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J. K. ROWLING'S "HARRY POTTER AND THE CHAMBER OF SECRETS": TRANSLATION OF CULTURAL REALIA FROM ENGLISH INTO LITHUANIAN AND GERMAN

BACHELOR THESIS

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Šiauliai, 2012

Contents

INTRODUCTION

The present research focuses on cultural realia and possible ways of their translation from the source language into the target one.

In the recent years, the extent of intercultural communication has rapidly grown, and is of significant importance in various fields: business, economics, politics, arts, sport, literature, etc. Intense international relationships between people from different countries arouse the interest in other cultures and at the same time caused difficulties for translators as every culture has very specific features, unique traditions, customs, cuisines, etc. Translation of fiction where cultural realia play a significant role has become a challenging task for translators and requires proper theoretical knowledge as well as creativity and experience. The translatability problem of cultural realia is present not only in adults' but also in children's fiction. As Davies (2003) points out, "in some respects translating for children may present more of a challenge than translating for adults; young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unnatural sounding phrasing which adults, conscious that they are dealing with a translation may be more accepting of" (Davies, 2003: 66). Thus, the present research focuses on translations of one of the children's books and analyzes translatability problems of cultural realia which are the issues of great **relevance**.

The issue of translatability problems of cultural realia has been discussed by a number of foreign and Lithuanian linguists: Vlahov and Florin (1986), Chesterman (1997), Newmark (1998), Davies (2003), Ambrasas- Sasnava (1984), Armalytė and Pažūsis (1990), Danytė (2006), Končius and Nausėda (2007), Gudavičius (2009), Kvašytė (2009), etc., in various aspects and contexts. However, there has been a little attention paid to comparing several translations of the same cultural realia to different languages. Thus, the **novelty** of the present research is the comparison of Lithuanian and German translations of "Harry Potter and the Chamber of Secrets" from English.

Hence, the **subject** of the present study is translation of cultural realia from English into Lithuanian and German.

The aim of this research is to analyze translation strategies of cultural realia used in the translations of „Harry Potter and the Chamber of Secrets" into Lithuanian and German.

In accordance with the aim of the present work the following **objectives** have been set up:

1. To define the concept of realia and provide classification schemes suggested by different linguists.

2. To investigate theoretical material on translation strategies of cultural realia.
3. To determine and investigate translation strategies of cultural realia applied in Lithuanian and German translations of J.K. Rowling's "Harry Potter and the Chamber of Secrets".

The research **methods** employed in the present work include:

1. The method of meta-analysis which was applied while interpreting the results and conclusions made by other authors.
2. Descriptive-theoretical literary analysis provided a possibility to review theoretical data concerning the cultural realia.
3. The sampling method was employed to compile a corpus of cultural realia denoting food, mythology, measurements, etc.
4. Descriptive-analytical method allowed to analyse and describe the usage of cultural realia.
5. Contrastive analysis enabled to investigate the peculiarities of three languages with a purpose of revealing their similarities and differences.

Material. For the purpose of investigation all examples of cultural realia have been selected from "Harry Potter and the Chamber of Secrets" by J.K. Rowling (1998) and its translation into Lithuanian: „Haris Poteris ir paslapčių kambarys" (translated by Z. Marienė: 2002) and German: "Harry Potter und die Kammer des Schreckens"(translated by K. Fritz: 1999).

The scope of the present research is 177 examples of English, Lithuanian and German languages. 51 examples belong to cultural realia denoting food, 48- mythology, 36- measurements, 21- endemic species and 21 examples denote other phenomena.

As regards **the structure** of the present research, it consists of five major parts. In the first part the concept of realia is defined. In the second part classification schemes of cultural realia are provided. The following part deals with translation strategies suggested by various linguists. The forth part discusses the source of the empirical data and methodological procedures employed in the practical part of the research. Finally, the fifth part of the present study provides the contrastive analysis of translation strategies applied in the translations of cultural realia in "Harry Potter and the Chamber of Secrets" into Lithuanian and German

The practical value of the work is that it might be interesting and useful for students interested in translation studies or making their own investigations in comparative linguistics.

1. THE CONCEPT OF REALIA

According to two Bulgarian scholars, Vlahov and Florin (1986), the term *realia* has its origins in Latin, where it denotes the existing or existed material object. However, the above mentioned linguists notice that in translation studies the term *realia* has a different meaning and denotes words indicating those material objects. Thus, on the contrary to the primary meaning, in translation studies *realia* must be considered as words, not objects of the material culture (Vlahov and Florin, 1986).

Vlahov and Florin (1986) also point out, that *realia* at first glance look as having much in common with *terms*. For example, a term signifies precise definitions, objects, and phenomena. It is usually unambigiuous word, very often having its origin in a foreign language. All this might be also said about realia. Moreover, a number of units in the interface of these two categories can be considered both, realia and terms, or on the contrary- neither realia, nor terms. However, it is crucial to note, that *realia* and *term* have many differences in fact. Realia are considered to be a non-equivalent lexis, carrying national and/or historical features, mostly related to fiction, and conveying local colour, whereas terms have the equivalents in almost any context, and devoid of national features. Moreover, realia are national words meanwhile terms are created in the artificial way. Finally, one of the most important features of realia is its widespread, popularity and familiarity among the speakers of the source language, and its unfamiliarity among the speakers of the target language (ibid).

The afore mentioned linguists, Vlahov and Florin (1986) also provide their definition of realia. According to them, realia are words (or phrases), denoting phenomena, typical for the life (everyday life, culture, social and historical development) of one particular nation which are alien to other nations. Realia carry national and/or historical colour, and usually do not have the exact equivalents in other languages, and as a consequence of that, require special approach translating them (ibid).

The similar definition of realia is presented by Lithuanian scholar K.Ambrasas- Sasnava (1984) who defines realia as words, or phrases of the source language carrying everyday life, historical, cultural, or other implications related to the different spheres of social life, and which usually do not exist, or have different names in the target language (Ambrasas-Sasnava, 1984).

It is crucial to note, that different linguists use different terms denoting the same phenomena. Besides *realia*, such terms as *culture specific item, foreign cultural word, lacuna, exotism, exotic vocabulary, ethnographism,* or *non-equivalent lexis* are also used. Lithuanian linguists Gudavičius (2009) and Kvašytė (2009) suggest using the latter term. As Kvašytė

points out, "the most suitable term for the lexis reffering to national realia is *non- equivalent lexis."* (Kvašytė, 2009: 67) However, she also adds that "It has to be admitted that this term may not always be applicable because it is necessary to find a certain equivalent while translating a text." (ibid, 67) Thus, the situation is paradoxical: the translator must find an equivalent in the target language for a non-equivalent lexis of the source language. The subject of the usage of the most appropriate term is thoroughly analyzed by Vlahov and Florin (1986). A lot of attention is paid to clarify the differences between the terms *realia* and *non-equivalent lexis*. As Bulgarian scholars point out, *realia* and *non- equivalent lexis* are not the same. According to them, realia form an independent circle of words in the range of the non-equivalent lexis. Terms, interjections, onomatopoeia, exotisms, abbreviations, deviations from the literary language, etc., also belong to the non-equivalent lexis, partly overlapping the above mentioned realia circle, partly crossing the boundaries of the non-equivalent lexis (Vlahov and Flortin, 1986). The same point of view is expressed by two Lithuanian linguists Armalytė and Pažūsis (1990). According to them, the non- equivalent lexis consists of:

1) Phenomena which do not have fixed equivalents in other languages: personal and geographic names, as well as names of organizations, newspapers, magazines, and etc.

2) Realia: words denoting different objects, concepts, social phenomena, etc., which the target readers are not familiar with.

3) Lacunas: lexical units with do not have the equivalents in other language.

As it can be seen from the subdivision provided above, Armalytė and Pažūsis (1990) consider realia to be just one of the elements of the non-equivalent lexis.

Thus, the term realia has narrower meaning than the non-equivalent lexis, which contains not only realia, but also other phenomena.

As it is necessary to stick to the key terminology in order to avoid ambiguity, the term *realia* is going to be used throughout the present research, as suggested by Vlahov and Florin.

As observed earlier, realia are words or phrases carrying national colour. It should be mentioned that various linguists made their attempts to classify these words according to different criteria and justify their classification schemes providing a number of examples.

2. CLASSIFICATION OF REALIA

As English linguist Newmark (1998) points out, different cultures and different speech communities focus their attention on some particular topics, and as a consequence of that,

there "spawns a plethora of words to designate its special language or terminology" (Newmark, 1998: 94). To use Newmark's expression, "crazy cricket words" are well known to English speech community which is fond of cricket, the French have many words related to wines and cheeses, which are the integral part of their culture, whereas Germans' "particular topic" is sausages, Spaniards'- bull-fighting, Arabs'- camels, or Eskimos'- snow. According to Newmark, the above mentioned cases of cultural focus often cause translation problems because of the cultural 'gap' between the source and the target languages (ibid).

However, Newmark made an attempt to classify cultural words into the following groups (ibid 95):

1. Ecology: *flora, fauna, winds, plains, hills: honeysuckle, sirocco, savanna, paddy-field;*
2. Material culture (artefacts):
    a) Food: *sake, spaghetti, pizza, Schnitzel;*
    b) Clothes: *sari, kimono, yukata;*
    c) Houses and towns: *palazzo (large house), bungalow, dacha;*
    d) Transport: *cabriolet, rickshaw, tilbury;*
3. Social culture- work and leisure: *raga, reggae, rock, squash, snooker, bull- fighting;*
4. Organisations, customs, activities, procedures, concepts:
    a) Political and administrative: *Bundestag, Bundesrat, Sejm;*
    b) Religious: *karma, temple;*
    c) Artistic: *pas de deux, art nouveau, Jugendstil;*
5. Gestures and habits: *cock a snook, spitting;*

Lithuanian linguist A. Gudavičius (2009) provides another scheme of realia classification, subdividing it into material and spiritual culture. According to Gudavičius, the material culture consists of:

1. Food and drinks of the national cuisine: *kastinys, skilandis, vėdarai, kraujienė;*
2. Folk musical instruments: *kanklės, birbynė, skrabalai, skudutis;*
3. Clothes and shoes: *nuometas, klumpės;*
4. Housewares and tools: *geinys, uorė, tribradis;*
5. Everyday life and social life phenomena: *radybos, pabaigtuvės*

Spiritual culture is subdivided as follows:
1. Folk culture:

2. Dances: *blezdingėlė, klumpakojis, suktinis; sutartinė, raliuoti, valiuoti; rūpintojėlis, koplytstulpis;* mythologic creatures, folktales characters, and other folk lexis: *krivis, romuva, alkas, aitvaras, kaukas, giltinė, laumė.*

3. Traditions, rites, and folk feasts:
   didvakaris, pražvalgos, pamergė, pabrolys.

A slightly different point of view is represented by another Lithuanian linguist Kvašytė (2009). She agrees with the first four stages of realia denoting material culture and provided by Gudavičius (2009), but according to Kvašytė, the phenomena of everyday and social lives reflect the spiritual culture, not the material one. Furthermore, Kvašytė suggests that *rūpintojėlis* and *koplytstulpis* in contrast to above provided Gudavičius' scheme should belong to the material culture. Moreover, Kvašytė observes that Gudavičius excludes songs as a part of folk culture, even though *sutartinė, valiuoti,* and *raliuoti* are mentioned in the latter's realia classification scheme.

Thus, Kvašytė (2009) suggests the following classification:

1. Material folk culture (clothes, shoes, trimmings, tools, dishes, drinks, etc.)

2. Spiritual folk culture (songs, singing manners, dances, games, feasts, traditions, customs, etc.)

3. Historical

One more classification scheme is suggested by Vlahov and Florin (1986). Bulgarian scholars provide a thorough division of realia:

1. Geographic realia:

   a) Physical geography and meteorology: *simoom, mistral, tornado;*

   b) Geographic objects related to human activity: *крига, язовир, арык;*

   c) Endemic species: *koala, snowman, iguana;*

2. Ethnographic realia:

   a) Everyday life: *cider, щи, spaghetti, bistro, tavern, sauna, thermae, kimono, sari, moccasin, sombrero, rickshaw, cab, landau, catamaran;*

   b) Work: *передовик, бригадир, дворник, колхоз, бригада, machete;*

   c) Art and culture: *tarantella, balalaika, cricket, Ramadan, mosque, abbot, pagoda;*

   d) Ethnic objects: *Basque, Yankee, казах, kanaka;*

   e) Measures and money: *foot, yard, acre, barrel, lira, peseta, dinar;*

3. Social and political realia:

a) Regional administrative agencies: *область, губерния, canton, county;*

b) The authorities and representatives of the government: *duma, municipality, sheriff, vizier,ayatollah;*

c) Social and political life: *Ku Klux-Klan, partisan, Tory, duke, college, Brahman;*

d) Military realia: *arbalest, прапорщик, phalanx, horde;*

All four realia classification schemes are illustrated by various examples. Different linguists have different attitudes towards the division of realia. However, three of four above mentioned scholars offer to divide it into the material and spiritual cultures, further subdividing it into more specific units, such as clothes, dishes, tools (material culture), or songs, dances, games, etc. (spiritual culture). A slightly different point of view is presented by Vlahov and Florin. They divide the realia into three main parts, i.e. geographic, ethnographic, and social- political realia, and provide the most thorough classification of it in comparison to other linguists.

In the present paper the classification scheme of Vlahov and Florin is going to be applied, mainly because these scholars provide the most detailed division of realia.

Even though realia have been defined as words, which do not have the appropriate equivalents in the target language, it must be mentioned that translators have to find certain approaches to translate it, or try to convey the meaning of realia of the source language into the target one. As Davies (2003) notes, the translator is like a mediator, whose task is to make various cultural phenomena accessible to the reader of the translation, and later adds that "the translator- mediator's role is to provide the target audience with whatever it is they need to know in order to be able to process the translation in a way similar to the way members of the source culture process the source text" (Davies, 2003:68). For this purpose translators use different translation strategies which will be discussed in the following chapter.

3 TRANSLATION STRATEGIES

In order to make the source language text with cultural implications acceptable to the target readers, translators have to choose certain translation strategies. Lörscher (1991), cited by Chesterman (1997) provides the following definition of a translation strategy: "a potentially conscious procedure for the solution of the problem which an individual is faced with when translating a text segment from one language into another" (Chesterman, 1997:76). This means, that every translator deliberately chooses a certain translation strategy according to the problem he faces while translating a text from the source language to the target one.

Different linguists offer various translation strategies, and each translator chooses the most suitable one. The decision of their choice is mainly influenced by the aim of the target text and its reader.

Newmark (1998) lists twelve procedures of handling cultural categories:

1. **Transference**

It is the process of transferring a source language word to a target language text. According to Newmark (1998), transference includes transliteration "which relates to the conversion of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc-into English" (ibid, 81). The transferred word becomes then a 'loan word'. Newmark (1998) suggests transferring the following phenomena: names of all living and most dead people; geographical and topographical names, as well as names of periodicals and newspapers; titles of yet untranslated literary works, plays, films; names of private companies and institutions; street names, and addresses. Newmark also adds, that "cultural words are often transferred to give local colour, to attract the reader, to give a sense of intimacy between the text and the reader" (Newmark, 1998: 82). Even though transference shows respect for the source language country's culture, translators must be aware that their main task is to make the readers understand the idea, not to mystify them by using vogue-words.

As noted by Newmark (1998), the transference strategy is often applied when dealing with French diplomatic words, e.g.: *coup d'etat, demarche, coup,* etc. It can also be used for transferring everyday life realia: *samovar, dacha,* etc.

2. **Naturalisation**

This procedure adapts the source language word first to the standard pronunciation, then to the standard morphology (word-form) of the target language. For example, German *Performanz* which originates from English *performance.* Germans adapt the English word to their standard pronunciation and spelling rules.

3. **Cultural equivalent**

Newmark (1998) defines this translation procedure as "an approximate translation where a source language cultural word is translated by a target language cultural word." This means, that translators choose only the approximate word which the readers of the target culture are familiar with, and which helps to convey the meaning and idea of the source language word. Needless to say, the translation strategy using cultural equivalents is not the accurate one, e.g.: *Palais Bourbon* (French) can be translated as *Westminster*, which is well known for the English community, but which is of course not the precise

one. The usage of this translation procedure causes the loss of the local colour of the source language text, but on the other hand helps the readers of the target culture to understand the text better.

4. **Neutralisation:**

- **Functional equivalent**

According to Newmark (1998), the usage of the functional equivalent is the most accurate way of translating a cultural word. The procedure of using the functional equivalent means, that a source language word is neutralized or generalized by the culture-free word: *Sejm-* Polish Parliament.

- **Descriptive equivalent**

The descriptive method is applied, when translators do not find the appropriate equivalent for the source language word, and simply explains it providing a short description of the phenomenon which the target culture is not familiar with. E.g., *machete-* "Latin American broad, heavy instrument, the function of which is cutting or aggression."

5. **Literal translation**

When translators use literal translation method, they find a one-to-one correspondent word in a target language for a source language phenomenon. For example, *un beau jardin- a beautiful garden.*

6. **Label**

As Newmark (1998) notes, this is a provisional translation, mainly of a new institutional term, which should be made in inverted commas, and which can later be withdrawn. E.g., *heritage language (English)- tangue d'heritage (French).*

7. **Componential analysis**

Translators using the procedure of componential analysis compare a source language word with a target language word which has a similar meaning but is not the exact one-to-one equivalent. According to Newmark (1998), the source language word has usually a more specific meaning than a target language word, and in order to provide a closer approximation of meaning, translators have to add one or more target language sense components to the corresponding target language word. Newmark (1998) also adds that the useage of a componential analysis in translating cultural words normally requires the inclusion of at least one descriptive and one functional component. E.g., *British Council-* official organization promoting English language and culture overseas.

8. Deletion

The removal of redundant stretches of language in non-authoritative texts, especially metaphors.

9. Couplets

Couplets combine several translation procedures dealing with a single problem. This translation procedure is typically applied when translating cultural words. The common combination is the method of transference with a functional or cultural equivalent. E.g., English *haggis* can be translated into Lithuanian as *hagis, toks škotų patiekalas iš galvijų plaučkepenių.* In this case the combination of two strategies is used: naturalisation and neutralisation (descriptive equivalent).

10. Accepted standard translation

This procedure is mainly used for translating the transparent institutional terms, such as *president, senate, prefect, mayor.* These terms are often translated literally, even though the translators must be aware that sometimes such translation might be misleading because the local connotations of such words can be different.

11. Notes, additions, glosses

There are cases when translators cannot find the appropriate equivalent for the cultural word, or it requires some additional information. In such cases they can use notes, additions, or glosses. There are several ways to provide the additional information: to put it into the brackets, to insert it within the text, to make the notes at the bottom of the page, at the end of the chapter, or to provide glosses or notes at the end of the book. As Newmark (1998) observes, "normally, any information you find in a reference book should not be used to replace any statement or stretch of the text but only to supplement the text, where you think the readers are likely to find it inadequate, incomplete, or obscure" (Newmark, 1998: 92). This means, that translators should use this procedure only to provide some necessary supplement which may help the readers to understand the phenomenon properly, because the overuse of this method might burden the text with too much information and irritate the readers.

12. Classifier

Classifier is a generic or general term sometimes supplied by translators to qualify a specific term, e.g., *a city of Brno.*

Newmark's (1998) provided scheme is a comprehensive one, analyzing different translation strategies which might be used in different cases. According to Newmark (1998),

the most accurate procedure for translating cultural words is neutralization, or to be more precise, functional equivalent. However, it depends a lot on the translated text which strategy should be applied.

Lithuanian linguists Armalytė and Pažūsis (1990) suggest the following translation strategies:

1. Borrowing of the source language word

This strategy is called 'transference' by Newmark (1998). Armalytė and Pažūsis note, that there are two forms of borrowing: graphic and phonetic (other linguists use the terms of transliteration and transcription instead). E.g., *buggy- bagis.*

2. Calque

Calque is a literal translation of the constituent parts of a compound, e.g. *skyscraper* is translated into Lithuanian as *dangoraižis, chewing gum- kramtomoji guma*, etc. One of the disadvantages of this translation strategy, as denoted by the authors is that it does not really reveal the meaning of the word. Thus, a target reader which is not familiar with the source language might get confused by the provided translation.

3. Explanatory translation

The main point of this strategy is to provide some extra information to the target readers about the phenomenon which does not have the proper equivalent in their language. For example, Lithuanian word *užkurys* does not have the equivalent in English, so translators may provide the additional information by explaining that it is *one who marries the elder daughter or a widow and comes to live at her house.* According to Armalytė and Pažūsis (1990), the main advantage of this strategy is that it reveals the meaning of the source language word, but on the other hand it is quite uneconomic.

4. Approximate translation

In the cases when translators are not able to find a precise equivalent, they can use the approximate word which is easily recognized by the target readers. For instance, Lithuanian *technikumas* can be translated as a *junior college* into English. Even though this is not a precise translation, target readers can get at least the approximate understanding what the source language word means.

5. Transformations

As Armalytė and Pažūsis (1990) note, in order to convey the meaning of the non-equivalent source language units sometimes translators need to transform the syntactic structure of the sentence and make certain lexical changes. Such an approach is called

transformations. E.g., *He died of exposure* can be translated into Lithuanian differently, and the main reason for that is that there is no adequate equivalent in Lithuanian for English *exposure*. Thus, it can be transformed as: *Jis mirė nuo šalčio* or *Jis mirė nuo saulės smūgio* or *Jis mirė nuo radiacijos.*

Translation strategies provided by Armalytė and Pažūsis (1990) are very similar to those suggested by Newmark (1998). However, the method of *calque* was not discussed in the latter's scheme. It must be also mentioned, that translation strategies provided by the above presented Lithuanian linguists can be applied not only for realia, but for the non-equivalent lexis in general.

Another division of translation strategies is provided by Davies (2003) who analyzed different translation strategies presented by various linguists (including Newmark, Aixela, Hervey and Higgins, Toury, Venutir, etc.) and made his own attempt to classify it for translation of cultural realia. Davies (2003) suggests 7 different procedures:

1. **Preservation**

When translators do not find the appropriate equivalent for the cultural realia and decide to maintain the source text term in the translation, this strategy is called preservation. For the same option Newmark (1998) uses the term of transference, and Armalytė and Pažūsis (1990) call it the borrowing of the course language word. Davies (2003) however adds, that this heading also includes examples where the actual English words are not preserved, but where cultural realia receive literal translation.

E.g.: *inch- Zoll- colis.*

2. **Addition**

Davies (2003) notes that "when simple preservation of the original culture specific item may lead to obscurity, <…> the translator may decide to keep the original item but supplement the text with whatever information is judged necessary" (Davies, 2003: 77). The additional information might be inserted or integrated into the text, or provided in the footnotes. As well as Newmark (1998), Davies emphasizes that translators must be always careful using this strategy, as too many additions may burden the text with irritating details.

3. **Omission**

The third possible procedure for translating culture realia is omission, when translators are desperate to find an adequate way of conveying the original meaning, or

cannot interpret the original text at all. In such cases Davies (2003) suggests to simply omit a problematic phenomenon.

4. Globalization

Globalization is a type of a translation strategy when a culture specific reference is replaced with the one which is more neutral or general and which is accessible to the audience from a wider range of cultural backgrounds. However, Davies (2003) notes, that the usage of globalization strategy may cause a loss of association.

E.g.: *Mars bars- barres de chocolat.*

5. Localization

Localization is the opposite strategy of globalization. This strategy makes the translated texts sound as if they were originated in the culture of the target language. In the case of localization, translators replace cultural realia the target readers are unfamiliar with, with the phenomena which are well known for the target culture.

E.g., *custard tart- Senftorte.*

6. Transformations

As Davies (2003) points out, transformation strategy goes beyond globalization and localization, and can be considered as an alternation or distortion of the original text. According to Davies (2003), the decision to use this strategy "may be influenced by translator's or editor's assessment of the target audience's flexibility, tolerance and willingness to wrestle with possible obscurity" (Davies, 2003: 86). Transformation strategy is commonly used when translating titles of the books, or proper names. As an example, Davies (2003) provides the different titles of the first book of Harry Potter, which has the original title of *"Harry Potter and the Philosopher's Stone"*, whereas an American version of the book is *"Harry Potter and the Sorcerer's Stone".*

7. Creation

The translation strategy of creation means that translators create cultural realia not present in the original text. This strategy, as well as the above mentioned strategy of transformations is commonly used when dealing with proper names and their translation problems.

To sum up, it can be seen that various linguists use different terms to distinguish translation strategies. There were quite many cases when the same strategies were defined by different terms. Lithuanian linguist Danytė (2006) notes that "Unfortunately, different specialists on translation have come up with a confusing variety of terms to describe

strategies" (Danytė, 2006: 203). Nevertheless, there are no 'correct' or 'incorrect' terms provided by various linguists, just each translator has to stick to the certain definitions in order to avoid ambiguity and to choose a certain scheme of translation strategies which to his/her mind is the best for his/her translation material. Danytė (2006) adds, however, that translation strategies provided by Davies (2003) "have an advantage of being abstract and simple in formulation" (Danytė, 2006: 204). This is the reason why they are going to be applied in the present research analyzing the examples of cultural realia in Rowling's "Harry Potter and the Chamber of Secrets" and their translations into Lithuanian and German languages.

4. METHODOLOGICAL CONSIDERATIONS

After the presentation of theoretical data of the subject and before proceeding to the empirical part of the investigation the methods that were applied in the present research in the process of the analysis of translation strategies of cultural realia would be discussed.

The choice of various methods mainly depends on the subject of the research. The main goal of the present study is to analyze translation strategies of cultural realia applied in Lithuanian and German translations of "Harry Potter and the Chamber of Secrets". Thus, the empirical research is based on the examples selected from the original English version of the book by J.K. Rowling "Harry Potter and the Chamber of Secrets" (1998) as well as its translations into Lithuanian „Haris Poteris ir paslapčių kambarys"(translated by Z. Marienė, 2002) and German „Harry Potter und die Kammer des Schreckens" (translated by K. Fritz, 1999).

First of all, the *sampling method* has been employed and 177 examples of cultural realia were selected from the above mentioned book and its translations into Lithuanian and German. The selected instances were analyzed and divided into certain groups according to the classification scheme provided by Vlahov and Florin (1986): food, mythology, measurements and money, etc. The *descriptive analytical method* enabled to analyse and describe the usage of cultural realia. Furthermore, translation strategies of cultural realia found in the books of Harry Potter were determined and analyzed applying Davies' (2003) framework. Thus, here the *contrastive analysis method* was applied which helped to investigate similarities and differences between the translation strategies applied by Lithuanian and German translators.

Finally, the results obtained were statistically arranged in the form of figures and tables using a spreadsheet program MS excel. The percentage was calculated applying the mathematical formula of simple program: X=N: Z*100%, where X – the percentage of number N; N – the number which percentage needs to be found; Z – the number which denotes 100%.

5. CULTURAL REALIA IN "HARRY POTTER AND THE CHAMBER OF SECRETS"

This part of the present paper discusses the treatment of cultural realia in translations of the second of J. K. Rowling's books about Harry Potter: "Harry Potter and the Chamber of Secrets". The books of Harry Potter have been translated into more than 60 languages so far. The translations from English into Lithuanian and German will be analyzed in the present paper. The analysis identifies a number of procedures adopted by different translators and considers their effectiveness or otherwise in dealing with particular problems.

In 1997 the first J.K. Rowling's book of Harry Potter- "Harry Potter and the Philosopher's Stone" was published by "Bloomsbury" in the United Kingdom. Since then, the Harry Potter mania has started all around the world. The author of Harry Potter wrote another six books about the young magician which also achieved a huge success.

The translations of Harry Potter books caused various problems for translators from different countries and cultures, as the books are full of cultural realia typical only to the British culture. Another fact, which makes the translation of the books of Harry Potter even more difficult, is that the texts are primarily aimed at a children audience. As Davies (2003) points out, "The translator then faces the challenge of preserving their child-appeal and transmitting it to the child readers of another culture"(Davies, 2003: 66). That means, the translator's task is to try to convey the meaning of the cultural realia of the source language into the target one trying to be as clear as possible, and not making the text too awkward as the children readers might not be as tolerant as adults while dealing with the translated text. Končius and Nausėda (2007) also note, that translation of children literature causes some specific problems for the translator which are related to cultural aspects of children literature, connotative meanings, neologisms, socio-cultural references, and etc. (Končius and Nausėda, 2007) Thus, the translators have to adopt different translation strategies in order to achieve a desirable result. Talking about the translations of "Harry Potter and the Chamber of Secrets" into Lithuanian and German, it must be mentioned that the translators applied different strategies when dealing with cultural realia.

As it has already been mentioned in the previous chapters, realia classification scheme proposed by Vlahov and Florin (1986), and a division of translation strategies provided by Davies (2006) will be used in the research.

5.1 Translation of Cultural Realia Denoting Food

The biggest group of cultural realia found in the translations of "Harry Potter and the Chamber of Secrets" into Lithuanian and German belongs to **ethnographic realia**. As it has already been mentioned in the theoretical part of the present research, Vlahov and Florin (1986) provide a very thorough classification of cultural realia. One of the biggest parts of realia in their classification scheme belongs to the afore mentioned ethnographic realia which can be further subdivided as follows:

- Every day life:
  a) food, drinks, etc.; b) clothes (including shoes, headdresses, etc.); c) accommodation, furniture, wares and others; d)transport (means and drivers);
- Work: a) workers; b) tools; c) organization of work;
- Art and culture: a) music and dances; b)musical instruments; c) folklore; d) theatre; e) performers; f) customs and rites; g) feasts and games; h) mythology; i) cult;
- Ethnic subjects: a) ethnonyms b) nicknames, etc.;
- Measurements and money: a) measures; b) currency units;

What concerns cultural realia found in the "Harry Potter and the Chamber of Secrets", the biggest part of them belongs to everyday life (mostly food) as well as art and culture (mythology) and measurements and money. For example, there is a variety of dishes mentioned in the book specific only to the British culture:

1. A) Harry didn't fancy his ***shepherd's pie*** as much as he'd thought. (*Harry Potter and the Chamber of Secrets*, henceforth HPCS: 91)

> B) Hariui net ***mėsos apkepas*** pasirodė nebe toks skanus. (*Haris Poteris ir paslapčių kambarys*, henceforth HPPK: 98)
>
> C) Harry schmeckte sein ***Auflauf mit Hackfleisch und Kartoffeln*** nicht so gut, wie er erwartet hatte. (*Harry Potter und die Kammer des Schreckens*, henceforth HPKS: 124)

As defined in Oxford Advanced Learner's Dictionary (henceforth OALD, 1997), shepherd's pie is "a dish of minced (= finely chopped) meat covered with a layer of mashed potato" (OALD: 1400). Moreover, "the term "shepherd's pie" should be used when the meat is mutton or lamb, with the origin being that shepherds are concerned with sheep and not cattle" (Wikipedia). *Shepherd's pie* is a well known dish for the British community, not only for adults, but also for children. However, target readers, unfamiliar with the British cuisine might get confused if the title of the dish is translated literally, or so called preservation

strategy is used. Thus, both translators, Lithuanian and German in this case use different translation strategies. Zita Marienė, the translator of HPCS into Lithuanian, chooses the strategy of **globalization**, whereas Klaus Fritz, who translated the book into German, uses the strategies of **localization** and **addition**. It has been already mentioned, that the usage of any translation strategy may cause a loss of association. It is especially typical when talking about the globalization strategy. Marienė translates cultural realia of the source language as *mėsos apkepas* which is not very precise and conveys only the approximate meaning of the source language phenomenon. First of all, *mėsa* defines any kind of meat, whereas *shepherd's pie* is traditionally made with lamb. Moreover, *mėsos apkepas* does not arise the same associations and does not have the same effect on the target readers as the *shepherd's pie* does on the source language readers. Lithuanians are far more familiar with *varškės apkepas* which on the contrary to the *shepherd's pie* is sweet.

What concerns the German equivalent *Auflauf mit Hackfleisch und Kartoffeln,* it must be mentioned that it is more precise than *mėsos apkepas,* because *und Kartoffeln* (= and potatoes) is added. However, Germans' *Auflauf* is made from beef, not lamb or mutton. But in general, it is quite a popular meal in Germany and most people love it, including children. Germans are very well familiar with *Auflauf* as they have different kind of it: with meat, potatoes, noodle or vegetables. Thus, in this case the translator uses the name of the local dish very well known for the target readers and adds extra information to make it more precise. Hence here both the denotative and connotative meanings are preserved. One of the main disadvantages of the addition's strategy is that it is uneconomic. On the other hand, it helps to create a better impression about the cultural realia used in the source text. However, in the German translation, as well as in the Lithuanian one, the chosen equivalent causes some loss of the association, and the main reason for that is that neither Lithuanian nor German cuisines have a dish which British people call *shepherd's pie*.

Another example of typical British food:

2. A) The rest of Harry's Christmas presents were far more satisfactory. <…> Harry opened the last present to find a new, hand- knitted jumper from Mrs Weasley, and a large ***plum cake***. (HPCS: 159)

    B) Kitos dovanėlės buvo įdomesnės. <…> Atvyniojęs paskutinę dovaną, Haris rado naują ponios Vizli numegztą megztinį ir didelį ***slyvų pyragą***. (HPPK: 171)

    C) Die übrigen Weihnachtsgeschenke für Harry waren um einiges erfreulicher. <…> Harry öffnete das letzte Päckchen und fand einen neuen, selbst gestrichten Pullover von Mrs Weasley und einen großen ***Pflaumenkuchen***. (HPKS: 221)

Plum cake has old traditions in Britain, and dates back to Victorian times, when 'plum' referred to currants, raisins and sultanas in the cake "which were collectively and colloquially known as 'plums' at that time." (Celtnet Recipes) There is a tradition in Britain to bake *plum cakes* for Christmas. As it can be seen from the example given above, the main character of the story, Harry, receives a *plum cake* as a Christmas present. Both translators in this case use the strategy of **preservation** literally translating the cultural realia. However, Lithuanians do not have a tradition of baking *plum cakes* at Christmas time. Hence again the problem of connotative meaning and emotional effect appears, as *slyvų pyragas* does not have any particular associations with Christmas for Lithuanian readers. The same could be said about Germans, who bake plum cakes, but not necessarily for Christmas.

The third example is a very well known dish in Britain, and especially popular in Scotland:

3. A) <…> there was a great maggoty **haggis** <…>. (HPCS: 102)

B) Dar buvo kirminų pilnas **hagis, toks škotų patiekalas iš galvijų plaučkepenių** <...>. (HPPK: 109)

C) <…> es gab große Mengen **Schafsinnereien**, auf denen sich fröhlich Maden tummelten <…>. (HPKS: 139)

First of all, it should be mentioned that 'maggoty' has nothing to do with a real *haggis*. The fact that "Harry Potter" books are about magical world of witches and wizards must be taken into account. Thus, it is not surprising that some strange characteristics can be added to describe real phenomena. In OALD the following definition of *haggis* is provided: "a Scottish dish that looks like a large round sausage made from the heart, lungs and liver of a sheep that are finely chopped, mixed with oats, herbs, etc. and boiled in a bag that is usually made from part of a sheep's stomach" (OALD: 696), which can make quite a disgusting impression indeed, especially for foreigners, who have never tried haggis, and does not have an idea what taste it has. Neither Lithuanians nor Germans have adequate equivalents for Scotisch *haggis*. In this case Lithuanian translator Marienė chooses the strategies of **preservation and addition,** i.e. not only preserves the original title of the meal, but also gives some extra information for the target reader. Even though the additional information is not very precise, as *haggis* is made not only from lungs and liver, but also from the heart, and not from all kind of cattles, but from the sheeps only, it must be mentioned that a description used by Marienė helps to create the approximate image of *haggis*. Moreover, it is not a recipes' book, where a precise definition is required; here the main task of the usage of *haggis* is to create quite a disgusting impression for the readers, and to emphasize that, Rowling uses an adjective

'maggoty' in order to convince the reader that the meal prepared for the ghosts' party was really nasty. Marienė also adds that *haggis* is „škotų patiekalas". Such a description extends the knowledge of the readers, as they find out not only some of the ingeredients of *haggis* but also which national cuisine it belongs to.

What concerns German translation, the translator adopts **globalization** strategy in this case. It is worth mentioning that Germans in fact do not have such a dish as *Schafsinnereien,* which translated into English means 'sheep's garbage'. Probably here the translator decides that *haggis* sounds too unfamiliar for the young readers, and simply defines it as *Schafsinnereien*, which help to create the image of something ugly, and as well as in the original version the impression is emphasized by a noun "Maden" (= maggots).

As can be seen from the cases analyzed above, the usage of different strategies can have similar effects. Both, Lithuanian and German readers have the same impression that the food described above is disgusting. The advantage of strategies used in Lithuanian version is that there is no cultural loss of the source language realia, as the translator preserves the original title of the meal; also the readers do not have to consult any other sources to find out what *haggis* is, and where it comes from as all necessary information is added by the translator. The biggest disadvantage of the strategy of addition is its diseconomy. What concerns globalization strategy used in the German translation, there is a cultural loss, as the readers are not introduced to the traditional Scottish dish. The biggest advantage of it is its economy.

It is interesting to note, that the second time *haggis* was used in the book, it was translated differently:

4. A) <…> said Hermione knowledgeably, pinching her nose and leaning closer to look at the putrid **haggis**. (HPCS: 102)

    B) <…> žinovės tonu pasakė Hermiona ir, užspaudusi nosį, pasilenkė prie pašvinkusio **hagio**. (HPPK: 110)

    C) <…> sagte Hermine altklug, kniff sich die Nase zu und beugte soch vor, um die verwesenden **Innereien** zu begutachten. (HPKS: 140)

In Lithuanian translation in this case only one, the **preservation** strategy is used. The translator expects the readers to recognize *haggis* and does not provide any additional information. In German version the translator uses even more general term than in the case discussed afore. *Innereien* are simply garbage. But probably in this case there is no need to identify what kind of garbage it is, as the main goal is just to convey the distasteful impression.

The following example illustrating typical British sweet stuff:

5. A) <...> said Hagrid, offering them a plate of ***treacle toffee***, <...>. (HPCS: 88)

 B) <...> atšovė Hagridas, siūlydamas jiems lėkštę ***sirupinių irisų***. (HPPK: 95)

 C) <…> sagte Hagrid und bot ihnen einen Teller mit ***Sirupbonbons*** an, <…>. (HPKS: 120)

Treacle toffee is a well known dessert in Britain. It became popular already in the 19 century when sugar and treacle had become cheap (Hopley, 2002).

In Lithuania *irisai* are also quite popular and especially loved by children. However, Lithuanians do not have *sirupinių irisų,* thus in this case the **preservation** strategy is used literally translating the source language phenomenon.

Germans do not have *treacle toffee* either. Moreover, there is no such a sweet stuff as *toffee* overall, thus the translator here uses the **globalization** strategy simply choosing the general equivalent *Sirupbonbons*, which means any kind of candies with treacle.

In both cases, neither Lithuanians nor Germans can properly understand what is meant by the equivalents chosen for *treacle toffee.* Probably the majority of the target readers perceives it as a phenomenon belonging to the magic world of Harry Potter, and do not have an idea that it exists in the real life as well.

The next example presents another typical British sweet:

6. A) Come, Severus, there's a delicious- looking ***custard tart*** I want to sample. (HPCS: 64)

 B) Eime, Severai, aš mačiau labai skanų ***tortą su kremu***, noriu paragauti. (HPPK: 69)

 C) Kommen Sie, Severus, da steht eine köstlich aussehende ***Senftorte***, die ich gerne mal probieren möchte…(HPKS: 86)

As defined in OALD custard is "a sweet yellow sauce made from milk, sugar, eggs, and flour, usually served hot with cooked fruit, puddings, etc." (OALD: 377). And tart is "an open pie filled with sweet food" (OALD: 1570). Custard tarts have a long history in Britain and date back to the medieval times. Nowadays they are also very popular and can be found in nearly all British cake shops and bakeries (Baking for Britain).

Lithuanian translator uses the **globalization** strategy here, as *tortas su kremu* can mean any kind of cake with any kind of cream.

In German version of the book the equivalent *Senftorte* is chosen. It is interesting to note, that *Senf* means mustard. Thus here, the **localization** strategy is applied. The translator replaces the source language realia with the target culture realia. In this case the connotative meaning and emotional effect are preserved, but the denotative meaning is lost.

The following example illustrates two types of typical British food:

7. A) They lurked in the deserted Entrance Hall after ***Christmas tea***, waiting for Crabbe and Goyle, who had remained alone at the Slytherin table, shoveling down fourth helpings of ***trifle***. (HPCS: 160)

B) Po ***šventinės arbatos*** vestibiulyje jie ėmė tykoti Gylio su Niurzga: jie vieni pasiliko prie Klastūnyno stalo ir sukimšo po ketvirtą porciją ***biskvito su plakta grietinėle ir šokoladu***. (HPPK: 172)

C) Nach dem ***Weihnachtstee*** schlichen sie in die verlasssene Eingangshalle, um auf Crabbe und Goyle zu warten, die allein am Slytherin- Tisch zurückgeblieben waren, wo sie die vierte Portion ***Pudding*** vernichteten. (HPKS: 223)

It is well known how old are tea' traditions in Britain. Tea is considered to be the most quintessential of English drinks. Not surprisingly, there are many different types of tea in Britain, and British people drink it almost on every possible occasion, including Christmas. "Christmas tea is a flavored or spiced black tea. The pungent smell of ginger, heat of the cinnamon and tangy orange peels are used to give aroma, medicinal values and taste to this special drink. Although it can be savored all year-round, but it is best suited for Christmas season as in the winters the ingredients present in the tea provides health and vigor" (Culinary Encyclopedia). As it can be seen from the quotation provided above, British people have a special tea for Christmas, which differs in taste from the ordinary everyday tea. The tradition of drinking special tea at Christmas time dates back to the Victorian times in the United Kingdom, when the tea parties were very popular among the nobility. Already at that time various warm ingeredients were added to the tea and provided soothing effect to the body as well as gave a warm feeling in cold winters (Culinary Encyclopedia).

Lithuanian translator Marienė in this case chooses the **globalization** strategy replacing *Christmas tea* by more general *šventinė arbata*. But *šventinė arbata* here does not denote any particular tea, just signifies the special time, the feast during which the tea is served.

The translator into German applies the **preservation** strategy here. Germans do not have any special tea for Christmas, thus it must be difficult for the target readers to understand what kind of tea is *Weihnachtstee.*

Neither Lithuanians nor Germans have such deep traditions of tea as English people do. Hence again the problem of translatability appears, as *Christmas tea* does not have adequate equivalents in Lithuanian and German languages.

Another example of cultural realia in the instance provided above is *trifle.* According to OALD, *trifle* is "a cold dessert made from cake and fruit with wine and/or jelly poured over it, covered with custard and cream" (OALD: 1639). *Trifle* is a traditional English dessert. As

Jacobs (1988) notes, "From above, a trifle looks like a bowl full of whipped cream; from the side, its layers can be seen through the traditional glass serving bowl. The flavors of the sherry, cream and jam blend as in a sweet casserole or soup" (Jacobs: 1988). As can be seen from the definitions provided above, *trifle* is a very specific dish, having not only special ingredients, but also a „traditional glass serving bowl" (ibid). Thus, it is not surprising that here for both Lithuanian and German translators the problem of finding the proper equivalents appears. Lithuanian translator uses the **localization** and **addition** strategies in this case, replacing the source culture phenomena with the one more familiar to the target readers, and adding some extra information to it. *Biskvitas su plakta grietinėle ir šokoladu* on the contrary to *trifle* in England is not a specific and traditional sweet stuff in Lithuania. For the target readers it is just an ordinary cake, which does not cause any specific associations. What is sure here, that probably all of the target readers perceive it as something really delicious. Thus, the connotative meaning is preserved. It is interesting to note, that in English-Lithuanian dictionary *Anglonas* the following translation of *trifle* is provided: "saldus patiekalas" (Anglonas), and as it is a very general term, some extra information is given in the brackets: "biskvitas, sulaistytas vynu ir užpiltas plakta grietinėle su šokoladu/riešutais/vaisiais" (ibid). Marienė abridges a long definition and does not indicate that *trifle* is traditionally prepared with wine and/or jelly. However, the main goal here is to maintain the emotional effect, as it would take a lot of effort and space to give a precise description of *trifle*.

In German version, the translator chooses **generalization** strategy, as *Pudding* may refer to different kinds of desserts.

Comparing Lithuanian and German equivalents for English *trifle* it can be seen that Lithuanian equivalent is closer to *trifle* as German *Pudding,* and in Lithuanian translation both the denotative and connotative meanings are better preserved than in the German one.

It is worth mentioning, that *trifle* is used more than once in the book, and Lithuanian translator translates it differently the second time:

8. A) <…> or Hagrid turning up at half past three, cuffing Harry and Ron so hard on the shoulders that they were knocked into their plates of ***trifle*** <…>. (HPCS: 249)

B) <…> ar kai pusę keturių atsirado Hagridas ir Hariui su Roniu taip pliaukštelėjo per petį, kad abu knabtelėjo nosimis į savo lėkštes su ***plaktos grietinėlės tortu*** <…>. (HPPK: 268)

C) <…> oder Hagrid, der um halb vier in der Nacht auftauchte und Harry und Ron so heftig auf die Schultern klopfte, dass sie mit der Nase in die ***Puddingteller*** fielen <…>. (HPKS: 350)

This time Marienė applies **transformation** strategy, defining *trifle* as *plaktos grietinėlės tortas*. Most likely in this case more important is the fact that Harry and Ron are knocked into their plates, and it is not so relevant what kind of food is there. However, in the German version of the book, the same equivalent *Pudding* is used, and the translator applies **globalization** strategy in this case again.

In the present chapter only some of the examples of cultural realia denoting food are analysed. For all the instances see **Appendix 1. Cultural Realia Denoting Food.**

To sum up, it should be noted that translators into Lithuanian and German sometimes applied different translation strategies translating the same source language text, but in some cases they used the same ones. The first case could be justified by the fact that target readers belong to different cultures with different traditions, habits and customs. Moreover, Lithuanian and German languages belong to different language groups, thus the language systems greatly vary from each other and require different approaches. However, the fact that cultural realia of the source culture are unfamiliar to both, Lithuanian and German readers must be also taken into account. Hence this is not surprising that in some cases translators choose the same translation strategies.

The analysis of translation strategies used for translating cultural realia denoting food into Lithuanian shows that most frequently the **preservation** strategy was used, whereas a combined strategy of **localization and addition** was applied only once.

What concerns German translation, the results are nearly the same. The translator into German, Fritz uses the **globalization** and **preservation** strategies more times than any other ones, whereas a mixed strategy of **localization and addition** is used only once.

5.2 Translation of Cultural Realia Denoting Mythology

Another big part of cultural realia found in the "Harry Potter and the Chamber of Secrets" belongs to the group of art and culture, or to be more precise, to mythology. In general the book of Harry Potter is full of strange creatures not existing in the real world. But the majority of them have their origins in the folklore of different cultures.

For example:

9. A) Mrs Mason screamed like a ***banshee*** and ran from the house, shouting about lunatics (HPCS: 21)

B) Ponia Meison sužviegė nesavu balsu ir išbėgo iš namų kažką šaukdama apie bepročius. (HPPK: 21)

C) Kreischend rannte Mrs Mason aus dem Haus, lauthals über "diese Verrückten" schimpfend. (HPKS: 24)

As defined in OALD banshee is "(in Irish stories) a female spirit who gives a long sad cry as a warning to people that sb in their family is going to die soon" (OALD: 108). It is interesting to note, that in both translations the **omission** strategy is applied simply omitting the source language phenomenon. Neither Lithuanian nor German mythologies have something similar to what British people call *banshee*. The usage of the image of *banshee* in the source text helps to strengthen the impression that something bad is going to happen soon. Unfortunately, Lithuanian and German translations do not have adequate equivalents for *banshee* and the cultural gap appears. In this case the problem of the loss of association is especially relevant.

The following example illustrating cultural realia denoting mythology:

10. A) Freshly caught ***Cornish pixies***. (HPCS: 79)

B) Ką tik sugauti ***Kornvalio elfai***! (HPPK: 84)

C) <…> frisch gefangene ***Wichtel aus Cornwall***. (HPKS: 106)

Cornish pixies are well known for the British people as they are part of their folklore. It is believed that pixies mythology pre-date Christian presence in Britain. In the 18th century pixies were taken seriously in Cornwall and appeared in different books as well as in legends (Wikipedia). Thus, the source culture readers do not have any difficulties in recognizing these mythological creatures. However, the problem arises for the target audience, as neither Lithuanians nor Germans can have an idea what *Cornish pixies* are. Again both translators apply the same strategy and in this case it is **transformation.** *Pixies* are of Celtic origin and are not common creatures for the target culture. For example, in Lithuanian language there are several possible equivalents provided in the disctionary for a *pixie*: laumė, elfas, fėja (Anglonas). Thus, it is clear that one precise equivalent does not exist in this case. The translator simply chooses the best to her mind option, and here the translation subject is not a one particular sentence, but the whole chapter, as it is important how the pixies looked like and behaved. Most likely the afore mentioned *laumė, elfas and fėja* are associated with nice creatures by Lithuanians, especially *elfas* and *fėja*. However, in the source language text *pixies* were described as bad creatures, able to fly and making a complete mess all around.

Thus, it can be noted, that the connotative meaning is lost here, as in Lithuanian consciousness *elfai* are not associated with evil. The same could be said about Germans, who associate *Wichtel* with nice and helpful house creatures.

For the full list of examples of cultural realia denoting mythology see **Appendix 2. Cultural Realia Denoting Mythology.**

The analysis has shown, that in most of the cases both translators used the **preservation** strategy translating cultural realia denoting mythology, whereas the strategy of **omission** was applied only once.

5.3 Translation of Cultural Realia Denoting Measurements

A number of cultural realia examples denoting measurements was found as well. In almost all of the cases translators had to find appropriate equivalents for the *inch. Inches* are perceived as cultural realia by both Lithuanians and Germans, as neither of them use this measurement. In Lithuania as well as in Germany meters and centimeters are employed instead. It is interesting to note, that Lithuanian translator Marienė tried to avoid translating *inches* in as many cases as possible, whereas in the German version of the book in almost all the cases the equivalent *Zentimeter* was chosen. Such a **transformation** strategy undoubtedly required some accuracy, as *inches* needed to be transformed into *centimeters*, thus certain changes concerning numbers were applied.

For example:

11. A) The tip of Dumbledore's long, crooked nose was ***barely an inch*** from Mrs Norris's fur. (HPCS: 107)

B) Ilga kumpa Dumbldoro nosis ***kone siekė*** Ponios Noris kailiuką. (HPPK: 116)

C) Die Spitze von Dumbledores langer Hakennase war ***kaum drei Zentimeter*** von Mrs Norris'Fell entfernt. (HPKS: 148)

As can be seen from the instance given above, Lithuanian translator avoids translating *barely an inch* literally and instead of that chooses the equivalent which does not denote the exact distance but conveys the main idea and such a **transformation** preserves the connotative meaning. Fritz in this case transforms inches to centimeters which are better known for the target readers and applies **transformation** strategy as well, but in a different way. Most probably the exact distance is not of a great relevance here, as the main idea is to show how close Dumbledore was to Mrs Norris. Moreover, *barely an inch* has a

phraseological meaning 'to be very close to smth/sb'. Thus here, the exact numbers are not necessary.

However, there were also some cases when Lithuanian translator applied **preservation** strategy. E.g.:

12. 'I don't believe it, I'm still *eight inches* short…'said Ron furiously <…>, 'and Hermione's done *four feet seven inches* and her writing's tiny.'(HPCS: 112)

B) –Negaliu patikėti, kad trūksta dar *aštuonių colių*...- piktai pasakė Ronis <...>. Toji Hermiona smulkutėmis raidėmis prirašė *keturias pėdas ir septynis colius*. (HPPK: 121)

C) "Ich glaub's einfach nicht, ich hab immer noch *zwanzig Zentimeter* zu wenig", sagte Ron <…>. Und Hermine hat *anderthalb Meter* in ihrer Bonsai- Schrifft geschafft." (HPKS: 154)

Marienė in this case preserves the source culture phenomena, whereas Fritz stays loyal to the **transformation** strategy. Most probably, the transformation strategy adopted by Fritz is more acceptable here as the unknown measurements might be confusing for the target readers, especially considering the fact that it is a children's book. On the other hand, Marienė chooses the strategy which preserves cultural identity and awakes readers curiosity as well as extends their knowledge.

The analysis of cultural realia denoting measurements has shown, that in Lithuanian translation **transformation** and **preservation** strategies were dominant, and one case of **omission** was found. What concerns German version, Fritz used only **transformation** strategy.

For the full list of cultural realia denoting measurements see **Appendix 3. Cultural Realia Denoting Measurements.**

Cultural realia denoting endemic species as well as other phenomena constitute only a several examples and will not be discussed thoroughly in the present research. However, for the full lists of these cultural realia as well as translation strategies applied for their translations see **Appendix 4. Cultural Realia Denoting Measurements** and **Appendix. 5 Cultural Realia Denoting Other Phenomena.**

5.4 Dominant translation strategies

One of the goals of the present research was to to determine and investigate translation strategies of cultural realia applied in Lithuanian and German translations of J.K. Rowling's "Harry Potter and the Chamber of Secrets". Having analyzed the proportion of frequency of different translation strategies applied by Lithuanian translator, the following results were obtained:

Table 1. Application of Translation Strategies Applied by Lithuanian Translator

Translation Strategies	Number of Usage	Percentage
Preservation	26	44%
Transformation	18	31%
Globalization	10	17%
Omission	2	4%
Mixed	2	4%

Table 1. demonstrates that **preservation** is the dominant strategy in Lithuanian translation. Nearly half of the cases of cultural realia were translated by applying the above mentioned strategy. **Omission** and **mixed** strategies were adopted least frequently. The frequent usage of preservation strategy might be justified by the fact that the translator sought to preserve the source language phenomena and avoid the loss of association where possible.

The distribution of translation strategies applied by Marienė is visualised in **Figure 1.:**
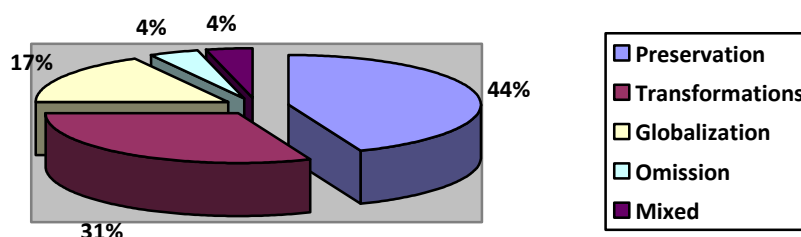

Figure 1. Distribution of Translation Strategies Applied by Marienė

The distribution of translation strategies provided in **Figure 1.** reveals that **preservation** strategy is sharply dominant in Lithuanian translation. The high percentage of the usage of

this strategy as well as the low percentage of **omission** strategy shows, that translator prefers to preserve cultural identity rather than to orient her translation to the target readers.

What concerns German translation, the analysis has shown, that Fritz as well as Marienė prefers **preservation** strategy for cultural realia. The application of all translation strategies applied by the German translator and their percentage of usage are provided in **Table 2.** below:

Table 2. Application of Translation Strategies Applied by German Translator

Translation Strategies	Number of Usage	Percentage
Preservation	25	42%
Transformation	19	32%
Globalization	8	14%
Localization	5	8%
Omission	1	2%
Mixed	1	2%

As can be seen from the data provided above, the translator into German as well as Marienė uses the **omission** and **mixed** strategies least frequently. It must be also mentioned, that Fritz applies **localization** strategy 5 times, whereas in Lithuanian version of the book this strategy was not adopted at all.

The distribution of translation strategies applied by Fritz is visualized in **Figure 2.:**
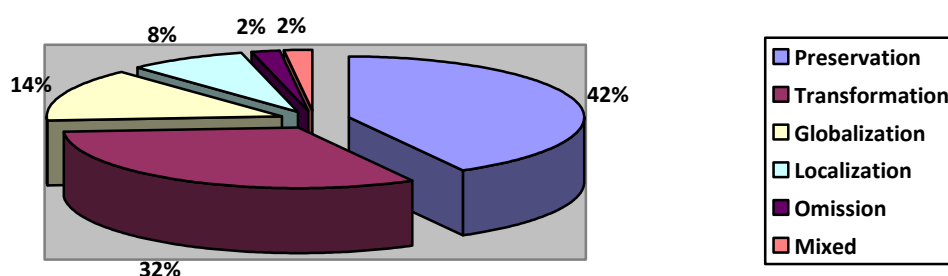
Figure 2. Distribution of Translation Strategies Applied by Fritz

The chart above shows, that two of the translation strategies are dominant in German translation: **preservation** and **transformation,** whereas **omission** and **mixed** strategies constitute the smallest percentage.

To sum up, the statistical analysis has shown that both translators, into Lithuanian and German in most cases applied the same translation strategies in their translations.

CONCLUSIONS

The aim of this research was to analyze translation strategies of cultural realia used in the translations of „Harry Potter and the Chamber of Secrets" into Lithuanian and German. Thus, cultural realia as well as strategies applied for their translations were the objects of the present work. Having analyzed cultural realia and applying different methods the aim of the present research has been fulfilled in accordance with the objectives presented in the introductory part of this paper: to define the concept of realia and provide classification schemes suggested by different linguists; to investigate theoretical material on translation strategies of cultural realia; to determine and investigate translation strategies of cultural realia applied in Lithuanian and German translations of J.K. Rowling's "Harry Potter and the Chamber of Secrets".

Hence, the following conclusions have been drawn:

1. The analysis of theoretical material of various linguists enabled to define the concept of realia and to compare different classification schemes. The main accent of cultural realia is that there are no adequate equivalents in the target language for these culturally marked words. Even though there is a variety of terms used for the above mentioned culturally marked words, the term of *realia* suggested by Vlahov and Florin (1986) was applied in the present research. Classifications of cultural realia provided in the research include such types of cultural categories as geography, etnography, history, social and political life, etc.

2. The investigation of translation strategies of cultural realia has shown, that various linguists have come up with a variety of terms to describe the same strategies. Scholars also suggest different number of procedures handling cultural categories and each translator has to choose the most appropriate one for his/her work. Translation strategies enable translators to apply different methods while dealing with cultural realia. Translators can preserve, omit, localize or transform cultural realia as well as add extra information, or create their own realia. Their choice mainly depends on the type of the source language text, type of realia, desired effect and the audience the target text is aimed at.

3. Having analyzed translation strategies applied for cultural realia of the second book of Harry Potter into Lithuanian and German, it can be stated that in most cases translators applied the same translation strategies for the particular realia. In the original version of the book 59 instances of cultural realia were found. 31 time translators applied the same translation strategies and 28 times they varied. Thus,

the difference is very small. Even though Lithuanians and Germans have different cultures, traditions and languages, neither of them are close to the British one. That is why, both translators needed to find appropriate equivalents for the source culture phenomena, and in more than a half of the cases they coincided. The dominant translation strategies used in the translations into Lithuanian and German were preservation (51 times altogether; 26 times used by Marienė; 25 by Fritz) and transformations (37 times altogether; 18 times applied by Marienė; 19 by Fritz). The procedures of localization and omission were applied least frequently (5 and 3 times respectively). The creation strategy was not used at all. It must be also noted, that in some of the cases translation strategies were combined, e.g., preservation + addition or localization + addition. In such cases, translators preserved or localized the original source culture phenomenon and provided some extra comments to make it clear for the target readers. However, the combined srategies were not frequently adopted (3 times). As analysis has shown, each strategy has its own advantages and disadvantages and every case causes a certain loss of association.

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APPENDIX 1. CULTURAL REALIA DENOTING FOOD

Table 1.1

	Source Text	**Target Languages**	**Target Text**	**Translation Strategies**
1.	Harry went back to his *toast*. (HPCS: 10)	Lithuanian	Haris atsikando *skrebučio*. (HPPK: 10)	Globalization
		German	Harry wandte sich wieder seinem *Toast* zu. (HPKS: 9)	Preservation
2.	On the top of the fridge stood tonight's *pudding (1)*: a huge mound of whipped cream and *sugared violets (2)*. (HPCS: 13)	Lithuanian	Ant šaldytuvo stovėjo vakarienei skirtas *desertas (1)*: kalnas plaktos grietinėlės, papuoštas *cukrintomis žibuoklėmis (2)* (HPPK: 15)	Globalization (1); Preservation (2)
		German	Auf dem Kühlschrank stand der *Nachtisch (1)* für heute Abend: ein riesiger Berg Schlagsahne mit *kandierten Veilchenblättern (2).* (HPKS: 15)	Globalization (1); Preservation (2)
3.	On their last evening, Mrs Weasley conjured up a sumptuous dinner which included all of Harry's favourite things, ending with a mouthwatering *treacle pudding*. (HPCS: 53)	Lithuanian	Paskutinę dieną ponia Vizli ištaisė sočią vakarienę. Ją sudarė mėgstamiausi Hario patiekalai, o užbaigė burnoje tirpstantis *pudingas su sirupu*. (HPPK: 57)	Preservation

	German	Am ihrem letzten Abend zauberte Mrs Weasley ein üppiges Mahl aus Harrys Lieblingsspeisen, gekrönt von einem leckeren *Siruppudding*. (HPKS: 69)	Preservation
4.	Come, Severus, there's a delicious-looking *custard tart* I want to sample. (HPCS: 64)	Lithuanian	Eime, Severai, aš mačiau labai skanų *tortą su kremu*, noriu paragauti. (HPPK: 69)	Globalization
		German	Kommen Sie, Severus, da steht eine köstlich aussehende *Senftorte*, die ich gerne mal probieren möchte…(HPKS: 86)	Localization
5.	The four long house tables were laden with tureens of porridge, plates of kippers, mountains of *toast* and dishes of eggs and bacon <…>. (HPCS: 68)	Lithuanian	Keturi ilgi stalai po stebuklingosiomis lubomis <…> buvo apkrauti košės dubenimis, žuvų lėkštėmis, *skrebučių* ir kiaušinienės su kumpiu kalnais. (HPPK: 73)	Globalization
		German	Die vier langen Haustische unter der magischen Decke <…> ächzten unter ihrer Last aus Schüsseln mit Haferbrei, Platten voll geräuchertem Hering, Tellern mit Eiern und Schinken und Bergen von *Toastbrot*. (HPKS: 90)	Preservation

6.	<...> said Hagrid, offering them a plate of ***treacle toffee***, <...>. (HPCS: 88)	Lithuanian	<...> atšovė Hagridas, siūlydamas jiems lėkštę ***sirupinių irisų***. (HPPK: 95)	Preservation
		German	<...> sagte Hagrid und bot ihnen einen Teller mit ***Sirupbonbons*** an, <...> (HPKS: 120)	Globalization
7.	Harry didn't fancy his ***shepherd's pie*** as much as he'd thought. (HPCS: 91)	Lithuanian	Hariui net ***mėsos apkepas*** pasirodė nebe toks skanus. (HPPK: 98)	Globalization
		German	Harry schmeckte sein ***Auflauf mit Hackfleisch und Kartoffeln*** nicht so gut, wie er erwartet hatte. (HPKS: 124)	Localization and addition
8.	<...> there was a great maggoty ***haggis*** <...>. (HPCS: 102)	Lithuanian	Dar buvo kirminų pilnas ***hagis, toks škotų patiekalas iš galvijų plaučkepenių*** <...>. (HPPK: 109)	Preservation and addition
		German	<...> es gab große Mengen ***Schafsinnereien***, auf denen sich fröhlich Maden tummelten <...>. (HPKS: 139)	Globalization
9.	<...> said Hermione knowledgeably, pinching her nose and leaning closer to look	Lithuanian	<...> žinovės tonu pasakė Hermiona ir, užspaudusi nosį, pasilenkė prie pašvinkusio ***hagio***. (HPPK: 110)	Preservation

	at the putrid **haggis**. (HPCS: 102)	German	<…> sagte Hermine altklug, kniff sich die Nase zu und beugte soch vor, um die verwesenden *Innereien* zu begutachten. (HPKS: 140)	Globalization
10.	'**Pudding** might not be finished yet,'said Ron hopefully <…>. (HPCS: 104)	Lithuanian	–Gal dar liko **pudingo**,-svajojo Ronis <…>. (HPPK: 113)	Preservation
		German	"Vielleicht sind sie mit dem *Nachtisch* noch nicht fertig". sagte Ron <…>. (HPKS: 143)	Globalization
11.	The rest of Harry's Christmas presents were far more satisfactory. <…> Harry opened the last present to find a new, hand- knitted jumper from Mrs Weasley, and a large **plum cake**. (HPCS: 159)	Lithuanian	Atvyniojęs paskutinę dovaną, Haris rado naują ponios Vizli numegztą megztinį ir didelį *slyvų pyragą*. (HPPK: 171)	Preservation
		German	Harry öffnete das letzte Päckchen und fand einen neuen, selbst gestrichen Pullover von Mrs Weasley und einen großen *Pflaumenkuchen*. (HPKS: 221)	Preservation
12.	Harry and Ron had barely finished their third helpings of **Christmas pudding** when Hermione ushered them out of the Hall to finalise	Lithuanian	Haris su Roniu vos spėjo sušveisti po trečią **kalėdinio pudingo** porciją, kai Hermiona juos išsivedė į koridorių užbaigti pasirengimą vakarui. (HPPK: 171)	Preservation

		German	Harry und Ron hatten kaum ihren dritten Nachschlag *Weihnachtspudding* aufgegessen, als Hermine sie aus der Halle winkte, um ein letztes Mal den Plan für diesen Abend durchzugehen. (HPKS: 222)	Preservation
13.	They lurked in the deserted Entrance Hall after *Christmas tea (1)*, waiting for Crabbe and Goyle, who had remained alone at the Slytherin table, shoveling down fourth helpings of *trifle (2)*. (HPCS: 160)	Lithuanian	Po *šventinės arbatos (1)* vestibiulyje jie ėmė tykoti Gylio su Niurzga: jie vieni pasiliko prie Klastūnyno stalo ir sukimšo po ketvirtą porciją *biskvito su plakta grietinėle ir šokoladu (2)*. (HPPK: 172)	Globalization (1); Localization and addition (2)
		German	Nach dem *Weihnachtstee (1)* schlichen sie in die verlasssene Eingangshalle, um auf Crabbe und Goyle zu warten, die allein am Slytherin- Tisch zurückgeblieben waren, wo sie die vierte Portion *Pudding (2)* vernichteten. (HPKS: 223)	Preservation (1); Globalization (2)
14.	'Pass me those *rolls*, Harry, I'm starving.'(HPCS: 212)	Lithuanian	–Paduok *bandeles*, Hari. Aš išbadėjęs. (HPPK: 229)	Transformation
		German	"Kannst du mir die *Brötchen* reichen, Harry, ich verhungere." (HPKS: 295)	Localization

15.	<…> or Hagrid turning up at half past three, cuffing Harry and Ron so hard on the shoulders that they were knocked into their plates of *trifle* <…>. (HPCS: 249)	Lithuanian	<…> ar kai pusę keturių atsirado Hagridas ir Hariui su Roniu taip pliaukštelėjo per petį, kad abu knabtelėjo nosimis į savo lėkštes su *plaktos grietinėlės tortu* <…>. (HPPK: 268)	Transformation
		German	<…> oder Hagrid, der um halb vier in der Nacht auftauchte und Harry und Ron so heftig auf die Schultern klopfte, dass sie mit der Nase in die *Puddingteller* fielen <…>. (HPKS: 350)	Globalization

APPENDIX 2. CULTURAL REALIA DENOTING MYTHOLOGY

Table 2.1

	Source Text	Target Languages	Target Text	Translation Strategies
1.	Dobby the *house-elf*, said the creature. (HPCS: 15)	Lithuanian	*Namų elfas*, - paaiškino padarėlis. (HPPK: 15)	Preservation
		German	Dobby, der *Hauself*, sagte das Geschöpf. (HPKS: 16)	Preservation
2.	Mrs Mason screamed like a *banshee* and ran from the house, shouting about lunatics (HPCS: 21)	Lithuanian	Ponia Meison sužviegė nesavu balsu ir išbėgo iš namų kažką šaukdama apie bepročius. (HPPK: 21)	Omission
		German	Kreischend rannte Mrs Mason aus dem Haus, lauthals über "diese Verrückten" schimpfend. (HPKS: 24)	Omission
3.	But all we've got is a lousy old *ghoul (1)* in the attic and *gnomes (2)* all over the garden. (HPCS: 28)	Lithuanian	Bet visas mūsų džiaugmas- nusmurgęs *vaiduoklis (1)* palėpėje ir spiečiai *nykštukų (2)* sode. (HPPK: 29)	Globalization (1), Transformation (2)
		German	Aber alles, was wir haben, ist ein lumpiger alter *Ghul (1)* in der Dachkammer und *Gnomen (2)* überall im Garten. (HPKS: 33)	Preservation (1), Preservation (2)

4.	<…> they were ushered into the bank by a bowing **goblin** at the door. (HPCS: 47)	Lithuanian	<…> nusilenkęs **goblinas** jiems atidarė duris. (HPPK: 50)	Preservation
		German	<…> wärend die **Empfangskobolde** sie mit einer Verbeugung hineinwiesen <…>. (HPKS: 61)	Localization
5.	<…> the Weasleys and Harry were led off to their underground vaults by another Gringotts **goblin**. (HPCS: 47)	Lithuanian	<…> Vizlius ir Harį kitas **goblinas** nuvedė į požemines saugyklas. (HPPK: 50)	Preservation
		German	<…> ein Gringott-**Kobold** hinzutrat, um die Weasleys und Harry zu ihren underirdschen Verliesen zu führen. (HPKS: 61)	Localization
6.	Freshly caught **Cornish pixies**. (HPCS: 79)	Lithuanian	Ką tik sugauti **Kornvalio elfai**! (HPPK: 84)	Transformation
		German	<…> frisch gefangene **Wichtel aus Cornwall**. (HPKS: 106)	Transformation
7.	The **pixies** were electric blue <…> (HPCS: 79)	Lithuanian	**Elfai** buvo elektrinės spalvos, <...> (HPPK: 85)	Transformation
		German	**Die Wichtel** waren leuchtend blau <…> (HPKS: 106)	Transformation

8.	He had a look of *trollish cunning* on his face as he replied, <…> (HPCS: 85)	Lithuanian	Su klastinga *trolio šypsena* jis pasakė: <…>. (HPPK: 91)	Preservation
		German	Mit *trollhaft* durchtriebener *Miene* antwortete, <...> (HPKS: 115)	Preservation
9.	Since the disastrous episode of the *pixies*, Professor Lockhart had not brought live creatures to class. (HPCS: 122)	Lithuanian	Nuo pat tos nesėkmės su *elfais* profesorius Lokhartas daugiau į klasę nesinešdavo gyvų padarų. (HPPK: 132)	Transformation
		German	Seit der unrühmlichen Geschichte mit den *Wichteln* hatte Professor Lockhart keine lebenden Geschöpfe mehr in den Unterricht gebracht. (HPKS: 168)	Transformation
10.	<…> so far, Harry had been forced to play a simple Transylvanian villager whom Lockhart had cured of a Babbling Curse, a *yeti* with a head-cold, <…>. (HPCS: 122)	Lithuanian	Jam jau teko suvaidinti Transilvanijos prasčioką, kurį Lokhartas išgydė nuo nusišnekėjimo kerų, peršalusį *Sniego žmogų* ir, <...>. (HPPK: 132)	Transformation
		German	So hatte er ihn schon genötigt, einen einfachen Dörfler aus	Preservation

		Transsylvanien zu spielen, den Lockhart von einem Babbelfluch geheilt hatte, einen *Yeti* mit einem Schnupfen und <…>. (HPKS: 168)	
11.	Fawkes is a *phoenix*, Harry. (HPCS: 155)	Lithuanian	–Hari, Fokas yra *feniksas*. (HPPK: 167)	Preservation
		German	Fawkes ist ein *Phönix*, Harry. (HPKS: 216)	Preservation
12.	Lockhart clapped his hands and through the doors to the Entrance Hall marched a dozen surly-looking *dwarfs*. (HPCS: 176)	Lithuanian	Lokhartas suplojo delnais, ir pro duris įžygiavo vora rūškanų *nykštukų*. (HPPK: 190)	Transformation
		German	Lockhart klatsche in die Hände und durch das Portal zur Eingangshalle marschierte ein Dutzend griesgrämig dreinschauender *Zwerge*. (HPKS: 245-246)	Transformation
13.	The *centaurs (1)* are all right, and the *unicorns (2).* (HPCS: 200)	Lithuanian	*Kentaurai (1)* labai šaunūs. Ir *vienaragiai (2).* (HPPK: 216)	Preservation (1), Preservation (2)
		German	Die *Zentauren (1)* sind in Ordnung, und die *Einhörner (2)*… (HPKS: 278)	Preservation (1), Preservation (2)

| 14. | <…> on the other hand, big, blundering Hagrid, <…> sneaking off to the Forbidden Forest to wrestle *trolls*. (HPCS: 230) | Lithuanian | Kitoje pusėje didelis ir nerangus Hagridas, <...> slapčia slankiojantis į Uždraustąjį mišką pasigalynėti su *troliais*. (HPPK: 247) | Preservation |
| | | German | <…> auf der anderen Seite der große, stümperhafte Hagrid, <…> schleicht sich in der Verbotenen Wald, um mit *Trollen* zu raufen. (HPKS: 320) | Preservation |

APPENDIX 3. CULTURAL REALIA DENOTING MEASUREMENTS

Table 3.1

	Source Text	Target Languages	Target Text	Translation Strategies
1.	*Inch by inch*, the trunk slid through the window. (HPCS: 26)	Lithuanian	Untranslated	Omission
		German	*Zentimeter um Zentimeter* rutschte der Koffer durchs Fenster. (HPKS: 30)	Transformation
2.	Ron had covered *nearly every inch* of the shabby wallpaper with posters <…> (HPCS: 35)	Lithuanian	<…> *beveik visas* nusitrynusias tapetais išklijuotas sienas Ronis buvo nukabinėjęs plakatais <...> (HPPK: 37)	Transformation
		German	<…> dass Ron *fast jeden Zentimeter* der schäbigen Tapete mit Postern <…> geklebt hatte <…>. (HPKS: 44)	Transformation
3.	<…> they missed the dark stone wall *by inches* as the car turned in a great arc <…> (HPCS: 59)	Lithuanian	*Vos per plauką* nesitėškę į baisingą pilies sieną, pataikė į didžiulę vartų arką <...> (HPPK: 63)	Transformation
		German	<...> um *kaum einen Meter* verfehlten sie die dunkle Steinmauer, und der Wagen beschrieb einen ausladenden Bogen <...> (HPKS: 77)	Transformation

4.	<…> its gnarled boughs were pummeling *every inch* of the car it could reach. (HPCS: 59)	Lithuanian	<…> gumbuotos šakos *kiek pasiekdamos* daužė automobilį. (HPPK: 64)	Transformation
		German	<…> und seine knorrigen Zweige trommelten *auf jeden Zentimeter* des Wagens ein, den sie erreichen konnten. (HPKS: 78)	Transformation
5.	The pixies were electric blue and *about eight inches high* <…> (HPCS: 79)	Lithuanian	Elfai buvo elektrinės spalvos, *maždaug aštuonių colių didumo* <...> (HPPK: 85)	Preservation
		German	Die Wichtel Waren leuchtend blau und *etwa zwanzig Zentimeter groß* <…> (HPKS: 106)	Transformation
6.	'don't fulfil their requirements…*half an inch*, if that…'(HPCS: 94)	Lithuanian	−Neatitinku reikalavimų...pamanykite, *pusė colio*... (HPPK: 101)	Preservation
		German	"…ich entspreche den Anforderungen nicht…*zwei Zentimeter,* wenn das…"(HPKS: 129)	Transformation
7.	'*Half an inch* of skin and sinew holding my neck on, Harry!' (HPCS: 95)	Lithuanian	−Mano galva, Hari, laikosi vos ant *pusės colio* odos! (HPPK: 102)	Preservation

	German	"**Zwei Zentimeter** Haut und Sehnen halten meinen Kopf auf dem Hals, Harry!"(HPKS: 130)	Transformation
8.	The tip of Dumbledore's long, crooked nose was **barely an inch** from Mrs Norris's fur. (HPCS: 107)	Lithuanian	Ilga kumpa Dumbldoro nosis **kone siekė** Ponios Noris kailiuką. (HPPK: 116)	Transformation
		German	Die Spitze von Dumbledores langer Hakennase war **kaum drei Zentimeter** von Mrs Norris'Fell entfernt. (HPKS: 148)	Transformation
9.	'I don't believe it, I'm still **eight inches (1)** short…'said Ron furiously <…>, 'and Hermione's done **four feet seven inches (2)** and her writing's tiny.'(HPCS: 112)	Lithuanian	–Negaliu patikėti, kad trūksta dar **aštuonių colių (1)**...- piktai pasakė Ronis <...>. Toji Hermiona smulkutėmis raidėmis prirašė **keturias pėdas ir septynis colius (2)**. (HPPK: 121)	Preservation (1); Preservation (2)
		German	"Ich glaub's einfach nicht, ich hab immer noch *zwanzig Zentimeter (1)* zu wenig", sagte Ron	Transformation (1); Transformation (2)

10.	It was Nearly Headless Nick, <…> floating immobile and horizontal, *six inches* off the floor. (HPCS: 151)		<…>. Und Hermine hat *anderthalb Meter (2)* in ihrer Bonsai- Schrifft geschafft." (HPKS: 154)	
		Lithuanian	Tai buvo Beveik Begalvis Nikas, <...>. Jis sūpavosi gulsčias *per porą sprindžių* nuo grindų. (HPPK: 163)	Transformation
		German	Reglos schwebte er *eine Handbreit* über dem Boden. (HPKS: 211)	Transformation
11.	It looked like an ordinary sink. They examined *every inch* of it, inside and out, including the pipes below. (HPCS: 222)	Lithuanian	Kriauklė buvo kaip kriauklė. Jie patikrino *kiekvieną* jos *centimetrą* ir net vamzdžius apačioje. (HPPK: 238)	Transformation
		German	Es sah aus wie ein gewöhnliches Waschbecken, Sie untersuchten *jeden Zentimeter*, innen und außen, und auch die Rohre darunter. (HPKS: 309)	Transformation

APPENDIX 4. CULTURAL REALIA DENOTING ENDEMIC SPECIES

Table 4.1

	Source Text	Target Languages	Target Text	Translation Strategies
1.	Now the Dursleys knew they weren't going to wake up as *fruitbats* <…>. (HPCS: 22)	Lithuanian	Dabar, kai Dursliai žino, kad neatsibus pavirtę *šikšnosparniais* <...>. (HPPK: 23)	Globalization
		German	Nun, da die Dursleys wussten, dass sie nicht eines Tages als *Fledermäuse* aufwachen würde, <...>.	Globalization
2.	<…> Mrs Weasley swelled like a *bullfrog*. (HPCS: 35)	Lithuanian	<…> ponia Vizli pasipūtė lyg *varlė kvarkuolė* (HPPK: 37)	Transformation
		German	<…> Mrs Weasley anschwoll wie ein *Ochsenfrosch*. (HPKS: 44)	Preservation
3.	<…> or, in the case of Fred and George Weasley, trying to find out what would happen if you fed a Filibuster Firework to a *Salamander*. (HPCS: 100)	Lithuanian	<…> arba, kaip Fredis su Džordžu mėgino, išsiaiškinti, kas būtų, jei *salamandrai* supenėtum Flibustjero petardą. (HPPK: 107)	Preservation
		German	Oder aber sie waren wie Fred und George Weasley mit dem Versuch beschäftight herauszufinden, was geschehen würde, wenn man einen *Salamander* mit einem Filibuster-	Preservation

			Feuerwerkskörper fütterte. (HPKS: 137)	
4.	Madam Pince, the librarian, was a thin, irritable woman who looked like an underfed *vulture*. (HPCS: 124)	Lithuanian	Madam Pensnė, bibliotekininkė, buvo plonučiukė irzli moterytė, panaši į išbadėjusį *grifą*. (HPPK: 134)	Transformation
		German	Madam Pince, die Bibliothekarin, war eine dürre, reizbare Gestalt, die aussah wie ein unterernährter *Geier*. (HPKS: 170)	Transformation
5.	I accidentally set a *boa constrictor* on my cousin Dudley at the zoo once <…>. (HPCS: 146)	Lithuanian	Sykį zoologijos sode ant savo pusbrolio Dudlio užleidau *smauglį* <…>. (HPPK: 158)	Transformation
		German	Einmal hab ich aus Versehen eine *Boa constrictor* im Zoo auf meinem Vetter Dudley losgelassen <…>. (HPKS: 203)	Preservation
6.	Except that he looked pale and shocked, Ron was indistinguishable from Crabbe, from the pudding- basin hair to the long, *gorilla* arms. (HPCS: 162-163)	Lithuanian	Išskyrus tai, kad buvo išbalęs ir apstulbęs, Ronis atrodė kaip iš akies trauktas Niurzga: nuo „puodeliu“ nukirptų plaukų iki ilgų it *gorilos* rankų. (HPPK: 175)	Preservation
		German	Ron sah blass und entsetz	

			aus, war aber sonst von Crabbe nicht zu unterscheiden, vom puddingförmigen Haarschnitt bis zu den langen *Gorillaarmen*. (HPKS: 227)	Preservation
7.	Of the many fearsome beasts and monsters that roam our land, there is none more curious or more deadly than the *Basilisk*, known also as the King of Serpents. (HPCS: 215)	Lithuanian	Iš visų baisingų gyvių ir monstrų, klajojančių mūsų žemėje, nėra keistesnio ir pavojingesnio už *basiliską*, dar vadinamą Gyvačių Karaliumi.	Preservation
		German	Von den vielen Furcht erregend Biestern und Monstern, die unser Land durchstreifen, ist keines seltsamer oder tödlicher als der *Basilisk*, auch bekannt als der Kőnig der Schlangen. (HPKS: 298-299)	Preservation

APPENDIX 5. CULTURAL REALIA DENOTING OTHER PHENOMENA

Table 5.1

	Source Text	Target Languages	Target Text	Translation Strategies
1.	He himself fitted the ***cat-flap*** in the bedroom door, so that small amounts of food could be pushed inside three times a day. (HPCS: 21)	Lithuanian	Savo rankomis durų apačioje jis išpjovė ***landą***, pro kurią tris kartus per dieną buvo galima įkišti trupučiuką valgyt. (HPPK: 22)	Globalization
		German	Die ***Katzenklappe*** baute er persönlich in die Zimmertür ein, so dass sie dreimal täglich ein wenig Nahrung hineinschieben konnten. (HPKS: 26)	Preservation
2.	'The owl Mum and Dad bought Percy when he was made a ***prefect***,'said Fred from the front. (HPCS: 28)	Lithuanian	Pelėdą, kurią mama su tėčiu dovanojo Persiui, kai jis tapo ***prefektu***,- paaiškino Fredis. (HPPK: 29)	Preservation
		German	"Den Uhu, den Mum und Dad für Percy gekauft haben, als er zum ***Vertrauensschüler*** ernannt wurde", erklärte Fred vom Fahrersitz aus. (HPKS: 34)	Localization
3.	He pointed excitedly at the ***ten-pound notes*** in Mr Granger's hand.	Lithuanian	Ir susijaudinęs parodė į ***dešimtines*** pono Įkyrėlio saujoje. (HPPK: 50)	Globalization

	(HPSC: 47)	German	Erregt deutete er auf die **Zehnpfundscheine** in Mr Grangers Hand. (HPKS:61)	Preservation
4.	Harry couldn't see how eight people, six large trunks, two owls and a rat were going to fit into one small **Ford Anglia**. (HPCS: 53)	Lithuanian	Haris neturėjo supratimo, kaip į mažutėlį **„Ford Anglia"**gali tilpti aštuoni žmonės, šeši dideli lagaminai, dvi pelėdos ir žiurkė. (HPPK: 57)	Preservation
		German	Harry konnte sich nicht vorstellen, wie acht Leute, gewaltige Koffer, zwei Eulenund eine Rate in einem kleinen **Ford Anglia** passen sollten. (HPKS: 70)	Preservation
5.	'Fer the **Hallowe'en feast**…should be big enough then.'(HPCS: 90)	Lithuanian	Bus **Helovino šventei**. (HPPK: 96)	Preservation
		German	"Für das **Halloween-Fest**…bis dahin sollten sie groß genug sein." (HPKS: 122)	Preservation
6.	Hagrid's face was entirely hidden by a wooly, snow- covered **balaclava** <…> (HPCS: 150)	Lithuanian	Žmogaus veidą slėpė snieginas **vilnonis šalmas**, tačiau jis galėjo būti tik Hagridas <...>. (HPPK: 162)	Transformation
		German	Hagrids Gesicht war unter einer schneebedeckten **Wollkapuze** verborgen,	Transformation

			aber ein anderer konnte es unmöglich sein, <…>. (HPKS: 209)	
7.	<…> Hagrid burst in, a wild look in his eyes, his **balaclava** perched on top of his shaggy black head <…>. (HPCS: 156)	Lithuanian	<…> įsiveržė Hagridas-paklaikusiomis akimis, nusmukusiu **gobtuvu**, visas pasišiaušęs. (HPPK: 168)	Transformation
		German	<…> Hagrid stürzte herein, mit der **Kapuze** auf den zottigen schwarzen Haaren und einem wilden Blick in den Augen. (HPKS: 216- 217)	Transformation