"The cuisine is not an old, tired marriage.
It is a passionate affair of the heart":
Translation of Gastronomical References in the Film
"The Hundred-Foot Journey"

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Abstract: This article presents an analysis of the translation strategies used for culture-specific items related to gastronomy in the Lithuanian subtitles of the American comedy-drama film "The Hundred-Foot Journey" (2014), directed by Lasse Hallström. The film explores the convergence of diverse cultural perspectives through its culinary practices. Drawing on a theoretical framework that includes translation strategies by Jorge Díaz Cintas and Aline Remael (2021), this study identifies seven distinct translation strategies employed by the Lithuanian translator, including loan translation, literal translation, explication, substitution, calque, transposition, and omission, to render the distinguished 56 culture-specific items from the source language into the target language. The study offers a systematic approach to the analysis of how translators handle culture-specific items within audiovisual media, accounting for spatio-temporal subtitling limitations and parameters that may impact the decision-making process of the translator.
Key words: audiovisual translation, subtitling, constraints, culture-specific items.

1. Introduction

In contemporary society, audiovisual (AV) products such as films, TV series, music videos, and computer games have become an integral part of people's lives. These products are often produced in diverse countries, each with their unique languages and cultures. As stated by Zoë Pettit, "the introduction and subsequent boom in satellite television, plus the Internet, has made the world a much smaller place, allowing different people, cultures, and languages to interact more frequently" (2004, p. 24). Therefore, in today's world, the boundaries between cultures are extremely thin, however, there will always be cultural aspects, whether linguistic or non-verbal, that are difficult to render

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from one language and culture to another. These cultural aspects are called culture-specific items (hereinafter CSIs) (Aixela, 1996, p. 57). Such words or phrases are difficult to translate from the source language (SL) because they often lack equivalents in the target language (TL) (Astrauskienė & Satkauskaitė, 2022, p. 194). While CSIs can be of various categories and involve various areas of human daily life, this paper focuses on CSIs that are related to gastronomy. This type of CSIs was selected purposefully since such CSIs are frequently encountered in AV products and require a high degree of precision and effort from translators due to their visual portrayal. Since AV products combine four components – "audio-verbal signs, visual-verbal signs, audio non-verbal signs and visual non-verbal signs" (Zabalbeascoa, 2008, p. 2), the translator's job is not only to render the spoken text to the TL but also to consider the visual aspects, including various dishes, beverages, and ingredients portrayed in food preparation scenes. In terms of the translation of CSIs, translators become the mediators between two or more diverse cultures. They have to choose certain translation strategies, also having in mind that every mode of audiovisual translation (hereinafter AVT) has different restrictions that the translation has to adhere to.

This paper aims to explore the prevailing translation strategies for CSIs related to gastronomy in the Lithuanian subtitles of the American comedy-drama "The Hundred-Foot Journey" directed by Lasse Hallström in 2014. The rationale behind the deliberate selection of this film stems from its portrayal of a convergence of diverse cultural perspectives, as exemplified by the culinary practices showcased therein.

The study adopts a theoretical framework for translation analysis that draws upon the translation strategies for CSIs proposed by Díaz Cintas and Remael (2021, pp. 208–216). Using this framework, we seek to provide a systematic approach to the analysis of how translators deal with CSIs when translating from the SL to the TL. As this study analyses Lithuanian subtitling of the selected film, the spatio-temporal subtitling constraints, and parameters (Pedersen, 2011, pp. 106–120) that may influence the decision-making process of subtitlers are also taken into consideration.

2. Culture-specific items and their translation

The term "culture" is of wide-ranging scope and encompasses multifarious facets, spanning from the arts, rituals, and festivities to labor, religion, and cuisine. The later sphere often features CSIs that pose challenges for translation when transferred to a target text. As Aixela (1996, p. 58) explains CSIs are "[t]extually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text". This definition provides insight into the identification of CSIs, and for the purpose of this paper, the term "culture-specific items," also introduced by Aixela (1996, p. 57), will be employed.

As highlighted in the introduction, our attention is directed towards CSIs that pertain to gastronomy, therefore it is beneficial to discuss classifications of CSIs, with food being a potential category amongst them. Some scholars include such CSIs in a broader category, such as Nedergaard-Larsen (1993) who places "nutrition" under the category of "society", Newmark (2010) who considers "food" as a part of "private life" category, or Díaz Cintas and Remael (2021) who include "food and drinks" within the larger category of "ethnographic references". Other scholars, such as Espindola (2005), Antonini and Chiaro (2005), or Pedersen (2011) identify food and drinks as a separate category of CSIs. However, none of the scholars have attempted to distinguish more detailed subcategories within the broader category of gastronomy. They tend to remain within the more general categories of nutrition, food, and drinks. In our earlier research on this topic, Astrauskienė, Koverienė, & Satkauskaitė (2021), and Vilimienė (2022) demonstrated that the category of gastronomy is much broader, encompassing not only dishes and beverages but also subcategories such as professions, garments, and culinary devices. It is important to note that these studies were conducted on animated films and TV series, whereas our paper focuses on a full-length film. We believe that conducting an investigation of the selected feature film, which falls under a different genre, will advance our knowledge of CSIs in AV products by uncovering supplementary subcategories within the broader scope of gastronomy. Therefore, instead of relying on previous categorization, we will employ an inductive approach to discern and categorize the CSIs present in the selected film.

2.1. Translation strategies for culture-specific items

After delineating the concept and classification of CSIs in gastronomy, our focus now shifts to the challenges of translating such items. Rendering CSIs related to gastronomy presents a challenging task for translators, as they need to be familiar with both the source and target cultures and languages in order to identify CSIs and apply appropriate translation strategies that render these items in a way that is most understandable to the target audience. While there are various translation strategies proposed for CSIs (e.g., Vinay & Darbelnet, 1995; Davies, 2003; Gottlieb, 2009; Newmark, 2010; Leppihalme, 2011; Ranzato, 2016), this paper will adopt the translation procedures proposed by Díaz Cintas and Remael (2021, pp. 208–216), as they are designed for subtitling, which is the mode of translation employed to render our selected film. The scholars present nine translation strategies that translators and/or subtitlers can use:

1. **Loan** – "the ST word or phrase is directly incorporated into the TL and text because both languages happen to use the exact same word, be it because of historical tradition or because the term is being incipiently used in the TL" (Díaz Cintas & Remael, 2021, p. 207). The scholars explain that this translation procedure is used to CSIs referring to beverages and dishes, for instance, "cognac" or "goulash" (Díaz Cintas & Remael, 2021, p. 207). When languages share a common alphabet, loanwords often have

similar spellings to those in the SL, with only minor modifications. Conversely, when the SL and the TL alphabets differ, the SL term undergoes a transliteration process, wherein the term is reconstructed using a transcription that closely mimics the original phonetics (Díaz Cintas & Remael, 2021, pp. 207-208). As Lithuanian alphabet has some differences from the English one, it is more likely that CSIs will go through the process of transliteration relying on a transcription of the original CSIs.

2. **A literal translation** – when a translator "borrows the form of expression in the SL and renders each of the elements literally into the TL structure" (Díaz Cintas & Remael, 2021, p. 208). The authors note that when this strategy is employed the translation is executed in a manner that gives the impression that the CSI was originated in the TL and appears to be authentic (Díaz Cintas & Remael, 2021, p. 208).

3. **A calque** is a direct translation that may sound awkward and unnatural in the target language. "Calques can preserve the semantic structure of the source language term (lexical calque)" or introduce "a new structure into the target language (structural calque)" (Díaz Cintas & Remael, 2021, p. 208). Some calques are well-established in the target language and hence easier to understand, while others may still have a foreignizing effect and confuse the viewer. The scholars add that sometimes, an explanation is necessary for CSIs translated by a calque which can be challenging in subtitling due to limited space (Díaz Cintas & Remael, 2021, p. 208). In the subsequent subchapter, we shall expound upon the limitations inherent to the subtitling mode of audiovisual translation.

4. **Explication** – a translation strategy that aims to facilitate comprehension of CSIs in the TL by providing additional information that clarifies items that are integral to the understanding of the target audience, but that may be challenging to grasp due to cultural differences. The process of explication may be achieved through "(a) *specification* or use of a hyponym; (b) *generalization* or use of a hypernym or superordinate; or (c) *addition* of extra information" (Díaz Cintas & Remael, 2021, p. 210). Regarding the use of additions in subtitles, it is noteworthy that they are not employed that frequently, primarily due to spatio-temporal constraints (Díaz Cintas & Remael, 2021, p. 210).

5. **Substitution** "consists in replacing the cultural reference in the ST with a similar reference that already exists in the SC or in the TC (cultural substitution), or with an expression that fits the situation but shows no connection with the ST expression (situational substitution)" (Díaz Cintas & Remael, 2021, p. 212). The scholars claim that substitution is a prevalent strategy employed in subtitling when spatial limitations preclude the incorporation of lengthy CSIs, even if they have equivalents in the target culture. They state that typical examples of such CSIs are the titles of certain dishes that have gained widespread popularity across various nations: "The French *sauce hollandaise* is literally known as *hollandaisesaus* in Dutch but it might be translated as *botersaus* [butter sauce] if the space and time limitations are very strict" (Díaz Cintas & Remael, 2021, p. 212).

6. **Transposition** denotes a translation strategy which involves the practice of

replacing a cultural concept from one community with a counterpart from another culture (Díaz Cintas & Remael, 2021, p. 213). The scholars claim that this approach is often adopted when the intended audience may not comprehend the original CSI, making a loan or literal translation untenable without further clarification. Consequently, transposition serves as a means of elucidating meaning and enhancing comprehension (Díaz Cintas & Remael, 2021, p. 213).

7. **Lexical recreation** is employed in instances where a character introduces a novel CSI and a translator is compelled to devise a neologism in the TL (Díaz Cintas & Remael, 2021, p. 215). Such circumstances call for a translation approach that is specifically tailored to address this unique challenge.

8. **Compensation** refers to "making up for a translational loss in one exchange by being more creative or adding something extra in another" (Díaz Cintas & Remael, 2021, p. 215). However, the researchers warn that compensation in subtitling may not always be a viable option, primarily because of the inherent interdependence between oral and visual elements of the source and target languages (Díaz Cintas & Remael, 2021, p. 215).

9. **Omission** is commonly employed in scenes with rapid speech, where temporal constraints make it necessary to eliminate certain CSIs, the technique of ellipsis. This strategy is also applied when the audience is unfamiliar with the SL CSI, yet the context is sufficiently clear for the message to be comprehended, or when the TL lacks an equivalent term (Díaz Cintas & Remael, 2021, p. 216).

The analysis of the chosen film, "The Hundred-Foot Journey", will employ these nine strategies. However, before commencing a detailed investigation it is beneficial to examine additional key parameters and subtitling constraints that could impact the transferability of CSIs.

2.2. Subtitling constraints and influencing parameters

Audiovisual translation is still a relatively unexplored domain within the discipline of translation studies since "[t]ranslation is usually thought of as being about the printed word, but in today's multimodal environment translators must take account of other signifying elements too" (O'Sullivan, 2013, p. 2). Audiovisual translation deals not only with linguistic elements but also with audio and visual signs, and every mode of audiovisual translation, including subtitling, has its own restrictions that the translator must account for during the translation process. Therefore, to have a better understanding of the restrictions for subtitles and to establish a framework for empirical analysis, the concept and peculiarities of subtitling will be further discussed.

Subtitling is one of the main modes of audiovisual translation which involves the process of displaying written text on the screen that corresponds to the spoken language in audiovisual products. In terms of linguistic parameters, subtitling and subtitles are divided into two types:

1. **Intralingual subtitling**, "known by some as same-language subtitling (SLS), involves a shift from oral to written but, as it is a monolingual activity that remains within

the same language, there has been a reluctance in some quarters to refer to this practice as translation" (Díaz Cintas & Remael, 2021, p. 12).

2. **Interlingual subtitling** which refers to "a translation practice that consists in presenting a written text, generally on the lower part of the screen, that aims to recount the original dialogue exchanged among the various speakers, as well as all the other verbal information that is transmitted visually (letters, inserts, graffiti, text messages, inscriptions, placards, and the like) and aurally (songs, voices (songs, voices of, voiceover narration)" (Díaz Cintas & Remael, 2021, p. 9). It is worth noting that our analysis will focus on interlingual subtitles within the context of the selected film.

Subtitling is a mode of AVT that has specific norms and constraints which might pose additional challenges for the translators of CSIs. Among the most challenging are the spatial and temporal constraints. **The spatial constraints** "are based on the simple fact that you can only fit a certain number of characters into a line, and that you can rarely use more than two lines in each subtitle" (Pedersen, 2011, p. 19). It must be noted that not the word, but the character is considered to be the basic unit in subtitling which means that even punctuation marks (e.g., commas, dashes, full stops, exclamation marks etc.) as well as blank spaces are also counted. According to Díaz Cintas and Remael (2021, p. 99), the recommended maximum number of characters per line is 42, however, this number varies based on the client specifications, requirements of a certain country or even a way of distribution (e.g., TV, cinema, DVD).

The temporal constraints are closely related to the spatial ones "in that the message contained in the lines needs to be displayed for a certain amount of time (the so called display or exposure time) in order for the viewer to be able to read it" (Pedersen, 2011, p. 19). The standard for TV subtitles is usually 3 seconds for a full one-liner and 6 seconds for a full two-liner. Subtitling constraints, such as limited space and time, can have a significant impact on the translation of CSIs in audiovisual content. Though subtitles have limited space, and translators must convey the message within a specific character limit certain CSIs may require more explanation, leading to longer subtitles that may not fit within the available space. In addition, subtitles also have time constraints, and the translator must ensure that the text is displayed on the screen long enough for viewers to read it. However, CSIs may require more time to read and understand them, which may lead to a shorter display time. In order to adhere to the spatio-temporal requirements subtitlers apply condensation as it is not always possible to render all verbal content from the ST into the TT. This means that "something usually has to be left out, or rather: the remaining TT message has to be edited so as to (ideally) say the same thing, in fewer words (or at least in fewer characters), as the ST" (Pedersen, 2011, p. 20). However, this can affect the translation of CSIs in several ways. For instance, translators might eliminate certain SL CSIs in the translation process resulting in a loss of meaning or cultural significance. Hence, a translator is faced with a difficult task of finding a right balance between conveying the SL CSIs accurately in the TL and at the same time

adhering to the constraints of subtitling.

In his book "Subtitling Norms for Television" (2011) Pedersen discusses various parameters which can influence the decision-making of subtitlers when it comes to rendering of ECRs[3]. The scholar distinguishes seven of them:

1. **Transculturality** (how well known an ECR is). The subtitler needs to determine, prior to rendering ECRs, whether the intended TT audience possesses knowledge of such items. In cases where such knowledge is lacking, the subtitler must take measures to facilitate the audience's comprehension of ECRs (Pedersen, 2011, p. 106).

2. **Extratextuality** (the independent existence of ECRs). This parameter pertains to the existence of an ECR beyond the source text (Pedersen, 2011, p. 110).

3. **Centrality** (how important an ECR is). To establish the importance of an ECR in a given text, the translator must examine it from both a macro-level and a micro-level perspective. If an ECR is central on the macro-level, it is likely to be a key theme or subject matter of the film or TV program in question and can only be accurately translated using the Retention or Official Equivalent strategies. Conversely, if an ECR is only briefly mentioned a few times, it is considered peripheral on the macro-level. Its treatment then depends on the level of centrality it holds within the local discourse on the micro-level. If it is also considered peripheral at the micro-level, for example as a single item in a long list of ECRs, the translator may responsibly choose to omit it. The subtitler must decide regarding the centrality of each ECR on a case-by-case basis (Pedersen, 2011, pp. 111–113).

4. **Polysemiotics** (the interplay between channels). This parameter is fundamental as it sets subtitles apart from other translation forms. Subtitles deviate from the conventional concept of the TT since they are an integral component of a Polysemiotic text (Pedersen, 2011, p. 113). Gottlieb (1998, p. 245) differentiates between four semiotic channels: "a) the verbal auditory channel, including dialogue, background voices, and sometimes lyrics; b) the non-verbal auditory channel, including music, natural sound and sound effects; c) the verbal visual channel, including superimposed titles and written signs on the screen; d) and: picture composition and flow". Each of these channels conveys semiotic information, and there is frequently an overlap or intersemiotic redundancy among them. "From a subtitling point of view, Polysemiotics has to be taken into account when deciding how much guidance the TT audience needs" (Pedersen, 2011, p. 113).

5. **Co-text** (the rest of the dialogue). Within the co-text, which encompasses the dialogue, there may be instances of overlapping information. In the event that an ECR requires clarification, this task need not be repeated at every instance if information or explanation has been provided earlier or later within the co-text (Pedersen, 2011, p. 114).

6. **Media-specific constrains**. The first constraint involves the transition from the

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[3] It should be noted that Jan Pedersen uses the term "extralinguistic cultural references" and an abbreviation "ECRs" in his work.

spoken to the written language, which leads to a certain level of formalization during the transference from the SL to the TL. The second constraint includes the temporal and spatial restrictions associated with subtitling (Pedersen, 2011, p. 115).

7. **The effects of the subtitling situation**. The last parameter relates to the overall translation situation. This parameter focuses on the individual factors that are combined to create overarching translation goals and strategies applicable to the entirety of the text. The aspects of the subtitling situation that the translator must consider may include the skopos of the text, production norms applicable to this particular type of text, the genre of the ST, as well as the style and register utilized in the ST. The TL audience and their level of knowledge, the broadcaster, the time of the showing, and some other pragmatic considerations are also significant (Pedersen, 2011, p. 115– 20).

The present study acknowledges the significance of subtitling norms, constraints, and parameters in the translation of CSIs in audiovisual material therefore they will be taken into account during the analysis of the translation of CSIs in the selected film.

3. A case study of the selected film "The Hundred-Foot Journey"

The purpose of this article is to examine CSIs categories as well as translation strategies employed in the rendition of CSIs pertaining to gastronomy in the American comedy-drama film "The Hundred-Foot Journey" (2014) directed by Lasse Hallström. Material for the analysis was obtained from the Lithuanian home cinema platform "Žmonės Cinema". The duration of the film is 2 hours and 2 minutes, and it was translated into Lithuanian by the mode of subtitling. "The Hundred-Foot Journey" narrates the story of the Kadams, an Indian family who, having escaped political violence in their home country that destroyed their family restaurant business and took their mother's life, unexpectedly land in a small village in France. The Kadams grow fond of the place and decide to open an Indian restaurant, putting them in direct competition with the only acclaimed culinary establishment run by Madame Mallory. Nonetheless, their shared passion for food ultimately unites the French and Indian restaurants, as well as their owners. As could be seen from the short synopsis the film features the themes of family, culture, and love for culinary art. It was chosen for the analysis as it features two very different cultures, and its narrative always evolves around food and cooking.

The selected film has been previously analyzed focusing on food related concepts. For instance, Lin and Wang (2019) employ the theoretical framework of ethnocentrism to examine the phenomenon of intercultural communication breakdown and cultural clashes between individuals from distinct ethnic cultures. Toma (2022) discusses the multifaceted nature of food, emphasizing its role not only as a means of asserting individual, social, national, and cultural distinctions, but also as a mechanism for fostering connections among individuals despite these differences. However, these scholars have not specifically examined the translation of CSIs related to food. Monti (2019) aims to investigate the socio-cultural and linguistic functions performed by food

naming in expressing identity and ethnicity. However, this research encompasses different language and mode of translation, involving eight films (one of which is the selected film), their original and Italian dubbed versions. As a result, this case study is quite original, as it focuses on Lithuanian, a language that has received relatively less translation research attention, and it examines subtitling, a mode that has not been thoroughly analyzed in previous studies related to CSIs from food domain. The paper will proceed with the analysis, starting with a subchapter that addresses the categorization of CSIs, followed by an examination of their rendition into Lithuanian.

3.1 The distribution of culture-specific items in the selected film

The central theme of the selected film "The Hundred-Foot Journey" revolves around the subject of food, and therefore, it is unsurprising that this film contains a notable total of 56 CSIs related to gastronomy. The majority of these identified CSIs pertain to the Indian and French culinary traditions. Given that the primary characters are of Indian origin, their ethnicity is effectively portrayed throughout the film via various CSIs associated with Indian culture and cuisine. Furthermore, the transition in setting to France, following the arrival of the Indian family, is emphasized through the utilization of French CSIs. Typically, scholars categorize CSIs related to gastronomy into two categories, namely food and drinks, or even one – nutrition. However, in this study, our observations revealed the existence of ten distinct categories among the 56 CSIs determined. The distribution these categories within the film is depicted in figure 1 below:
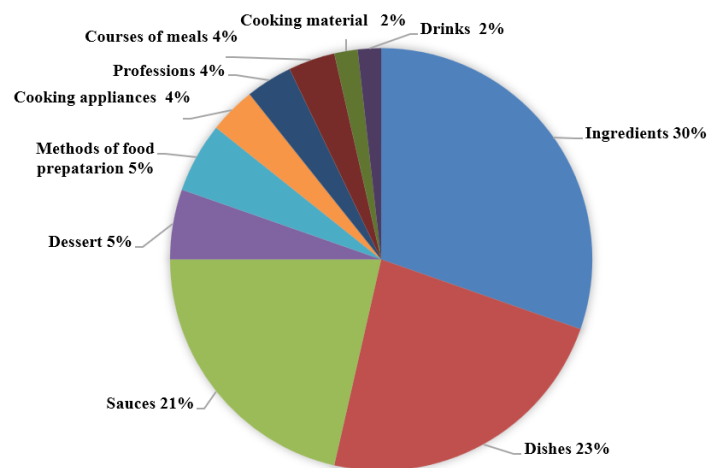

Figure 1. Distribution of CSIs according to categories

Our analysis reveals that the chosen film incorporates ten distinct categories of CSIs related to the theme of gastronomy. As the film revolves around the culinary arts, the most prevalent category of CSIs pertains to various ingredients (30%; 17 CSIs) used in cooking different dishes. A notable proportion of these CSIs (11 cases) is attributed to a subcategory of spices (such as garam masala, cardamom, amchur, fenugreek), which are extensively employed in Indian cuisine, renowned worldwide for its use of herbs and spices. Other cases within this category include CSIs (6 cases) which denote a variety of nuts, vegetables, cheese, ham, mushrooms, and seafood, accentuating both Indian and French cuisine. The second largest category pertains to the names of dishes (23%; 13 CSIs,) that have been prepared, including such examples as murgh masala, chicken tikka, ratatouille, and Boeuf Bourguignon. The third category of CSIs pertained to a variety of sauces (21%; 12 CSIs), such as bechamel, hollandaise or velouté. This category was prominently featured in the narrative. In contrast, smaller categories comprising of only 3 CSIs and 5% each were identified, such as methods of food preparation (e.g., dry-curing) and desserts (e.g., Jalebi). Cooking appliances (e.g., Tandoor oven), courses of meals (e.g., starter), and professions (e.g., sous chef) were limited to only 2 CSIs and 4% each, while cooking materials (e.g., greaseproof paper) and drinks (e.g., kirsch) were mentioned only once and comprised 2% each.

An analysis of the categorization of CSIs and their distribution within the selected film revealed that the film's dialogue writers emphasized the CSIs that depicted various ingredients, titles of dishes, and sauces that accentuated the origin of the main characters, as well as marked a narrative transition from Indian to French culture and cuisine. Following the examination of the categorization of culture-specific items within the chosen film, the subsequent subchapter focuses on the translation analysis.

3.2. Lithuanian subtitling of culture-specific items in the selected film

The theoretical framework for the translation analysis invokes translation strategies for CSIs as proposed by Díaz Cintas and Aline Remael (2021, pp. 208–216). We presented these strategies in subchapter 2.2. The findings of the analysis revealed that seven out of the nine translation strategies were employed to convey the distinguished CSIs from the SL to the TL. To ensure clarity, it is important to note that certain CSIs, particularly those consisting of multiple words, were translated into Lithuanian using multiple strategies, rather than a single one. A total of six such cases were identified, resulting in a distribution based on 62 translation strategies determined during the analysis, rather than the initial count of 56 CSIs. Diagram 2 provides a graphical representation of the distribution of these strategies.
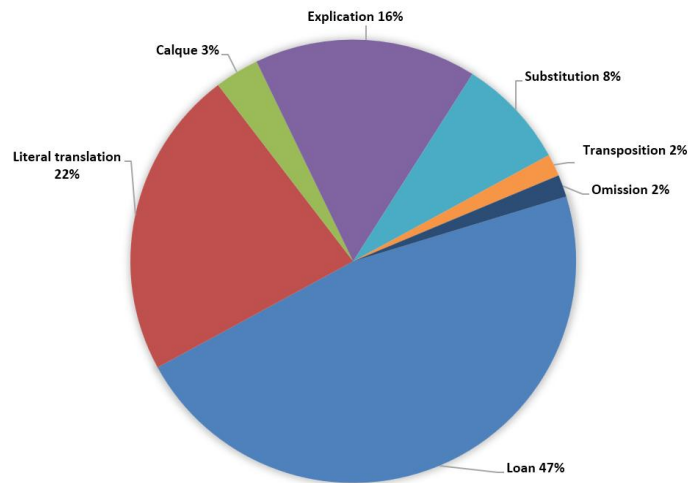
Figure 2. Distribution of translation strategies

Although Indian and French cuisine significantly differ from Lithuanian cuisine, the translator employed loan translation (47%; 29 instances) as the most frequently utilized strategy. This choice may have been influenced by the mode of AVT since, in subtitling, the SL remains audible, leading to less modification of dialogues during translation, as some viewers may comprehend the SL. Additionally, the use of loans to render CSIs aids in maintaining the authenticity of the film and provides the TL viewers with the opportunity to learn more about other cultures. Moreover, the centrality of some CSIs to the narrative of the film might have influenced the translator's choice of this strategy. The second most used strategy was literal translation (22%; 14 instances), which was employed for CSIs that were familiar to the Lithuanian audience. This strategy was applied effectively for CSIs which are well-known transculturally. However, some translation errors were identified when this strategy was utilized. Explication (16%; 10 instances) was used for CSIs that may have been too challenging for the target audience to understand, necessitating additional information or a more generalized rendition. Substitution (8%; 5 instances) was applied to translate the SL CSIs into CSIs that sound more natural in the TL. Calque (3%; 2 instances), transposition (2%; 1 instance), and omission (2%; 1 instance) were among the least frequently used strategies, whereas lexical recreation and compensation were not used at all. Lack of lexical recreation employment might be attributed may be attributed to the film genre's focus on portraying CSIs that are extratextual, rather than featuring invented CSIs which do not exist in real life. Whereas compensation may not have been chosen due to media-specific constraints, as the inclusion of additional CSIs in subtitles is challenging given the limitations of spatial and temporal constraints. After the distribution of the categories and the

translation strategies of CSIs in the selected film have been discussed, the subsequent step is to provide more in-depth examination of each translation strategy through the presentation of relevant examples.

3.2.1 Transfer of culture-specific items by loans

The selected film "The Hundred-Foot Journey" exhibits a multilingual approach in its presentation due to its setting in a French village, where characters converse in French, and an Indian family, who primarily communicate in Hindi. As a result, English serves as the primary language of communication among the diverse cast. The Lithuanian subtitles do not always include phrases or sentences spoken in Hindi, nor are they consistently translated into English in the original version of the film. Perhaps the decision by the creators of the film to leave certain phrases in French or Hindi untranslated was deliberate. This approach might have been undertaken with the aim of affording the viewers an opportunity to vicariously experience what the characters in the film do, thereby fostering a stronger sense of identification with them. It is also reasonable to infer that the translator's intention was to preserve a level of foreignization that held significance to the film's plot, with loan translation being a common strategy employed in the rendering of CSIs to the target language. Some instances of loans are presented in table 1 below:

Table 1. Instances of loans

SOURCE LANGUAGE	TARGET LANGUAGE
Samosa	**Samosa**
Jalebi	**Jalebi**
And **ka saag aloo**?	Ir **ka saag aloo**?

Throughout the film, there were many subtitles with one line and even with one word in it as can be seen in the examples above. That means that for the instances of CSIs presented in the table, there was no additional verbal information in the original that could help the audience to understand the CSIs. The polysemiotic nature of audiovisual products affords opportunities for other channels to convey cues to the target audience. For instance, when a CSI 'samosa' was uttered by the character, the viewers were provided visual information regarding that particular type of food. Hence, they could see that it refers to a pastry with a savory filling, therefore, there was no need to further explain or culturally adapt the CSI for the target audience to understand it. Moreover, 'samosa' is a transculturally known term as such food is being sold in Lithuania and even such term is being used in the TL. The translation of the confectionery item known as 'jalebi', which features a distinctive spiral shape is a bit more complex as this dish is unfamiliar to the Lithuanian audiences. Nonetheless, a purposeful scene is depicted in

which a character provides an explanation of its composition and preparation, therefore, supplementary clarification is unnecessary.

However, the example featuring the dish 'Ka saag aloo' presented a challenge as it is unfamiliar to the intended audience and there were no accompanying verbal or visual cues to justify a straightforward transfer of the CSI by a loan. This lack of context resulted in a failure to impart meaning to the dish, rendering it difficult for target viewers to conceptualize its appearance or properties. Thus, a more effective approach would be to employ an explication procedure, wherein additional relevant information is provided to enhance the audience's understanding of the CSI. 'Ka Saag Aloo' is a vegan Indian dish that is traditionally prepared using spinach and potatoes. In English, it is commonly referred to as potato and spinach curry. In Lithuania, curry is a well-known dish, and therefore, it is recommended to translate the CSI 'ka saag aloo' as "bulvių ir špinatų karis" (EN potato and spinach curry) to aid in comprehension for the target audience. This could have been accomplished without being constrained by media-specific limitations as the phrase is rather short, and thus, unlikely to impede spatial or temporal constraints. However, if the translator intends to maintain a certain level of foreignization, 'ka saag aloo' may be translated by adding the word "karis" (EN curry) to the original name of the dish. This approach would also facilitate ease of understanding for the target audience. Therefore, it has been observed that loan translation is more effective when the SL CSIs are familiar to the target audience or if supplementary information is provided through verbal or visual means. However, in cases where the film directors have intentionally incorporated foreign language elements, the translator may need to maintain a certain degree of foreignization to maintain the initial idea.

3.2.2. Literal translation of culture-specific items

The literal translation strategy involves rendering the SL word-for-word into the TL. It is often used when the goal is to produce a translation that is as faithful to the original text as possible, and when the target audience is expected to have a high level of proficiency in the SL. However, this strategy can result in nonsensical translations, especially when dealing with CSIs. An example presented in table 2 shows a successful and erroneous case of literal translation. It is important to take note that the TL column in the table below displays the text as it was originally presented in the Lithuanian subtitles. The use of slashes indicates the segmentation of the subtitles into lines, while back translation into English is provided within square brackets. This formatting convention has been applied consistently throughout the analysis.

Table 2. Literal translation of CSIs

SOURCE LANGUAGE	TARGET LANGUAGE
"But on my most recent visit, the oysters with nitro pearls of sturgeon and oyster dust were made exceptional by the addition of **ground cardamom seeds.**"	Tačiau per pastarąjį mano vizitą, austrės su eršketo perlais **/** ir austrių dulkelėmis buvo patiektos su neįprastu **/ žemės kardamono sėklų** deriniu. ["But on my most recent visit, the oysters with pearls of sturgeon and oyster dust were served with exceptional combination of **earth cardamom seeds.**"]

The CSI 'cardamom seeds' features in the Table was translated literally as this spice is well known to the TL viewers and is used for flavoring and cooking in both food and drink. However, what caused confusion was literal translation of the word "ground". In the scene, a character explains that 'ground cardamom seeds' were added to a dish, which means that the seeds were crushed. Unfortunately, the Lithuanian translator used the first meaning of the word 'ground', which refers to the solid surface of the earth. This translation is incorrect, as it implies that the cardamom seeds were taken from the earth itself, rather than from the small seed pods of the plant. In the SL, the word 'ground' is used as a past simple form of 'grind', which, according to Merriam-Webster dictionary, means "to reduce to powder or small fragments by friction"[4]. The correct translation should be 'maltos kardamono sėklos' (EN ground cardamom seeds). The subtitling adhered to the maximum number of characters per line, and the subtitle's length was appropriate for the target audience to read it comfortably. However, using the correct translation for 'ground' would have been more effective in conveying the intended meaning to the TL audience, while still adhering to spatial and temporal constraints.

3.2.3. Rendering of culture-specific items by calques

Translation by calque refers to the process of borrowing the SL CSIs and translating them directly into the TL. While this translation strategy can be useful for conveying the exact meaning of a CSI in the SL that may not have an equivalent in the TL, calquing can also lead to inaccuracies and misunderstandings. One of such examples is presented in table 3:

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[4] https://www.merriam-webster.com/dictionary/grind

Table 3. Translation of CSIs using calque

SOURCE LANGUAGE	TARGET LANGUAGE
"Switzerland can be **starter**, and France can be main course."	Šveicarija galėtų būti **starteris**, / o Prancūzija – pagrindinis patiekalas. [Switzerland could be **starter**, and France - the main course].

In the original, a CSI 'starter' means "a small quantity of food that is served as the first course of a meal"[5]. In Lithuanian, the equivalent term for the first course of a meal is "užkandis" (EN snak). In fact, the State Commission of the Lithuanian Language recommends the use of "užkandis" instead of the English calque "starter"[6]. As a result, the Lithuanian translation as "starteris" may sound colloquial and unconventional. Moreover, in the absence of visual cues to provide contextual information, the term "starteris" may evoke a different association, as the exact same term is used in Lithuanian with an entirely different meaning of "a device for starting internal combustion engines"[7]. This usage and its meaning are approved by the State Commission of the Lithuanian Language[8]. Subsequently, for subtitling purposes, the term "užkandis" suits as it is shorter and conforms better to spatial and temporal constraints.

3.2.4. Explication of culture-specific items

In instances where a CSI lacks an equivalent in the TL and literal translation of that CSI would be too challenging for the intended TL audience to grasp, a strategy of explication is typically employed. Explication is used by adding additional information to the SL CSI, using a more specific or a more general term in the TL. The instance of explication by addition is presented in table 4.

Table 4. Explication by addition of extra information

SOURCE LANGUAGE	TARGET LANGUAGE
"They have frogs' legs, escargot, **ratatouille**…"	Jie turi varlių kojelių, sraigių, / **ratatuji troškinio**… [BT They have frogs' little legs, ratatouille stew]

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[5] https://www.collinsdictionary.com/dictionary/english/starter

[6] https://vlkk.lt/konsultacijos/9187-starter-uzkandis

[7] https://ekalba.lt/paieska/detalioji/?paieska=starteris&isteklius=0a6409e6-701f-18ab-8170-20311f350057&p=1&d=50&i=25c08e49-1990-4045-af3e-041dab5df44c

[8] https://vlkk.lt/konsultacijos/7204-starteris

The utterance evolves several CSIs, but explication is applied in the translation of the culinary dish 'ratatouille'. Specifically, the translator opted to transfer the morphologically adapted name of the dish and incorporate the descriptive term 'troškinys' (EN stew). Notably, the State Commission of the Lithuanian Language recently recommended translating this CSI simply as 'ratatùjis'[9]; however, as this recommendation was made only in 2019 and the film was released in 2014, it can be inferred that the translator did not have access to this option at the time of translation. With regard to subtitling, the inclusion of supplementary information typically extends the subtitle duration. However, in this instance, the additional information was accommodated in a new subtitle line, without exceeding the maximum character limit per line.

A different approach was used to translate a CSI 'paneer' which refers to "a soft white cheese, used in Indian cookery"[10]. Please consider the example in table 5 below:

Table 5. Explication by generalization

SOURCE LANGUAGE	TARGET LANGUAGE
"Hey, Mukhtar, look, I'm cooking **paneer**!"	Muchtarai, žiūrėk, kepu **sūrį**! [BT Mukhtar, look, I'm frying **cheese**!]

As demonstrated in the given example, a specific CSI 'paneer' was translated into a more general term 'sūris' (BT cheese). It is noteworthy that the State Commission of the Lithuanian Language advises to translate this culinary term by adapting it morphologically as "panyras" or by explication as "indiškas varškės sūris"[11] (EN Indian curd cheese). Despite the possibility of adhering to this recommendation by simply transferring the CSI as "panyras" and adding the term "sūris" to it (as in the previous example with the CSI ratatouille), the duration of the subtitle in the selected film is too brief, making it challenging for the audience to read it. Moreover, it is important to consider that this specific culinary term appears only once in the film and therefore can be perceived as peripheral on both macro and micro levels.

A distinct type of explication is employed for CSIs that are recurrently utilized throughout the film. One illustrative example is provided in Table 6.

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[9] https://vlkk.lt/konsultacijos/14062-ratatouille-ratatujis

[10] https://www.collinsdictionary.com/dictionary/english/paneer

[11] https://vlkk.lt/konsultacijos/9203-paneer-panir-panyras

Table 6. Explication by specification

SOURCE LANGUAGE	TARGET LANGUAGE
"No. **Tandoor oven** for chicken tikka."	Ne. **Molinė krosnis** vištienos tikai. [No. **Clay oven** for chicken tikka.]

The CSI 'Tandoor oven' refers to a traditional Indian earthenware cooking pot made from clay. Such ovens nowadays are also used in Lithuania, and it is possible to buy them online or in a shop. Given the lack of familiarity with the CSI among the target audience, the translator has opted to specify and translate it as "molinė krosnis" (EN clay oven) for clarity. Notably, the translation adheres to spatial and temporal constraints in the context of subtitling.

3.2.5. Substitution of culture-specific items

The substitution strategy is employed by translators when they opt to replace the SL CSI with a corresponding CSI that is already present in the TL. As previously mentioned, the film in question elicits particular CSIs in both French and Hindi. Table 7 provides an illustrative example of this phenomenon, showcasing two French CSIs that denote specific professional titles. "Most modern professional kitchens operate according to a positional kitchen hierarchy [...] which is termed the Brigade de Cuisine – a French brigade system adopted to ensure kitchen operations run smoothly"[12]. Henceforth, it is commonplace to employ French terminology when denoting culinary positions in the English language. However, such culinary-specific CSIs may be primarily comprehensible to individuals operating within the culinary profession whereas the objective of most films is to captivate a wider audience. Thus, in order to better resonate with the target audience, the Lithuanian translator opted to substitute the culinary position of 'sous chef' with a more commonly used and familiar Lithuanian term 'šefo padėjėja' (EN assistant of the chef).

Table 7. Substitution of CSIs

SOURCE LANGUAGE	TARGET LANGUAGE
"No, I'm a **sous chef**, but I'm studying to become chef de cuisine."	Ne, **šefo padėjėja**, bet mokausi, kad tapčiau / chef de cuisine. [No, **assistant of the chef**, but I'm studying to become chef de cuisine.]

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[12] https://www.highspeedtraining.co.uk/hub/kitchen-hierarchy-brigade-de-cuisine/

The role of the CSI 'sous chef' holds significant importance at a macro-level within the film. As such, it is crucial that the translation accurately conveys its meaning to the intended audience. While Lithuanian viewers may recognize that this CSI denotes a position within a kitchen, they may not fully grasp the nature of this position. The decision to translate CSI by substitution appears to be a rational one, as it enhances comprehension of the target audience. It is noteworthy that since the subtitle was a short one-liner, the translation of CSI into a longer term did not exert any impact on the subtitles. In addition, it is evident that the second French term 'chef de cuisine' was translated as a loan. While at first glance, the Lithuanian translator's decision-making process may appear inconsistent, a substitution of the first CSI provides an implicit explanation to the TL viewers that the character seeks to attain a higher position within the kitchen hierarchy. Therefore, the retention of the second French culinary term in its original form could be justified.

3.2.5. Transposition and omission of culture-specific items

Transposition strategy involves replacing a CSI with a concept that is more familiar or appropriate to the target culture. This strategy helps to ensure that the audience understands the film's context as well as to avoid misunderstandings, confusion. Please consider the example in table 8:

Table 8. Transposition of CSIs

SOURCE LANGUAGE	TARGET LANGUAGE
"But on my most recent visit, the oysters with **nitro pearls** of sturgeon and **oyster dust** were made exceptional by the addition of ground cardamom seeds."	Tačiau per pastarąjį mano vizitą, austrės su eršketo **perlais /** ir **austrių dulkelėmis** buvo patiektos su neįprastu / žemės kardamono sėklų deriniu. [But on my most recent visit, the oysters with pearls of sturgeon and **oyster little dust** were served with exceptional combination of earth cardamom seeds.]

It was observed alterations made during the translation process pertained to the phrasal CSIs that were notably lengthy and necessitated the implementation of multiple translation strategies to ensure their appropriate rendering in the TL while complying with the subtitling requirements. In this case, transposition was applied to render CSI

'oyster dust' which was rendered by a diminutive form of a word 'dust' 'dulkelės'. Although this modification may seem minor, it played a crucial role in avoiding confusion, as the term 'dulkės' (EN dust) in Lithuanian may be understood as dirt, whereas in this context, it refers to a powder used for decorating the dish. The TL CSI which is much longer than the SL one naturally resulted in a longer subtitle line. To accommodate spatial restrictions, the translator employed an omission strategy, which involved deleting the term "nitro". However, given that this specific word holds minimal contextual significance within the film, the decision to omit it appears justifiable.

4. Conclusions

The film "The Hundred-Foot Journey" features 56 instances of CSIs related to gastronomy. The majority of these CSIs pertain to ingredients, particularly the spices used in Indian cuisine, followed by dish names and various sauces. Other categories of CSIs include food preparation methods, desserts, cooking appliances, courses of meals, professions, cooking materials, and drinks. The distribution of CSIs in the film highlights the cultural origins of the main characters and their transition from Indian to French culture and cuisine.

The analysis of the translation strategies employed to convey the CSIs from the SL to the TL identified the use of seven distinct translation techniques. Loan translation was the most frequently employed strategy, followed by literal translation, explication, substitution, calque, transposition, and omission. Notably, the strategies of lexical recreation and compensation were not utilized. The choice of employing a specific strategy for conveying CSIs in the chosen film could have been influenced by several factors. These include the mode of audiovisual translation and its constraints, the narrative significance of CSIs, and the TL audience's familiarity with them. It is crucial to note that this conclusion relies solely on observations gathered from the analyzed subtitles. To substantiate its validity, further verification by the translator would be beneficial.

An analysis of the subtitles in the chosen film reveals that, on the whole, the translator adhered to subtitling requirements. However, there were multiple instances where the subtitles exceeded the maximum number of characters per line. Notably, this issue emerged when a word or phrase was repeated within the same subtitle. It is important to emphasize that such repetitions were not observed in the source language. This unmotivated repetition could potentially be attributed to a malfunction in the subtitling software or the cinema platform "Žmonės Cinema" rather than to the fault of the translator. This is especially noteworthy as repetitive phrases or words were identified in over half of the film's subtitles.

This study enriches the understanding of the intertwined linguistic and cultural

dimensions in the portrayal of gastronomy, shedding light on the complexities faced by translators when handling culinary representations in audiovisual works. It extends its impact by offering insights into translation practices into Lithuanian, highlighting the multifaceted nature of audiovisual translation where linguistic, cultural, and technical intricacies converge. The detailed examination of translation strategies, coupled with an exploration of potential technical challenges, equips translators working with culinary-themed materials with a more informed approach to address the specific demands of culinary content.

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