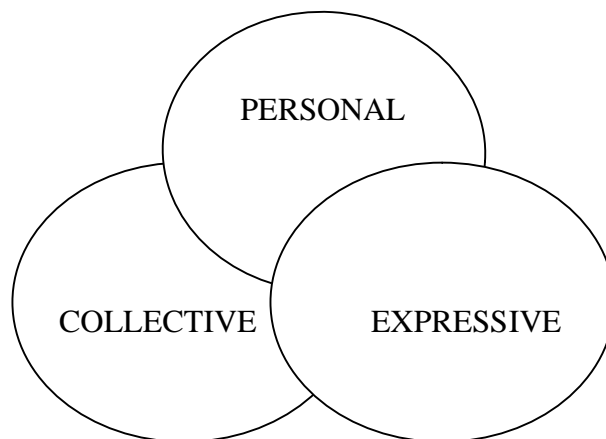


Figure 2. Conceptual model of cultural categories

As described in on-line Wikipedia Encyclopaedia (<http://www.wikipedia.com>), presently, the UNESCO defines *culture* as the “set of distinctive spiritual, material, intellectual and emotional features of society or a social group”. Although this could not be considered a

standard definition of the concept of culture, most alternatives incorporate three elements: *values* (ideas), *norms* (behaviours), and *artefacts* (things, or material culture). Therefore *culture* could be defined as the system of shared beliefs, values, customs, behaviours, and artefacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation. Having in mind the integrated character of the term, the interrelation of its constituent elements can be visualized in figure 3:

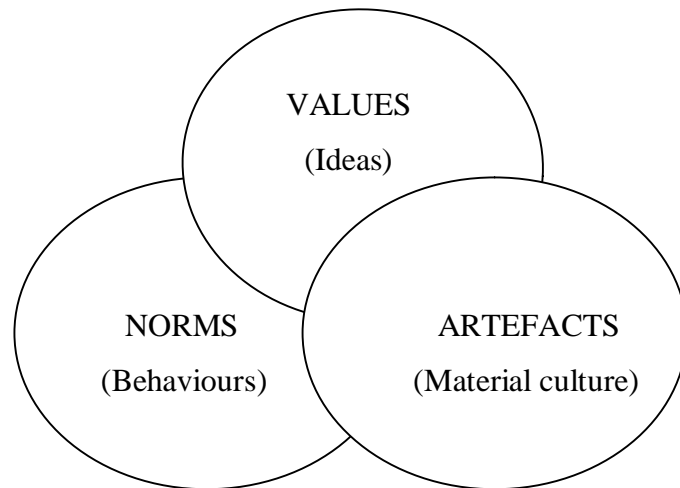


Figure 3. Integration of cultural elements

By *values* here we understand ideas about what in life is important. *Norms* are expectations of how people will behave in different situations. Consequently, *artefacts*, the third component of culture, derive from values and norms of given culture.

Some other linguists, such as Ramanauskaitė (2004) and Cashmore (1996), consider that the notion of culture include other related concepts as well. Cashmore (1996) suggests that *national identity* is also a cultural phenomenon. Beyond a doubt the notion of *culture* is closely related to the concept of national identity, which could be described as “a set of features and properties that unite the representatives of the nation within the nation and make the nation to a certain extent different from the others,” (Ramanauskas, Brunevičiūtė, Minkutė, 2000:8). However, the concept of national identity is not merely the systematic principle of classification according to which a group of people or an individual attributes himself or herself to a certain ethnic category. Royce (1982) is more specific claiming that the content of the concept includes the sum of views, values, symbols, and even common history, and emphasizing that they all help to distinguish one ethnic group from the others. Cashmore (1996) states the same approach towards national identity and accentuates distinctiveness of a certain cultural group. In fact, each nation as well as every individual representative of it considers national identity to be a matter of

great importance and seeks to preserve cultural elements, which distinguish them from the others.

It is difficult to separate *language* and *cultural identity*. According to Grigas (1995), language plays one of the key roles here, for it is one of the factors that give the nation the sense of unity and every individual the ability to identify with the culture. Thriveni (2001) considers language to be the embodiment of human thought and the phenomenon, which influences human action. Besides, he (ibidem) also claims that language defines human essence and denotes the specific cultural group a person belongs to. Introducing the three above-mentioned salient cultural categories, Karamanian (2001) asserts that language is the only major factor without which no other culture-determining categories can function. Therefore, according to Karamanian (2001), language underpins the three pillars upon which culture is built. Lithuanian case is a special one, for the Lithuanian language is one of the oldest and rarest languages in Europe. This fact adds much to the strength of Lithuanian cultural identity. As Roepstorff and Simoniukštytė (2001) state, S.Daukantas was the first to define Lithuanian national identity describing the system of categories and referring to an important criterion of the notion, i.e. the national language. He favours the principle that language is the source of national identity and at the same time the means of its expression.

On the other hand, being a part of culture, language is influenced and shaped by that culture. Lotman's theory states that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (in James, 2001:7). Bassnett states that language is "the heart within the body of culture" (in James, 2001:8). He sees language as a tool to describe and express the culture to which it belongs. There is a close link between the vocabulary of a language and the lifestyle, values and institutions of its people. One language cannot express the meanings of another; instead there is a distinction between the meanings built in and the meanings that must be captured and expressed. Usually language reflects real world and at the same time helps to name that reality. Every language possesses specific words for special kinds of *realia*: things, events or customs. Thus, "the vocabulary is considered the best evidence of the reality of 'culture'" (Wierzbicka, 1997:8).

Besides the language I.Ramanauskas, R.Brunevičiūtė, and R.Minkutė (2000) consider occupied geographical area, history, religion and by all means such culture formants as traditions, folklore, customs, and a certain set of values to be the most significant features and properties contributing to the formation of the culture of a certain nation. Concerning constituent elements of national culture, Andrijauskas (2000) upholds the same opinion, though, adding that the essential feature of every culture is that it distinguishes one nation from the other. Čepaitienė

(2001) emphasizes the significance of geographical factor, territory and even place as unquestionable measures in defining national identity. However Löfgren contradicts the preceding idea and claims that “space or rather place is no longer the dimension around which we organize our lives and construct our identities” (2001:91).

Apart from the above-mentioned geographical aspect, religion has been an important factor in formation of Lithuanian national culture as well. Evidently in the early centuries Paganism, later Christianity had a great influence on the developing national culture. The dominating religion determined the formation of particular traditions, customs, superstitions, rites, etc. Thus, these factors should be considered as interrelated formants of the national culture. Mardosa confirms this idea saying that the base of culture refers on the “elements that appeared under the influence of the Christian world outlook or popular traditions, beliefs, even superstitions that may have played an entertainment function or often were elements of folk erudition” (2001:143). Moreover, the cultural heritage of every nation and of Lithuanian in particular is very rich, especially in folklore. It is important to mention that Christian traditions were widely spread out and were a part of the village culture. In addition to dominant religion, circumstances of everyday village life, household or family have contributed the appearance of multiple folk beliefs, magic, witchcraft, superstitions, traditions and even the amusement elements in national traditions and rites. Consequently Lithuanian folk customs and traditions were predetermined by everyday life, family, or religious realities of peasant culture. This allows to assert that “Christian feasts, rites, traditions, and theology, understood by people, have been the framework where, traditional cultural elements functioned” (Mardosa, 2001:144). However, during practically the whole period of its independent existence Lithuania was an agricultural country. The problem here is that the development of Lithuanian national culture has been influenced by this factor not only in earlier centuries but also in the last decades of the twentieth century. Therefore, modern Lithuanian culture still has a very strong agricultural background. A big part of Lithuanian traditions, rites, and folklore is related particularly to the mentioned sphere of agriculture. It presents a rather significant obstacle in translation and therefore translation of words denoting such cultural categories (e.g. *bulviakasis*, *doklas*, *pusmergė*, etc.) make a challenge for a translator. Transmitting the specific semantic meaning of such kind of realia denoting lexical units helps preserving the features of national identity.

On the other hand, now when the nation is open to the cultural influence of the west, it does not have much to counterbalance it with, since the majority of the population is living in urban areas, and the agricultural-based culture becomes more and more unappealing to them, especially having in mind the attractiveness of today’s mass pop culture that is to a large extent international. The above-mentioned factors, such as strong agricultural background of Lithuanian

culture and the attractiveness of international mass pop culture, cause cultural contradictions. Thus, here arises the problem of relative ‘*vulnerability*’ of the national culture. Beyond any doubt, Lithuanian culture has to change to some extent (as a matter of fact, it is currently undergoing rather significant changes), the question is in what direction and at what expense.

As Lithuania has already entered the European Union, its position among the other member-countries is meaningful. European nations are quite different in terms of their culture, language, and customs. Tolerance and respect for individuality and distinctiveness are the main tendencies reflected in significant declarations of the EU, though the possibility of negative effects of the influence of multiculturalism and multinationalism on Lithuanian national culture is quite real.

*As Lithuania has already become the member of the European Union the question of national culture, its preservation and development of its identity becomes an important issue. European nations recognize cultural, lingual and other differences among nations, accepting their distinctiveness. By stressing the importance of the development of national identity, it is important to keep in mind the European context and its implications.*

### 1.3 Features of the concept of culture

As it has been discussed above, the term ***culture*** is commonly used to refer to a society or a group, people belonging to which live and think in the same way. Thus, culture of a particular group, mainly nation, determine the patterns of behaviour and thinking that people representing a certain cultural group learn, create, and share. Therefore, as emphasized in definitions of most scholars, culture distinguishes one human group from the other, i.e. one cultural group from the group of people sharing another type of culture, in a wider sense one nation from the other. In the same way it is a means, which determines national identity and helps to preserve it.

On the behalf of what was mentioned above, culture has several distinguishing characteristics.

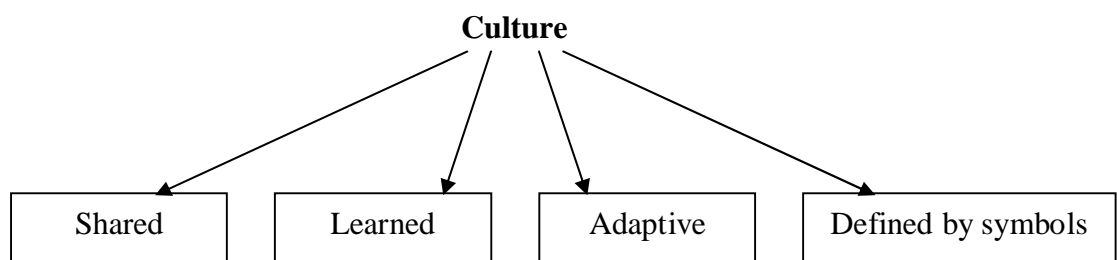


Figure 4. Features of culture

The most prominent feature of this concept is that ***culture is shared***. People of the same nation share common types of behaviour and ways of thinking. Humans living in the same territory share the same language, dress in similar styles, eat many of the same types of food, and celebrate the same holidays. People of a society collectively create and maintain culture. Culture is preserved in the form of knowledge, such as scientific discoveries; objects, such as artefacts or works of art; and traditions, such as the observance of holidays. Obviously, culture is preserved for much longer than the life of one person.

Since no human society or nation exists in complete isolation, different societies also exchange and share their cultural heritage. In fact, all nations have some interactions with others. Necessity to present national cultural heritage, especially literature, to the other cultures of Europe encourages cultural exchange. There *translation* becomes a significant factor. In addition, other kinds of exchange are no less important. Today, for instance, commercial trade and communication technologies, such as computer networks have created a form of global culture. In such situation *cultural relativism*, i.e. cross-cultural understanding is essential. People observing cultural relativism try to respect all cultures equally.

Cultural exchange can provide many benefits. Different societies, different nations can exchange ideas, people, various forms of art, and manufactured goods. Such exchanges can also have certain drawbacks, however. Multiculturalism, which is a present day phenomenon, has an impact on almost all nations worldwide as well as on the international relations emerging from the current situation. Moreover, as technology develops at a hectic pace, nations and their cultures have, as a result, started a merging process. “We are at the threshold of a new international paradigm. Boundaries are disappearing and distinctions are being lost” (Karamanian, 2001:3). Often the introduction of aspects of another society’s culture can disrupt the cohesive life of a people, or rejection of some national peculiarities can lead to the feeling of loss of national identity. The issue of cultural ‘*vulnerability*’ occurs at this point. Besides, it should be noted that the matter of national identity is substantial for every individual. Evidently, self-identity and national identity in particular, depend on national culture to a great extent. Therefore cultural identity should be preserved in the process of cross-cultural exchange as well as in that of *translation*, though to a certain degree, avoiding *ethnocentrism*, i.e. feelings of superiority of one culture over the others.

Another important characteristic of culture, after Čeboksarovas and Čeboksarova (1977), is that ***culture is learned***. We could claim that culture is socially inherited. A person is not born with culture; he or she has to learn it from other people in a society. In all nations children learn culture from adults in the process of *enculturation*. Process of learning one’s culture is called enculturation. Enculturation is a long process. Culture is transmitted through language, material

objects, rituals, institutions, art, etc. People not only learn to understand and speak their language, produce and prepare food, and abide by the rules of their society; they also continue to learn throughout their lifetimes. Thereby culture is passed on from generation to generation. Čeboksarovas and Čeboksarova (ibidem) claim that culture has a positive reflective impact on the nation if only it is passed on to new generations. They explain that most innovations become a tradition over time as well as every tradition starts its existence as innovation. According to Thomson and Priestlei (1998) this feature of culture is also closely connected with the concept of national identity.

This feature of culture leads to one more, which could characterize it as *adaptive*. All human nations live in a rapidly changing world, and in such situation culture is highly important as it helps these nations to keep their national identity, to uphold certain distinction. This is culture, which enables people to flexibly and quickly adjust to changes in the world around them. However, culture is not a static phenomenon, it undergoes certain changes too. Culture changes take place as a result of ecological, economic, political, religious, or other fundamental factors affecting a society.

Consequently, according to Čepaitienė (2001), culture, as the means of expression of national identity, is *defined by symbols*. The claim that culture is based on symbols can be proved by the fact that language, as a form of communication, is expressed in symbols. Here symbols should be understood as abstract ways of referring to and understanding ideas, objects, feelings, or behaviours. Humans are predisposed to use symbolic communication. Symbols allow people to develop complex thoughts and to exchange these thoughts with each other. Usually a symbol has an indirect connection with the object, idea, feeling, or behaviour to which it refers. In addition, cultural elements as symbols assume their meanings in relationship to other symbols within a broader context of a meaning system. To interpret a symbol, the interrelatedness of elements and the unifying principles that connect symbols to form larger patterns and cultural wholes must be studied. Language as a form or a constituent part of culture, and other forms of symbolic communication, such as art, enable people to create, explain, and record new ideas and information.

Art is distinctly human product, and it can be considered the ultimate form of culture as it can have the quality of pure expression, entirely separate from basic human needs. Though, some kinds of art take the form of material production. The material forms of art can include such varieties as painting, pottery, sculpture, textiles and clothing, and cookery (*čerpė, marškonis, marginiai, skranda, šiupinys, kopytstulpis, stogastulpis, krikštas, rūpintojėlis, stungis, vyžos*). Undoubtedly, all these forms of art create a huge block of lexical items, which are culturally

specific and which require special attention in translation as they can cause the problem of cultural 'vulnerability'.

Nonmaterial arts form another range of culture determining linguistic units, which encompass such forms of art as music, dance, storytelling, and written narratives (*kanklės, skudučiai, birbynė, sutartinė, raliavimas, rauda, klumpakojis, kepurinė*). In most nations people establish their personal and group identity through such forms of artistic expression as patterns of dress and body adornment, ceremonial costumes and dances, or group symbols. These forms of cultural expression are important to establish national identity for most societies. Smaller societies also use art as a primary form of storing and reproducing their culture. Ceremonial dances and performances, for instance, commonly tell legends of creation, stories about ancestors, or moral tales containing instructive lessons. Such forms of cultural heritage inspire pride and the need to identify oneself with the national culture. In present-day large societies, many people produce art for commercial and political purposes in addition to social, personal, and spiritual reasons. Nevertheless the forms of art produced for such purposes can also be culturally marked.

Consequently, culture, language, and thought are based on symbols and symbolic meanings. To convey new ideas, people constantly invent new symbols. In addition, people may use one symbol, such as a single word, to represent many different ideas, feelings, or values. Thus, symbols provide a flexible way for people to communicate with each other and realise in language very complex thoughts.

According to various definitions of the notion, culture can be characterized by four salient features. The most significant feature of the notion of culture is that it is shared. Besides that the concept of culture is learned and adaptive, it is also defined by symbols. It is important that the given characteristics of the notion help to reveal the essence of the concept.

#### **1.4 Culture as a two-sided concept**

*Summarizing the given definitions of the notion of culture it becomes obvious that **culture** can be approached as having two possible aspects, i.e. material and intangible. Both aspects are essentially important as analysing translation problems and possible translation strategies of culturally marked lexical items we will have in mind not only material culture reflecting realia-words, but also nonmaterial milieu denoting realia-words.*

People's material culture could be approached from several aspects. These aspects may include the methods by which people obtain or produce food, known as a pattern of subsistence; as well as the ways in which people exchange goods and services, besides the kinds of technologies and other objects people make and use (*bulvienė, bučius, abišalė, lauknešėlis*).



The emphasis on the intangible determinants of personal behaviour is basic to the cultural concept. In all types of social culture people organize themselves in relation to each other, in relation for work and other duties, and in order to structure their interactions. They commonly organize themselves according to bonds by kinship and marriage (*seserėnas, brolėnas*), work duties (*kerdžius, merga, bernas, kailiadirbys*) and economic position (*būras, baudžiauninkas, ponas*). Important factors in family, work, and political relations include age and gender, which determine behaviours and roles associated with men and women.

In smaller societies people organize themselves primarily according to ties of kinship and marriage. Kin generally gives each other preferential treatment over non-kin. Both kin and family relations are important in most societies. Small societies categorize kin in many different ways and define appropriate types of behaviour between kin. There a large group of kin terms characteristic only to a given society appears. Different words to refer to each relation are used (*anyta, dieveris, šešuras, užkurys*), while the other language may lack the corresponding terms. They are culturally specific linguistic units, which make certain difficulties for a translator who is intended to reveal cultural peculiarities of a given ethnic group.

In every nation culturally unique ways of thinking about the world unite people in their behaviour. The body of these ideas that people share usually include such aspects of intangible culture as beliefs, values, and ideals. Beliefs of the representatives of a particular culture give them an understanding of how the world works and how they should respond to the actions of others and their environment. Certain beliefs are often tied in closely with the daily concerns of everyday life, such as making a living, health, happiness or sadness, and interpersonal relationships. Values differ from nation to nation as well as beliefs and tell the difference between right and wrong. Ideals in different cultures serve as models for what people hope to achieve in life. Beliefs, values, and ideals often refer to observations of the natural world. Most people in all cultures rely on religion systems of belief to shape their values and ideals and to influence their behaviour.

On the whole, culture includes not only material objects but also intangible things, such as ideas, customs, family patterns, behaviours, ideas, beliefs, customs, taboos, and ceremonies. It refers to the entire way of life of a society. Therefore analysing cultural peculiarities in translation we will refer to both material and intangible phenomena of culture.

### **1.5 Cultural realia**

As described above, every culture possesses particular culture denoting words, which could not be found in any other language. Therefore, such cases when it is impossible to find the exact lexical equivalent in another language create translation problems. Usually such linguistic units

come from everyday life (*svotas, sugražtai, gegužinė, skrabalai, skalsininkas, margutis, alkas, krivulė, kaukas, krikštasuolė, devintinės, kučiukai*), where the way of living, the details of social life inspire the origin of lexical items that then, transposed into literature, can be very difficult to translate.

Entering the field of culture representing words, it is necessary to understand what *realia* means both within translation studies, and without. Two Bulgarian scholars Vlahov and Florin paid much attention to the problem of *untranslatability*, including the problem of *realia translation*. In every language there are words, which are considered to be untranslatable. Among these words “we meet denominations of elements of everyday life, of history, of culture of a given people, country, place that do not exist in other peoples, countries and places. Exactly these words received in translation studies the name of ‘realia’” (Vlahov and Florin, 1970:432). As described by Vlahov and Florin (1986) the word *realia* has its origin in Latin that was used by Middle Age scholars in many European countries as a language of science, research, and philosophy. In Latin *realia* means *the real things* as opposed to words that are considered neither things nor *real*. In this meaning, the word signifies the objects of material culture.

Entering the field of translation studies, the two Bulgarian linguists Vlahov and Florin (1986) suggest a change in terminology. They explain that *realia* does not mean objects, but signs, i.e. words, and, more precisely, words signifying those objects of the material culture especially those pertaining to local culture. Therefore, according to the mentioned authors, it is necessary to distinguish *realia-objects* (mostly outside translation studies) and *realia-words* (mostly inside translation studies).

Developing the explanation of the given notion, the two Bulgarian scholars come to conclusion defining *realia* as “words (and composed expressions) of the popular language representing denominations of objects, concepts, typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe, that for this reason carry national, local or historical colour; these words do not have exact matches in other languages” (Vlahov and Florin, 1970:438).

Referring to the given definition we can presume that *realia* define not only artefacts or other objects of material culture but phenomena of intangible world as well, for describing the notion of *realia* the cited linguists, besides *objects*, emphasize *concepts* and *typical phenomena* representing not only material life but even *social-historical* aspects of life. Therefore in our further research we will refer to such interpretation of the notion of *realia*.

## 2. CLASSIFICATION OF CULTURAL CATEGORIES

When a speech community focuses its attention on a particular topic, it designates its special language on some particular sphere – the English on sport, notably on cricket, the French on wines and cheeses, the Germans on sausages, Spaniards on bull – fighting, Arabs on camels. Many cultures have their words for cheap liquor: *vodka, grappa, slivovitz, sake, schnapps*. Frequently where there is cultural focus, there is a translation problem due to the cultural gap between the source and the target languages.

Obviously, each culture identifies itself through a variety of cultural realia. Though the problem of translation of cultural categories has been extensively studied in various aspects, there were few attempts made to classify them.

According Newmark (1998) we can classify cultural categories into:

s Ecology:

Flora, fauna, winds, plains, hills:

*tundra, pampas, tabuleiros, prairies, selva (tropical rain forest), savanna, plateau;*

s Material culture (artefacts):

a) Food: *zabaglione, sake, cannelloni, tagliatelle, spaghetti, ravioli, mousaka;*

b) Clothes: *anorak, kanga (Africa), sahri, kimono, yukala, kaftan, mocassin;*

c) Houses and towns: *bourg, chalet, wigwam, hacienda, posada, dacha, pension;*

d) Transport: *rickshaw, cabriolet, coupé, phaeton, gondola;*

s Social culture – work and leisure:

*biwa, raga, reggae, rock;*

s Organizations, customs, activities, procedures, concepts:

a) Political and administrative: Bundestag, Sejm, Riksdag, Knesset;

b) Religious: *dharma, karma;*

c) Artistic;

s Gestures and habits.

One more classification scheme proposed by a Lithuanian linguist Gudavičius (1985) distinguishes the same categories of material and spiritual (or social) culture. Besides, the third big group of historical realia is defined in this classification. Thus, Gudavičius (1985) suggests classifying cultural realia into three groups:

s Things denoting material culture:

a) Geographic: *apylinkė, dzūkai, kapsai;*

b) Everyday life and work: *abrakinė, ližė, šienvežė, uorė, ubladė;*

c) Specific agricultural work and occupation: *biržyti, niekoti, rytagonė;*

- d) Clothes and footwear: *nuometas, klumpės*;
- e) Folk musical instruments: *birbynė, kanklės, skrabalai, skudutis*;
- f) Folk cuisine: *brandė, karvojus, kastinys, skilandis, naktipiečiai*;
- S Thinks and phenomena denoting spiritual culture:
  - a) Dances and songs: *blezdingėlė, klumpakojis, rugelis, suktinis, sutartinė, raliuoti*;
  - b) Mythological notions: *aitvaras, kaukas, laumė, alkas, Gabija, romuva, krivis*;
  - c) Rites, folk feasts: *didvakaris, pražvalgos, sugrąžtai, pamergė, pajaunys*;
  - d) Folk customs and habits: *pabaigtuvės, skerstuvės, pokaitis, pogulis, radybos*;
- S Historical realia:
  - a) Domestic objects: *auksinas, krikštasuolė, paviržis, išimtinė*;
  - b) Social and political realia: *pusbernis, pusmergė, tautininkai, liaudininkai*;
  - c) Religion denoting words: *klebonas, klierikas, atlaidai, atvelykis, rarotai, mišparai*.

When a target language does not possess a notion or a phenomenon, which exists in the source language, a gap in a receiving culture vocabulary appears. The above-mentioned absence of a cultural phenomenon or a notion determines the reasons for existence of lexical items with cultural implications.

Two Bulgarian linguists Vlahov and Florin (1986) proposed a detailed classification of cultural realia:

- S Geographic realia:
  - a) Physical geography and meteorology: *steppe, puszta, fiord, tornado, tsunami*;
  - b) Endemic species: *kiwi, sequoia, iguana, cheryomucha, koala*;
- S Ethnographic realia:
  - a) Everyday life: *spaghetti, kumys, sauna, bistrot, kimono, sari, toga, mocassin, sombrero, izba, igloo, hacienda, fiacre, troika, gondola, wigwam*;
  - b) Work: *consierge, machete, guild, dezhurnaya, kolkhoz, rancho*;
  - c) Art and culture: *kazachok, tarantella, balalaika, castanets, saga, bylina, chastushki, harlequin, petrushka, ikebana, pagoda, mandolin, Hanukah*;
  - d) Ethic objects: *Cossack, basque, cockney, yankee*;
  - e) Measures and money: *arshin, li, pud, acre, ruble, peseta, talent*;
- S Political and social realia:
  - a) Regional administrative agencies: *canton, county, hutor, Kremlin, corso, prospekt, aul*;
  - b) Offices: *duma, forum, kneset, ispolkom, czar, junta, khan, shah, vizier, ataman*;

c) Social and political life: *partigiani, carbonari, Bolshevik, sir, lord, madame, baryshnja, herr, samurai;*

d) Military realia: *carabina, katyusha, marshal, guastatore, dragon, ataman, etc.*

A Czech linguist Gill (1998) proposes to classify culture-specific lexis into three obvious areas, in which a high density of words with cultural implications can be found:

S Food and drink:

*Croissant, pizza, vodka, kebab, goulash;*

S Institutions:

German *Bundesland*, French *department*, Swiss *canton*, Czech *okres*;

S Societal constructs.

Under this heading Gill (ibidem) suggests including a wide variety of aspects of everyday life, such as types of building, musical instruments and styles, festivals, traditions, tools, etc.

All four classifications are based on various examples of realia with strong elements of local colour. In principle, there a translator faces the problem of *cultural 'vulnerability'*, dealing with such categories of national culture as *macaroni, spaghetti, ravioli, vèdarai, cepelinai, kaftan, sari, kimono, kanklès, Sejm, Riksdag, zemstvo, obshchina, дума, etc.* "The more specific a language becomes the more it becomes embedded in cultural features, and therefore creates translation problems" (Newmark, 1998).

Different language communities try to preserve their cultural identity through retaining their culture specific vocabulary while presenting their nation to other cultures. Though it should be added that most cultural words are easy to detect in the target language text since they are associated with a particular language.

*All given classifications of cultural realia are basically different though they are based on the same types of cultural implications. They cover such essential cultural categories as: geographic, ethnographic, political, religious, which are further subdivided into different subcategories.*

### 3. CONCEPTUAL UNDERPINNINGS OF TRANSLATION ISSUES

#### 3.1. The role of meaning in the context of translation

The perception of *meaning* is undoubtedly important in translation. It is one of the basic elements in the procedure of translating as primarily each translator seeks to convey the linguistic meaning encoded in the source language lexical units clearly and truly.

*Meaning* appears as something intrinsically associated to the word expressing it.

Scholars of linguistics have achieved a clear presentation of the word as a basic unit of language. The word, as a fundamental unit of language, is considered to be a unity of form and content. Besides, the word can be characterized as the smallest significant unit of a given language capable of functioning alone. It is a characteristic feature distinguishing the word from a morpheme as Bolinger and Sears defined it, the word is “the smallest unit of language that can be used by itself” (1968:43). Thus, the word is an autonomous unit of language in which a given meaning is associated with a given sound complex.

A number of linguists gave an overview of the significance of *meaning* and its contribution to *translation*. Thus, presenting of what some researchers intended by *meaning* according to the different scientific points of view, we will start with the conception that the meaning of the word may be described as the thing or idea that a word, expression or sign represents. Thus, according to English scholars Ogden and Richards (in Vitonytė-Genienė, 1999), a word is connected with the object, i.e. referent it denotes. The sign is anything that can be known, anything recognizable. But in order for a potential sign to act as a sign, it has to be related to an object.

A great novelist and linguist Eco (2001) develops the theory of word meaning as of determinant of a particular sign system. Eco interprets Peirce stating, “that meaning, in its primary sense, is a ‘translation of a sign into another system of signs’” (Eco, 2001:69).

Apart from this, the meaning of the word is connected with the notion, which reflects objects and things of the surrounding reality. The object is reflected in our mind in several stages.

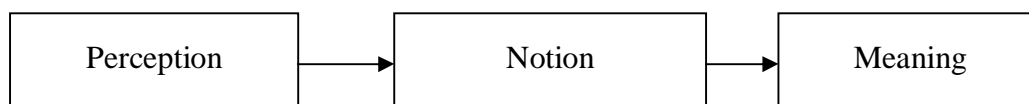


Figure 5. Stages of meaning formation

Firstly, the object is perceived, then, many perceptions are generalized into a notion, which in turn is reflected in the meaning. The meaning of the word and the notion are related but

not identical. Notions reflect the most common and typical features of different objects and phenomena in the world. The meanings of the word and meaning structures, however, are different in different languages, i.e. they do not match between the source and target languages. This can be explained by the fact that, from a linguistic approach, each language is seen to be “full of gaps and shifts when compared with other languages” (Fawcett, 2003:19).

Another language researcher and philosopher Wittgenstein (in Leech, 1992) devised a theory of signification. This, according to Wittgenstein (ibidem), indicates that the meaning of a word is not solely verbal, i.e. linguistic; it has some additional components that manifest themselves in practical application. Some part of the meaning of a word lies in the meaning that the word can produce in combination with other words within a text.

However, opponents of this standpoint emphasize the significance of the lexical meaning encoded in the word. It is argued that every word or lexical unit has “something that is individual, that makes it different from any other word. And it is just the lexical meaning which is the most outstanding individual property of the word” (Zgusta, 1971:67).

As a matter of fact, linguistics has already proved that there may be lexical universals common to all or most languages. But Usunier provides the assumption “that there are both areas of shared meaning and facets of meaning specific to each culture”(1999:5).

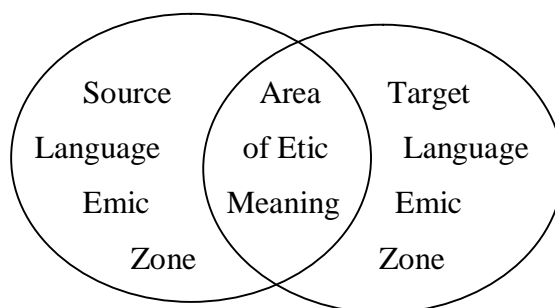


Figure 6. Facets of Meaning Across Languages/Cultures (Usunier, 1999:5)

Every language possesses a vocabulary, which is more developed and specific in those areas, which form the focus of that particular culture. As Thriveni (2001) assuredly states, cultural meanings of any language are intricately woven into the texture of that language. Every culture has its own peculiar, often inexplicable, lexical gaps, for example, the Russian language has one word for hand and arm, i.e. *ruka* (*рука*) as well as one for foot and leg, i.e. *noga* (*нога*), while English uses two lexical items in each situation.

Words cannot be correctly understood, if they are isolated from the cultural phenomena, which they denote. Each word in a culture functions as a semantic, and cultural entity. The

underlying associations of meaning in the word have to be transferred as a totality into the cultural context of the receiving language.

Most aspects of life, which are reflected in the interaction between different speech communities particularly between different cultures, often become a subject matter in “translation, a discipline which has to concern itself with how meaning is generated within and between groups of people in various cultural settings” (Baker, 1999: 4).

Consequently, linguistics as the study of meaning is the basis for translation studies. As Catford says, “it is clearly necessary for translation theory to draw upon a theory of meaning” (1965:35). As a result the translator should primarily be concerned with communicating the overall meaning of a given stretch of language. For this reason, the translator must attempt to perceive the meanings of words and expressions very precisely in order to render them into another language. To achieve this, it is necessary to start by decoding the meaning of the given lexical units and structures. The smallest unit, which we would expect to possess individual meaning, is the word. Therefore in our study we will analyse particular ways in which lexical meaning of culture denoting words is rendered into the language of receiving culture.

As Sirakova points out “translation is a kind of interpretation. It has both to define concrete semantic meanings for empty formulas and enter in the meanings world” (1998:80). It should be added that the translation process is, in fact, twofold: firstly, the translator needs to detect the correct meaning the original word intends to convey, and, secondly, to find an appropriate form in the target language to express the same meaning so that it is acceptable for the cultural community the reader belongs to.

*Meaning is what one wants to express, what he or she means in carrying out a linguistic act. It is based on the perception that the sender and the receiver have the same intention. The meaning of any word or sentence in translation is what is intended to be understood by the receiver of the target language.*

### **3.2. Semantic fields as a reflection of cultural diversity**

There are strong debates among the theorists of linguistics and particularly those of translation concerning the factors on which translation should be based. Some theorists claim that it is the effect produced on the target language reader that is significant, while the others argue that the semantic meaning is the key point, which should be rendered into the other language. Naturally, when Europe has opened its doors for such little countries as ours it becomes vitally important for our nation to introduce our crafts, customs, literature, i.e. our distinctiveness, clearly but precisely. Therefore, revealing the precise semantic meaning of the



words is very important in translation. This implies a major responsibility for the translator. What is more, it hinders the translator's task as languages differ in their systems of meaning.

There is a distinction between the meanings built in and the meanings that must be captured and expressed. As Catford says, "the source language and target language items rarely have the same 'meaning' in the linguistic sense" (1965:49).

According to Leech (1992), the vocabulary of any language is considered to be an unordered list or set of lexical entries. However, instead of producing an 'unordered list or set' James (1990) suggests the selection of various semantic domains or fields for the purpose of the semantic taxonomy of the language. Furthermore, he supposes that the "lexical entries identified as belonging to the particular fields selected should be studied and specified according to their strictly semantic properties" (ibidem, 1990:86).

It is undoubtedly useful to view the vocabulary of a language as a set of words referring to a series of conceptual fields called *semantic fields*. In fact, while not denying that the vocabulary of the given language constitutes a highly complex and ultimately monolithic system, it is an advantage to consider it as a system of subsystems, which are the lexical word fields. These fields reflect the semantic division generated by a given linguistic community based on its historical and cultural experience. Thus, we become in a position to view language diversity.

Besides, each *semantic field* usually has several sub-divisions or lexical sets under it, and in turn each sub-division has further sub-divisions and lexical sets. Then the view of lexis becomes a polysystemic one. As a matter of fact, semantic fields are arranged hierarchically, going from the more general to the more specific. For instance, we can denote semantic field of animals with the sub-field of domestic animals, which again has a sub-division of oxen. Such semantic division is particularly vivid in Lithuanian:

(1) **Žalis** su **dvyliu**, su **margiu** irgi su **palšiu** (Donelaitis, 1994: 'Žiemos rūpesčiai' line 553)

*The oxen* – **brown** and **red, streaked** and **pale-grey** (Donelaitis, 1985: 'Winter Cares' line 553)

cf. For even **oxen**, **dun**, **motley**, **black**, **white** and **brown** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 553)

Carter and McCarthy (1988) state that a large number of words in any language are classified under some heading. The header or the most general word is usually referred to as *superordinate* and the words, belonging to the given semantic field and grouped under a certain superordinate, are determined as specific *hyponyms*. In the example above, the superordinate

*oxen* is used only in translation in order to explain the given hyponyms as they appear only as *translatants* of the Lithuanian cultural realia. Fields are abstract concepts.

Referring back to translation and the problems that some hyponyms of certain semantic fields cause to the translator, we can assert that the more detailed a semantic field of the source language is, the more different it is likely to be from the related semantic fields of the target language. "There generally tends to be more agreement among languages on the larger headings of semantic fields and less agreement as the sub-fields become more finely differentiated" (Baker, 1999:18). Such differentiation depends on several factors. One of them is different cultural, linguistic, and even geographic milieu.

Naturally, languages tend to make only those distinctions in meaning between the *hyponyms*, i.e. the constituent parts of the *semantic fields* of different languages, which reflect their particular physical, historical, political, religious, cultural, or social environment.

Adequately, this idea is reflected in Sapir and Whorf's (in James, 1990) hypothesis claiming that, since language determines the perception of reality, and since languages are structured differently, different language communities have different views of what the same reality is. In this sense, different languages predispose their speaker to think differently, i.e. to direct their attention to different aspects of the environment.

There are many areas of experience in which words describe reality, relevant to different cultures in different ways. Most languages seem to see different colours in what the others differentiate the same colour and use the same adjectives to denote them. Naturally, *semantic field* of *colour* terms has always attracted the attention of linguists. The basic colour names comprise four words: *blue*, *green*, *yellow*, and *red*, each of which bears semantic relationship with its shades of colour. All the other words denoting colour give details and form subsystems. Thus, *red* has a subsystem of: *scarlet*, *orange*, *crimson*, *pink*, *rose*, *carmine*, *vermilion*, *wine red*, *cherry*, *coral*, etc. while the same semantic field in Lithuanian includes such colour terms as: *raudona*, *rausva*, *rožinė*, *vyšninė*. So, comparing both sets of hyponyms we see that the English one is much more detailed than the Lithuanian. Very strict semantic constraints are imposed by languages on the way in which their vocabularies in the field of colour terminology are organised.

One more popular area of investigation in this sphere is study of *kinship* categories. The Lithuanian language is characteristic of extremely finely differentiated *semantic field* of the terms of kinship. To illustrate, apart from typical words, which have direct equivalents in the English language, this Lithuanian field also involves such categories as: *dėdienė*, *tetėnas*, *vaikaitis*, *anūkas*, *anyta*, *uošvė*, *šešūras*, *uošvis*, *seserėčia*, *seserėnas*, *broličia*, *brolienas*, etc. The Lithuanian language uses two lexical items to express a similar kind of relationship,

distinguishing only between gender relations; for example, *anyta* is a husband's mother, while *uošvé* is a wife's mother. Clearly, this happens because "languages have a tendency to 'impose structure on the real world' by treating some distinctions as crucial, and ignoring others" (Leech, 1992:30).

Differences between cultures allow whole categories of objects or phenomena present in one culture to be completely lacking in another. When an activity is particularly important, when a subject draws the attention of many people, notions revolving around such activities or subjects are much more refined and specific. In a Mediterranean culture, for instance, characterized by hot climate and the presence or the proximity to the sea, all that has to do with the sea life is described in much more precise terms than in a culture where the sea is present just as a remote element. The fact that a category exists in a culture, occupying a given space of sense, modifies the way in which that population tends to express its concepts.

One more classical example of this phenomenon is the point of view of the Eskimos or Finns referring to the notion of *snow* where the semantic spectrum of differences is great. They have many different words to refer to different types of snow: falling snow, snow on the ground, snow packed hard like ice, slushy snow, wind-driven flying snow, etc. To an Eskimo or Finn, such kinds of this natural phenomenon are essentially different. However, we use an all-inclusive word *snow* to define this category, as it is not so crucial in our culture. In addition, Aztecs go even farther as they have only one word to mean *ice*, *cold*, and *snow*.

Generally speaking, some "types of meaning cannot always be spelt out in a translation. Their subtle contribution to the overall meaning of the text" (Baker, 1999:24) is often lost while translating. Having to translate the cultural nuances reflected in semantic domains of different languages, the translator sometimes performs various manipulations when he or she is faced with semantic gaps in the target language. "Translators often deal with semantic gaps by modifying a superordinate word" (Baker, 1999: 20).

Understanding the difference in the structure of *semantic fields* and in the meaning of their constituent parts in the source and target languages allows a translator to assess the value of a given item in a lexical set. If the translator is aware of the other items available in a lexical set and knows how they contrast with the items chosen by a writer he or she can choose the most appropriate translation technique.

*To sum up, the right perception of semantic fields can provide the translator with useful strategies for dealing with the cultural non-equivalence in some contexts. It is also useful in heightening the translator's awareness of similarities and differences between any two languages.*

### 3.3. Equivalence

Translators often seek some kind of *equivalence* in their translations. Besides, equivalence has been extensively used to define translation. For this reason our task is to give a brief overview of the notion of equivalence in translation.

The notion of *equivalence* is undoubtedly one of the most problematic and controversial areas in the field of translation study. It is one of the most important concepts in contrastive analysis, and in translation theory. Some of the most innovative scholars have studied the theory of equivalence in relation to the translation process, using different approaches.

The first researchers using the notion of equivalence in the context of translation considered equivalence to be merely a representation of verbal signs by other verbal signs. Catford, for example, has defined translation as “replacement of textual material in one language by equivalent textual material in another language” (1965:20). Equivalence for Peirce (1958) means correspondence.

Nida distinguishes two types of *equivalence*, formal and dynamic, where formal equivalence “focuses attention on the message itself, in both form and content” (1964:159). This approach is often applied to the translation of poetry. Dynamic equivalence is based on “the principle of equivalent effect” (ibidem: 159). Nida is in favour of the application of dynamic equivalence as a more effective translation procedure. This type of translation does not insist that the target language receptor understands the cultural patterns of the source language context.

Newmark is of the same point of view and he also uses the term dynamic equivalence describing it as “the principle of similar or equivalent response or effect, or of functional equivalence” (1998:10), and suggesting that both content and form can be equivalent.

For Retsker (1974) equivalence is a fact of language, i.e. a one-to-one relationship between the source language and the target language lexical item regardless of the context. Stankevičienė (2003) explains that in linguistics equivalence is a relation between any elements in the language systems that are equal in value, and importance; in the case of lexical systems it defines two lexical items, which have the same meaning. According to Neubert (1994), a translation has to stand in some kind of equivalent relation to the original. Leonardi (2000) points out that Baker has explored the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and has claimed that equivalence is used “for the sake of convenience – because most translators are used to it” (quoted in Kenny, 1998:77).

Different theorists use different terms for describing equivalence in translation theory. There is opinion that equivalence in translation can be “roughly understood as a translation’s

capacity to be received as if it were the source text” (Pym, 1998:156). It is also considered to be “the relation that provides justification for why things are chosen for comparison” (Stankevičienė, 2003). Besides, as it is important for the empirical part of this work, it should be mentioned that the comparison of texts in different languages inevitably involves a theory of equivalence. In addition, this part of our work includes the study of translation strategies used to achieve the possible closest equivalent in translation.

*Equivalence is one of the central issues in translation. It should be considered a relation between the two lexical items (of the source and target languages), which are equal in value and have the same meaning.*

### 3.4. Non-equivalence

Every language system makes in itself an analysis of the exterior world and this analysis is specific and different from the analyses of the other languages. We cannot find two languages, which could be approached as representing the same social reality. As every language builds its proper concept of the world, arguments for that could be discovered on the lexical levels of languages. Words carry with them the atmosphere of a cultural tradition. Every language makes its own structure according to the world it reflects. “Each language articulates or organizes the world differently” (Culler, 1976:21-2). The concepts of one language may differ radically from those of another, as “no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged” (Nida, 1964:156).

These cultural differences, reflected in languages, cause non-correspondence, or **non-equivalence** in translation. Kade referred to the national frame when he attributed translation problems to the non-equivalence between “two historically developed societies” (in Kelly, 1979:156). The differences expressed in various languages create obstacles in translation. In fact, when a lexical unit or expression is transferred from the source language to target language, the translator is also dealing with two different cultures at the same time. Therefore, some source and target language items rarely have the same meaning. “As a consequence of the differences [...] in the protoculture and metaculture, the lack of use in translation of the closest match of the sense to the word of the original is always noticed, thus preventing the full actualisation of the equivalence of this type” (Komissarov, 1990:81). For this reason, as the above-mentioned linguist asserts, it is difficult to obtain full semantic equivalence.

Equivalence in translation should be approached as a search for sameness. Let us consider the words: *khutor* (*хутор*) (a small Cossack village) or *borsch* (*борщ*) in Ukrainian, *samovar* (*самовар*) in Russian, *tagliatelle* (a type of pasta) in Italian, *doklas*, *krivulė* or *trinyčiai*

in Lithuanian – translation here is impossible as these lexical units are not common in the two cultures. We can explain their meaning but we cannot give equivalents:

- (1) Tuo **trinyčius** ar kobotus vėsius užsimaujam (Donelaitis, 1994: 'Žiemos rūpesčiai' line 68)

Put on **light linen garb**, or other lightweight clothes (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 68)

cf. We don a **linen cape** or a light vest (Donelaitis, 1985: 'Winter Cares' line 68)

Since sameness, i.e. equivalence cannot even exist between the given source language and the target language versions, we dare to claim that it is not possible between two target language versions of the same text either. Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of non-equivalence.

*Non-equivalence* at word level means that the target language has no direct equivalent for a word, which occurs in the source text. As Shveitser (2004) explains, non-equivalents are the words of the source language, which either have no equivalents in the target language or target culture. They are realia words denoting things, objects, features of national life, customs, habits, etc., e.g. *moussaka* (a Greek dish), *thane* (a chieftain of a clan in Scotland), *gazpacho* (Spanish soup), *kanklės* (a Lithuanian musical instrument), *baguette* (a loaf of French bread), etc.

As a matter of fact, numerous cases of non-equivalence, which often pose difficulties for the translator, can fall into different types. Different types of non-equivalence require different translation strategies. As Baker (1999) claims, it is impossible to offer *absolute guidelines* for dealing with different types of non-equivalence, which exist among languages. Nevertheless, she proposes that some *strategies*, which could be used to deal with non-equivalence, may be suggested.

First of all, in dealing with any kind of non-equivalence, it is important to assess its significance and implications in a given context. Not every instance of non-equivalence the translator encounters is important. The translator's choice depends "on the way both the writer of the source text and the producer of the target text, i.e. the translator, choose to manipulate the linguistic systems in question" (Baker, 1999: 17-18). This means that the translator should pay attention to a number of factors when considering a single non-equivalent word as equivalence can also appear at word level when translating from one language into another. Baker acknowledges that the translator should first take translation problems at word level into consideration. In fact, when "the translator starts analysing the source text s/he looks at words as single units" (Baker, 1999: 11) seeking to render them properly into the target language.

Consequently, we are going to define types of cultural non-equivalents as well as translation strategies proposed to deal with the cases of cultural non-equivalence.

*While translating various pieces of writing and especially fiction, which reflects different kinds of cultural realia, the translator is continually facing the problem of non-equivalence or in a wider sense a problem of untranslatability. Several theoretical attitudes concerning the matter of non-equivalence, its reasons and problems it causes in translation are acknowledged.*

### 3.5. Types of non-equivalence

Summarizing the given discussion on non-equivalence at word level we could claim that the analysed cases fall into certain types of non-equivalence. Baker (1999) specified these particular *types of non-equivalence*. Some of these types appear important for our study therefore we will refer to some types of non-equivalence proposed by Baker (ibidem).

One of the cases of non-equivalence, as Baker suggests (ibidem), is the type of *culture-specific concepts*. In all languages there is a large group of concepts, which are expressed in the source language but are totally unknown in the target language. Such concepts in question may be both abstract and concrete; they may denote some material object or express some kind of intangible notion. These concepts may relate to different spheres of national culture. They may denote religious beliefs, social customs, or even some kind of national food. Such concepts are often referred to as 'culture specific' ones.

(1) Bet **vyžas**, kaip **būrams** reik, nešiodami gyrės (Donelaitis, 1994: 'Rudenio gėrybės'  
line 778)

But proudly wore **bast shoes**, as **peasants** do ((Donelaitis, 1985: 'Autumn Boons'  
line 778)

The other type of non-equivalence, according to Baker (1999), is when the source language *concept is not lexicalised* in the target language. The problems in translation with such cases of non-equivalence appear when the source language word expresses a concept, which is known in the target culture, but it is not lexicalised in it. For example, such English words as *savoury*, or *accommodation* have no equivalents in many languages and particularly in Lithuanian, although they express concepts, which are easy to understand. There are such concepts in the Lithuanian language as well, for instance, the Lithuanian lexical items *para*, *kerdžius*, *rykai* have no equivalents in English.

- (2) Pamestų **rykų** lauke ieškot neminėjo (Donelaitis, 1994: 'Vasaros darbai' line 455)  
He thought no more of looking **for his tools** (Donelaitis, 1985: 'Summer Toils' line 455)

Baker (ibidem) proposes a seemingly interesting type of non-equivalence of the *semantically complex source language words*. Semantically complex source language words course fairly common problems in translation. Cultural realia denoting lexical items may sometimes be considered as semantically complex lexical units.

- (3) Štai **briedkriaunis** šis, jau nei išdilusi delčia (Donelaitis, 1994: 'Rudenio gėrybės' line 535)  
Look at this well-forged **elk-horn-handled knife** (Donelaitis, 1985: 'Autumn Boons' line 535)

Such lexical units translated into a target language sometimes “still turn out to be packages of meaning rather than one single meaning” (Fawcett, 2003:17). Besides, we should pay attention to the fact that words do not have to be morphologically complex to be semantically complex. A single word can sometimes express a more complex meaning than a whole sentence.

Translation problems often occur when the source and target languages make *different distinctions in meaning*. In fact, cultural realia words are often translated using a more general word or substituting it by the target language cultural realia. However, such cases when the target language makes more or fewer distinctions in meaning than the source language are considerably frequent in translation practice. What one culture regards as an important distinction in meaning, the language, reflecting another culture, may not perceive as relevant or significant. Baker (1999) considers such cases to be a separate type of non-equivalence. For instance, *būras* in Lithuanian means not only *a peasant*, this word includes more semantic components, i.e. it denotes *someone dependent on others in the feudal society and performing forced labour*. Therefore, the Lithuanian word makes more distinctions in meaning than the word used in translation:

- (4) Tarp lietuvninkų daug yr išdykusių **būrų** (Donelaitis, 1994: 'Žiemos rūpesčiai' line 346)  
Yes, many bumptious **peasants** can be found (Donelaitis, 1985: 'Winter Cares' line 346)

Baker (ibidem) introduces two more types of non-equivalence, i.e. when the target language *lacks a superordinate* and when it *lacks a hyponym*. Sometimes the target language may have a hyponym, i.e. a specific word, but no superordinate, i.e. general word to head the



semantic field. For instance, Lithuanian has no ready equivalent for the English word *facilities*, which, as defined by the *Longman Dictionary of Contemporary English* (2003), means ‘rooms, equipment or building that are provided for a particular purpose or activity’. This particularly British culture denoting lexical item is reflected in Lithuanian by some specific words as *priemonės, patalpos, or įranga*. However, these Lithuanian lexical units do not fully convey the essential semantic aspects of the given English word. More commonly languages have general words but lack specific ones to name particular cultural categories. To illustrate, under the English superordinate *house*, the language has a variety of hyponyms, which have no equivalents, say, in Lithuanian; for example, *bungalow, croft, chalet, lodge, or mansion*. This sometimes happens as each language makes only those distinctions in meaning, which seem relevant to its particular cultural environment.

- (5) **Jautakių ir baltikių, gruzdų** irgi **bobausių** [...] prisirovė (Donelaitis, 1994: 'Vasaros darbai' line 602)  
**Mushrooms**, that each day now they convey (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 602)

This case illustrates the absence of certain hyponyms of fungi in the English language, which are translated into English using a superordinate.

A significant type of non-equivalence, as proposed by the above-mentioned linguist Baker (1999), is the type of *differences in form*. Particular source culture and language reflecting word forms often have no equivalents in the target language. Certain suffixes and prefixes, which convey propositional and other types of meaning in the source language, often have no direct equivalents in the other languages. For example, English is characteristic of such suffixes as: *-ee* or *-ish* (*trustee, reddish, childish*), while the Lithuanian language has a great variety of suffixes denoting diminutive forms, like *-elis, -ukas, -eliukas, -ytė, -utė*, etc. (*girelė, giružė, trobelė, trobeliukė, trobelytė, trobytė, trobukė*). Needless to say, such differences in form, characteristic of particular national languages, cause translation problems. Besides, this type of non-equivalence appears extremely important in translation from Lithuanian into other languages, particularly into English, as the latter has no suffixes to express adequate diminutive forms. Therefore, the threat of *cultural 'vulnerability'* occurs while translating various Lithuanian diminutive forms.

- (6) Nės Ilzbutė, jų **dukčiutė**, buvo paskiausi (Donelaitis, 1994: 'Rudenio gėrybės' line 139)  
 Ilzbutė was their **youngest daughter** (Donelaitis, 1985: 'Autumn Boons' line 139)

cf. And pretty Ilzbutė, their **very youngest child** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 139)

In studies of various linguists many more types of non-equivalence are included, however, they do not denote words with cultural implications, for that reason we have not covered them in our study.

*Culture specific lexical items or word forms and realia denoting lexical units often have no equivalents in the target language, thus they cause certain translation problems. Such cases of non-equivalence fall into certain types and therefore are easier to identify.*

### 3.6. Untranslatability

Non-equivalence in translation leads to *untranslatability* of some lexical items. Conflicting views have been expressed by linguists concerning the problem of translatability. Scholars, who are concerned about *cultural 'vulnerability'*, express an entirely negative point of view, considering each language as an embodiment of cultural implications and, therefore, regarding such cultural realia in a given language as untranslatable. However, many contemporary writings on translation represent a positive attitude denying the fact of untranslatability.

The very fact that translation makes interlingual communication possible is an argument in favour of translatability. Newmark claims that “the translator cannot afford the luxury of saying that something cannot be translated” (1998:6). Yet it would be oversimplification to claim that every element of the text is translatable. In the same source Newmark notices that things are “translatable up to a point” (ibidem: 73). The linguist explains his viewpoint stating that frequently where “there is cultural focus, there is a translation problem due to the cultural gap or distance between the source and the target languages” (ibidem: 94). The key question here is cultural specificity.

Torop (2000), Toury (1985), and some other linguists pay much attention to the problem of translatability of words denoting cultural implications. The fact that different languages divide semantic space in different ways theoretically denies the very possibility of equivalence between two different cultures. *Untranslatability* is the result of the non-correspondence between two historically developed societies. The fact that no two cultures have developed in the same way would logically suggest that in some cases translatability is impossible.

According to Komissarov (1990), there are only language-specific peculiarities that determine *untranslatability*. However, In Torop's opinion, untranslatability is a “cultural-

linguistic aspect” (2000:142). We will take the view that both aspects linguistic as well as cultural are interdependent, as language reflects cultural peculiarities while culture gives sense and names them.

Two types of cultural-linguistic *untranslatability* can be distinguished:

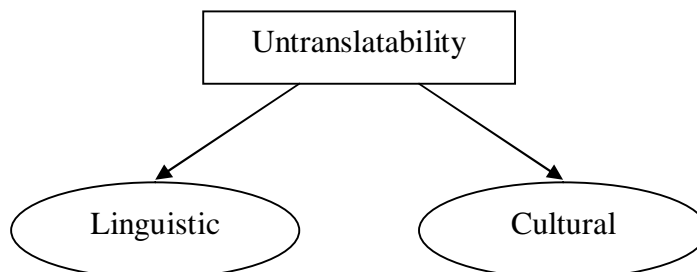


Figure 7. Types of untranslatability

On the linguistic level untranslatability occurs when there is no lexical substitute in the target language for a source language item, it is due to differences in the source language and the target language, whereas *cultural untranslatability* is due to the absence in the target culture of a relevant situational feature for the source language cultural item. We are going to analyse both types of untranslatability providing empirical examples.

On the whole, the fact that it is not possible to translate everything guarantees the preservation of cultural diversity as well as of national identity. Besides, it is worth observing how some translation scholars solve the problems that arise when the elements of one culture have to be transferred to the language of another.

*Translators often encounter elements in a text, which seem untranslatable. Thus, the fact of untranslatability should be acknowledged. Untranslatability occurs due to the cultural and linguistic differences between two languages.*

### 3.7. Notion of Translation

Defining translation seems simple at first glance. However, theorists differ on what constitutes translation. Actually, each linguist, who discusses the problems of translation, primarily introduces the way he or she perceives this concept and operates it. Therefore, there are different theoretically established definitions of the notion of translation revealing particular frame of reference of one or another linguist or school of thought.

Some scholars perceive *translation* as a linguistic procedure involving various linguistic characteristics. Catford has defined translation as “replacement of textual material in one language by equivalent textual material in another language” (1965:20). Sirakova (1998) adds to

Catford's definition stating that translation is a bilateral process as it involves interest in the source language text and the target language text at the same time. In this case translation is understood as a form of linguistic interface. Thriveni (2001) remarks that translation is not simply a matter of seeking for other words with similar meaning but finding appropriate ways of saying things in another language.

The Spanish scholar Pym (2004) develops the definition of norm or rule-governed translation. He understands translation as a set of implicit or explicit linguistic principles, norms, or rules, which involve certain decision-making procedures. He also quotes Prunch, who defines translation as a set of variable norms, conventions and expectations (in Pym, 2004).

Moreover, some linguists emphasize the importance of revealing the exact semantic aspects of linguistic units. Translation for them "is rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1998: 5). It is the transfer of meaning from one language to another. Meaning or semantic aspect is considered to be essential point by many translation theorists. Falanski refers to Nida's perception of the notion, which emphasizes that translation is "the transfer of a meaning, a semantic core, from one linguistic code to another" (in Falanski, 1991:13).

So far, the only internationally accepted official statement about the nature of translation has been the *Translator's Charter* introduced by the UNESCO International Federation of Translators. It states: "every translation shall be faithful and render exactly the ideas and form of the original" (cited in Newmark, 2003:69). Here the essence of translation is the transference of the full meaning of a lexical unit from one language to another.

Newmark, as if summarising the previously given definitions and scientific points of view concerning the notion of translation, explains that translation is "first a science, which entails the knowledge and verification of the facts and the language that describe them; secondly it is a skill, which calls for appropriate language and acceptable usage" (1998: 6).

However, there are many more even wider perceptions of what constitutes translation, as it cannot be considered a simple linguistic operation, because it is related to the facts of cultural context. According to Ginter (2005) translation into a foreign language will always be an instance of intercultural communication. Shi (2004), a Chinese linguist, believes that translation is not merely linguistic transformation between the source language and the target language but it also involves accommodation in the scope of culture. Defining translation Toury also involves both aspects: *language* and *culture*, "translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury, 1985:200).

Hermans perceives translation as a form of contacts with the other cultures and nations: "cultures, communities and groups construe their sense of self in relation to others and by

regulating the channels of contact with the outside world” (1999:95). Translation is one of such means or ‘channels’ as Hermans defines. The definition, proposed by Eco (2001), seems to be the most appropriate and relevant to the cultural approach to translation. It states that “translation is a species of the *genus* interpretation, governed by certain principles proper to translation” (Eco, 2001:80).

*Culture plays the undeniable role in the process of translation, in which language takes a key position. Now translation is acknowledged to be a culture-bound phenomenon. It is used to transmit knowledge and culture as well as to create understanding between groups and nations.*

### **3.8. Translation as a linguistic phenomenon**

The present multicultural contacts, increasing importance of national cultures require qualitatively new perception of a foreign language as well as a new attitude towards *translation*. The volume and significance of translation has increased with the growing number of independent countries and the process of integration in the EU, as well as with the recognition of the importance of international and cross-cultural cooperation among European countries. These factors have generated the need to present national culture to the other nations.

As Baker (1999) supposes, *translation* is a very young discipline. It has only recently started to feature as a subject of study in its own right. Both Pym (2004) and Chesterman (2004) agree that translation studies have so far been much better at observing than explaining. For this reason, like any other young discipline, *translation* needs to refer on the research and theories of other related disciplines in order to develop its own methods. The basic discipline, which studies language, its functions, the way it generates meanings is *linguistics*. Therefore, it serves as a serious ground to build the discipline of translation studies on. Translation is inconceivable without a linguistic basis. Catford is more specific and considers translation studies to be a branch of comparative linguistics: “the theory of translation is concerned with a certain type of relation between languages and is consequently a branch of comparative linguistics” (Catford, 1965:20).

Moreover, Toury (1985) asserts that it is necessary to base translation research on a scientific model in order to establish translation studies as an autonomous discipline. In his opinion no empirical science can claim itself complete and self-dependent unless it has a proper descriptive theoretical ground. Catford proposes to create translation rules, where “a translation rule is [...] an extrapolation of the probability values of textual translation equivalences” (Catford, 1965:31).

However, Chernukha (1998) considers the theory of translation as an established fact, which is an interdisciplinary, predominantly linguistic, area of study but also closely connected with cultural studies.

On the whole, we could assert that translation theory is the study of proper principles of translation. Based on a foundation of understanding of how languages work, translation theory recognizes that different languages encode meaning in different forms, and proposes general guidelines for translators how to find appropriate ways of preserving or revealing semantic meaning of the source language lexical units, while using the most appropriate forms of the receiving language. As the meaning and form are inseparable Saad (2003) claims that there is no debate over the primacy of content over form or vice versa.

The status of translation and translation studies is also an object of discussion. Translators often argue if “translation is a trade, an art, a profession or a business” (Bellos, 1987: 164). However, Baker firmly confirms that “translation is an art which requires aptitude, practice, and general knowledge. The ability to translate is a gift” (1999: 3). The latter proposition is especially characteristic to translation of fiction. Undoubtedly, the translator needs knowledge and experience, as according to Ginter (2005), namely the translator is the one who has to bridge the gap between two cultures.

Translation may be viewed as an interlingual act in which at least three participants are involved: the sender of the source language message, the translator who acts as the receptor of the source language message, the sender of the corresponding target language message, and the receptor of the target language message, i.e. of translation. Firstly, in the process of translation the translator acts as a source language receptor, analysing the information in the source language message. Therefore, translation is based on the strict necessity to thoroughly comprehend the source message. Next, the translator acts as a target language sender, redirecting the message to the target language receptor. Here arises the question of the readership of the target text. This fact is undeniably important as target text readers differ in their preferences and motivation. Whatever the text says and whatever it implies, it should be understood in the same way by both the source language user for whom it was originally intended and by the target language user.

Translation consists of studying the lexicon, grammatical structures, and cultural context of the source language text, analysing it in order to determine its meaning and implications, and then reconstructing the same meaning using the lexicon and grammatical structures, which are appropriate in the receptor language, and revealing the intended cultural context. Thus, translation can be provided establishing certain correspondences between the language of the

original and that of the translation. According to Larson (1998), the graphical presentation of such perception of translation is shown in *figure 8*:

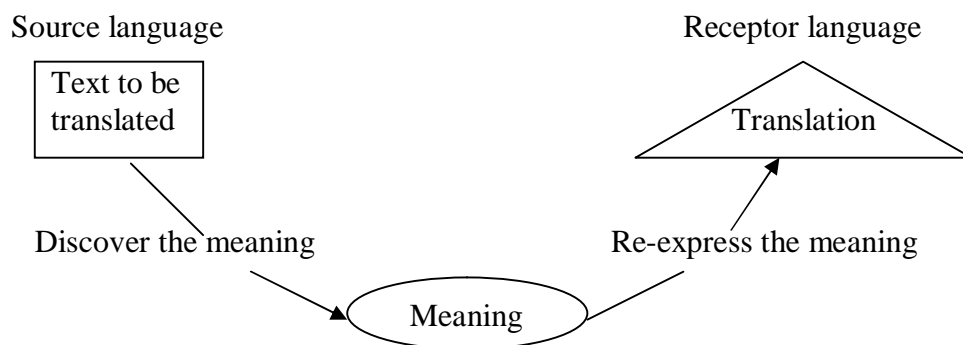


Figure 8. The overview of the translation task (Larson, 1998:4)

As a result, it can be suggested that in order to perform their job successfully, translators should meet three requirements: they should be familiar with the source language, the target language, and the subject matter. The theory of translation has a clearly defined subject matter, which comprises the process of translation, its results, considering all the factors affecting it. Based on this premise, the translator's task is to discover the meaning behind the forms in the source language and to convey the same meaning in the target language. One of the most essential requirements, imposed on translation, is that the source language text and its translation should be semantically equivalent. Therefore, the translator has to make available the maximum amount of information to the target language receptor.

Although, the primary function of translation is purely utilitarian, i.e. in order to overcome the lack of knowledge of the source language text, translation research addresses the problems that are involved in the transfer of meaning not only from the source to the target language but also from one culture to another. Translators continuously assess the semantic and cultural boundaries of words as isolated phenomena. The question of how successfully the cultural implications in one language can be recreated in another is the foremost concern of the translator. Thus, culture-specificity of the source text and problems in dealing with local colour and realia should be taken into consideration while translating. Therefore, translation should be perceived as a culture bound phenomenon.

*Translation, as an intellectual linguistic activity, refers to translation theory, which is a frame of reference for translation. It is also closely interrelated with the cultural background of the source and receiving languages.*

### 3.9. Culture bound translation

The art of translation has played, and continues to play, a key role in the development of world culture. Translating as an activity and translation as the result of this activity are inseparable from the concept of culture.

As various definitions of the notion of translation denote there are two different theoretical approaches towards translation, i.e. *linguistic* and *cultural*. The linguistic approach interprets translation merely as a matter of linguistics. However, the process of translation cannot simply be reduced to a linguistic exercise, as claimed by Catford (1965), since there are also other factors, such as cultural or historical, which should be taken into consideration when translating. Awareness of history is an essential requirement for the translator of a work coming from an alien culture. In other words, the process of translation is not merely automatic substitution of linguistic structures.

In fact, when a message is transferred from the source to the target language, the translator is also dealing with two different cultures at the same time. "The understanding of the cultural value of a translation text has grown deeper, especially in respect to the importance of translations for the identity of the receiving culture" (Torop, 2000:594). This particular aspect seems to have been taken into consideration by the theoretical approach, which regards translation as being essentially a transfer of the message from the source culture to the target culture and which is also viewed as a culture oriented approach to translation. Therefore, the obvious claim could follow that the field of translation studies is in many of its aspects concerned with the theory of culture. Translation studies attempt to solve, although on a smaller scale, the same problems that have been facing cultural theory. "Translation activity is also an activity that explains the mechanisms of culture" (Torop, 2000:603). As Remael and Logie argue "increased awareness of the cultural embeddedness of translation has been drawing the fields of translation studies and cultural studies closer together for some time now" (2003:12). Bassnett (1998) is in favour of collaboration of cultural and translation studies in order to help to develop cultural translation as an area of interest in the field of translation studies. **Cultural translation** is a concept used in cultural studies to denote the process of transformation in a given culture. Thus, according to Venuti (1997), the prevalent theoretical approaches to translation can be divided into a linguistic-based orientation that aims to establish an empirical science and a cultural-based approach that emphasizes the culturally implicit study of translation. However, we could claim that both aspects of translation theory are inherently bound.

As according to Robinson (1996), translation is a cultural field, translators are permanently faced with an alien culture and thus with the problem of how to treat the cultural



aspects implicit in a source language text and of finding the most appropriate technique of successfully conveying these cultural aspects into the target language. As Nida suggests these problems may differ depending on “the cultural and linguistic gap between the two languages concerned” (1964:130). This gap can be bridged easier if the translator is competent not only in linguistic matter but also in the sphere of culture. As Thriveni (2001) indicated, the need to capture the local colour and to be understood by an audience outside the cultural and lingual situation requires the awareness of two cultures. In other words, the translator should be familiar with his or her own culture and with the source-language culture before attempting to build any bridge between them. Consequently, if language and culture are integrally bound through translation, then the translator needs to be not only bilingual, but also bicultural. Translators are supposed to do a cross-cultural translation, the success of which depends on the deepness of understanding of both cultures. Seeking to explain the essence of such understanding Karamanian (2001) introduces the term transcoding as a process of decoding, recoding, and encoding, which should be focused not merely on language transfer but most importantly on cultural transposition. As Leonardi (2000) explicates, the role of the translator here is to reveal the source language author’s intention in another culture in such a way that enables the target culture reader to understand it adequately. This imposes a heavy responsibility on the translator.

According to Nikolayev (2001), an experienced translator has to regard the specific language of his nation as a rare and precious tool permitting him or her to express the unique nature of the people who use this language, their history, culture, and way of thinking. What is more, being a good translator “may involve a concern with the preservation of the linguistic community one translates from” (Remael et al., 2003:20). Consequently, the translation of Lithuanian texts helps to preserve Lithuanian culture and we dare to claim that translation even promotes it. Besides, translation enriches not only the receiving culture’s literature, language, and thought, but also general knowledge of the readership. As Torop states it, culture operates largely through translational activity, since “only by the inclusion of new texts into culture, the culture can undergo innovation as well as perceive its specificity” (2000:593). Therefore, the role of the translator is to facilitate the transfer of message, meaning as well as cultural elements from one language into another.

Discussing the problems of language and culture interrelationship in translation, Nida acknowledges equal importance to both linguistic and cultural differences between the source language and the target language emphasizing that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (1964:130). However, the factor that there will always be a certain loss of meaning in translation should also be considered. If the text is abundant in elements peculiar to the natural environment

of a certain nation, or in ones determining culture of its language area, there is an inevitable loss of meaning. Translation loss is usually located in terms of cultural distance between the translated text and the original. According to Popovich (1980), the two cultures undergo a partial coincidence in translation. Popovich (ibidem) shows this mutual congruence of the cultures in such illustration:

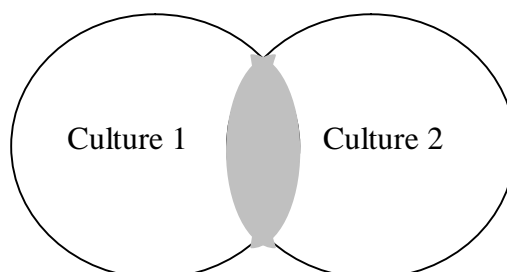


Figure 9. Mutual congruence of cultures (Popovich, 1980:131)

Here by 'culture 1' we should perceive the source culture and 'culture 2' represents the target culture. According to Remael and Logie (2003) the process of mutual influence and continuous transformation that cultures in contact undergo, often within the context of unequal power relations are defined by the study of transculturation. In Popovich 's opinion (1980), three different cases of contradictory interrelationship between the source culture and the receiving culture can be outlined.

The first case when the activity in the prototext culture, i.e. 'culture 1' in the previous figure, is stronger than the activity of the metatext culture, i.e. of 'culture 2'. Therefore, the source culture exerts some stress on the receiving culture. Popovich (1980) represents such source culture influence on the target culture by the following figure:

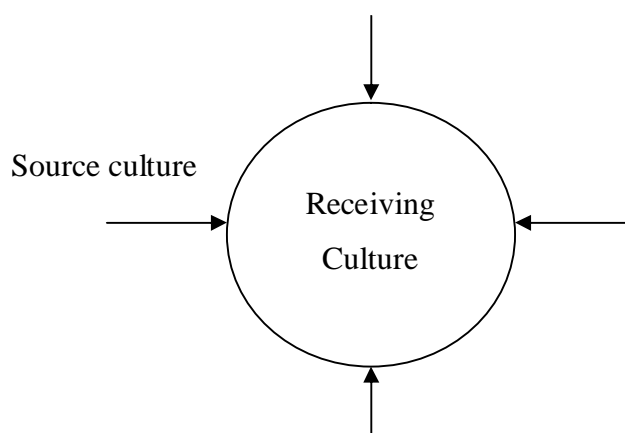


Figure 10. Source culture influence on the target culture (Popovich, 1980:131)

If the translator chooses this kind of solution of the translation problems occurring due to the cultural gap, the reader of the translation comes across many elements of the protoculture, and the loss mostly consists on the readability of the text as well as of the comprehension of the realia and other lexical items with cultural implications. Nida emphasizes that “no translation that attempts to bridge a wide cultural gap can hope to eliminate all traces of the foreign setting” (1964:167). He goes on to say, “it is inevitable that when source and receptor languages represent very different cultures there should be many basic themes and accounts which cannot be ‘naturalized’ by the process of translating” (ibidem: 167). Thus, taking Nida’s approach towards translation into account, the translator can prevent cultural ‘*vulnerability*’.

In the second case introduced by Popovich (1980), the impact of the metatext culture, i.e. ‘culture 2’ in figure 9, is stronger than the impact of the prototext culture, i.e. of ‘culture 1’ in figure 9. This situation is represented by figure 11:

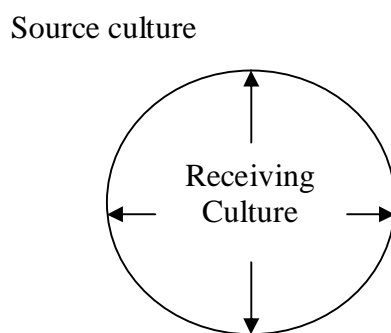


Figure 11. Impact of the receiving culture (Popovich, 1980:131)

Here the influence of the receiving culture on the translation is greater; the translation entails not only linguistic substitution but also a cultural transfer. In such case the reader of the translation is dealing with the text that is readable and fluent, and in which culture-specific elements of the source language are substituted by the culture-specific elements of the target language or these elements are eliminated by some other translation strategy. In this case the meaning loss consists mainly of the loss of cultural identity or cultural specificity due to the transposition of culture denoting lexical units for the benefit of readability and comprehension.

In the third case proposed by Popovich (1980:132), a balanced interaction of the source culture and the receiving culture takes place. Popovich (ibidem) presents this case in such illustration:

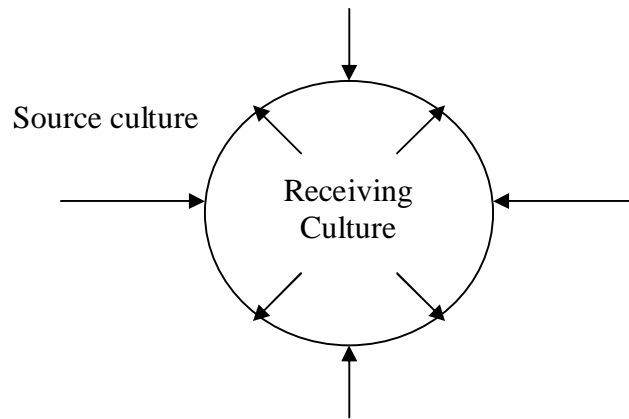


Figure 12. A balanced interaction of cultures (Popovich, 1980: 132)

If the translator prefers such translation strategy, the translation loss is mixed, the translation in this case preserves some source culture lexical items or realia denoting words, although some of them are substituted by the adequate lexical items of the target culture. Such translation strategy soothes presumable ‘*vulnerability*’ of both cultures.

Since only one case of the above mentioned can be implemented in translation, the translator must choose the most effective way to solve these contradictions, appearing due to the cultural gap between the prototext and the metatext. However, each case produces a particular, though different, kind of translation loss. Thus, in each of these situations the translator acts as a culture mediator in the translation process.

Language and cultural contacts indeed appear to be relating the world characterized by a diversity in which translation has become the uniting form of cultural interrelations.

*Although each translation is intended to serve as a substitute for the original, making it available to people who cannot read the language in which it is written, the translation should not be reduced only to linguistic correctness, ignoring the cultural values being conveyed. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to translate well. A translator should be familiar with the source language and the target language cultures before attempting to build any bridge between them.*

#### 4. METHODOLOGICAL PRINCIPLES OF THE RESEARCH

After a thorough presentation of the conceptual part of the subject under analysis and before proceeding to the empirical part of the investigation we consider it reasonable to discuss the methods that we are going to employ in the process of the analysis of the translation strategies of culturally implicit words.

The choice of different methods mostly depends on the subject of investigation. Our task is to analyse the translation strategies used by two translators to render the Lithuanian cultural realia into the English language. In order to provide evidence for the translation techniques of cultural realia we have picked out words with cultural implications from Kristijonas Donelaitis' poem "Metai" and its two translations into English, performed by a Lithuanian translator Nedas Rastenis and by an English translator Peter Tempest. Therefore, "Metai" ("The Seasons") by Donelaitis is the source of the empirical data of the research.

As our analysis is based on Donelaitis' "Metai"("The Seasons"), we should briefly present the author and his work. Kristijonas Donelaitis wrote his poem in the 18<sup>th</sup> century, however, it was first published only in 1818, thirty-eight years after the author's death. The first edition of the poem was prepared by professor Liudvikas Rėza. Donelaitis' "Metai" ("The Seasons") is the first major work of Lithuanian literature and is considered to mark the beginning in Lithuanian secular literature. The author of the poem, Donelaitis, got his education at the Cathedral school in Karaliaučius. Later he studied theology at the University of Karaliaučius. At that time professors of Karaliaučius University paid considerable attention to the Lithuanian language, that, no doubt, had its effect upon Donelaitis. After graduating he was appointed pastor in Tolminkiemis, which at that time experienced the pressure of Germanization and began to lose its national identity. These historical conditions are vividly depicted in Donelaitis' "The Seasons". For this reason Kristijonas Donelaitis' "Metai" becomes very important for our work, as the problem of preserving national identity in translation is one of the key questions in this study.

The poem is written in dactylic hexameter. It consists of four parts. It is not known whether these parts were originally arranged in the sequence offered by Rėza, opening up with spring and ending with winter, as the other editors of this poem chose autumn as the opening part. However, the most important fact is that all the four parts make a harmonious whole of a poetic work. The most salient artistic feature of the poem is realism, with which Donelaitis depicts nature and people. Donelaitis' poem "The Seasons" ("Metai") has not only become an outstanding work of national literature, but it also has stepped over the borders of Lithuanian

literature. It has been translated into German, Latvian, Polish, Russian, French, Czech, Hungarian, English, and even Japanese.

We are going to study two translations of this poem. As mentioned above, they are made by Nedas Rastenis, the Lithuanian translator, and the English translator, Peter Tempest, who considers Kristijonas Donelaitis' "The Seasons" to be "in many ways comparable to Chaucer's "Canterbury Tales"" (Tempest, 1985 (comments on translation)). "The Seasons", translated by Peter Tempest, was published in 1985 by *Vaga Publishing House*. The other translation of this poem, performed by Nedas Rastenis, was taken from the Internet website: <http://www.efn.org/~valdas/seasons.html>.

Let us return to the explanation of the methods applied in our study. Firstly, we studied the cultural lexis of Kristijonas Donelaitis' poem "Metai". There were 911 words, denoting Lithuanian cultural realia, found in this poem. Apart from that, we analysed the ways, in which these words were transformed into English in both translations of the poem. Thus, a corresponding number of transformed words was analysed in each translation. The ways, in which both translators have rendered each cultural realia into English were compared and contrasted. Therefore, a contrastive method is employed in this work. This *method of contrastive analysis* was also used to investigate similarities and differences between the frequency of the usage of a particular translation strategy. Later both translations were compared, and culturally implicit words were grouped according to the type of strategy, which was used in translation.

Besides, both monolingual and bilingual dictionaries were consulted. As a matter of fact, the poem contains a number of words, which are considered to be not standard in the literary Lithuanian language. Therefore, all the words, denoting cultural realia in Donelaitis' "Metai" were checked up in the dictionary "*Dabartinės lietuvių kalbos žodynas*" (ed. by Keinys, 2000). Only those culturally implicit words, which were approved by the dictionary "*Dabartinės lietuvių kalbos žodynas*", were involved into our study. In the process of analysis of translation strategies, the words were again checked in both - bilingual dictionary "*Lietuvių – anglų kalbų žodynas*", (ed. by Laučka, Piesarskas and Stasiulevičiūtė, 1992); and monolingual "*Longman Dictionary of Contemporary English*" (2003) - in order to ascertain that the words chosen for the investigation have no ready-made equivalents in the English language. The fact that dictionaries were used in our work explains the use of *lexicographic method* in the present study.

*In the study of two translations of Kristijonas Donelaitis' "Metai" ("The Seasons") statistic, lexicographic method, and the method of contrastive analysis were used.*

## 5. TRANSLATION STRATEGIES USED FOR WORDS WITH CULTURAL IMPLICATIONS

While translating various pieces of writing and especially fiction, which reflects different kinds of cultural realia, the translator is faced with the problem of choice of *translation strategies* to be used. According to Pym (1992), a linguistic element, denoting a certain culture, becomes a translation problem when the translator has to choose one of the several possible ways of rendering it.

Translation is a complicated process, since in many cases translation involves conveying the semantic meaning of the source language lexical items with certain cultural peculiarities into the target language. This causes some problems as, in many cases, seemingly equivalent lexical items, however denoting different cultures, include completely different semantic components. Thus, it is important for a translator to have particular guidelines to refer on while translating.

Therefore, we are concerned with the most common *strategies* for dealing with various types of non-equivalence, and particularly with certain translation techniques proper to use for a particular type of culturally marked lexical units. In addition, it is important to study the types of translation strategies, which are used by different translators to cope with culturally implicit words. The study of these questions should be carried out having in mind that translation results largely depend on cultural differences and aspects of a literary text. While studying general principles, common guidelines, and suggestions used in the process of translating, it is necessary to pay attention to the fact that before any translation can take place the translator has to review all the cultural and historical associations that become active in a word. The translator has to find a proper translation strategy that would accommodate the requirements and would be flexible enough to deal with the transfer of cultural aspects between two languages and cultures.

As we are going to analyse types of translation, proposed by various linguists, we would like to present general précis of the translation strategies, suitable for translation of culture specific words and applied in translation of Donelaitis' poem "The Seasons" ("Metai"):

- s Cultural substitution (cultural equivalent)
- s Transference (borrowing or using a loan word):
  - Transcription
  - Transliteration
- s Use of a loan word with an explanation
- s Explanatory, Descriptive, Interpretative Technique (descriptive equivalent)
- s Generalisation (functional equivalent)
- s Neutralisation

- S Omission
- S Addition
- S Modulation
- S Concretisation
- S Metonymic translation
- S Calque (through translation)
- S Paraphrasing (using related or unrelated word)

### 5.1. Cultural Substitution

Different scientists who investigate translation types and patterns applicable for translation of lexical items with cultural implications denote different translation *strategies* to be used in translation of such words.

Such outstanding linguist as Mona Baker (1999) suggests the strategy of translation by *cultural substitution*. The same translation strategy is also preferred by some other linguists, such as: Thriveni (2001), Fawcett (2003), Chernukha (1998), Ambrasas-Sasnava (1984), Newmark (1998), who calls it *translation by cultural equivalent*. This translation strategy involves replacing a culture-specific word or expression with a target language lexical unit, which does not obtain equivalent meaning but is likely to have a similar impact on the target reader.

Having to translate numerous cases of cultural inadequacies, the translators of the Lithuanian poem “Metai” (“The Seasons”) considerably often refer to this translation strategy.

- (1) Tuo pulkai jų (bičių – my remark) pro plyšius išlįsti pagavo  
 Ir lakstydami su **birbynėmis** žaisti pradėjo; (Donelaitis, 1994: “Pavasario linksmybės” line 22)  
 The swarms of bees at once begin to play  
 Their humming **reed-pipes** as they fly away (Donelaitis, 1985: 'Spring Joys' line 22)
- (2) Smuikai tau ir **kanklys** tur su gėda nutilti (Donelaitis, 1994: 'Pavasario linksmybės' line 106)  
 In shame fiddle and **zither** silent fall (Donelaitis, 1985: 'Spring Joys' line 106)



- (3) Tai išties dyvai, nės taip nedarydavo **būrai**. (Donelaitis, 1994: 'Vasaros darbai' line 161)

And it was strange, for **serfs** source seldom rush that way. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 161)

- (4) O bernai dar gyrės, kad koksai geradėjas

Kartais iš tikros širdies **šeštoka** pridėjo; (Donelaitis, 1994: 'Vasaros darbai' line 344)

I used to be surprised, when farmers of good means [...]

Had thrown in as a tip a **sixpence** for s drink (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 344)

(For more examples see Appendices 1, 13, 25, 36).

The main advantage of using this translation technique is that it offers the reader a concept with which he or she can identify something familiar. For example, using this strategy the Russian word *степь* (*stiep*) can be transformed into *prairie* (for North-American culture), *pampa* (for South-American culture), *dykynė* (for Lithuanian culture), etc. Such Lithuanian cultural realia as *kykas*, or *grižtė* are absolutely unfamiliar for the target language reader, therefore, the strategy of cultural substitution, helps the reader to understand the given source language cultural realia. In the given example the Lithuanian *kykas* is translated as *a wimple*. Though the English *wimple* does not denote the headgear, which was worn *by married women* in Lithuania; on the contrary, the meaning of this lexical unit is the *headgear of a nun*.

- (5) O jūs mergos, vėl, minau, notion' užsigeiskite **kyką!** (Donelaitis, 1994: 'Rudenio gėrybės' line 108)

Nor should you girls a **wimple** wish to wear! (Donelaitis, 1985: 'Autumn Boons' line 108)

- (6) Bet moteriškė jo, linų **grižtes** nusinešus

Ir slaptoms pardavus, vis paragaudama siurbia. (Donelaitis, 1994: 'Rudenio gėrybės' line 690)

His wife too, taking **knots** of flax to sell

Upon the sly, is also fond of booze. (Donelaitis, 1985: 'Autumn Boons' line 691)

cf. And often his wife, too, takes **fascicles** of flax,

Then sells them secretly and sips the bracing drinks. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 690)

- (7) Tuo jie visą Vyžlaukio sujudio **valsčių** (Donelaitis, 1994: 'Žiemos rūpesčiai' line 386)

They set Vyžlaukis **county** all astir (Donelaitis, 1985: 'Winter Cares' line 386)

cf. They notified the **bailiwick** of Vyžlaukis (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 386)

The given examples show that the translators shift Lithuanian *kanklės* to a different musical instrument *zither*, a type of area in Lithuania *valsčius*, for an absolutely different territorial unit *county*, unknown in the Lithuanian culture but familiar to the English reader. Obviously, the problem of cultural ‘*vulnerability*’ may occur in such situation, as this strategy tends to flatten cultural differences, to alter reality for the sake of readability in order to make the text understandable without any effort to accept its diversity. That is why Florin and Vlahov (1986) do not favour this type of translation. Some other linguists find several shortcomings of this translation strategy as well. According to Greek linguist Gabrielatos (2002), using cultural substitution the translators deprive readers of information that could help them gain insights into the culture.

However, both translators use this type of strategy almost equally often. The following pie chart illustrates the percentage of usage of this technique comparing two translations of the Lithuanian poem “The Seasons” (“Metai”).

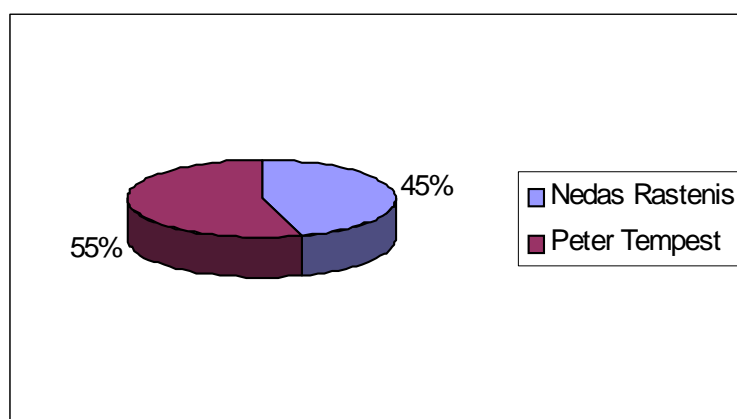


Chart 1. Proportion of cultural substitution

In both translations there were 107 words, which were rendered into English using the strategy of cultural substitution. 55 % of them were used by Peter Tempest, 45 % - by Nedas Rastenis. The percentage of one of the translators, Peter Tempest, is fractionally higher, though we could claim that the frequency, with which both translators use the strategy of cultural substitution, is approximately equal.

## 5.2. Transference / Borrowing Technique

On the contrary to the above-presented technique, Fawcett (2003) suggests a completely different translation method for lexical units denoting cultural peculiarities in order to avoid the problems of cultural 'vulnerability'. When there is a gap in the target language vocabulary, sometimes the source-language word is taken into the target language. Fawcett (ibidem) calls it a *borrowing technique*. For instance, when the Russians launched the first space satellite, the western press borrowed the term *sputnik*. Such terms as *glasnost* and *perestroika* are used as borrowings for their shade of specificity. Thus P.Fawcett (ibidem) sees borrowing as "superficially unproblematic": if the target language does not have a word, he suggests borrowing it.

As a matter of fact, Baker (1999) calls this strategy as *translation using a loan word*, while Newmark (1998) considers it to be a strategy of *transference*, which, according to Vlahov and Florin (1986), includes *transcription* and *transliteration*. By transcription is meant transmission of *sounds* of a foreign language using letters of the alphabet of the receiving culture. Transliteration is considered to be transmission of *letters* of a foreign word using letters of the alphabet of the receiving culture. Therefore, the emphasis of transcription is on sound, while the emphasis of transliteration is on graphic form. Let us consider the example given by Vlahov and Florin (1986): the British transcribed the Native American word for *axe* as *tomahawk*. In the Russian language this word is transcribed as *томаход* as well as in Lithuanian there is also a transcribed variant of this lexical unit – *tomahaukas*.

In both translations of Donelaitis' "Metai" only very few cases of transference are observed. In fact one of the translators, Tempest, tries to avoid this translation strategy. Therefore, we have found only three examples of this translation technique in the translation performed by Peter Tempest.

- (1) Juk ir ponai, poniškai daug syk prisiriję,  
**Būriškus** štukius, kaip mes, pramanydami juokias. (Donelaitis, 1994: 'Rudenio gėrybės' line 258)

Do not our masters, gorging their own way,  
Get up to **boorish** jests like us and laugh? (Donelaitis, 1985: 'Autumn Boons' line 259)

In all three cases the Lithuanian word *būriškas* is transferred into *boorish* with a transcribed root *boor-* for *būr-* and with the English suffix *-ish* adequately used for the Lithuanian formant *-iškas*.

However, the other translator Nėdas Rastenis transcribes the Lithuanian word *būras*, which is referred to as a social and historical category, in most cases, in which the word appears in the poem.

(2) Bet ir **būrai** jau nuo jų mokinasi rėkaut. (Donelaitis, 1994: 'Pavasario linksmybės' line 219)

But now from them the **boors** have learned to shout and swear. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 219)

(3) Ar tai juoks, kad **būrai** tur ė baudžiavą rengtis? (Donelaitis, 1994: 'Pavasario linksmybės' line 483)

What's funny that the **boors** must do the feudal tasks? (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 483)

(4) Juk jūs, ponai, mus, **būrus**, jau taip nustekenot (Donelaitis, 1994: 'Žiemos rūpesčiai' line 356)

For ye, O noble lords, exploit us **boors** so much (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 356)

(For more examples see Appendices 2, 14, 26, 37).

The use of the strategy of *transference* is based on the decision to retain the otherness of the text expecting that the target readers will negotiate the meaning by drawing on their own experience. Thus, a source language realia is seen as a stimulus for the reader to draw on his or her personal experience.

The only other case of the use of transference is borrowing of the Lithuanian forms for 'tu' and 'jūs', which usually cause problems in most translations. Rastenis has chosen to transliterate both forms into English, as the English language has no ready-made equivalents to

represent the difference of singular and plural forms of the pronoun, which is used in polite communication.

- (5) Jis nesakydavo “**tu**”, bet vis pasakydavo “**jūsų**”; (Donelaitis, 1994: 'Vasaros darbai' line 182)

He never would say **Tu** but always he said **Jus** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 182)

Such debatable issue as this has always been a subject for discussion among most translators. The translation strategy exemplified above illustrates one of the possible ways to overcome the translation problem. In spite of the fact that this translation strategy is rarely used in translation of Donelaitis' “Metai” (“The Seasons”), the use of it attributes some advantages.

Naturally, one of the main advantages of using this translation type is that in fiction it “offers local colour and atmosphere” (Newmark, 1998: 96), attracts the reader and gives “a sense of intimacy between the text and the reader” (ibidem, 1998:82). For instance, the words *самиздат* (*samizdat*), *номенклатура* (*nomenklatura*), *апаратицук* (*apparatchik*) clearly denote the Russian culture and particular atmosphere. In addition to this, one more argument in favour of *transference* is that it shows respect for the source language culture and raises a significant question of national identity.

However, the main disadvantage of *transference* is that, though it is brief and concise, it blocks comprehension. If the represented reality is not familiar to the target reader, the translation becomes difficult to read. As a matter of fact, the translator's role is to make people understand the text as well as its components. When culture specific items are translated but not transferred, a wider audience can understand them.

- (6) Jis nesakydavo “**tu**”, bet vis pasakydavo “**jūsų**”; (Donelaitis, 1994: 'Vasaros darbai' line 182)

cf. He never used **contemptuous forms of speech**

But, though enraged, **addressed us with respect**. (Donelaitis, 1985: 'Summer Toil' line 182-183)

Evidently, one of the translators treats cultural diversity as exceptionally important, while the other considers readability of the translation to be the determining factor of choice of the translation strategy. The proportion with which the translators refer to the technique of *transference* is significantly different.

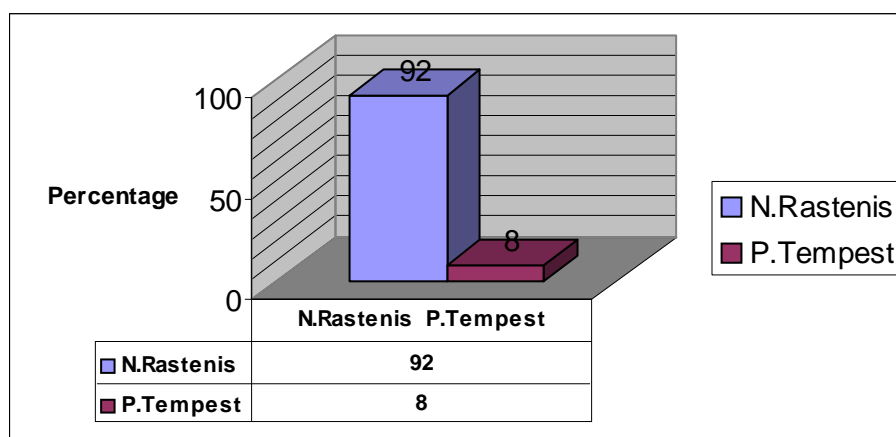


Chart 2. Ratio of transference used by two translators

The chart obviously illustrates the essential difference of the frequency, with which the translators apply the technique of transference. As a matter of fact Peter Tempest avoids this translation strategy (there are only 8 % of cultural realia transcribed by this translator, the other 92 % of the total go to Nedas Rastenis' translation).

Proceeding the discussion on the use of the strategy of transference, we would also like to emphasize the Estonian linguist Torop's (2000) standpoint, concerning this question. Torop (ibidem) isolates five translatability parameters, each matching a different translation strategy. One of them – the language parameter – includes the *realia* translation methods. Such realia denoting lexical items as *spaghetti* in Italian, *balalaika* in Russian, *klumpakojis* or *skudučiai* in Lithuanian, exist only in one given culture. Thus, according to Torop (ibidem), having to translate such culturally marked words, the translator can choose to simply *transfer* or to *translate* it. In this case he or she has the opportunity to create a neologism, to substitute the cultural words with other realia (usually of the receiving culture), to provide an approximate translation, or a translation suitable only in a given context. Such approach to translation of cultural realia shows much wider perception of relative cultural 'vulnerability' and helps to avoid it.

### 5.3. Use of a Loan Word with an Explanation

However, according to P.Newmark (1998), when the translator has to decide whether or not to transfer a source language cultural word unfamiliar to the target language reader, then she or he usually needs to complement it with some other translation technique. Where appropriate, a culturally neutral target language term should be used. Therefore, M.Baker (1999) claims that in such situations it is worth considering the strategy of translation, which suggests *using a loan*

*word and some kind of explanation*, and which is particularly suitable in dealing with culture specific items.

To help the reader understand the transliterated forms *tu* and *jus* (in the above-cited examples), the translator adds some explanation right in the next line:

- (1) Jis nesakydavo “**tu**”, bet vis pasakydavo “**jūsų**”;  
Ir iškoliodams jis vis ištardavo “**jūsų**” (Donelaitis, 1994: 'Vasaros darbai' line 182-183)  
He never would say **Tu** but always he said **Jus**;  
And e'en when scolding he always used **plural Jus**. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 182-183)

Using the loan word with an explanation is a sensible solution when the word with cultural implications or cultural realia is repeated several times in the same text. Once explained, the culture denoting loan word can then be used on its own; the reader can understand it and is not distracted by further burdensome explanations.

#### 5.4. Explanatory / Descriptive Technique

Newmark (1998) explicates that different communities have their own cultures and therefore their own way of thinking and of expressing themselves. But these cultural differences reflected in fiction and other pieces of literature, states P. Newmark (ibidem), can be explained by the means of translation. For instance, such cultural realia as *machete* can be explained as ‘*Latin American broad heavy instrument used for cutting or aggression*’; description and function can be combined as in this explanation. *Samurai* can be described as ‘*the Japanese aristocracy from the eleventh to the nineteenth century*’; if a wider interpretation is useful, it is possible to describe its function: ‘*to provide officers and administrators*’. Using this technique Lithuanian *cepelinai* should be called *stuffed potato dumplings*, *kastinys* would become *a bitten cream dish*, etc. So, the *explanatory technique* of translation is preferred in this case.

This is one of the most often applicable strategies in translation of culturally implicit words, used in Donelaitis’ “The Seasons” (“Metai”).

- (1) **Kraiką** jie visur didei sudriskusį rado; (Donelaitis, 1994: 'Pavasario linksmybės' line 48)  
They find the old **roof ridge** is badly ripped (Donelaitis, 1985: 'Spring Joys' line 48)

- cf. They found the old **thatch roof** much damaged and despoiled; (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 48)
- (2) Ir tu raišėdams vos vos į **baudžiavą** traukeis. (Donelaitis, 1994: 'Pavasario linksmybės' line 464)  
 And off you'd limp to do **what work was due**. (Donelaitis, 1985: 'Spring Joys' line 464)
- cf. And you alimping crept to do **the feudal tasks**. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 464)
- (3) O **aruodų** krūvos jau taip pasibaidė (Donelaitis, 1994: 'Pavasario linksmybės' line 558)  
 And in the **corn-bins** too the mounds have shrunk (Donelaitis, 1985: 'Spring Joys' line 558)
- cf. Our **bins and barrels**, filled in autumn to the brim (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 558)
- (4) Ir, ant kumelio **ketvergio** tuojaus užsimetęs,  
 Skubinos ir kitiems kaimynams urdelį rodyt. (Donelaitis, 1994: 'Vasaros darbai' line 149)  
 And rode away on his **four-year-old horse**  
 To read to other neighbours the decree. (Donelaitis, 1985: 'Summer Toil' line 149)
- cf. Alighted on his **steed, a stallion four years old**,  
 And galloped to announce the hest to other boors. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 149)

Apparently, both translators, explaining certain cultural realia, refer to the components of their meaning in order to reveal all semantic aspects of the described word. Following such procedure the translator performs componential analysis, proposed by Newmark (1998). Applying this method, it becomes possible to describe the word with cultural implications. Therefore, this strategy is also called the strategy of *description*. The meanings of the following Lithuanian cultural realia are described by defining their semantic components:

- (5) O mergaitės krosytų **marginių** nekenčia. (Donelaitis, 1994: 'Vasaros darbai' line 351)  
 Or Girls be seen in **chequered homespun skirts**. (Donelaitis, 1985: 'Summer Toils' line 351)



cf. And girls care not to don their **multicoloured skirts**. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 351)

(6) O laukų kalnai su kloniais pametė **skrandas**. (Donelaitis, 1994: 'Pavasario linksmybės' line 8)

As hill and valley doff white **sheepskin coats**. (Donelaitis, 1985: 'Spring Joys' line8)

(7) O burokų bei **lapienės** niekini garbę. (Donelaitis, 1994: 'Pavasario linksmybės' line 582)

Beetroot and **wholesome cabbage soup** you scorn (Donelaitis, 1985: 'Spring Joys' line 582)

cf. Yes, you but gape to eat ham, sausage, veal and pork,

And down the good repute of beet and **cabbage soups** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 582)

(For more examples see Appendices 3, 15, 27, 38).

As the above cited examples show, the strategy of *description* or *explanation* reveals the semantic meaning of the cultural realia briefly but clearly even for the target reader, whose cultural background is absolutely different from that of the source language reader. Besides, this strategy helps to prevent translation problems, which occur due to the cultural specificity of the text, as describing or explaining culturally implicit objects or phenomena we can disclose deeper nuances of the meaning, implied in the semantic core of the given cultural words.

Thus, the translators refer to this translation strategy with equal frequency. The percentage performed by both translators balances between 48 % and 52 %.

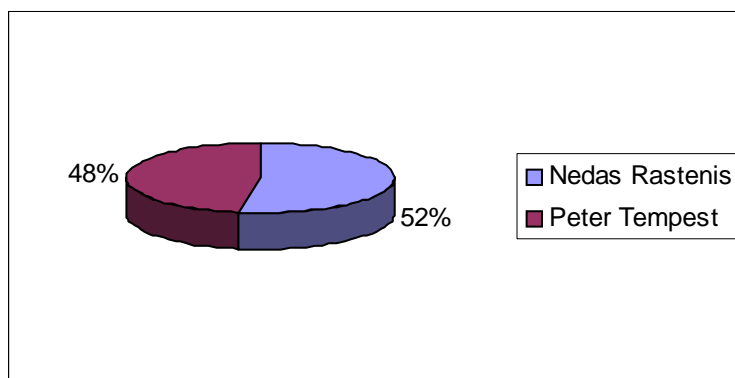


Chart 3. Percentage of explanatory / descriptive technique performed by two translators

## 5.5. Generalisation

Linguists who give priority to meaning over the preservation of cultural identity claim that *generalisation*, i.e., translation by a more general word, is one of the most common strategies applicable for translation of words with cultural implications. Many translation scholars, such as: Fawcett (2003), Baker (1999), Vlahov and Florin (1986), Ambrasas-Sasnava (1984) consider this type of translation strategy proper for words denoting cultural realia.

This common procedure of *generalisation*, applied to cultural words, requires the use of a culture-free word, which generalises the source language word; e.g. the Lithuanian word *Seimas* can be generalized into *Lithuanian Parliament*, the Russian *балалайка (balalaika)* can become *a musical instrument*, the *sauna* can be directly transformed into a *bathroom*, many Italian words, denoting all kinds of macaroni, such as: *spaghetti, tagliatelle, rigatoni, vermicelli, cannelloni, fettuccine, tufali, farfalle* can be generalised into a simple word *pasta*.

Apart from the descriptive or explanatory technique the strategy of *generalisation* is one of the most widely used in translation of Donelaitis' "The Seasons" ("Metai"). The frequency of the use of this strategy can be explained by several reasons. Firstly, it causes no difficulties for the target reader, who encounters no challenges while reading the target text, the cultural implicitness of which is generalised. Secondly, the strategy of generalisation seems to be the easiest way to render the words, denoting cultural realia from the source language into the target language. As a matter of fact, the following examples illustrate the use of this strategy as well as the reasons of its usage:

- (1) Tu **sermėgu** poniškų, puikiai padarytų,  
[...] niekini rėdą (Donelaitis, 1994: 'Pavasario linksmybės' line 115)  
For you despise the fine-embroidered **shirts** (Donelaitis, 1985: 'Spring Joys' line 115)  
cf. You scorn the ragal **robes**, despise resplendent **gowns** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 115)
- (2) Ar ne gerai mokinau nuolatai suvalyt **vasaroją** (Donelaitis, 1994: 'Vasaros darbai' line 561)  
Wasn't I right to urge you get the **corn** (Donelaitis, 1985: 'Summer Toils' line 561)  
cf. Have I not oft told you to reap the **crops** in time? (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 561)

- (3) O Kairiuks aps'avęs kurpės Tusę pagriebė  
 Ir lietuviškai ant **aslos** šokdami spardės. (Donelaitis, 1994: 'Rudenio gėrybės' line 225)  
 Kairiuks, with wooden shoes, dragged Tuse to the **floor** [...] (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 224)

In addition, this strategy involves some kind of neutralisation as well. Consider the Lithuanian cultural realia *sermėga*, which means *a homemade garment made of some coarse woollen texture*. In translation it becomes *a shirt, a robe or a gown*. Obviously, the generalised meaning of the given cultural realia does not reveal all semantic components of the source language lexical item. It neutralises the implied cultural meaning of the source language word. Analysing the constituent parts of the meaning of the other cultural realia denoting words, we distinctly notice the same semantic loss, e.g. Lithuanian *asla* denotes *thrashed clay floor*, while generalised *floor* does not include such components as: *clay* and *thrashing*. The reader of the translation is deprived of the exact representation of the depicted reality. Therefore, we could claim that the strategy of generalisation most often neutralises the semantic meaning of the given lexical units.

Consider some other examples of the strategy of generalisation reflected in both translations of the poem “Metai”:

- (4) Ir **kelmučiai**, kad juos sau su uždaru verdi,-  
 Vislab bus gardu ir tau didei susigadys (Donelaitis, 1994: 'Rudenio gėrybės' line 419)  
 Potatoes [...]  
 With **mushrooms**, fish, and spice, as added flavouring –  
 Indeed, make tempting food, as well as healthful meals. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 419)
- (5) Ak brolau, šio **stungio**, šio nudilusio **stungio**  
 Aš taip gailiuos [...] (Donelaitis, 1994: 'Rudenio gėrybės' line 540)  
 O brother, for this **knife**, this worn blunt **knife**  
 I feel so sorry [...] (Donelaitis, 1985: 'Autumn Boons' line 541)
- (6) **Orei** žagrių reiks, palyčių beigi noragų (Donelaitis, 1994: 'Pavasario linksmybės' line 414)

Good **agriculture** calls for strong and sturdy plows (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 414)

(7) Kad Dočys porelę varnų kept nusišauja

Ar **čerpėj** nešvankią jų sau šutina mėsa (Donelaitis, 1994: 'Žiemos rūpesčiai' line 373)

Dočys, shooting a pair of crows to roast

Or stewing **in a pot** their obscene flesh (Donelaitis, 1985: 'Winter Cares' line 373)

(For more examples see Appendices 4, 16, 28, 39).

As the above-cited examples reveal, the use of the strategy of generalisation involves the problem of cultural '*vulnerability*'. This is because generalising the semantic meaning of the given source language cultural realia, we inevitably deprive the translated text of cultural identity.

Nedas Rastenis, being a Lithuanian himself, pays greater attention to the preservation of Lithuanian national identity and tries to avoid cultural '*vulnerability*' in his translation more often than Peter Tempest. Rastenis uses the strategy of generalisation, which eliminates every feature of the source culture in translation, far less often than a foreign translator.

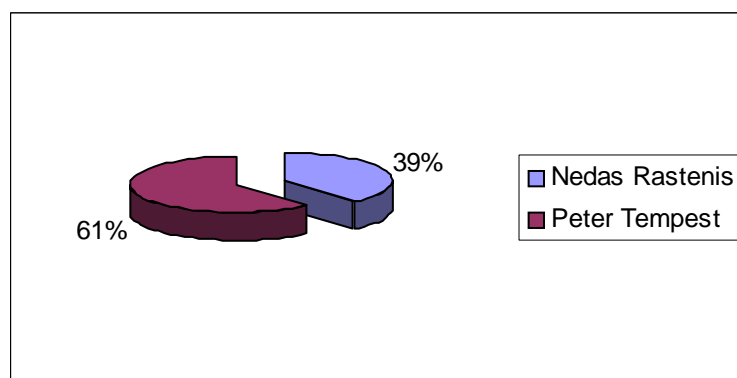


Chart 4. Proportion of generalisation in two translations

The percentage of both translators, reflected in the graph, is significantly different. 177 words were translated using the strategy of generalisation, 39 % of them were translated by Nedas Rastenis and even 61 % - by Peter Tempest. Thus, the latter translator considers the strategy of generalisation as a more often applicable translation technique. As employment of this strategy causes particular cultural '*vulnerability*', we dare to assert that Nedas Rastenis, who

refers to this translation technique less often, tries to avoid this phenomenon and preserve national identity in his translation.

## 5.6. Neutralisation

It is often impossible to use a single translation strategy while rendering the meaning from the source language into the target language. As we have already proved, generalization is often combined with the strategy of *neutralisation*. Neutralisation, which is translation by a more neutral word, involves neutral treatment of the textual element. Newmark (1998) uses the term *translation by functional equivalent* for this translation strategy and emphasizes that in all doubtful cases, the mentioned functional equivalent is preferable.

Although, the use of this translation strategy can also cause cultural ‘*vulnerability*’, it is considerably often used in both translations of the analyzed poem by Donelaitis.

- (1) Jau **saulelė** vėl atkopardama budino svieta (Donelaitis, 1994: 'Pavasario linksmybės' line 1)  
The **sun** again ascending wakes the world (Donelaitis, 1985: 'Spring Joys' line 1)  
cf. The climbing **sun** again was wakening the world (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 1)
- (2) Ir visoms **lankelėms** raudą didę padarė (Donelaitis, 1994: 'Vasaros darbai' line 441)  
And plunged the **meadows** into bitter grief (Donelaitis, 1985: 'Summer Toils' line 441)
- (3) O kad rudenyj per purvus į **baudžiavą** joju (Donelaitis, 1994: 'Rudenio gėrybės' line 522)  
In muddy autumn when I ride **to work** (Donelaitis, 1985: 'Autumn Boons' line 523)

(For more examples see Appendices 5, 17, 29, 40).

Both translators use this translation strategy almost equally often. The following bar chart illustrates the percentage of usage of this technique comparing two translations of the Lithuanian poem “The Seasons” (“Metai”).

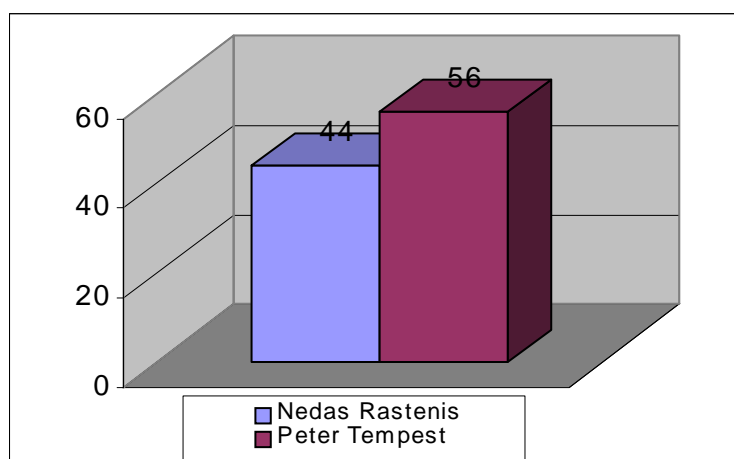


Chart 5. Percentage of neutralisation strategy

In both translations there were 110 words, which were rendered into English using the strategy of neutralisation. 56 % of them were used by Peter Tempest, 44 % - by Nedas Rastenis. The frequency, with which both translators use the technique of neutralisation, is approximately equal.

### 5.7. Omission

One more translation strategy proposed by Baker (1999) and Ambrasas-Sasnava (1984) is translation by *omission*. It is often impossible to render every aspect of meaning for every culturally marked word or expression in the source text. If the meaning conveyed by a particular culture denoting lexical item or expression is not vital enough to the understanding and development of the text the translator should not distract the reader with lengthy explanations or by making him or her focus on every transferred word and attempting to present a full linguistic account of the meaning of a given cultural realia. In such cases translators can simply omit the cultural word or expression.

- (1) Ir jo pridergtas buksvas su **kultuve** skalbė. (Donelaitis, 1994: 'Pavasario linksmybės' line 321)  
And there she washed and scrubbed the lad's unclean new pants. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 321)
- (2) Būrai taip, kaip ir panaičiui [...]  
Reik su **marškonio** sklypu pasturgalį šluostyt (Donelaitis, 1994: 'Rudenio gėrybės' line 446)

Yes; babies both rich and poor all mess themselves alike,  
And in the selfsame way are wiped off with a clout (Donelaitis,  
<http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 446)

However, when words and expressions are omitted in a translation, there inevitably occurs some loss of meaning, which, undoubtedly, causes undesirable *cultural 'vulnerability'*. "It is therefore advisable to use this strategy only as a last resort, when the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context" (Baker, 1999: 42). As a matter of fact, sometimes it is not possible to disclose the precise semantic meaning of a cultural realia denoting word. Therefore, avoiding lengthy explanations, translators chose to omit the problematic lexical item. Such situation is apparently revealed in the following example:

- (3) Kas **krivulei** reik, išmanomai pasisakēm (Donelaitis, 1994: 'Žiemos rūpesčiai' line 209)

Everything to the point has now been said (Donelaitis, 1985: 'Winter Cares' line 209)

cf. Around and round we've gone with this talk long enough (Donelaitis,  
<http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 209)

(For more examples see Appendices 6, 18, 30, 41).

Something is always lost in the process of translation and translators, who use the strategy of omission, can find themselves being accused of reproducing only a part of the original and so 'betraying' the author's intentions.

Comparing the frequency of use of the strategy of omission in both translations, we notice that occurrence of omitted cultural words is analogous in number.

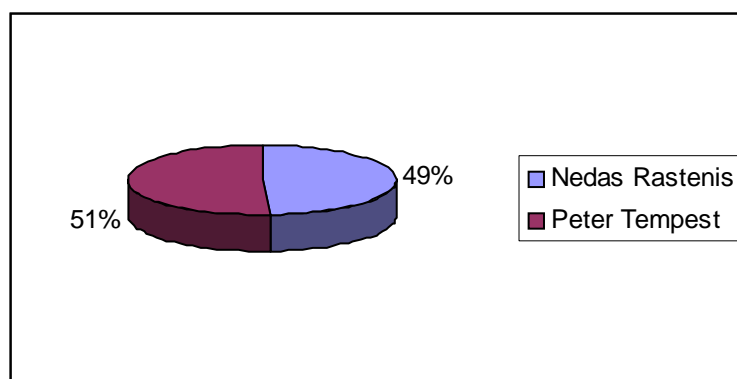


Chart 6. Ratio of omission technique performed by two translators

However, the use of this strategy is one of the causes of cultural ‘*vulnerability*’, both translators adequately often chose to omit cultural realia denoting words in translation.

### 5.8. Addition

On the contrary to the assertion of the linguists, who are in favour of the strategy of omission and who are not concerned about cultural ‘*vulnerability*’, Karamanian (2001) recognizes that in order to preserve specific cultural and linguistic features of the text certain *additions* need to be brought to the target language linguistic units. In fact, the Lithuanian language is abundant in diminutive suffixes, while the English language has to use the strategy of addition to reveal the diminutive meaning, for instance, we use additional word to translate the word *vaikelis* into English and therefore it is usually transformed into *a little child*, *paukštelis* becomes *a tiny bird*, etc.

- (1) Kožnas viens žmogus užgimdams pumpurui lygus,  
Iš kurio **žiedelis** jo pirmiaus išsilukštin (Donelaitis, 1994: 'Vasaros darbai' line 74)  
Each man, when he is born, is like a bud  
From which at first **a little bloom** is hatched (Donelaitis, 1985: 'Summer Toils' line 74)  
cf. Each mortal at his birth is like a little bud,  
From which ere long evolves **a blossom sweet and fair** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 74)

Moreover, the strategy of addition can be used to express not only the diminutive forms of the source language, in our case of the Lithuanian language, but also to render some other shades of meaning, which in Lithuanian are conveyed by particular suffixes, e.g. the names of objects, phenomena or individuals, which are lovely, dear, beloved or pleasant are also formed with the same suffixes as diminutive forms. These words are often translated using the strategy of addition.

- (2) Vei, **vasarėlė** jau pamaži prisiartina miela (Donelaitis, 1994: 'Žiemos rūpesčiai' line 664)  
Yea, yea; **the summer dear** is nearing day by day (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 664)

As a matter of fact, the examples from the poem show that the strategy of addition is applicable to render not only diminutive forms and positive aspects of meaning, but also negative



features, implied in the semantic core of the given lexical item. The Lithuanian language is capable of forming words with the negative shade of meaning using suffixes *-ėzas (vaikėzas)*, *-iščias (vaikiščias)*, or compounding stems, e.g. *kunpalaikis, būrpalaikis*, etc. The English language uses the technique of addition to reveal the implied meaning.

- (3) Daug yr **ponpalaikių**, kurie kasdien įsirėmę  
 Kabar ir varles visokias svetimas ėda (Donelaitis, 1994: 'Vasaros darbai' line 490)  
 Many **vain lordlings** strut around with chest thrust out (Donelaitis,  
<http://www.efn.org/~valdas/seasons.html>: 'Summer Toils' line 490)

(For more examples see Appendices 7, 19, 31, 42).

Contrasting the two translations, we notice that the difference in the frequency of use appears. The following pie chart visually illustrates the percentage of usage of this strategy by both translators:

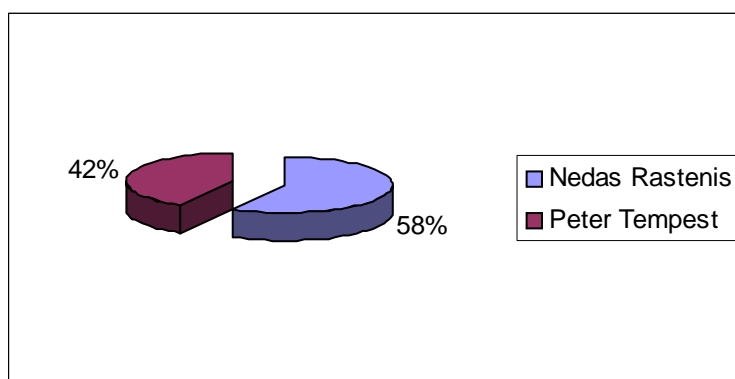


Chart 7. Proportion of addition employed in two translations

The percentage, revealed in the graph, shows that one of the translators, namely Nedas Rastenis, more often seeks to present the peculiarities of the Lithuanian language and culture to the target reader, as the strategy of addition helps to disclose specific meaning implied in the source language cultural words.

### 5.9. Modulation

The strategy of *modulation* involves shifts from abstract to concrete, from superordinate to hyponym or vice versa, from space to time, from negative to positive forms. For example, the Lithuanian *vikmedis* could be translated as *a tree*, where a superordinate is used instead of a hyponym. In this case the strategy of generalisation is also involved (as we have proved some

translation strategies are often used together). The type of modulation, which transforms hyponyms into a superordinate, is definitely rare in the translation of Donelaitis' "Metai" ("The Seasons").

- (1) Ar kad **margis su laukiu** nenor rėplinėti (Donelaitis, 1994: 'Pavasario linksmybės' line 358)  
 Or urge **the oxen** to step spryly with the plow (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 358)

The only other type of modulation is shift from concrete to abstract. In fact, there is only one case of this type of transformation in both translations.

- (2) Ir gaspadoriai su **bernais** šienaudami spardės. (Donelaitis, 1994: 'Vasaros darbai' line 437)  
 The farmers and **the help** swung scythes and shook their feet. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 437)

(For more examples see Appendices 8, 20).

The outcome of such a translation process could be either some linguistic, conceptual or cultural losses. It may be assumed that the possibility to translate the source language text into the target language does not determine efficient outcome if we do not possess a relevant perception of various cultural differences.

The fact is that there are very few cases of modulation used in both translations. Comparing the percentage of the employment of modulation technique by both translators, an obvious difference towards the use of this strategy is noticed.

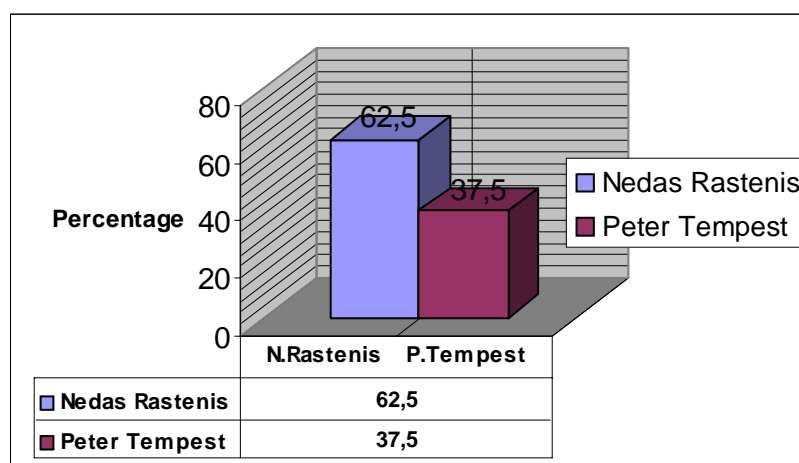


Chart 8. Ratio of modulation used by two translators

A much higher percentage of reference to this translation technique is shown by Nedas Rastenis (62,5 %), while Peter Tempest employs the strategy of modulation definitely less often (only 37,5 % of the total).

### 5.10. Concretisation

Linguists, studying translation methods and strategies applicable for translation of culturally marked words, suggest the technique of *concretisation*. Fawcett (2003), Shveitser (2004), Ambrasas-Sasnava (1984) propose to use the strategy of concretisation for culturally implicit lexical units. We should also mention that Newmark (1998) considers the strategy of concretisation to be a constituent part of the above-mentioned technique of modulation. However, concretisation is definitely often used in translation of Donelaitis' "Metai" ("The Seasons"), for this reason we consider this strategy as an autonomous translation technique. Using this translation technique a generic cultural word is changed into a more concrete one, or a concrete lexical unit is used instead of an abstract category.

- (1) **Virus** ir avių kruopas užgardina šauniai. (Donelaitis, 1994: 'Vasaros darbai' line 611)

You know what a fine flavour mushrooms will

Give **soup and porridge**, when prepared with skill. (Donelaitis, 1985: 'Summer Toils' line 611)

cf. You know a mushroom picked and dried in summer time,

Improves so much **our soups** in frigid winter days. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 611)

- (2) Tuo po Velykų, maisto dėl, **triūsinėti** pradėjom (Donelaitis, 1994: 'Žiemos rūpesčiai' line 649)

Right after Easter we began **to plow the fields** (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Winter Cares' line 650)

(For more examples see Appendices 9, 21, 32, 43).

Comparing the frequency with which the translators chose the strategy of concretisation, a certain divergence is revealed. It is obviously illustrated in the following chart:

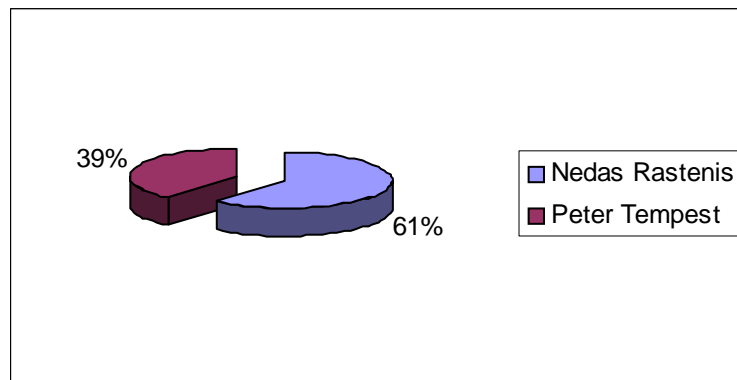


Chart 9. Proportion of concretisation employed in two translations

61 % of all the cases of concretisation is used by Nedas Rastenis. Only about one third of the total is performed by the other translator, Peter Tempest. We can suppose that one of the reasons for the choice of this strategy is better knowledge of the cultural background. Only having a precise perception of what particular cultural realia implies, the translator can concretise its meaning; e.g. only the knowledge of what was supposed to be *viralas* or *šiupinys* by the Lithuanians, the translator can refer to the strategy of concretisation.

### 5.11. Metonymic translation

Shveitser (2004) proposes to use metonymic translation for words with cultural implications. As noted in the previous unit, Newmark (1998) considers metonymic translation and concretisation to be two types of the strategy of modulation. However, we are going to treat metonymic translation as well as concretisation as autonomous translation techniques. In metonymic translation *part* is used for the *whole* or vice versa. For instance, Lithuanian musical instrument *birbynė* can be rendered into the English word *sound*, or Lithuanian *kiškos* (the legs) into English *the knees*, etc., thus shifting *part* for *the whole* and illustrating the strategy of metonymic translation.

- (1) Nės, kad verpt reik, jos taip daugel pasakų vėpa,  
 Kad jau ir ranka **kuodelį** pešt užmiršta (Donelaitis, 1994: 'Pavasario linksmybės'  
 line 618)  
 Instead of spinning, they relate so many tales,  
 That their hands forget **the fibre** must be pulled (Donelaitis,  
<http://www.efn.org/valdas/seasons.html>: 'Joys of Spring' line 618)

(For more examples see Appendices 10, 22, 33, 44).

Analysing the frequency of metonymic translation, the same proportion as of the strategy of concretisation is observed. The attitude of the translators towards the applicability of this technique is obviously presented in graph 10.

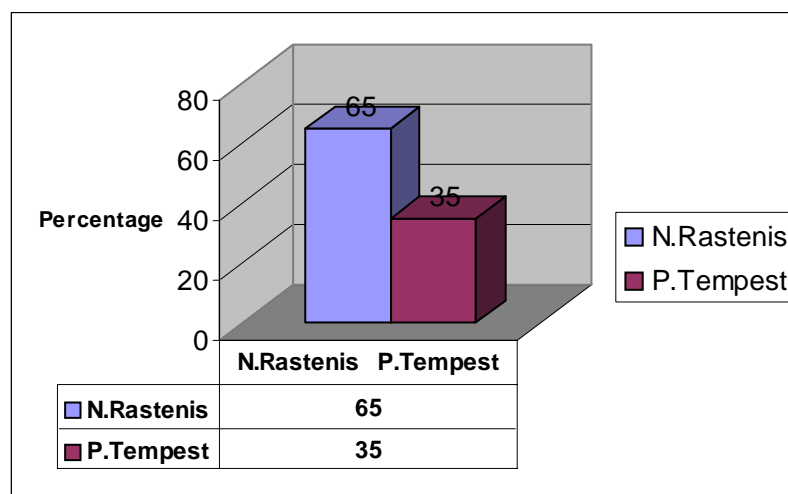


Chart 10. Percentage of metonymic translation

34 cultural words were transformed into English metonymically. 35 % of them were translated by Peter Tempest, while the percentage of Nedas Rastenis is double as high as that of Peter Tempest – 65 %; it makes almost two thirds of the total.

### 5.12. Calque

The technique using a *calque* translation is recognized by most of the above-mentioned linguists: Fawcett (2003), Ambrasas-Sasnava (1984), Vlahov and Florin (1986), Shveitser (2004), and Newmark (1998), who calls this strategy – *through translation*. It is a literal translation of the constituent parts of a compound. The most often cited example of this translation strategy is the translation of the word *skyscraper*, which in Lithuanian becomes *dangoraižis*, i.e. we literally translate both elements of the given compound. According to the same translation strategy a *loudspeaker* is translated as *garsiakalbis*, the Lithuanian *pusgyvis* is rendered into English as *half-alive*, etc.

- (1) Ir **vienausį** kunpalaikį prastai pažebojęs  
 Į Karaliaučių [...] nukeliavo. (Donelaitis, 1994: 'Vasaros darbai' line 462)  
 And harnessing a **one-eared** jade somehow,  
 He drove to Karaliaučius [...] (Donelaitis, 1985: 'Spring Joys' line 462)

- (2) Vauškus savo namams **vienragį** bulių stekena (Donelaitis, 1994: 'Rudenio gėrybės' line 343)

Vauškus is slaughtering a **one-horned** bull (Donelaitis, 1985: 'Autumn Boons' line 344)

And Vauškus, yonder, slays his **single-horned** bull (Donelaitis, <http://www.efn.org/~valdas/seasons.html>: 'Autumn Wealth' line 343)

(For more examples see Appendices 11, 23, 34).

In fact, there are very few cultural words, translated into English employing the strategy of calque. The percentage of use of this translation technique is absolutely equal. The adequate identity of the frequency of calque translation is visually shown in the following chart:

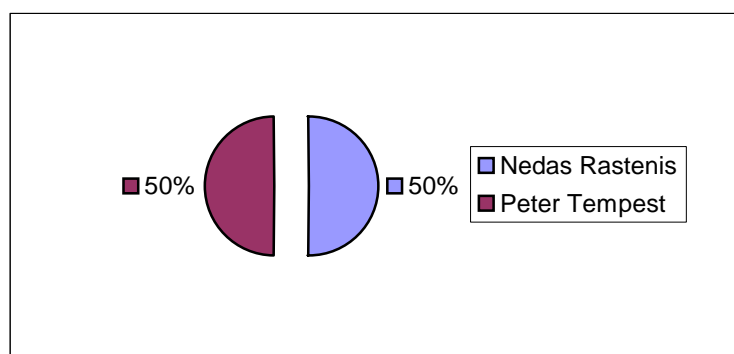


Chart 11. Proportion of employment of calque translation

### 5. 13. Paraphrasing

Another important translation technique is *paraphrasing*. Baker (1999) denotes two types of this strategy. If a cultural specific concept expressed by the source language lexical item is lexicalised in the target language but in a different form, the translator is suggested to use the strategy of translation by paraphrase using a related word. However, if the cultural concept expressed by the source language lexical item is not lexicalised in the target language the paraphrase may be based on modifying a superordinate.

- (1) Bet kisielius ans gardus su **šiupiniu** mielu  
Buvo jau visai ant stalų mūs paibaigę. (Donelaitis, 1994: 'Vasaros darbai' line 671)  
And e'en the oatmeal pap, our **daily boorish food,**

From ev'ry table had completely disappeared. (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Summer Toils' line 671)

(2) O daug žvirblių **pusgyvių** nuo stogo nupuolė. (Donelaitis, 1994: 'Vasaros darbai' line 112)

And **half-dazed** sparrows tumbled from the roof. (Donelaitis, 1985: 'Summer Toils' line 112)

(3) Jūs gaidžiai su vištoms ir kas **mėžinį** krapštot (Donelaitis, 1994: 'Rudenio gėrybės' line 64)

You roosters and you hens, leave your **dirt-pile** a while (Donelaitis, <http://www.efn.org/valdas/seasons.html>: 'Autumn Wealth' line 64)

(For more examples see Appendices 12, 24, 35, 45).

The main positive aspect of paraphrase technique is that it is suitable to reveal precise propositional meaning. On the other hand, the “disadvantage of using this strategy is that it is cumbersome and awkward to use because it involves filling a one-item slot with an explanation consisting of several items” (Baker, 1999: 40).

Despite the possible negative aspects, paraphrasing is a practical way to render culturally specific lexical units into the target language and is used by both translators of the given Lithuanian text. Therefore, both translators refer to this translation technique practically with the same frequency: 47 % and 53 % of the total number of words, translated using this strategy.

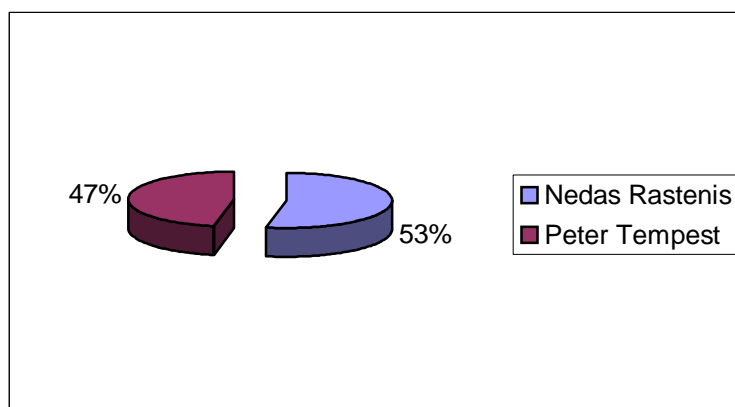


Chart 12. Ratio of paraphrasing technique in two translations

The chart illustrates the proportion with which both translators use the strategy of paraphrasing. As the percentage is almost identical, we can claim that both translators consider the technique of paraphrasing to be of equal importance.

#### 5. 14. Dominant translation strategies

One of our tasks was to determine, which strategies dominate in both translations and separately in each of them. Therefore, after having analysed the proportion of frequency, with which a certain translation technique is used by Nedas Rastenis and by Peter Tempest, we are going to study, which strategies were applied in both translations most often and which of them were not so often chosen by the translators.

As it has been already mentioned, there were 911 culturally marked words in Donelaitis' "Metai". Therefore, we found an adequate number of transformations in each translation into English. After having classified cultural words according to the strategies that were applied in translation, we calculated the percentage of application of each technique and summarized the results into the table:

Translation strategy	Number of words	Percentage
Description	199	21,85%
Generalisation	177	19,43%
Neutralisation	110	12,07 %
Cultural Substitution	107	11,74 %
Omission	101	11,09 %
Paraphrasing	55	6,03 %
Transference	48	5,27 %
Concretisation	35	3,85 %
Metonymic Translation	34	3,73 %
Addition	31	3,40 %
Calque Translation	7	0,77 %
Modulation	7	0,77 %

Table 1. Application of translation strategies



The given calculations reveal that the strategy of description is employed in translation of the Lithuanian poem “Metai” most often. However, the percentage of generalisation technique is also quite high. Therefore, we cannot claim that the translators try to preserve Lithuanian *cultural identity*. These two strategies seem to be dominant in translations of the poem. Besides, the three following techniques, which score similar percentage of application, are neutralisation, cultural substitution, and omission. We want to emphasize that these are the strategies, which cause cultural ‘*vulnerability*’ in translation. On the other hand, techniques, such as transference or addition, which help to preserve *cultural identity*, are employed with very low frequency. In fact, calque translation and modulation are applied extremely rarely because of their specificity. The given analysis is visualized in chart 13:

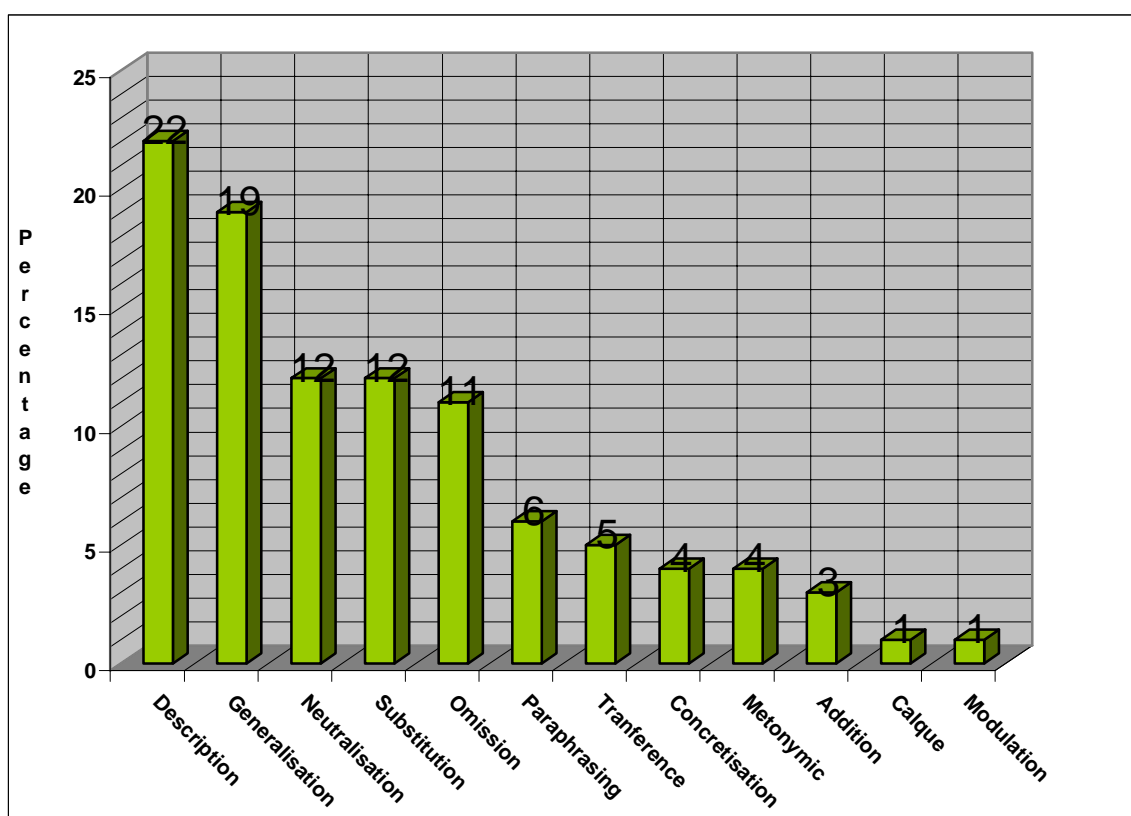


Chart 13. Application percentage of translation strategies

Comparing the percentage of the application of all the strategies, it becomes evident that no translation technique sharply dominates in translation. Besides, the choice of strategies reveals that the translation into English is reader-oriented, i.e. the translators prefer readability of the text to preservation of cultural identity.

We would also like to compare the employment of strategies in each translation separately in order to find out if a particular translation strategy is favoured more by one of the translators. For this reason we have calculated the frequency of application of each technique in each translation.

Nedas Rastenis	
Description	25 %
Generalisation	14 %
Omission	11 %
Neutralisation	11 %
Cultural Substitution	10 %
Transference	8 %
Paraphrasing	6 %
Metonymic translation	5 %
Concretisation	4 %
Addition	4 %
Modulation	1 %
Calque Translation	1 %

Table 2. Application of translation strategies by Nedas Rastenis

Peter Tempest	
Description	23 %
Generalisation	22 %
Neutralisation	14 %
Cultural Substitution	13 %
Omission	12 %
Paraphrasing	6 %
Addition	3 %
Concretisation	3 %
Metonymic translation	3 %
Calque Translation	1 %
Transference	1 %
Modulation	1 %

Table 3. Application of translation strategies by Peter Tempest

The highest percentage in Nedas Rastenis translation falls to the strategy of description, thus, it can be seen as a dominant strategy here. Peter Tempest prefers two techniques: description and generalisation. The strategy of transference, which preserves national identity and helps to avoid *cultural 'vulnerability'*, is used relatively rarely. Nedas Rastenis translates 8% of all the words using this technique, while Peter Tempest renders only 1 % of the total, employing the strategy of transference. In this case Nedas Rastenis shows a greater interest in preserving Lithuanian *cultural identity*. The use of translation techniques by each translator individually is presented in chart 14.

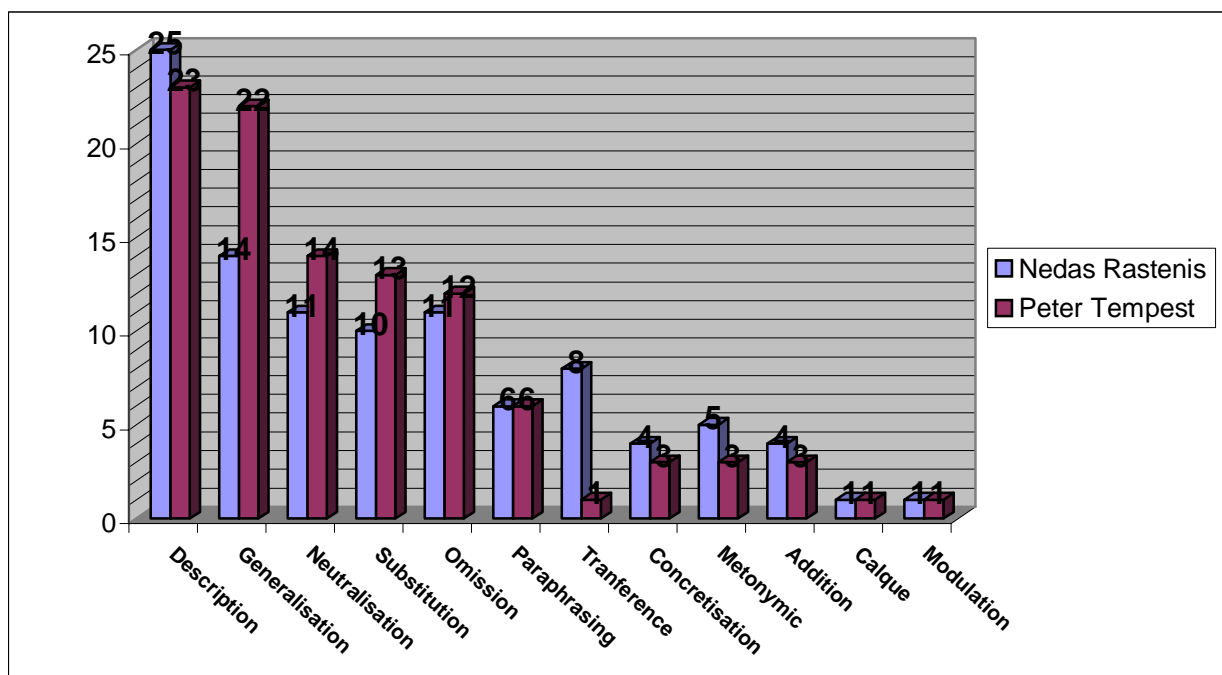


Chart 14. Percentage of translation techniques comparing two translations

*The dominant translation strategies are description and generalisation. Calque translation and modulation are not prevalent in the two translations. The frequency of choice of such translation techniques as generalisation and transference differ in each translation. The ratio of other strategies is proportional comparing the two translations.*

### 5. 15. Factors determining the choice of the translation strategies

Having analysed all possible translation strategies, used by both translators of the Lithuanian poem “Metai” (“The Seasons”), we ought to provide some general considerations. Firstly, it should be born in mind that in practice it is hardly possible to find these translation techniques in a pure form. In most cases some types of translation strategies are combined and we observe more than one type of translation used for a particular case.

Besides, it has to be mentioned that different translators often use different translation strategies for the same lexical unit. The translator’s decision to use one or another strategy largely depends on various factors. Nida (1964) proposes that the purpose of the translation should indicate which translation approach towards the cultural background has to be used. Baker (1999) considers the context and purpose of translation to be the determining criteria, which condition the choice of certain translation strategies. Beside the purpose of translation Ginter (2005) suggests considering the message of the source language text.

According to Karamanian (2001), the translator has to evaluate the importance of cultural aspects and decide to what extent it is necessary to translate them into the target language. In addition, the same linguist stresses the intended target readership as the most significant criterion determining the translation strategy. Newmark (1998) explains that translation has to reach readers whose cultural background is different from that of the readers of the original, as it is the ideal reader for whom the author “attributes knowledge of certain facts, memory of certain experiences” (Coulthard, 1992:12). In all fiction texts historical and cultural references are always of a certain importance and the target text reader is unlikely to have an adequate understanding of such aspects. Therefore, Nida (1964) considers that the receivers’ experience and capacity for decoding have to govern the translation strategy.

However, Newmark (1998) denotes many more factors to be significant in determining the translation techniques. He proposes to take into account such criteria as: the purpose of the text, cultural and linguistic level of the readership, importance of referent in the source language text, recency of the word, and future of the referent. Approving of some of the same criteria, Fawcett claims that the choice of the translation strategies should depend on “a wide variety of factors such as world knowledge, reader expectation, information loading, text type, desired effect, and even the politics of translation” (2003:29). Apparently, here we find a much deeper attitude towards the factors, determining the choice of translation strategies.

Two Bulgarian researches S.Vlahov and S.Florin (1986) look at the problem of the choice of translation strategies from a completely different angle. They claim that the translator should choose between transliteration and translation referring to such indicators as: the type of the text, the type of realia, its significance in the context, and the degree of acceptance of unusual collocations in receiving culture. As a matter of fact, these linguists demonstrate a much wider approach to translation strategies applicable for translation of cultural realia.

However, there are linguists who raise the problem of cultural priority. Ginter (2005) asserts that namely this issue has to determine whether the cultural aspects of the source language or the cultural aspects of the target language, or probably a combination of both should define the choice of translation strategies. As a result the translator produces either a source-culture bound or a target – culture bound translation. Pym (2004) supposes that the prestige of a culture is related to the selection of a translation strategy. Considering culture and language to be interrelated concepts, Newmark claims “the more significant the language of the original, the more closely each segment has to be translated” (2003: 68). We could approve of this conclusion, as the number of the cases of transference in the analyzed translations of the Lithuanian text (Donelaitis’ “Metai”) is considerably small.

This is explained by the fact that there are dominant cultures, which have a strong influence on the others and there are less prevalent cultures that tend to import models from dominant cultures. The more dominant a cultural is, the less it accepts new elements into its linguistic system, while the texts coming from the dominant culture tend to be translated preserving many cultural elements. On the contrary, the attitude towards preservation of cultural identity of the less prevalent culture maintains very little interest. Here again we can raise the question of *cultural 'vulnerability'* accepting Newmark's standpoint, which claims that the ultimate consideration of each translator should be "respect for all foreign countries and their cultures" (1998:96). Thus, the purpose of each translator should primarily be to define the translation problem, indicate all the factors that have to be taken into consideration, review all the options and then make the decision upon the most suitable translation strategy in order to avoid the possible cultural vulnerability.

*Various linguists lay different emphasis on different translation methods. Though the most suitable translation strategies should be determined by a variety of factors: the type of the text, the type and significance of realia, its recency, the purpose of translation, the degree of acceptance of unusual collocations in receiving culture, the model reader, and the desired effect.*

## CONCLUSIONS

In this study we aimed to analyse the interrelationship between culture and translation as well as the possible ways to translate the words denoting cultural peculiarities. Thus, words with cultural implications and translation strategies, applicable for their translation, were the object of our research. After the analysis of the subject matter, which was carried out by the means of lexicographic and contrastive methods, the following conclusions have been drawn:

1. In every translation certain factors determining cultural milieu have to be taken into consideration. Likewise, by stressing the significance of preservation and development of national culture and identity, it is important to keep in mind the European context and its implications.

2. Classifications of cultural realia cover such essential types of cultural categories as: material and intangible culture denoting realia, which are further subdivided into various subcategories: geographic, ethnographic, ecological, political, and religious.

3. In the process of translation of culturally implicit words, translation theory contributes in identifying a translation problem, reviewing all the criteria that have to be taken into consideration, as well as in listing all the optional translation strategies, and finally in choosing the most suitable translation method.

4. In most cases translators applied different translation techniques for transformation of the same cultural realia or culturally marked word.

5. In the two translations of the Lithuanian poem “Metai” the dominant translation strategies appear to be description and generalization. The techniques of calque translation and modulation are applied least frequently. Such translation strategy as transference, which helps to avoid cultural ‘vulnerability’, is in some cases employed only in translation by Nedas Rastenis. Therefore, both translations are target-culture bound.

6. It is often impossible to use a single translation strategy while rendering the meaning from the source language into the target language. In most cases some translation strategies are combined.

7. The most suitable translation strategies for cultural realia should be determined by a variety of factors: the type of the text, the type of realia, its significance in the context, the degree of acceptance of unusual collocations in receiving culture, the model reader and his/her world knowledge, and desired effect.

## SANTRAUKA

### Vertimas ir kultūra

Šiame darbe nagrinėjamos vertimo problemos, iškylančios verčiant kultūrinės realijas atspindinčius leksinius vienetus. Keliama galimo kultūros 'pažeidžiamumo' problema bei kultūrinio identiteto išsaugojimo svarba vertime, atkreipiant dėmesį į visos Europos kultūrinę terpę. Be to, analizuojamos vertimo teorijos siūlomos kultūrinių realijų vertimui taikytinos vertimo strategijos. Akivaizdu, kad tokios realijos kaip *kanklės, būras, kastinys, cepelinai, skilandis, kykas, aruodas* egzistuoja tik vienoje kultūroje, todėl vertėjui iškyla problema, kaip, nepažeidžiant kultūrinio identiteto, perteikti šių žodžių semantinius atspalvius anglų kalboje.

Darbe keliamas tikslas išanalizuoti lietuviškų kultūrinių realijų ir kultūrą atspindinčių žodžių vertimo būdus. Todėl darbe apibrėžiami kultūros ir kultūrinio identiteto konceptai, pateikiama keletas skirtingų kultūrinių realijų klasifikacijų, aptariama, kokiais vertimo būdais siūloma versti kultūrinės realijas bei analizuojamos vertimo strategijos, taikomos konkrečių lietuvių kultūrą žyminčių žodžių ir realijų vertimui.

Darbe remiamasi empirine medžiaga, kurią sudaro 911 lietuvių kultūrą atspindinčių leksikos vienetų, surinktų iš Kristijono Donelaičio "Metų" bei dviejų šio kūrinio vertimų į anglų kalbą. Yra lyginami Peter Tempest'o ir lietuvių vertėjo Nedo Rastenio vertimai, gretinamos abiejų vertėjų pasirinktos kultūrinių realijų vertimo strategijos.

Analizuojant bei grupuojant kultūrinės realijas bei kultūrą atspindinčius žodžius, buvo naudojamosi "Dabartinės lietuvių kalbos žodynu" (red. Keinys, 2000), "Longman'o šiuolaikinės anglų kalbos žodynu" (Longman, 2003) bei dvikalbiu "*Lietuvių – anglų kalbų žodynu*" (sud. Laučka, Piesarskas ir Stasiulevičiūtė, 1992). Darbe naudojamosi mokslinės lingvistikos literatūros analizės, leksikografiniu, statistiniu bei gretinamosios lingvistikos metodais.

Atlikus analizę, išryškėjo, kad verčiant K. Donelaičio "Metus" didžioji dalis kultūrinių realijų verčiama apibendrinamuoju ir paaiškinamuoju būdu. Pavyzdžiui, *aruodas* į anglų kalbą verčiamas paaiškinimu *corn-bins* arba *bins and barrels*, *skranda* – *sheepskin coat*, *ketvergis arklis* – *steed, a stallion four years old*, o *asla* paprasčiausiai apibendrinama žodžiu *floor*. Mažiausiai taikomas moduliacijos būdas. Perkėlimo arba keitimo strategija, padedanti išsaugoti tautinį identitetą ir išvengti kultūrinio 'pažeidžiamumo', taikoma beveik išimtinai tik lietuvių vertėjo Nedo Rastenio vertime. Taip pat akcentuojama, kad tinkamiausius vertimo būdus turi nulemti tokie faktoriai kaip: teksto bei realijų tipai, realijos svarba kontekste, skaitytojas, į kurį orientuojamas vertimas, laukiamas efektas ir neįprastų kolokacijų priimtumas vertimo kalboje ir kultūroje.

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