ŠIAULIŲ UNIVERSITETAS
HUMANITARINIS FAKULTETAS
ANGLŲ FILOLOGIJOS KATEDRA

INDŲ KULTŪRA SALMAN RUSHDIE ROMANŲ VERTIMUOSE Į LIETUVIŲ KALBĄ

Magistro darbas

DARBO VADOVAS: Dr. L. Stankevičienė
STUDENTAS: Indrė Tichonovienė, VM II

ŠIAULIAI, 2007

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
ENGLISH PHILOLOGY DEPARTMENT

INDIAN CULTURAL PHENOMENA IN TRANSLATIONS OF SALMAN RUSHDIE'S NOVELS INTO LITHUANIAN

Master Thesis

RESEARCH ADVISER: Dr. L. Stankevičienė
STUDENT: Indrė Tichonovienė, VM II

ŠIAULIAI, 2007

CONTENTS

INTRODUCTION

In today's multicultural world where a considerable number of diverse cultures interlace, the process of intercultural communication becomes inevitable. However, it is not an easy task for different cultures to communicate with each other, as their languages completely differ: "The world is multilingual. It was such at all times" (Gudavičius, 2002: 06, our translation). For this reason, translation is a necessary precondition for international relations, especially nowadays, in the light of the ongoing European integration processes.

The attitudes towards translation have been gradually changing in the flow of time. It has been long taken for granted that translation deals only with languages, and the cultural aspect has not been taken into consideration. Thus according to Catford (1965), translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material, whereas the cultural aspect is not taken into account. Correspondingly, Savory (1969) submits the following explanation of translation: "Translation is made possible by an equivalent of thought that lies behind its different verbal expressions" (cited from Hariyanto, 2003/2007: 01), which also does not emphasize the significance of the cultural factor in the translation process. The main concern in terms of relation between translation and culture was with so-called *realia*, which Robinson (1997) defines as "words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms – verbal or otherwise – of another" (Robinson, 1997: 223). Translators were advised to restrict themselves to the transference of such untranslatable, culturally grounded words.

Nevertheless, after the year of 1970, new attitudes towards translation and culture flourished into the scene of translation studies. The process of translation became "a more complex negotiation between two cultures" (Trivedi, 2005: 03). The unit of translation was no longer a word, a sentence, a paragraph, a page or even a text, but indeed the whole language and culture in which that text was constituted: "We are not just dealing with words written in a certain time, space and socio-political situation; most importantly it is the "cultural" aspect of the text that we should take into account" (Karamanian, 2001: 01). Therefore, translation became important in relation to issues of cultural identity, gender issues, postcolonialism, and ideology. It was considered absolutely important for translators not only to restrict themselves to the grammar-based translation but to observe and respect various "cultures" in the complicated process of translation.

Nowadays multiculturalism has an impact on almost all peoples worldwide as well as on the international relations. Different cultures are increasingly brought into the greater

contact with each other. Therefore, it is hardly surprising that interest in other countries and cultures is booming. European countries, Lithuania included, are attracted by Eastern culture. Said (2006), one of the most known intellectuals of the 20th century, claims that Eastern countries have been related with the place of love affairs, exotic creatures, memorable impressions and landscapes since ancient times. Thus, people are inveigled into exotic, unfamiliar and weird world; they are searching for spiritual recreation and perfection there. Lithuania is not an exception, too. Currently many oriental phenomena have already penetrated and are still penetrating into our country, for instance, oriental dance (*belly-dance*), karate and health treatment clubs (*Taichi, Karate Shotokan*, *Karate Kyokushin*), the Ayurveda center *Shanti,* restaurants (*"Balti Drambliai", "Indijos Skonis", "Sue's Indian Raja")* with authentic atmosphere and cuisine, etc. Therefore, knowledge of our own culture as well as that foreign cultures with their culture-specific idiosyncrasies becomes the matter of great relevance.

The issue of cultural realia was analysed by both foreign and Lithuanian scientists in various aspects and contexts. Cultural implications and the phenomenon of cultural realia as the reflection of cultural diversity in translation is one of the main fields of interest for researchers. The issue was analyzed by the following foreign researchers: Brisset, 1990/96; Robinson, 1997; Newmark, 1998; Baker, 1999; Hickey, 2000; Thriveni, 2001; Torop, 2002; Karamanian, 2001; James, 2002; Nida, 2003; Hariyanto, 2003/2007; Fenyő, 2005; Mansouri, 2005, etc, as well as by Lithuanian scientists such as Petrauskas, 1979; Ambrasas-Sasnava, 1984; Baranauskienė, Staškevičiūtė, 2005, and others. Furthermore, Newmark, 1998; Gill, 1998; Mikutytė, 2005; Baranauskienė, Staškevičiūtė, 2005 discussed the classifications of cultural realia. A great number of scholars (Newmark, 1998; Baker, 1999; Jakobson, 2000; Silis, 2003; Hariyanto, 2003/2007; Fenyő, 2005; Ambrasas-Sasnava, 1979, 1984; Petrauskas, 1979, 1980; Armalytė, 1986; Baranauskienė, Staškevičiūtė, 2005; Mikutytė, 2005; Kalėdaitė, Asijavičiūtė, 2005) analyzed the peculiarities and translation strategies of translating these words and phrases. Nevertheless, the analysis of Rushdie's novels in order to investigate Indian cultural phenomena and the ways of their translation into Lithuanian has not been carried out. Hence, Indian cultural phenomena as reflected in Rushdie's novels and peculiarities of their translation into Lithuanian are the **novelty** of the present thesis.

The **subject** of the study is Indian cultural phenomena in Rushdie's novels and their translation into Lithuanian. Mainly the so-called realia, i.e. words and phrases whose origin and use are intrinsically and uniquely bound to one particular culture, will be the focus of attention of the following study.

The **aim** of the present work is to examine how Indian cultural phenomena in Rushdie's novels were translated into Lithuanian. To achieve this aim the following **objectives** have been set:

1. To reveal the problem of culture in translation.
2. To present theoretical background of cultural phenomena, their classifications and the ways of their translation.
3. To examine cases of Indian cultural phenomena in Rushdie's novels and their translations.

The **research methods** used in the present study are as follows:

- *Analysis of scientific literature:* this provided a possibility to review numerous issues concerning translation and perceive the significance of culture in the process of translation.

- *Interlingual contrasting method:* the method has proved its usefulness in studying the peculiarities of translation concerning different cultures and comparing them.

- *Statistical method:* it enabled to reveal the amount and nature of Indian cultural phenomena in Rushdie's novels and their translation.

- *Metaanalysis method:* this method helped to summarize the main theoretic statements developed in the sections of the study.

Data sources:

The study is illustrated by examples reflecting cultural differences in translation taken from authoritative dictionaries (Piesarskas, 2000; Online Encyclopaedia Wikipedia abbreviated as *Wikipedia*; Online Dictionary Encarta abbreviated as *Encarta*) and fiction. Particularly, attention is paid to cultural phenomena used in Salman Rushdie's novels: *Midnight's Children* (1995), *The Satanic Verses* (1998), *Shame* (1995), *The Ground Beneath Her Feet* (2000), *The Moor's Last Sigh* (1996) and their translations: *Vidurnakčio vaikai* (1999), *Šėtoniškos eilės* (2002), *Gėda* (2000), *Žemė po jos kojomis* (2003) translated by Danguolė Žalytė and *Paskutinis Mauro Atodūsis* (1998) translated by Laimantas Jonušys (846 cases of Indian cultural phenomena were selected for the analysis).

The structure of the work:

The paper consists of three parts. *The first part of the study* reveals the problem of culture in translation, the concept of culture and its traditional and new approaches to culture in translation. *The second part* focuses its attention on cultural phenomena, their categorization and ways of their translation. Finally, *the third part* of the work deals with the analysis of Rushdie's novels and their translation in order to examine how Indian cultural phenomena in these particular novels were translated into Lithuanian.

The **practical value** of the study:

It is presumed that this research and the data collected for it might be useful for students, teachers, translators and all those who deal with translation in terms of practical illustration of the problem and ways of its solution. The work will also contribute to translation criticism, which is almost non-existent in present-day Lithuania. Although scores of books are translated from foreign languages, mostly from English, the translated versions are rarely discussed or evaluated resulting in poor quality of some translations. In addition, the data collected may be useful for further research of the subject.

1. THE PROBLEM OF CULTURE IN TRANSLATION

There were times when the meaning of translation was distorted by referring to it as a static, grammar-based language learning routine, which excluded communication. In the 21st century having developed new attitudes towards language learning and use, reconsideration of the value of translation in the current multi-lingual Europe became significant.

To define the concept of translation is rather a complicated task because there is no any concrete definition for it. Various scholars perceive translation differently; therefore, their definitions also differ.

Brisset (1990/96) describes translation as a dual act of communication, which presupposes the existence, not of a single code, but of two distinct codes, the "source language" and the "target language". The target language is thus, as much as the source language, a prerequisite for the translative operation (Brisset, 1990/96: 343).

Hickey (2000) goes further by defining the term "translation" as a cross-linguistic sociocultural practice, in which a text in one language is replaced by a functionally equivalent text in another. The fundamental characteristic of translation is therefore that it is a text that is doubly bound: on the one hand to a text in the source language, the "source text" or the original, and, on the other hand, to the communicative-linguistic conditions holding in the culture to which the addressees belong. This double bind is the basis of the equivalence relation, which, in turn, is the conceptual basis of translation.

Catford (1965) explains translation as "the act of replacing text material in the source language by an equivalent text material in the target language, where not only superficial semantic equivalents are sought, but also a maximum of implied meanings and emotional and aesthetic effects are translated" (cited from Kramina, 2003: 73).

Kramina (2003) explicates this definition emphasising that the final product of translation is the result of series of phases that the translator undergoes. It is done consciously or unconsciously, and more or less intricately, according to the factors, such as "the characteristics of the original text to be translated, the translator's intellectual and material resources, the source and the target language involved, the purpose of the translation, and other, basically external, influences, such as time and physical or emotional conditions for the task" (Kramina, 2003: 74). She adds that translation is more than disclosing the story the text tells. The translator's task is "his deciphering of the original author's message as a receptor and his encoding of this message for other receptors" (ibid). In addition, Kramina explains these two phases as follows:

- Decoding a text means "identifying the text objective, its social function and its cultural message" and also "analyzing the style of the original text – the literary style, the register

- used, the author's peculiar use of the language, the dialect chosen, and the linguistic forms adopted" (ibid). The researcher emphasizes that identifying the cultural phenomena involved in the text is also an important part of the decoding phase; the cultural element includes "traces of national, local, ethnic, or epochal features, which must be picked by the translator" (ibid).
- The next phase "encoding of the total message into the target language", according to Becher Costa (1989), means that the translator's duty is to encipher into correct language not only the informative content but also the emotional and cultural traits of the original communication as well as to "respect the characteristics of the target language, adapt the social and cultural nuances whenever necessary, and transfer the original mood created by the source language text in order to produce as similar as possible effect on the reader" (cited from Kramina, 2003: 74).

To sum up, translation is not a simple task. It is a rather long and profound process, which requires being cognizant of both the source and the target language and culture, the translator's intercultural competence being as important as his linguistic knowledge. The translator should recognise and show respect to other cultures, at the same time making them understandable to the target language readers.

2. 1. The Concept of Culture

In consideration of the fact that culture is an essential component of the process of translation, it is necessary to reveal the concept of culture. However, culture is a perplexing phenomenon and it is impossible to outline in several words or sentences what the culture is.

Researchers have formulated many definitions of culture. However, many of them interpose a similar perception. Kavolis (1996) gives rather a general definition of culture: "Culture is everything that has been created by people and everything that has some meaning to them" (cited from Poškienė, 2004: 176). The Modern Lithuanian Dictionary (2004) supplies a similar definition of culture: "Everything that is created by physical and mental work of human community". Whereas Longman Dictionary of Contemporary English (2005) defines culture as follows: "The beliefs, way of life, art, and customs that are shared and accepted by people in a particular society". Similarly, Tylor (1871) states that culture is "that complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society (cited from Poškienė, 2004: 176).

A more thorough explanation is proposed by Kroeber and Kluckholm (1952): "Culture consists of patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive element of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values" (cited from Chesterman, 2003: 29). According to Chesterman (2003), this definition sees culture partly as something external (visible as behaviour and as artefacts), and partly as internal (ideas and values), and of these two aspects; the internal ones are seen as more central (the "core"). Nevertheless, Chesterman (2003) adds that it is possible to see culture in broad terms or in narrow terms. In broad terms, it includes both abstract ideas and concrete practices and products. In narrow terms, however, culture is abstract; it consists of ideas, values, beliefs, and semiotic systems, shared by a given group of people. In short, it could be said that the core of culture consists of ideas that spread.

Another definition is given by Kramsch (2000): "Culture can be defined as membership in discourse community that shares a common social space and history, and common imaginings. Even when they have left the community, its members may retain, wherever they are, a common system of standards for perceiving, believing, evaluating, and acting. These standards are what is generally called their 'culture' " (cited from Kramina, 2003: 79).

Nida asserts that since culture is defined succinctly as "the totality of beliefs and practices of a society", nothing is of greater strategic importance than the language through which its beliefs are expressed and transmitted and by which most interaction of its members takes place (2003: 78). According to this researcher, language is always part of culture, and the meaning of any text refers directly to the corresponding culture. Differences in culture almost automatically mean differences in language, because what is excellent for one language-culture does not fit easily into the patterns of other cultures.

Other scholars (Newmark, 1998; Podur, 2006; Kramina, 2003) also reiterate the importance of language in defining culture. Newmark (1998) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1998: 94). In addition, Podur (2006) claims that culture is "the shared language – not only language, but nonverbal cues, assumptions, norms, customs – that enable members of a group to communicate internally and to strengthen the identification of individuals with the community" (Podur, 2006: 1). Kramina (2003) explains that "people who identify themselves as members of a social group (family, neighbourhood, professional or ethnic affiliation, and nation) acquire common ways of viewing the world through their interactions with other members of the same group. […] Common attitudes, beliefs, and values are reflected

in the way members of the group use language […]. Thus, in addition to the notion of speech community composed of people who use the same linguistic code, it is possible to speak of discourse communities to refer to the common ways in which members of a social group use language to meet their social needs. Not only the grammatical, lexical, and phonological features of their language (teenage talk, professional jargon, political rhetoric) differentiate them from others, but also the topics they choose to talk about, the way they present information, the style with which they interact" (Kramina, 2003: 78).

As culture is a complex phenomenon, which includes history, social structure, religion, traditional customs, everyday usage and language of one community, the communication between different cultures and different languages takes the form of translations. Culture becomes a very nebulous concept in the context of the translation process. Therefore, the cultural knowledge is a very important factor for the process of translation, thus it will be examined in the following part of the work.

1. 2. Cultural Knowledge and the First Traditional Concern about Translation

As translation can be considered as cross-cultural communication and is associated with two cultural contexts in which the cultural content is conveyed in two different languages translators encounter with a complicated task to do a cross-cultural translation whose success will depend on the understanding of the culture they are working with. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient for a competent translator. As Chastain (1976) states: "The ability to interact with speakers of another language depends not only on language skills but also on comprehension of cultural habits and expectations. Understanding a second language does not insure understanding the speaker's actions" (Chastain, 1976: 383). In other words, people, especially translators, need not only proficiency in two languages; they must be at home in two cultures: their own culture and the source-language culture, before attempting to build any bridge between them.

There has never been a time when the community of translators was unaware of cultural differences and their significance for translation. Translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural difference at least since ancient Rome. According to Robinson (1997), some Renaissance proponents of sense-for-sense translation were prone to accuse medieval literal translators of being ignorant of cultural differences. However, this imputation can be treated as invalid, because actually medieval

literalists were simply determined to bracket cultural and linguistic difference, set it aside, and proceed as if it did not exist only due to the hermeneutical traditions in which they worked and the audiences for whom they translated but not because they were ignorant of that difference.

Cultural knowledge and cultural difference have been major focus of translator training and translation theory for as long as either has been in existence. However, many years the main concern in translation studies has been only with one component of culture, with so-called *realia*, "words and phrases that are so heavily and exclusively grounded in one culture, that they are almost impossible to translate into the terms – verbal or otherwise – of another" (Robinson, 1997: 222). According to Robinson, long debates have been held over when to use the nearest local equivalent (South African *sjambok,* Arabian *kourbash* in Lithuanian becomes *rimbas, bizūnas*, French *ménage* becomes *šeimyna, namiškiai, mackintosh* in Lithuanian becomes *lietpaltis* (Piesarskas, 2000), when to paraphrase (Indian *kukri* as *didelis lenktas peilis, banyan* as *indas prekiautojas*, French *coup de grace* as *pribaigiamasis smūgis iš gailesčio kenčiančiam žmogui, Jacuzzi* as *karšta cirkuliacinio vandens vonia, Hansard* as *Didž. Britanijos parlamento posėdžių oficiali ataskaita* (Piesarskas, 2000), when to coin a new word by translating literally (*joie de vivre* as *gyvenimo džiaugsmas* (Piesarskas, 2000)), and when to transcribe (*machete* as *mačetė* or *corrida* as *korida, Winchester* as *vinčesteris* (Piesarskas, 2000), while encountering with "untranslatable" words (Robinson, 1997: 225).

Therefore, the role of the translator lies in the mediation between language and culture. In addition to the mastery of two languages, the translator must possess the ability to understand the cultures to which the two languages belong. Though cultural difference and cultural knowledge in translation studies have been taken into consideration long ago, however translators were traditionally prone to dwell only on the issue of cultural realia that will be more thoroughly discussed in the second part of the study.

2. 3. Translatability versus Untranslatability

The huge conceptual gap between languages and cultures engendered different views about the problem of translatability. The term "translatability" implies a doubt whether or not a text, a structure, an idea or reality could be translated. This led to the emergence of the counter-concept of "untranslatability".

The problem of "untranslatable" culture-bound words and phrases still exists and continues to fascinate translators and translation theorists. Throughout history, translators have had to contend with the fact that the target language is deficient when it comes to translating the

source text into that language. The problem is that these untranslatable words have no obvious one-to-one translations. More often, however, the deficiency in the receiving code has to do with the relation between signs and their users, a relation that reflects such things as individuality, social position, and geographical origin of the speaker. "Thus the relatively simple question arises, should one translate or not translate argot by argot, a patois by patois, etc" (Brisset, 1990/96: 344). The difficulty of translation does not arise from the lack of a specific translation language. It arises, rather, from the absence in the target language of a sub-code equivalent to the one used by the source text in its reproduction of the source language.

Theoretical foundation of the belief in untranslatability of certain types of source texts emerged in the end of the 18th century when Immanuel Kant was the first to formulate the position of conceptual relativism, which in the 20ies of the last century found its expression in the well-known Linguistic Relativity hypothesis (Silis, 2003). Davidson (1974) critically considers the limiting claims of conceptual relativism in terms of translatability: "if one accepts that conceptual schemes may be identified with languages, then these schemes may be incommensurable, and thus the languages with which they correspond will be untranslatable" (cited from Silis, 2003: 163).

In the case of translatability, Catford (1965) distinguishes two possible cases: complete and partial failures of translatability: "admission of partial translatability is only possible if one initially admits that some basic beliefs (interpretations, concepts) are held in common. Thus, the idea of partial translatability eliminates the existence of different conceptual schemes, and it can be said that source language texts are more or less translatable rather than absolutely translatable or untranslatable" (op. cit. 164).

Nida also expostulates on the opinion of untranslatability: "some people have thought that each language is so distinct that there is no valid way in which the discourses of one language can be translated into another. But at least ninety percent of the fundamental structures of all languages are quite similar, and language universals far outweigh the divergences" (Nida, 2003: 78). However, Silis (2003) emphasizes "the more language-specific and culture specific the source text, the higher the degree of translation difficulties" (Silis, 2003: 165).

Whereas Jakobson (2000) who states: "All cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions" supports the idea that if there is loss in translation, there may be gain, which is a paradox of translation (cited from Fenyő, 2005). In other words, even if the translation cannot transfer everything that is included in the source text, some of the information content is transferred and it still brings benefit to the target reader. Jakobson (2000)

argues that everything is translatable, meaning and sense can be transposed from the source language into the target one.

Thus, there are no untranslatable texts: some texts are more translatable, some other texts are less translatable. The background knowledge about the two cultures concerned makes it possible for translators to try to do the impossible: translate the untranslatable.

1. 4. Changes in Translation Studies

As it was mentioned above, cultural realia have traditionally been the main concern of translation studies. Therefore, during the last decades, there has been a clear development in translation studies away from text-bound approaches. Text-based research was still central but it has been seen in a much wider context. The greatest attention was paid to "the leap from the "text" as a unit of translation to culture at large" (Hatim, 2001: 61). Translation became important in relation to the issues of cultural identity, gender issues, postcolonialism, and ideology. However, sometimes, as Chesterman (2003) notices, this development has been presented as a conflict between "old-fashioned" linguistic and "modern" cultural approaches.

Beginning with the late 1970s, several groups of scholars began to explore the impact of cultural systems on translation. They propelled the cultural study of translation out of the realm of *realia* and into the realm of large-scale political and social systems. However, these groups of scholars have been variously identified. They were labelled as the representatives of the Polysystem Theory, Manipulation School, Descriptive Translation Studies and Norm Theory. Such people as James Holmes (1975), Itamar Even-Zohar (1979, 1981), Theo Hermans (1985), Sussan Bassnet (1998), Andre Lefevere (1992), Dirk Delabastita and Lieven d'Hulst (1993), Gideon Toury (1995), Mary Snell-Hornby (1995) explored the cultural systems that controlled translation and their impact on the norms and practices of actual translation work (Robinson, 1997: 232). One of their main assumptions, which did not lose its importance until now, is that translation is always controlled by the target culture: "rather than arguing over the correct type of equivalence to strive for and how to achieve it, they insisted that the belief structures, value systems, literary and linguistic conventions, moral norms, and political expediencies of the target culture always shape translations in powerful ways, in the process shaping translator's notions of equivalence as well" (ibid: 233).

In dealing with translation within the Polysystem approach, which has been replaced by the label "Descriptive Translation Studies", it holds that literary systems tend to be in a constantly changing status and fluctuating between peripheral and a central position in their interaction with one another. Besides, according to Hatim (2001), they involve the struggle of so-

called "low" and "high" forms in dealing with the literature of any nation and, obviously, translation is heavily implicated. Correspondingly, within the overall perspective of Polysystem Theory, "translation shifts have come to be seen as indices pointing to the workings of **norms** and as attributable to a variety of influences, including translators' individual styles, translation policy, ideological considerations and political decisions" (Hatim, 2001: 69). Descriptive Translation Studies has emerged to deal with these issues.

One group of scholars who has taken an active interest in the new development of Polysystem Theory and its implications for translation has come to be known as the Manipulation School. "This unofficial designation refers to a trend associated with a particular approach to the study of translated literature and is represented on the continent by translation theorists including Jose Lambert and Theo Hermans" (Hatim, 2001: 72). The representatives of this theory refer to translation as holding a unique position in the system. Therefore, from the perspective of the target literature, all translations intentionally or not involve some form of manipulation of the source text.

Nevertheless, in the late 1980s and 1990s, several new trends in culturally oriented translation theory have expanded upon and to some extent displaced "relativistic" translation studies. In particular, feminist and postcolonial approaches to translation have had a major impact on the field.

Feminist translators have begun to address a variety of issues that never properly aired before. According to Hatim (2001), feminists were distinguished by their works, in which they sought to provide a critique of patriarchal language. Conventional vocabulary was etymologically dismantled and a new lexicon for the new experience of women had to be developed. Language became a "political weapon" and conventional discourse was targeted (Hatim, 2001: 51). Therefore, within the feminist framework, translation is seen not as a neutral act of meaning transfer but "as much more strong and forceful, a strategy that values experimentation, tampers with usage" (ibid.). This radical view of translation has prompted the so-called translator's "visibility" in the target text (op. cit. 52). Feminist translator becomes an active participant creating the meaning in the process of translation.

Furthermore, postcolonial translation studies are the most concisely and accessibly introduced by Jacquemond (1992). He is interested generally in the differences between cultures, in particular between "hegemonic", dominant, or more powerful countries (usually former colonizers) and "dominated" or less powerful cultures (usually former colonies). He states that the translator from a hegemonic culture translating into a dominated one serves the hegemonic culture because of the desire to integrate its cultural products into the dominated culture. However, the translator from a dominated culture into a hegemonic again serves the hegemonic

culture, not servilely but as the "authoritative mediator" who helps "to convert the dominated culture into something easy for the hegemonic culture to recognize as "other" and inferior" (cited from Robinson, 1997: 234).

Furthermore, the innovations this trend had brought were different from those, which were contributed by the "relativistic" translation studies. Robinson (1997) distinguishes two differences. First of all, the feminists and postcolonialists are politically committed to the overthrow of patriarchy, colonialism, and capitalism, and determined to play an active role in that process. Meanwhile the "relativists" were neutral, dispassionate and striving for scientific objectivity. In addition, the feminists and postcolonialists express more tolerance towards propagandistic and other highly contested forms of translation and always sympathize with oppressed minority cultures. Secondly, the feminists and postcolonialists demolished the "relativistic" notion that the target culture always controls translation (Robinson, 1997).

The history of translation studies shows that the perception towards culture in the process of translation varied starting from the focus on cultural realia and proceeding to a variety of translation approaches such as "relativistic", feminist or postcolonial in the flow of time. Nevertheless, the issue of cultural realia as an essential component of every culture will always remain a complex but significant problem of translation studies.

3. CULTURAL PHENOMENA AND THE WAYS OF THEIR TRANSLATION

2. 1. The Concept of Cultural Realia

There is no consensus how to call words and phrases, which have no equivalents in a different language among scientists. Newmark (1998) refers to culture specific items as *cultural words*, whereas Robinson (1997), Fenyő (2005) define them as *realia*. In addition, Lithuanian researchers Petrauskas (1977), Ambrasas-Sasnava (1980, 1984), Armalytė (1986), Mikutytė (2005) also acknowledge this notion as realia ("*realija, -os*"). Though it is possible to find more labels to the following concept (*cultural terms, culture-specific items* (Fenyő, 2005), *culture-specific lexis* (Gill, 1998), however, the term *cultural realia* will be the key notion in the following study.

The proliferation of definitions of cultural realia is not confusing or contradicting. All the above-mentioned labels cover specific objects which may be defined according to Florin (1993) as "words and combination of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another" (cited from Kalėdaitė, Asijavičiūtė, 2005: 31). Correspondingly, Mikutytė (2005) interprets realia as unique things or phenomena, the elements of material or spiritual culture, characteristic of only one ethnic group, country or world region, mostly having no equivalents in others cultures or languages.

Robinson (1997) explains realia in the context of translation: "words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms – verbal or otherwise – of another" (Robinson, 1997: 222). Likewise, Ambrazas-Sasnava (1984) gives the following definition of realia: the words or combinations of words that mean such things, phenomena, facts or events of everyday life, history, culture or other spheres of social life that do not exist in the target language or they are differently denominated (Ambrazas-Sasnava, 1984: 96, our translation).

Newmark emphasizes that with cultural realia there will be a translation problem "unless there is cultural overlap between the source and the target language (and its readership)" (Newmark, 1998: 94). Besides, he adds that "when a speech community focuses its attention on a particular topic (this is usually called "cultural focus"), it spawns a plethora of words to designate its special language or terminology", as an example, the English on sport (*a welterweight* that means *papildomas krūvis žirgų lenktynėse* (Piesarskas, 2000)), the French on

wines (*barsac* that means *švelnus prancūziškas vynas)* and cheeses, etc. And frequently, "where there is a cultural focus, there is a translation problem due to the cultural "gap" or "distance" between the source and target languages" (Newmark, 1998: 94).

Therefore, the definitions mentioned above prove that researchers are almost unanimous in defining the concept of cultural realia. The word 'realia' is used to refer to objects specific to one culture and thus difficult to translate because translators are confronted with cultural voids, i.e. with the absence in the target language of a one-word equivalent for a designatory term in the source language.

2. 2. Classifications of Cultural Realia

Few scholars have explored the subject of cultural phenomena and its classifications (Gill, 1998; Newmark, 1998; Mikutytė, 2005). Different categories of cultural realia have been proposed; however, it is possible to find some similarities among all the classifications.

Gill (1998) distinguished four obvious areas in which a high density of culture-specific lexis can be found:

1. **Food and drink**
2. **Institutions**
3. **Societal constructs**
4. **Idiomatic language and slang**

Food and drink: The list of loan words of this category would be long and impressive in any language, but it would almost certainly be "eclipsed by the list of words and expressions that have not been exported and thus do not have equivalents in other languages" Gill (1998: 1).

Institutions: Despite the considerable overlap between the complex systems of organisation that have evolved in various societies, each has its own idiosyncrasies. The lexis pertaining to government, honorary titles, the educational system, the law, bureaucracy and a myriad other aspects of the system could be ascribed to this category. Gill (1998) gives the following example of administrative districts: the German *Bundesland*, French *department*, Swiss *canton,* and Czech *okres*.

Societal constructs: According to Gill (1998), this category includes a wide variety of aspects of the everyday life of a country and those who live there, such as types of building, musical instruments and styles, furniture, tools, festivals, traditions, etc.

Idiomatic language and slang: There is, occasionally, a one-to-one correlation between languages in the rich field of idioms. According to Gill (1998), both English and Czech, for example, use the expression *as poor as a church mouse*. Rather more frequently there will be something semantically similar if linguistically rather different. The Slovak simile used to describe a person perspiring freely translates literally as *to sweat like a donkey in a suitcase*. At other times, though, we can search the target language in vain for anything even vaguely resembling the treasured and colourful expression of the source language we would like to use.

Newmark (1998) suggested a more detailed categorization of "foreign" cultural words. He distinguishes five groups to which such words are appropriate:

1. **Ecology**
2. **Material culture**
3. **Social culture**
4. **Organizations – customs – activities – procedures – concepts**
5. **Gestures and habits**

Ecology: to this group flora, fauna, hills, winds and plains are attributed. Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity. Also, certain ecological features have been pointed out, such as seasons, rain, hills of various sizes (e. g. *koppie* is *a small hill in South Africa* (Thomson, 1995)) – they are irregular or unknown, may not be understood denotatively or figuratively in translation.

Newmark (1998) gives the following example of this category: "Many countries have "local" words for plains – *praires, steppes, tundras, pampas, savannahs, illanos, campos, paramos, bush, veld* – all with strong elements of local colour" (Newmark, 1998: 96).

Material culture (artefacts): this group, additionally, is divided into several smaller groups:

- **Food**
- **Clothes**
- **Houses and towns**
- **Transport**

Food: food is for many the most sensitive and important expression of national culture. Various settings: menus – straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. For example: *zabaglione*, *sake*, *cannelloni*, etc.

Clothes: traditionally national costumes when distinctive are not translated, e.g., *sari*, *kimono,* etc.

Houses and towns: many language communities have a typical house, which for general purposes remains untranslated. Newmark gives such examples as *bungalow*, *hacienda*, *pandal*, etc. French shows cultural focus on towns by having *ville, bourg and bourgade*, which have no corresponding translations into English.

Transport: American English has 26 words for the car. According to Newmark (1998), the system has spawned new features with their neologisms: *lay-by, roundabout, fly-over*. There are many vogue-words produced not only by innovations but also by the salesman's talk, and many Anglicisms. In fiction, the names of various carriages *(Tilbury – atvira dviratė karieta, landau – automobilis su atidengtu stogu, coupe – dengtas automobilis su dviem sėdynėmis, dvivietė karieta* (Piesarskas, 2000)) are often used to provide local colour and to signify prestige.

Social culture – work and leisure: in considering the social culture it is important to distinguish between denotative and connotative problems of translation. Thus *charcuterie, droguerie, patisserie, chapellerie, chocolaterie, konditorei* hardly exist in Anglophone countries. There is rarely a translation problem, since words can be transferred, have approximate one-to-one translation or can be functionally defined, *pork-butcher, hardware, cake or hat or chocolate shop, cake shop with café.* As a translation problem, this contrasts with the connotative difficulties of words like: *the people; the common people; the masses; the working class - la classe ouvriere; the proletariat; the working classes; the hoi polloi (the plebs); les gens du commun; la plebe; the lower orders; classes inferieures* (Newmark, 1998: 95).

The obvious cultural words that denote leisure activities in Europe are the national games with their lexical sets: *cricket, bull-fighting, bowls, etc.* To these must be added the largely English non-team games: *tennis*, *fives, badminton* and a large number of card-games, the gambling games and their lexical sets being French in casinos (op. cit. 95).

Organizations, customs, activities, procedures, concepts: this group can also be divided into:

- **Political and administrative:** the political and social life of the country is reflected in its institutional terms. For example, *Bundestag; Sejm (Poland), Riksdag (Sweden); Eduskunda (Finland); Knesset (Israel).*

- **Religious terms:** in religious language, the proselytizing activities of Christianity, particularly the Catholic Church and Baptists, are reflected in various translations. The examples of this category are as follows: *dharma, karma, etc*.
- **Artistic terms:** the names of buildings, museums, theatres, opera houses belong to this category.

Gestures and habits (often described in "non-cultural" language): for them there is a distinction between description and function, which can be made, where necessary, in ambiguous cases: *spit as blessing, nod to dissent or shake their head to assent, give a thumbs-up to signal OK*, all of which occur in some cultures and not in others (Newmark, 1998).

In addition to the above-mentioned classifications, a very thorough one was proposed by **Mikutytė** (2005) who distinguished more than five groups of cultural realia (the following classification and examples translated from Lithuanian into English according to Mikutytė, 2005). First of all, she differentiated between the following realia:

1. **Geographical**
2. **Ethnographical**
3. **Social – political**
4. **Situational realia**

Geographical realia: there depends realia of physical geography and meteorology, endemic plants and animals. Here Mikutytė (2005) gives such examples: *jungle, fiord, tornado, edelweis*, and *kangaroo*.

Ethnographical realia: this group, additionally, is divided into eight smaller groups:

- **Everyday phenomena**
- **Work**
- **Art and culture**
- **Customs and rituals**
- **Festivals and games**
- **Ethnical objects**
- **Measurement and money**
- **Religion**

Everyday phenomena: there Mikutytė (2005) also distinguishes smaller subgroups:

- o **Food and drinks:** *tortilla, sake;*
- o **Public institutions:** *tavern, pub;*

- o **Clothes, shoes and jewellery:** *kilt, sombrero;*
- o **Houses, furniture, dishes, etc.:** *yurt, igloo;*
- o **Transport:** *gondola, canoe.*

Work: here are also subgroups:

- o **Working people:** *cowboy, brigadier;*
- o **Implements, housewares:** *boomerang, lasso;*
- o **Work planning:** *ranch, guild.*

Art and culture: here are also subgroups:

- o **Music and dances:** *chorale, the blues;*
- o **Music instruments:** *banjo, balalaika;*
- o **Theatre:** *mystery, kabuki;*
- o **Performers:** *geisha, troubadour;*
- o **Folklore:** *saga, rune;*
- o **Mythology:** *troll, gnome.*

Customs and rituals: *vendetta, peace-pipe.*

Festivals and games: *Thanksgiving Day, Halloween, cricket.*

Ethnical objects: here are also subgroups:

- o **Ethnonims:** *the Basque, the Bantu;*
- o **Nicknames of nationalities:** *cockney;*
- o **Names according to residence:** *Gaskon.*

Measurement and money: *inch, feet; rouble, franc.*

Religion: *Servants of cult, deities, ceremonies, buildings, attributes, etc.: lama, rabbi, synagogue.*

Social – political realia: this group, additionally, is divided into several smaller groups:

- **Administrative – territorial division, settlement:** *county, canton.*
- **Authorities and their representatives:** *seimas, shah.*
  - o **Organizations, educational and cultural institutions:** *lyceum, aula.*
- **Political – social – patriotic activity, movements, persons:** *Bolsheviks, partisan, Mormon.*
  - o **Societal, religious phenomena, movements, persons:** *hippie, Yankee, Huguenot.*
- **Titles, degrees, ways of addressing:** *sheikh, lord, sir, Madame, samurai.*
  - o **Castes, members of caste, the classes:** *Brahman, bourgeoisie.*
- **Military realia: subdivisions, armaments, equipment, degrees:** *phalanx, legion.*

- **Situational realia, non-linguistic elements:** *norms of morality, values, behaviour, rules of everyday life, gestures, symbols, superstitions, etc.* Mikutytė (2005) gives such examples as Bulgarians shaking the head to express agreement and nodding the head to express disagreement; driving on the left but not right side of the road in the particular countries, etc (Mikutytė, 2005: 1/2).

- **Intertextuality:** *quotations, allusions into folklore, tradition of literature, philosophy, art, religion and science or into the main historic events and dates.*

According to Mikutytė (2005), the **proper nouns** should be also ascribed to the range of realia (op. cit. 2). She differentiates such groups of proper nouns:

- **Personal names**
- **Place names**
- **Titles of periodicals**
- **Titles of literary or art works**
- **Titles of business, types of products, labels of goods**
- **Titles of streets, squares**

In addition, Mikutytė (2005) distinguishes cultural realia **according to their occurrence**:

- **Microrealia** (common only to an in-group, for example, to one area of a metropolis or a group of teenagers),
- **Local realia** (common only to one region of a country),
- **National** (common to all country),
- **International realia** (common only to one region of the world, or several countries).

Also Mikutytė (2005) distinguishes realia according to their **time of usage**: **modern** and **historic realia**.

Besides, she also distinguishes cultural realia according to the **degree of inadequacy**:

- **Full inadequacy** (unique realia having no equivalent in other cultures and languages, as *igloo, samurai*)
- **Formal inadequacy** (realia existing in various cultures but in different forms, having analogue, as *mile – kilometras, banjo – balalaika*)
- **Semantic, connotational inadequacy** (when particular words are known in several or even all countries but have different meanings or in some cases raise different, particularly negative associations, as *Negro, swastika*).

The above-mentioned classifications show that different authors perceive the same phenomena in a different way: they approach the same categories of cultural realia generally, i.

e. by paying attention only to linguistic cultural realia, as Gill (1998) and Newmark (1998), or more comprehensively, like Mikutytė (2005), i. e. considering non-linguistic elements as well. It is essential to notice that the latter approach that embodies the comprehensive perception of cultural realia is synonymous with the cultural phenomena included in the title. Therefore, the latter approach will be keystone of our investigations, whereas the next part of the work will deal with the translation procedures of culture-specific phenomena.

2. 3. Possible Translation Procedures of Cultural Phenomena

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. Translators encounter with a culture-specific problem, which has to be solved by linguistic means in the case of the translation of cultural realia. It is part of their professional competence "to move freely between the two languages, to be able to move from the thought to the linguistic form and from the linguistic form to the thought in two different ways" (Fenyő, 2005: 65).

Usually translators develop their own individual strategies to overcome the difficulties that result from the differences between cultures and languages they work with. They use certain transfer operations and thus they can bridge the gap between different cultures.

The actual choice of a particular translation strategy depends on a variety of factors, such as the purpose of the target text, intended readership, importance of the cultural item itself, etc.

Nevertheless, there are general translation procedures appropriate for rendering cultural realia. The translation procedures defined below do not have a clear-cut division from one another. A particular procedure may contain to some degree the characteristics of other procedures. The procedure is named based on its dominant characteristics. When several translation procedures equally dominate the translation of a word or expression, the procedure is called "combination procedure" (Hariyanto, 2003/2007).

Thus, the general **translation procedures** that will be further discussed in some detail are as follows:

1. **Transference**
2. **Naturalization**
3. **Calque translation**
4. **Cultural substitution**
5. **Paraphrasing**

6. **Division or distribution of meaning**

7. **Notes, additions, glosses**

8. **Omission**

9. **Reduction**

10. **Modulation**

For translating cultural realia, it is possible to use such translation procedure as **transference** or **naturalization**. According to Hariyanto (2003/2007), transference is when "the source language word is brought into the target language text", and naturalization is when "the source language word is brought into the target language text and the writing is adjusted to the target language writing system" (Hariyanto, 2003/2007: 01). The decision whether to transfer or to transfer with some kind of adaptation depends on the degree of local colouring that the translator wishes to bring to his/her translation.

According to Newmark (1998), transference "emphasizes the culture and excludes the message"; it "does not communicate", therefore, sometimes it could be said that it is not a translation procedure at all (Newmark, 1998: 96).

Nevertheless, some researchers (Baker, 1999; Mikutytė, 2005) label the following translation procedures as **translation using a loanword** or **borrowing** when the word denoting realia is transcribed and not explained if it is already known and could be understood by the readership. However, it is possible to extend the transferred or naturalized word with the paraphrasing, explanations in the end of the book, footnotes, glosses or italics.

The following example illustrates the case of transference:

The Bombay Chronicle – Laikraštyje Bombay Chronicle (Rushdie, 1996: 21/Rushdie, 1999: 26).

The cases of naturalization:

Moccasins − mokasinai (Piesarskas, 2000) that means *a Native North American heelless shoes made of deerskin or other soft leather wrapped around the foot and stitched on top* (Encarta),

Muezzin – muedzinas (Rushdie, 1995: 43/2000: 40) that is *a mosque official who calls Muslims to prayer from a minaret five times a day* (Encarta).

Sheikh – Šeichas (Rushdie, 1996: 351/Rushdie, 1999: 443) that is *a word meaning elder of a tribe, lord, revered wise man, or Islamic scholar in the Arabic language* (Wikipedia).

Shah – Šachas (Rushdie, 1995: 58/1999: 72), it has the meaning of *the surname amongst the people from India that indicates the person or his previous generations being involved in trade and money lending and being either elite merchants or businessmen* (Wikipedia).

Calque translation (Newmark, 1998; Mikutytė, 2005), sometimes labelled as **loan translation, through-translation** (Newmark, 1998) or simply **literal translation** (Hariyanto,

2003/2007) is referred to a translation procedure when "a source language word or phrase, as a translation unit, is translated into a target language word or phrase, without breaking the target language syntactic rules" (Hariyanto, 2003/2007). According to Newmark (1998), it is "the literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases"; however, normally such literal translation should be used only for already recognized terms (Newmark, 1998: 84).

However, Mikutytė (2005) distinguishes between calque translation into **translation** when the whole word or phrase is translated (*Thanksgiving Day* as *Padėkos diena* or *The White House* as *Baltieji rūmai*) and **calque** when only the syllabic or literal part of the word is translated (*skyscraper* as *dangoraižis*). Besides, there is a **semi-calque** consisting of its own language word and foreign word halfway (*seven-league boots* as *septynmyliai batai*).

More examples of calque translation are as follows:
Royal Society – karališkoji draugija (Piesarskas, 2000),
The cream of society – visuomenės grietinėlė (ibid),
Houseboats – plaukiojantys nameliai (Rushdie, 1996: 10/ Rushdie, 1999: 11),
"Seven-tiles" – "Septyni akmenukai" (op. cit. 58/64),
Honey ratel – medaus barsukas (op. cit. 257/325),
The Young Lady of Thread-Needle Street – Siūlo ir Adatos gatvės Poniutė (Rushdie, 1996: 107/Rushdie, 1998: 107).

The next translation procedure is **cultural substitution** (Baker, 1999; Petrauskas, 1997) or the procedure of the **replacement by the nearest cultural equivalent** (Newmark, 1998; Hariyanto, 2003/2007) or **functional analogue** (Mikutytė, 2005). It is "an approximate translation" when the source language word is replaced with the target language cultural word (Newmark, 1998: 82). According to Newmark (1998), cultural substitution is used for a source language word where there is no clear one-to-one equivalent, and the word is not important in the text.

The examples of cultural substitution are as follows:
Dahi – rūgpienis (Rushdie, 1995: 41/Rushdie, 1999: 51), though *dahi* in Indian culture is "*naturally cultured plain yoghurt widely consumed all over the Indian subcontinent. It is also very common ingredient in many recipes, as a souring agent or as a base for marinades*" (Wikipedia).
Shebeen – landynė (Rushdie, 1996: 44/Rushdie, 1998: 48), though, chiefly in Ireland and Scotland, a *shebeen* is "*an illicit bar or club where excisable alcoholic beverages are sold without a licence*" (Wikipedia).

Twelfth Night – Trijų Karalių naktis (Rushdie, 1996: 63/Rushdie, 1998: 65) that is "a holiday January 6 marked by some branches of Christianity, marking the 12th and final night of the Christmas season" (Wikipedia).

Kreplach – virtinukai (Rushdie, 1998: 297/Rushdie, 2002: 291), though *kreplach* means *"small noodles filled with ground meat or cheese, usually boiled and served in soups".* It is a traditional Jewish dish (Wikipedia).

The Tyburn Tree – kartuvės (Rushdie, 1998: 41/Rushdie, 2002: 47) though *the Tyburn Tree* was "a novel form of gallows erected in 1571 in the former Tyburn village, comprising a horizontal wooden triangle supported by three legs, where several felons could thus be hanged at once" (Wikipedia).

Paraphrasing or explanation in several words is the next translation procedure, which is sometimes called **circumlocutions** (Jakobson, 2000; Fenyő, 2005). Newmark (1998) explains paraphrasing as "an amplification or explanation of the meaning of a segment of the text" (Newmark, 1998: 90). Furthermore, according to Newmark (1998), the translator explains the description and/or function of the idea embodied in the source language word in the case of a paraphrase. In this case, it supplies background knowledge about the source culture for the target readers so that they could imagine what that particular linguistic item means. However, usually it results in long wording and loses its connotations, emotive meaning and expressiveness.

The examples of paraphrasing:

Boutique – nedidelė brangių moteriškų drabužių ir reikmenų parduotuvė (Piesarskas, 2000),

Maisonette – atskiras dviaukštis butas (ibid),

Loafers – nevarstomi vyriški batai (ibid),

Tournedos – jautienos filė riekutės (apvyniotos lašinukais) (ibid),

Tandoori nan – krosnyje keptas nanas (Rushdie, 2000: 289/Rushdie, 2003: 312),

Puri – kvietinis paplotėlis (Rushdie, 1995: 63/Rushdie, 2000: 60),

Deputy speaker – parlamento rūmų pirmininko pavaduotojas (Rushdie, 1995: 260/Rushdie, 1999: 328),

A Mughlai chef – indiškų patiekalų virėjas (Rushdie, 1998: 410/Rushdie, 2002: 397).

Fenyő (2005) distinguished one more translation procedure, i.e. **division or distribution of meaning**. It means a "standard transfer operation whereby the complex lexical meaning of a source language word is distributed over several words in the target language" (Fenyő, 2005: 70). This operation is explained by the different segmentation of reality.

The illustration when one word in the source language has equivalents consisting of more than one word in the translated text is as the follows:

Budgerigars – banguotosios papūgėlės (Rushdie, 1995: 99/Rushdie, 1999: 124),

Ichneumon – faraono pelė (op. cit. 257/ 325),

Sputniks – dirbtiniai žemės palydovai (op. cit. 212/269).

The next translation procedure that is labelled under the name of **notes, additions, glosses** (Newmark, 1998; Hariyanto, 2003/2007, Mikutytė, 2005) refers to information added after the translation of the target language word or phrase. The reason for adding new meanings is that there is a difference in the background knowledge of the source language and the target language readers. Thus, the purpose of this operation is to give additional information, to supply background knowledge for the target language readers.

Newmark (1998) advises not to hesitate to write a preface and notes to discuss the usage and meanings of the author's terms while translating an important text, as well as in the case of a scholarly work, there is no reason why the reader should not be aware of the translator's informed assistance in both the work and the comment. Furthermore, he adds that additional information in the translation may take various forms: to appear within the text or as a footnote in order not to interrupt the reader's attention. The latter may be placed at the bottom of the page, at the end of the chapter or at the end of the book. Correspondingly, Mikutytė (2005) points out that the preface or a separate article, in which cultural realia are introduced, is used when there are many culture-specific words and they are very important for the content.

The example of addition within the text:

Rocs – paukščiai rokai (Rushdie, 1998: 117/Rushdie, 2002: 121),

Dhows – vienastiebės valtelės dhau (Rushdie, 1998: 47/Rushdie, 2002: 44).

Moreover, some examples when the word is transferred or naturalized in the text with the explanation at the bottom of page:

Kabab – kebabas, with an explanation in the footnotes: **Mėsos gabalėliai, kepti ant iešmo* (Rushdie, 1995: 155/Rushdie, 1999: 198),

Rebozo – rebozas, with an explanation in the footnotes: **Ispanių dėvimas šalis, kuriuo apsukami kaklas ir galva* (Rushdie, 1996: 386/Rushdie, 1998: 375),

A Free House – nepriklausoma aludė, with an explanation in the footnotes: **Aludė, nepavaldi jokiai alaus firmai, todėl galinti pasirinkti, kokiomis alaus rūšimis prekiauti* (Rushdie, 1998: 254/Rushdie, 2002: 249).

While additions cause gains, omissions mean losses. Therefore, the translation procedure of **omission** (Baker, 1999; Fenyő, 2005) or **deletion** (Hariyanto, 2003/2007, Mikutytė, 2005) is explained as "source language word or phrase, as a translation unit, is dropped in the target language" (Hariyanto, 2003/2007: 01). This means that certain meanings are lost in

translation that is why omissions are not used as frequently as additions. According to Mikutytė (2005), omissions are allowed only when realia are accidental and have no cultural undertone.

The following case illustrates the omission of the phrase from the original text:

He became a Congresswallah, *a Nehru man*, and followed from a distance all the great events of the ensuing years… (Rushdie, 1996: 31)

Jis tapo Kongreso veikėju ir metai po metų iš tolo sekė visus didžiuosius įvykius... (Rushdie, 1998: 36)

Similar to the procedure of omission is **reduction** (Newmark, 1998; Hariyanto, 2003/2007) when "a source language word or phrase, as a translation unit, is replaced with a target language word or phrase which does not embrace part of the source language word meaning" (Hariyanto, 2003/2007: 01). Newmark (1998) views reduction, as well as additions, as rather imprecise translation procedure that is practised intuitively in some cases.

The example is as follows:

Scooter-rickshow – rikša (Rushdie, 1995: 118/Rushdie, 2000: 115).

Modulation (Newmark, 1998; Hariyanto, 2003/2007) is one more translation procedure that labels the process when "the source language word or phrase, as a translation unit, is translated into a target language word or phrase; and this involves change in the point of view. The translator sees the phrase from different point of view, perspective or very often category of thought in translating it" (Hariyanto, 2003/2007: 01).

Moreover, Hariyanto (2003/2007) maintains that modulation can be used best to handle a word that has no exact equivalent in the target language and the context demands the translator to emphasize the economy and smoothness of the sentence flow. This situation usually happens in a direct quotation where cultural notes are impossible. In addition, with this procedure the translator can still recreate the smooth flow and beauty of the text.

Newmark (1998) distinguishes the following general types of modulation:

1) positive for double negative, 2) part for the whole, 3) abstract for concrete, 4) cause for effect, 5) one part for another, 6) reversal of terms, 7) active for passive, 8) space for time, 9) intervals and limits, 10) change of symbols. In some of these procedures the *vice versa* principle could be applied, as for example double negative for positive or passive for active.

Other researchers (Ambrasas-Sasnava, 1984; Fenyő, 2005; Mikutytė, 2005) speak about **generalization** (i.e. choosing more general, abstract word instead of a concrete one) or **concretization** (i.e. choosing more concrete word instead of a general one) as independent translation procedures, applicable to rendering of cultural realia, though both of them reflect the constituent of modulation. For example, the cases of "abstract for concrete", or generalization, is

Khichri – valgio though it is *a popular Indian dish made from rice, lentils, onion, tomato, and species* (Rushdie, 1995: 59/Rushdie, 2000: 56).

To sum up, when translators find cultural realia, i.e. culture-specific terms, in the original that exist in the source culture but are missing in the target language culture they encounter with the problem how to render it in the translation so that the reader could understand them. Scientists are interested in the question of cultural realia. Therefore, they suggested certain classifications of the following phenomenon and possible ways – special translation procedures such as transference, calque translation, cultural substitution, paraphrasing, additions, omission, etc – to solve the problem.

3. INDIAN CULTURAL PHENOMENA IN RUSHDIE'S NOVELS AND THEIR TRANSLATIONS

3. 1. Methodological and Introductory Principles of the Research

In the previous parts of the work, we have revealed the problem of culture in translation, discussed traditional approaches to culture in translation and delineated changes in the perception of the relation between culture and translation. Furthermore, we explored cultural phenomena, their classifications and possible translation procedures. As it was mentioned above, the comprehensive perception of cultural realia, proposed by Mikutytė (2005), is synonymous with the cultural phenomena included in the title; therefore, her classification of cultural phenomena will serve as the keystone of our investigation while analyzing how Indian cultural phenomena in Salman Rushdie's novels were translated into Lithuanian.

As our analysis is based on Indian phenomena, it is necessary to present briefly Indian culture and its influence on the world.

The culture of India was moulded throughout various eras of history, all the while absorbing customs, traditions and ideas from both invaders and immigrants. In modern India, there is cultural and religious diversity throughout the country. However, in spite of this the whole country is bound as a civilization due to its common history, thereby preserving the national identity.

Indian people have strict moral rules, moral code, that is being engrained since childhood. First of all, Indian culture treats guests as god and serves them and takes care of them as if they are part of the family. Secondly, elders and the respect for elders is a major component in Indian culture. Elders are the driving force for any family and hence the love and respect for them comes from within and is not artificial. "Respect one another" is one more lesson that is taught from the books of Indian culture: all people are alike and respecting one another is one's duty. Finally, helpful nature is another striking feature in Indian culture. Right from the early days of childhood Indians are taught to help one another in need of help and distress.

Moreover, India was the birthplace of religious systems such as Hinduism, Jainism, Buddhism and Sikhism, which have a strong influence not only over India, but also over the whole world. Following the Islamic invasions and the subsequent foreign domination from the tenth century onwards, the culture of India was heavily influenced by Persian, Arabic and Turkic cultures. In turn, the various religions and the multihued traditions of India have influenced South East Asia and other parts of the world.

In addition, Indian philosophy throughout the ages has had a tremendous impact on world thought, especially in the East. Various theistic schools of philosophy, such as the many schools of Buddhism and Hinduism, have had huge influences, but also, India produced some of the longest and most influential secular traditions of logic, rationalism, science, mathematics, materialism, atheism, agnosticism, etc, which are often overlooked due to popular conception that India is a 'mystical' country.

The earliest literary traditions of India were mostly oral and passed through descendants by the citizens. They were later transcribed. Most of these spring from Hindu tradition and are represented by sacred works such as the Vedas, the epics of the Mahabharata and Ramayana. Upon the arrival of Mughal dynasty, Islamic culture also influenced the medieval Indian literature. This was due to the spreading influence of Persian and the rise of famous poets such as Amir Khusro. Nevertheless, colonial rule prepared the stage for modern literature exemplified by the works of Rabindranath Tagore, Subhramanya Bharati, Michael Madhusudan Dutt, Munshi Premchand, Devaki Nandan Khatri, among many others. Indian writers in modern times, like Mahasweta Devi, Amrita Pritam, Arundhati Roy, Vikram Seth, Khushwant Singh and Salman Rushdie have been the cynosures of wide acclaim, both in Indian languages and English.

Indian impact is appreciable on Lithuania as well. People are attracted by oriental 'mysticism' and 'exotics'; unknown, inexperienced distances capture people's hearts. Therefore, many things and phenomena peculiar to Indian culture spring up in our country. Literature associated with this glittering country is not an exception. Beside the books about India written by Lithuanian authors, for example, Šalčius' *Slėpiningoji Indija* (1935), Ivanauskaitė's *Tibeto mandala* (2004) which consists of three books: *Ištremtas Tibetas* (1996), *Kelionė į Šambalą* (1997), *Prarasta Pažadėtoji Žemė* (1999), Kurklietytė's *Lyla* (2004), etc., there are also Indian writers whose works are translated into Lithuanian. For example, Arundhati Roy's *Mažmožių Dievas* (2005) translated by Žalytė, Aškas Upendranathas' *Griūvančios sienos* (1976), Šanis' *Juodas vanduo* (1978), Jašpalas' *Amita* (1981), Ilačandras Džošis' *Paukštis be gūžtos* (1984) translated by Markevičienė, Tagorė's *Aukso miražas* (1983) translated by Balčienė, *Sodininkas. dainos apie meilę ir gyvenimą* (2005), *Aukojimo giesmės* (2006) translated by Nistelis, Rushdie's *Vidurnakčio vaikai* (1999), *Šėtoniškos eilės* (2002), *Gėda* (2000), *Žemė po jos kojomis* (2003) translated by Žalytė and *Paskutinis Mauro atodūsis* (1998) translated by Jonušys.

The latter, Salman Rushdie, arguably the best-known 'postcolonial' writer of our time, born on June 19, 1947, in Mumbai, India, is an Indian-born British essayist and author of fiction, most of which is set on the Indian subcontinent. He grew up in a Muslim family in Mumbai (then Bombay). He attended Cathedral and John Connon School in Mumbai, Rugby

School in Warwickshire, then King's College at Cambridge in England. Following an advertising career with the firm Ayer Barker, he became a full-time writer.

Rushdie's writing career began with *Grimus*, a fantastic tale, part-science fiction, which was generally ignored by the book-buying public and literary critics (has not been translated into Lithuanian). His next novel, *Midnight's Children*, however, catapulted him to literary fame and is often considered his best work to date. This work was later awarded the 'Booker of Bookers' prize in 1993. After the success of *Midnight's Children*, Rushdie wrote a short novel, *Shame*, where he depicted the political turmoil in Pakistan by basing his characters on Zulfikar Ali Bhutto and General Muhammad Zia-ul-Haq. Both these works are characterised by, apart from the style of magic realism, the immigrant outlook of which Rushdie is so very conscious. In his later works, Rushdie turned towards the Western world with *The Moor's Last Sigh*, exploring commercial and cultural links between India and the Iberian Peninsula, and *The Ground beneath Her Feet*, in which the influence of American rock 'n' roll on India plays a role. *Midnight's Children* received accolades for being Rushdie's best, most flowing and inspiring work, but none of Rushdie's later works has had the same critical reception or caused the same controversy as *The Satanic Verses*. Whereas, his the newest book, *Shalimar the Clown* was released in September 2005, and is currently a finalist for the Whitbread Book Awards.

Rushdie has also long mentored — though quietly — younger Indian (and ethnic-Indian) writers, has influenced an entire generation of 'Indo-Anglian' writers, and has had a hand in shaping (and re-shaping) post-colonial literature in general. He received many other plaudits for his writings including the European Union's Aristeion Prize for Literature. Furthermore, he is a fellow of the Royal Society of Literature and Commandeur des Arts et des Lettres and the president of PEN American Center.

Rushdie's narrative style, blending myth and fantasy with real life, has been described as connected with magic realism. All his works have deep connections with the author's motherland India and its distinctive culture. Therefore, namely because of their specific oriental – Indian culture, which is rich and diverse, and as a result unique in its very own way, Rushdie's books: *Midnight's Children* (1997), *The Satanic Verses* (1998), *Shame* (1995), *The Ground Beneath Her Feet* (1999), *The Moor's Last Sight* (1995) and their translations: *Vidurnakčio vaikai* (1999), *Šėtoniškos Eilės* (2002), *Gėda* (2000), *Žemė Po Jos Kojomis* (2003) translated by Danguolė Žalytė and *Paskutinis Mauro Atodūsis* (1998) translated by Laimantas Jonušys were taken for our investigation. Though Rushdie's creative contribution to literature is considerably greater, however, only the above-mentioned books of this author have been translated into Lithuanian.

The following books provided a considerable number of examples of Indian cultural phenomena: 846 cases of Indian cultural phenomena were selected for the analysis. The following examples were classified according to Mikutytė's (2005) categorization of cultural realia, which distinguishes the following major groups: geographical, ethnographical, social – political, situational realia, intertextuality, proper nouns, realia according to their occurrence, the time of usage and degree of inadequacy. The cases of cultural phenomena were compared and contrasted in order to analyse how translators of Rushdie's originally English books had rendered Indian cultural phenomena into Lithuanian. This working process proclaims the existence of *interlingual contrasting method* in the work. As Indian culture-specific words are alien to our culture, the online encyclopaedia and dictionaries were consulted in order to ascertain their meanings. Mainly the Online Encyclopaedia Wikipedia and Online Dictionary Encarta were used. Nevertheless, after the classification and investigation of cultural phenomena, the *statistical method* has proved its usefulness in estimating the frequency of a particular translation procedure employed in the translations of the novels.

Indian culture is diverse and unique. As a result, it fascinates people from all over the world, Lithuanians included. Therefore, Rushdie, the author of Indian descent, and his books that reflect Indian cultural peculiarities have been chosen for the investigation, in which interlingual contrasting and statistical methods are used.

3. 2. The analysis of Indian Cultural Phenomena and Their Translation

As theoretical part of the study has shown, there are no even two identical cultures. Not only different skin colour or different world-view inheres in different nations. Every culture is idiosyncratic even in mere everyday things and phenomena as, for instance, cuisine or wardrobe particular to that country, as well as in different language, traditions and customs, behaviour and value norms, etc. The wide spectrum of cultural idiosyncrasies is impacted in one thorough Mikutytė's (2005) categorization, which consolidates a comprehensive perception of culture. Nevertheless, cultural differences determine, as it was mentioned in the previous parts of the study, the difficulties in translation process. Translators must come to a decision of what translation procedure to use while rendering a culture specific phenomenon in other language. Therefore, the illustration of Indian cultural phenomena and the ways of their translation will be further presented.

"From the smoky mangroves of the Sunderbans to the steaming Thar Desert, sizzling cities like Mumbai and Delhi to the scintillating villages of Khajuraho and Hampi, from the heights of the Himalayas to the deep blue waters around the Andamans" India touches the heaven (Bajpayee, 2007). India is a rich country by it landscape and its culture-specific geography, therefore the cases of **Indian geographical realia** are rather frequent in S. Rushdie's novels. Most of these cases are translated by means of **naturalization**, adjusting the writing of an Indian word to the Lithuanian writing system, however, without any explanation for the reader, for instance:

1) What grows best in the heat: cane-sugar; the coconut-palm; certain millets such as *bajra*, *ragi* and *jowar*; linseed, and (given water) tea and rice (Rushdie, 1995: 167).

   Kas geriausiai tarpsta kaitroje: cukranendrė, kokoso palmė; kai kurie smulkiagrūdžiai javai – *badžra*, *ragis* ir *džovaras*; linai ir (jei laistyti) arbatžolės, ir ryžiai (Rushdie, 1999: 214).

   Indian word *bajra* refers to *the name for millet in northern India*, *ragi* is *the name for millet in southern India* or *jowar* is *a staple grain in large parts of central India* (Wikipedia). There the sentence itself is rather informative for the reader to understand the idea of Indian words even though this understanding is rather limited: the reader is only informed that words *bajra*, *ragi* and *jowar* mean "*certain millets*".

   However, some of the cultural realia of the following category occurring in the original text are not only transferred or naturalized but also an explanation in form of **additions** at the bottom of the page of the translation or at the end of a book are added, for instance:

   The cases of transference with notes at the bottom of a page:

2) Patna rice, *Basmati*, Kashmiri rice travels to the metropolis daily… (Rushdie, 1995: 93).

   Patnos ryžiai, *basmati**, Kašmyro ryžiai kasdien keliauja į metropolį…

   *Visų geriausia riešutų prieskonio ir aromato ryžių rūšis iš Dehraduno (Rushdie, 1999: 117).

3) *Bodhi* trees do not grow at this altitude; he makes do with a chinar (Rushdie, 1995: 348).

   Tokiame aukštyje *bodhi** medžiai neauga; reikia tenkintis činara.

   *Po šiuo medžiu Buda pasiekė aukščiausiąjį pažinimą (Rushdie, 1999: 439).

   In the case of naturalization with notes at the bottom of the page, the example is as follows:

4) While all around them *koels*, pine-trees, butterflies added a fantastic improbability to their words (Rushdie, 1995: 233).

   Juos supo *kokilės**, pušys, drugeliai, todėl jų žodžiai skambėjo dar keisčiau.

   *Juoda Indijos gegutė (Rushdie, 2000: 228).

There is a case of naturalization with an explanation in the special glossary supplied by the translator Jonušys at the end of the translation of Rushdie's *The Last Moor's Sigh*:

5) ...and at the top of her voice she out-screamed the wheeling *chils* for her joy (Rushdie, 1996: 119).

... ir iš džiaugsmo perrėkė ratu skriejantį *čilsą*.

Čilsas (chils) – toks paukštis (Rushdie, 1998: 119).

In the translations of S. Rushdie's novels, there are cases of **cultural substitution** when Indian geographical phenomena are replaced with the Lithuanian cultural equivalent. For example, *chambeli* is *an Indian cork tree, which is tall, straight, evergreen tree, growing into few branches that bend down; usually planted because of its beauty and fast growth* (Mukherjee, 1983). However, the translator has not left the Indian term but chosen the Lithuanian equivalent, which has little in common with Lithuanian jasmine. The following translator's alternative does not deface the original; conversely, it helps to bridge the gap between different cultures:

6) ...he could smell her scent of lavender and *chambeli*; he could hear the voice and her helpless laughter of a little girl (Rushdie, 1995: 25).

...užuodė jos kvepalus – levandą ir *jazminą*; girdėjo jos balsą ir bejėgišką mažos mergytės juoką (Rushdie, 1999: 30).

In addition, in the translation of S. Rushdie's novel there are cases of **paraphrasing** when the meaning of an Indian geographical word is paraphrased in the Lithuanian text. For instance:

7) The *Loo* does not blow in the north, but still, on some afternoons, Bilquis would hold the furniture down to stop it blowing away (Rushdie, 1995: 208).

Šiaurėje *karštieji vėjai* nepučia, ir vis dėlto kai kuriomis popietėmis Bilkis įsikibdavo į baldus, kad jų nenuneštų (Rushdie, 2000: 203).

In the case of **modulation**, there is an example of Indian geographical realia that is generalized in the Lithuanian translation, for example:

8) "Bombay duck," he smiled. "You know what is it? You know that this *bombil phish* declined to help Lord Rama to build the bridge to Lanka, phor purpose of rescuing Lady Sita?' (Rushdie, 2000: 69).

– Ar žinai, kas yr bombylis? – nusišypsojo jis. – A žinai, kad ši *žuvis* atsisakė padėt viešpačiui Ramai statyt tiltą iki Lankos, kad jis galėtų išvaduot savo pačią Sytą? (Rushdie, 2003: 78).

In the following sentence, the *bombil* or *Bombay duck* that refers to *a small blunt-nosed fish found in brackish water of South Asia* becomes simply a "fish" ("*žuvis*") (Encarta). However, the loss of Indian culture in translation is avoided because of the preceding sentence where the concrete title of the fish is indicated.

The cases of **Indian ethnographical realia** are the most frequent in S. Rushdie's books. Therefore, the procedures applied for translating this Indian cultural realia are the most varying in the translations of S. Rushdie's novels.

- **Everyday phenomena**
  - **Food and drinks**: India is the gourmand's delight, boasting not one or two but about as many cuisines as the number of communities exist in this country. A wide diversity of Indian cuisine may have induced that the following category is the most numerous of the cases of Indian cultural realia. Thus, food terms are subject to the widest variety of translation procedures.

The following examples reflect the cases of **transference** of Indian cultural realia:

1) Nargis, sipping *nimbu-pani*, smiled a thin smile at the rebuke hidden in the last phrase (Rushdie, 1996: 138).

   Nargis, gurkšnodama *nimbu-pani*, blausiai šyptelėjo dėl paskutinėje frazėje paslėpto priekaišto (Rushdie, 1998: 136).

Indian *Nimbu-pani* has the meaning of "*Lemon Water*" and refers to *Indian lemonade, sold by many street vendors, especially in North India* (Wikipedia). However, the translator does not supply the reader with any explanation of this drink leading the reader either to find out the meaning of the word himself/herself or to ignore the unknown word as it does not make a great importance for the text. However, the next example illustrates the flip-side of the usage of transference:

2) However, food and drink – *idli* and *sambar*, but also mince-and-potato 'cutlets', pomfret fried in breadcrumbs, spicy prawn plates, banana jelly, crème caramel, soda-pop – were smuggled up to her by doting Josy… (Rushdie, 1996: 58).

   Vis dėlto jos ištikimoji Džosi nelegaliai tiekė jai ne tik maistą bei gėrimą – *idli* bei *sambar*, – bet ir kotletus su bulvėm, duonos trupiniuose apkeptus pomfretus, aštrius krevečių patiekalus, bananų želė, karamelinį kremą, limonadą… (Rushdie, 1998: 61).

Traditional Indian *idli* is *native to southern India and refers to is a small, round patty of batter made of rice and lentils and steamed*; while *sambar* is also *a South Indian dish, made of lentils and vegetables in a spicy tamarind base, usually eaten with steamed rice* (Wikipedia). The nature of the following senctence obliges the reader to be familiar with Indian

idli and *sambar* in order to understand the senctence fully. However, the translator does not supply the reader with any explanation of these words.

In the case of **naturalization,** Indian food or drink names in translations of Rushdie's novels are not explained as well. Examples are as follows:

3) So God said, 'Answer me one question and I'll flatten Bhutto for you like a *chapati*' (Rushdie, 1995: 112).

   – Atsakyk į mano klausimą, – tarė Dievas, – ir aš suplosiu Bhutą kaip *čapatį* (Rushdie, 2000: 110).

4) "Real" bread was the *chapati*, or *phulka*, served piping hot; the tandoori nan and its sweeter Frontier variant, the *Peshawari nan*; and for luxury, the *reshim roti*, the *shirmal*, the paratha (Rushdie, 2000: 289).

   "Tikra" duona buvo *čapatis* arba *phulka*, patiekiami tiesiai iš ugnies; krosnyje keptas nanas ir jo saldesnis pasienio variantas, *Pešavaro nanas*; o pasilepinti *rešmi rotis*, *širmalas*, paratha (Rushdie, 2003: 312).

Here the translators simply naturalize Indian food titles; however, the reader is left uninformed of the meanings of these words though it is necessary for the reader to perceive the full idea of the sentence. Thus, the following translation procedure is not suitable in all cases.

Nevertheless, most of Indian food and drink terms are naturalized and explained by means of **notes, additions** and **glosses** in translations of Rushdie's novels. The following translation procedure is in lead among other translation procedures applied for rendering Indian words of the following category and has several forms.

The illustration of naturalization with notes at the bottom of a page is as follows:

5) Things had been very good at first; he had taken her for cups of tea or *lassi* or *falooda* and told her sweet things (Rushdie, 1995: 104).

   Iš pradžių viskas buvo puiku; jis vesdavo ją išgerti arbatos, *lasi** ar *falūdos*** ir kalbėdavo meilius žodžius.

   *Saldinto, atskiesto jogurto gėrimas.

   *Gėrimas iš džiovintų maltų kviečių (Rushdie, 1999: 131).

6) The neighbours came to celebrate, bearing *rasgullas* and *gulab-jamans* and other sweets (Rushdie, 1995: 157).

   Kaimynai atėjo švęsti, nešini *rasgulomis**, *gulab džamunais*** ir kitais saldumynais.

   *Sirupe mirkyti sūrio rutuliukai.

   **Sutirštinto pieno rutuliukai, gruzdinti lydytame svieste ir apipilti rožių sirupu (Rushdie, 1999: 200).

7) ... he brought, too, dishes made by his own hand, fish curries, *raitas, sivayyan, khir*, and doled out, along with the edibles, name-dropping accounts of celebrity dinner parties (Rushdie, 1998: 341).

...jis atnešdavo ir savo rankomis pataisytų patiekalų, žuvies kario, *raitų*, sivaijano***, *khyro****, o skanėstus pagardindavo istorijomis apie puotas su garsenybėmis

**Virtos arba žalios daržovės rūgpienio padaže.*

***Ploni makaronai, virti su pienu, cukrumi, razinomis ir migdolais.*

****Piene virti ryžiai su cukrumi ir prieskoniais* (Rushdie, 2002: 333).

In addition, there are cases of naturalization with explanation in the special glossary supplied by the translator Jonušys at the end of the translation of Rushdie's *The Last Moor's Sigh*:

8) Aires, a dandy once again, laughed into his *kedgeree* (Rushdie, 1996: 54).

Airešas, vėl tapęs dendžiu, ėmė kikenti palinkęs virš savo *kedgerio*.

Kedgeris (kedgeree) – indiškas patiekalas iš ryžių ir lęšių, kartais su žuvimi (Rushdie, 1998: 57).

9) Soon you will be out of water and she will fryofy you in ghee with ginger-garlic, *mirch-masala*, cumin seed, and maybe some potato chips on the side (Rushdie, 1996: 246).

Tuoj būsi ištrauktas iš vandens, ir ji sučirškins tave lydytam svieste su imbieriniu česnaku, *mirčo masala*, kumino sėklom ir gal dar užsikąs bulvių traškučiais.

Masala – bendriausia prasme „prieskoniai", ypač įvairūs jų mišiniai, pvz., „garam masala", „mirčo (mirch – čili) masala". Perkeltine prasme šiuo žodžiu nusakoma bet kokia „aštri", pikantiška įvairovė (Rushdie, 1998: 241).

In the case of **cultural substitution** of Indian food terms in translations of Rushdie's books the example is as follows:

10) This, whatsitsname, is a very heavy pot; and if just once I catch you in here, whatsitsname, I'll push your head into it, add some *dahi*, and make, whatsitsname, a korma (Rushdie, 1995: 41).

– Šis, kaip čia pasakius puodas labai sunkus; ir jei aš nors kartą nutversiu tave, kaip čia pasakius, virtuvėje, įgrūsiu į tavo galvą, pridėsiu *rūgpienio* ir pataisysiu kormos (Rushdie, 1999: 51).

Actually, the term *dahi* means *naturally cultured plain yoghurt widely consumed all over the Indian subcontinent. It is consumed in a huge variety of ways - just plain, as a shake (lassi), a kind of dip (raita), a dessert (mishti doi), with rice (bagala bhath) and a hundred other ways. It is also a very common ingredient in many recipes, as a souring agent or as a base for*

marinades (Wikipedia). However, the translator has chosen the Lithuanian word *rūgpienis* as an equivalent in the translation that is a more acceptable and comprehensible word for Lithuanians.

There are also cases when Indian food titles are **paraphrased** in translations of Rushdie's novels. Though the usage of this translation procedure expands the sentence, however, the meaning of the sentence remains unchanged, it becomes even clearer for the Lithuanian reader. For instance:

11) It is one of the miracles of the place that *chapatis* do not cool down on their journey along this wood-floored avenue to the dining hall (Rushdie, 1995: 95).

Vienas iš šios vietovės stebuklų – *neraugintos tešlos paplotėliai*, kurie, šia alėja medžio grindimis keliaudami į valgomąjį, neataušta (Rushdie, 2000: 92).

12) 'He was strictly a melting-pot man,' Alicja said while attacking a large helping of *tsimmis* (Rushdie, 1998: 298).

– Jis norėjo iš pagrindų pasikeisti, – pasakė Alicija, šveisdama didelę porciją *troškintos mėsos su daržovėmis* (Rushdie, 2002: 292).

13) Hawkers move through the crowd selling *channa* and sweetmeats (Rushdie, 1995: 35).

Minioje šmirinėjo prekiautojai, pardavinėdami *spragintus nuto žirnius* ir saldumynus (Rushdie, 1999: 43).

In addition, there are some cases where the meaning of the word denoting Indian food is **divided over several words** in translation, for example:

14) ...to the consternation of his washer-woman wet-nurse, who was obliged to decant her remaining milk into five-litre *vanaspati* drums, flat eared Aadam weaned himself, soundlessly refusing the nipple (Rushdie, 1995: 447).

...savo skalbėjos žindyvės, priverstos išmelžti likusį pieną į penkių litrų *augalinio aliejaus* bidoną, siaubui, plokščiaausis Adamas nusijuokė be garso atsisakydamas spenelio (Rushdie, 1999: 559).

In the case of **modulation**, all Indian words of the following category reflect the function of generalization. For illustration, there is an example:

15) And at breakfast, when she began dutifully to spoon *khichri* on to his plate, he roared in good-natured fury, `Why do you lift your hand, daughter? (Rushdie, 1995: 59).

Per pusryčius, kai ji klusniai pradėjo krauti jam lėkštę *valgio*, jis geraširdiškai tūždamas sugriaudė:

– Neturi nė piršto pajudinti, dukra (Rushdie, 2000: 56).

Though, actually, *khichri* is a *mixture of rice and lentils cooked together in spices* (Wikipedia), it is replaced by a more general word *valgis*. However, the following word does not play an important role in the sentence.

o In the case of **public institutions,** the word *dhaba* is the most obvious Indian cultural phenomenon founded in the translations of Rushdie's books. This word refers to *an Indian local restaurant set at the highways, serving local cuisine, and also serving as a truck stop. Very often dhabas are found next to petrol pumps*. Nevertheless, the word *dhaba* was rendered into Lithuanian in several ways. It was **paraphrased** (example 1) or rendered by means of **additions** (example 2).

1) At every dinner table, every water well, every *dhaba* and street corner in the country, people argued over the issue's rights and wrongs (Rushdie, 2000: 230).

Kiekvienoje užstalėje, prie kiekvieno šulinio, kiekvienoje *pakelės užeigoje* ar sankryžoje žmonės ginčijosi, kas teisus, kas klysta (Rushdie, 2003: 247).

2) In a crowded *dhaba* that George had started frequenting when he was making contact, for movie purposes, with the dadas or bosses who ran the city's flesh trade, dark rum was consumed at aluminium tables (Rushdie, 1998: 56).

Perpildytoje *dhaboje**, kurioje Džordžas pradėjo dažnai lankytis bandydamas savo filmo labui užmegzti ryšį su miesto prostitutes ganančiais banditais, prie aliuminio stalų buvo geriamas pilstukas…

* *Pigi užkandinė* (Rushdie, 2002: 61).

o **Clothes, shoes and jewellery**: India is rather a rich country on its cultural clothing. In fiction, the names of various garments are often used to provide local colour. As a result, the following category is one of the most numerous in the following investigation.

Many of the Indian words of the following category are rendered into Lithuanian by means of **naturalization**. As it was mentioned above, this translation procedure is suitable not in all cases because of a lack of information for the readership. To illustrate this, here are some examples:

1) …the Boy Raleigh hung for many years, gazing rapturously at an old fisherman in what looked like a red *dhoti* (Rushdie, 1995: 15).

...daug metų jaunutis Ralis, susižavėjęs žiūrėjo į seną žveją, apsisupusį lyg ir raudonu *dhočiu* (Rushdie, 1999: 17).

Dhoti refers to *a style of Indian men's wear* (Wikipedia).

2) …the lovely scandalous begums of India became awfully clumsy, and their *chappals* spoke of rendezvous-at-midnight (Rushdie, 1995: 408).

…žaviosios skandalingosios Indijos ponios tapo baisiai nevikrios, o jų *čapalai* kalbėdavo apie pasimatymus vidurnaktį (Rushdie, 1999: 512).

   Chappals are *an Indian sandal made of leather or of other materials. Some chappals have straps that go between the first two toes; however, others may have a loop strap over the big toe* (Wikipedia).

   Nevertheless, the biggest amount of words referring to Indian clothing is rendered by means of **notes, additions or glosses**. The translator naturalizes an Indian word and explains it within the text (example 3), supplies the reader with the definition of it in the footnotes at the bottom of the page (examples 4, 5) or in a special glossary (example 6).

3) So, after a long time, people came: young and old, half-forgotten cousins, uncles, aunts; a few comrades from the old days of the nationalist movement, poker-backed gentlemen with silver hair, *achkan jackets* and monocles (Rushdie, 1998: 527).

Todėl po ilgo laiko atėjo svečių: jaunų ir senų, pusiau užmirštų pusbrolių ir pusseserių, dėdžių, tetų; keletas draugų iš kovos už Indijos nepriklausomybę laikų, tiesių kaip šūvis žilaplaukių ponų su monokliais, apsigerbusių *ačkanais, išeiginiais palto ilgumo švarkais* (Rushdie, 2002: 505).

4) In a humble *shalwar-kameez* constructed from the ruins of a dozen others, midnight's sorceress performed for me with the verve and enthusiasm of a child (Rushdie, 1995: 401).

Vidurnakčio burtininkė, vilkinti varganu *šalvar kamyzu**, sudurstytu iš tuzino ankstesniųjų drabužių liekanų, rodė man stebuklus gyvai ir įkvėptai kaip vaikas.

**Indijoje labiausiai paplitęs jaunų moterų apdaras: šalvaras – itin plačios savotiško kirpimo kelnės, kamyzas – laisvi ilgi marškiniai* (Rushdie, 1999: 503).

5) ...she quickly lifted the loose black *djellabah* that was her only garment and stood before them stark naked (Rushdie, 1998: 81).

...ji greitai kilstelėjo dukslią juodą *džalabą**, vienintelį savo drabužį, ir atsistojo prieš juos kaip gimusi…

**Dukslus apsiaustas su gobtuvu* (Rushdie, 2002: 86).

6) This is what I saw: a tall woman in a paint-spattered, mid-calf-length homespun *kurta* worn over dark blue sailcloth slacks, barefoot (Rushdie, 1996: 219).

Štai ką aš mačiau: aukšta moteris dažais aptaškyta naminio audimo *kurta*, siekiančia iki pusės blauzdų, dengiančia tamsiai mėlynas kilto kelnes...

Kurta – indų dėvima palaida tunika (Rushdie, 1998: 215).

In addition, some of the words of Indian garments are replaced by Lithuanian equivalents, though in such a case, a word loses its actual meaning in translations but the loss is insignificant. The example of **cultural substitution** is as follows:

7) One day soon after his release from jail Camoens arrived at breakfast in simple *khaddar* clothes (Rushdie, 1996: 54).

Vieną dieną, netrukus po to, kai buvo paleistas iš kalėjimo, Kamoešas atėjo pusryčiauti apsivilkęs paprastais *marškoniais* drabužiais (Rushdie, 1998: 57).

The translator instead of the Indian word *khaddar*, which means *a coarse homespun cotton cloth* (Encarta), uses the Lithuanian word *marškonis*, which according to Modern Lithuanian Dictionary (2004) has the meaning of *linen cloth*. The following rendering of the word does not distort the meaning of the original sentence, as it does not make a great importance for the sentence. Nevertheless, the word *marškonis* is more familiar for a Lithuanian reader.

The subsequent examples illustrate the case of **paraphrasing** that is rather informative yet an expansive translation procedure**:**

8) …he finds his eyes straying upwards, up along delicate sandals and baggy pajamas and past loose *kurta* and above the dupatta, the cloth of modesty (Rushdie, 1995: 57).

…pajunta, jog žvilgsnis klysta į viršų dailiais sandalais, padžama, *palaidais iki kelių marškiniais be apykaklės* ir ant jų užmesta dupata, kuklumo skraiste (Rushdie, 1999: 71).

9) We visited him aboard a luxury yacht anchored in Bombay harbour, and in his *chooridar pajamas*, gold skirt and turban he struck my parents as a frightened boy (Rushdie, 1996: 163).

Mes aplankėme jį prašmatnioje jachtoje Bombėjaus užutėkyje – su savo *apačioje užtrauktomis kelnėmis*, auksaspalviu sijonu ir turbanu mano tėvams jis pasirodė kaip išsigandęs vaikelis (Rushdie, 1995: 57).

The word *gharara* refers to *Indian women's loose trousers pleated below the knee, usually with a long tunic kameez* (Encarta). However, the translator of the Rushdie's novel **modulates** the actual meaning of this word to *plačkelnės:*

10) ...the frowning chaperones of a veiled young bride fainting in a pink *gharara* with too much gold braid (Rushdie, 2000: 250).

Jaunos alpstančios nuotakos su šydais, pasidabinusios rausvom *plačkelnėm*, apsiūtom baisybe auksinių galionų (Rushdie, 2003: 269).

o **Houses, furniture, dishes, etc**.: there are not many words of the following category in Rushdie's books. Nevertheless, generally words of this category found in the books under investigation are rendered by means of naturalization or naturalization with additions.

The examples of naturalization are as follows:

1) All around her in the darkness are the dim outlines of other beds, old *charpoys* with thin mattresses, on which other women lie under single white sheets (Rushdie, 1995: 72).

Tamsoje aplink ją matyti kitos lovos, seni *čarpajai* plonais čiūžiniais, ant kurių po baltomis marškomis guli kitos moterys (Rushdie, 2000: 69).

2) Sluggishly her feet follow his, up into the upper reaches of the huge gloomy *chawl*, the broken-down tenement building in which Lifafa Das and his cousins have a small corner, at the very top (Rushdie, 1995: 83).

Jos kojos vangiai slenka jas iš paskos į viršutinius didžiulio *čolo*, sugriuvusio daugiabučio, aukštus, į patį viršų, kur Lifafai Dasui su pusbroliais priklauso mažas kampelis (Rushdie, 1999: 104).

In fact, *charpoy* refers to an Indian *light bedstead of webbing stretched across a frame* (Encarta). Here, it is simply naturalized without any additional information, whereas *chawl* is explained in this way: *In the period up to the 1980s, chawls were buildings occupied by middle class families in parts of India. They typically consisted of 4 to 5 stories with about 10 to 20 tenements on each floor. The tenements had one living-cum-bed-cum-all purpose room and a kitchen that served as the dining room. Families on a floor had to share a common block of latrines* (Wikipedia). Though *chawl* is replaced by a naturalized word *čolas*, however, the further expression of the sentence, *broken-down tenement building*, gives a sort of explanation of it.

However, there are cases where the same words *chawl* and *charpoy* were rendered by means of **cultural substitution** (see examples 3, 4).

Modern Lithuanian Dictionary (2004) for the word *kušetė* gives the meaning of *sofa without backrest*; however, it has little in common with an Indian bed called *charpoy* used in the following sentence:

3) …almirahs, tallboys, poufs, long-armed cane chairs, bamboo poles for mosquito-nets, summer *charpoys* for those who preferred to sleep in the open air during the hot season, spittoons, thunderbox pots, hammocks, wine glasses were all moved around (Rushdie, 1996: 42).

spintos, komodos, pufai, pinti krėslai ilgais ranktūriais, bambukų kartys moskitų tinkleliams, vasarinės *kušetės* miegantiems lauke per karščius, spjaudyklės, perdipuodžiai, taurės vynui – viskas buvo perskeliama (Rushdie, 1998: 45/46).

Here for the word *chawls* the translator uses the Lithuanian word *barakai*:

4) Catholic nuns began tramping up and down the Bombay Central *chawls* (Rushdie, 1996: 339).

   Katalikės vienuolės ėmė žygiuoti po Bombėjaus centro *barakus* (Rushdie, 1998: 331).

In both cases, the Indian cultural implication is lost, as the Lithuanian words do not embody the real meaning of the Indian culture-specific words. However, Lithuanian cultural equivalents do not distort the meaning of the sentence

The translation procedures of **additions, notes and glosses** are applied predominantly in translating the words of the following category. Additions are used together with naturalization at the bottom of the page (examples 5, 6) and in a special glossary (example 7).

5) The icy touch of water kept cool in earthenware *surahis*, the cracked soreness of parched-raw lips, silver-and-lapis clenched in a fist (Rushdie, 1995: 386).

   Ledinis vandens, laikomo šaltai molinėse *surahėse**, prisilietimas, sutrūkinėjusių, krauju apkepusių lūpų žaizda, sidabras ir lazuritas, sugniaužti kumštyje...

   **Ąsotis ilgu siauru kakliuku* (Rushdie, 1999: 484).

6) On the *thali* of victory: samosas, pakoras, rice, dal, puris; and green chutney (Rushdie, 1995: 445).

   Ant pergalės *thalio**: samosos, apkoros, ryžiai, dalas, pūriai; ir žalias čatnis.

   **Apskritas metalinis padėklas aukštais kraštais* (Rushdie, 1999: 570).

7) Vasco had depicted my mother sitting cross-legged on a giant lizard under her *chhatri*, cradling empty air (Rushdie, 1996: 158).

   Vaskas pavaizdavo mano mamą sėdinčią sukryžiuotom kojom ant milžiniško driežo po savo *čatriu*, apsikabinusią tuštumą.

   Čatris (chhatri) – skėtis; skėčio formos pavėsinė (Rushdie, 1998: 156).

In the case of **modulation**, the translator does not precisely render the meaning of the words *numdah rugs* that refers to *an embroidered rug made from a coarse Indian felt* (Encarta) but modulates it into more general meaning *šiurkščiavilniai kilimėliai*:

8) I remember her on the Bundi in Srinagar, falling in love with the names of the magic emporia full of papier mâché and carved walnut furniture and *numdah rugs*: Suffering Moses and Cheap John and Subhana the Worst (Rushdie, 2000: 127).

Prisimenu ją Šrynagaro krantinėje, susižavėjusią stebuklingomis parduotuvėmis, pilnomis dirbinių iš papjė mašė, raižytų riešutmedžio baldų ir *šiurkščiavilnių kilimėlių*: „Kenčiantis Mozė", „Šykštuolis" ir „Nedoras gražuolis" (Rushdie, 2003: 139).

And in example 9, the translator generalizes the word *charpoy* explained above, into Lithuanian *lova*:

9) They pulled their *charpoys* well away from my father's godown to avoid falling beams (Rushdie, 1995: 89).

Jie toli atitraukė *lovas* nuo mano tėvo sandėlio, kad neužkristų sijos (Rushdie, 1999: 112).

o Transport: though Indian words of the following category are rather rare in Rushdie's books, the collected ones are translated by means of several translation procedures.

In the case of **naturalization**, the word *shikara* that refers to *a type of wooden boat of various sizes, used for multiple purposes, including transportation of people; the drivers of which have a unique spade-shaped bottom to row the shikara* (Wikipedia) was transferred into translated text according to the rules of Lithuanian writing system without an explanation:

1) The thaw had come rapidly, as usual; many of the small boats, the *shikaras*, had been caught napping… (Rushdie, 1995: 12).

Atšilo greit, kaip paprastai; daugelis mažų valtelių, *šikarų*, buvo užkluptos netikėtai... (Rushdie, 1999: 13).

The sentence itself is informative enough to perceive what the word *shikaras* designate. Thus, in this case naturalization seems appropriate.

There are some cases of **cultural substitution** found in translations of Rushdie's novels as well. In the following example, the words denoting particular types of Indian *horse-drawn carriages available for hire* (Encarta) are replaced by Lithuanian cultural equivalents without distorting the meaning of the sentence:

2) It issued from the rumps of the horses between the shafts of the city's many *tongas*, *ikkas* and *gharries* (Rushdie, 1995: 32).

Jis lepsėjo iš daugybę miesto *puskarietes, vienininkus* ir *brikeles* traukiančių arklių pasturgalių (Rushdie, 1999: 39).

In order to supply the reader with a more understandable meaning of the word translators do not avoid **additions, notes and glosses** while translating Indian cultural realia of the following category. There is a case illustrating addition when explanation is supplied at the bottom of the page of the translated text:

3) She climbed up, with the villagers' help, on to an unused *thela* lying next to a soft-drink stall, and didn't answer Saeed until she could look down at him from her new perch (Rushdie, 1998: 501).

Padedama kaimiečių, ji užlipo ant nenaudojamos *thelos** greta gaiviųjų gėrimų kiosko ir atsakė Saydui tik tada, kai galėjo pažvelgti į jį iš aukšto nuo savo naujo sosto.

**Keturatis gatvės prekiautojo vėžimėlis* (Rushdie, 2002: 483).

Example 4 illustrates both the case of addition when the word *rickshaw* is naturalized and an explanatory Lithuanian word *vežimėlis* is added within the translated sentence (a) and modulation when the same word *rickshaw* is replaced by the word of a more general meaning *vežimėlis* (b):

4) As he pedalled his *rickshaw* (a) home he practised some of the fancy riding he'd seen in the film, hanging down low on one side, freewheeling down a slight slope, using the *rickshaw* (b) the way Gai-Wallah used his horse to conceal him from his enemies (Rushdie, 1995: 50).

Grįždamas su savo *vežimėliu* (a) namo, išmėgino kelis įmantrius filme matyto jojimo būdus: persisvėręs į vieną pusę, nuokalnėn nemindamas pedalų, naudodamas *rikšos vežimėlį* (b) kaip Gaivala – arklį, kai slėpėsi nuo priešų (Rushdie, 1999: 62).

- **Work**
  - **Working people**: most of the examples of the following category were rendered into Lithuanian by means of modulation that was rather a rare translation procedure applied for the Indian cultural realia of the above-mentioned categories, and additions, notes and glosses – rather a common one.

The examples of **modulation**, specifically of the case of generalization, are as follows:

1) Omar Khayyam would think in later years, 'if that marriage scandal had happened to Sufiya Zinobia! They'd have cut her skin off and sent it to the *dhobi* (Rushdie, 1995: 137).

Jei tą vestuvinį skandalą būtų sukėlusi Sufija Zinobija, – vėliau galvodavo Omaras Chajamas, – jai būtų nudyrę odą ir atidavę *skalbėjui* (Rushdie, 2000: 134).

The word *dhobi* refers to *a washerman who usually runs door to door collecting dirty linen from households and after a day or two, they return the linen washed, sometimes starched and ironed* (Wikipedia). Though Lithuanian *skalbėjas* does not encompass all these functions.

2) But now, 'A cook?' you gasp in horror, 'A *khansama* merely? How is it possible?' (Rushdie, 1995: 38).

Dabar jūs dūstate iš siaubo: "Virėjas? Viso labo *virėjas*? Kaip galėjo atsitikt?" (Rushdie, 1999: 47).

In India *khansama* refers to *a man servant who acts as cook and often also as steward or butler to a household* (Encarta), whereas in Lithuania *virėjas* refers to *a man who only does the cooking*. However, the following replacement does not impede the understanding of the sentence.

There is a case where the latter word *khansama* represents the case of **naturalization** that was not as frequent as in other above-analyzed categories:

3) 'Madam probably stopped on in Delhi to eat some other *khansama's* dish,' was Ezekiel's mournful comment on her absence (Rushdie, 1996: 177).

"Ponia, matyt, pasiliko Dely paragauti kokio nors kito *chansamos* maisto", – liūdnai pasakė Ezekielis apie jos vėlavimą (Rushdie, 1998: 174).

In the case of **additions, notes and glosses** Indian terms of Working people were naturalized and supplied with explanation in the footnotes (example 4), explained in a special glossary at the end of a book (example 5) or explained within the text (example 6):

4) The original punkahs were still in full working order, all their operating cords travelling by way of pulleys and holes in walls and floors to a little, airless boot-room where the *punkah-wallah* sat (Rushdie, 1998: 231).

Senos vėduoklės vis dar puikiai veikė, jų virvutės skriemuliais ir angomis sienose ir grindyse sueidavo į mažą tvankią kamarėlę, kur sėdėjo *pankhavala**.
**Tarnas, besirūpinantis vėduoklėmis* (Rushdie, 2002: 228).

5) She actually had one made up by her tailor and handed it to the *chowkidar* (Rushdie, 1996: 129).

Ir iš tikrųjų, liepusi siuvėjui pasiūti, padavė vėliavą *čaukidarui*.
Čaukidaras (Chowkidar) budelėje budintis sargas (Rushdie, 1998: 127/128).

6) Mr Qureishi departed for the city, leaving behind one of the motor-scooter *chaprassis* to serve the women (Rushdie, 1998: 486).

Ponas Kureišis išvyko į miestą palikęs vieną *čaprasį, tarną* su motoroleriu patarnauti moterims (Rushdie, 2002: 469).

In the case of **division or distribution of meaning**, the word *dabbawallas* is rendered as *pietų išnešiotojai*. Nevertheless, the following case is closely intertwined with the translation procedure of **calque translation,** as the phrase *pietų išnešiotojai* is a literal translation of the word *dabbawalla*:

7) ... his father got a job amongst the fleet-footed inspirers of future wheelchair quartets, the lunch-porters or *dabbawallas* of Bombay (Rushdie, 1998: 18).

...tėvas gavo darbą tarp greitakojų būsimojo vežimėlio ketvertuko įkvėpėjų, Bombėjaus *pietų išnešiotojų* (Rushdie, 2002: 25).

- **Art and culture**
  o **Music and dances**: the following category comprises two translation procedures applied in the translations of Rushdie's novels, i.e. naturalization and additions. In the case of **naturalization**, the example is as follows:

1) The haunting, ghostly notes of the evening *raga* stopped the promenaders in their tracks (Rushdie, 2000: 139).

Išgirdę įsimenančias vaiduokliškas vakaro *ragos* gaidas, vaikštinėtojai sustingo kaip įbesti (Rushdie, 2003: 152).

Raga refers to *the melodic modes used in Indian classical music* (Wikipedia), however, not all readers are supposed to know this word. Therefore, an explanation would have been useful.

While in the case of **additions,** there is an example illustrating addition in the footnotes, at the bottom of a page:

2) He wrote a second paper proposing that 'bols', the long strings of nonsense words used by *Kathak* dance instructors to indicate movements of feet arms neck, might be suitable bases for tests (Rushdie, 1996: 21).

Parašė antrą traktatą, iškeldamas prielaidą, kad bandymams gali praversti "bolai" – ilgos beprasmių žodžių virtinės, vartojamos *Katako** šokių mokytojų nurodyti kojų rankų kaklo judesiams.

**Kathak – šiaurės Indijos šokio tradicija, kilusi iš vaidybinių šokių* (Rushdie, 1998: 26).

  o **Music instruments**: Indian culture is rich in its culture-specific music instruments. Rushdie's novels also contain some of them, therefore, the translators of these novels have to decide how to render their titles into Lithuanian. The analysis has shown that the most common translation procedures, i.e. naturalization and additions, are applied while translating the following realia. Nevertheless, there is a case of modulation as well.

In the case of **naturalization**, the words *dumbirs* and *sarandas* that refer to a type of Indian musical instruments are rendered into Lithuanian without any explanation for the reader. The following translator's choice is not favourable for the reader either:

1) And on the much-anticipated evening, the old house was invaded by an army of musical geniuses, whose three-stringed *dumbirs*, seven-stringed *sarandas*, reed flutes and drums filled that puritanical mansion with celebratory music for the first time in two decades (Rushdie, 1995: 15).

Ilgai lauktą vakarą į senąjį namą įsiveržė muzikos genijų kariuomenė, ir tristygės *domros*, septinstygės *sarandos*, nendrinės fleitos ir būgnai pirmą kartą per du dešimtmečius puritonišką rūmą pripildė šventiškos muzikos (Rushdie, 2000: 13).

There are places where explanations of the musical instruments are added. And it is done in the form of footnotes, at the bottom of the page. In the following sentence the word *shehnai* (a), which means *an aerophonic instrument, which is considered to be auspicious and is widely used in North India for marriages and processions* (Wikipedia), represents **naturalization**, whereas all other music instruments are rendered by means of **additions**:

2) Perhaps, then, she guessed that when the hired musicians began to play (*shehnai* (a) and *vina* were present; *sarangi* and *sarod* had their turns; *tabla* and *sitar* performed their virtuosic cross-examinations), Emerald Zulfikar would descend on her with callous elegance (Rushdie, 1995: 293).

Taigi galbūt ji atspėjo, kad kai samdyti muzikantai ims groti (buvo *šehnajis* (a) ir *vyna**; *sarangis*** ir *sarodas**** irgi sugriežė po numerį; *tabla***** ir *sitaras****** virtuoziškai atliko vienas kito kryžminę apklausą), Emeralda Zulfikar žiauriai ir elegantiškai užsipuls ją…

Styginis į kankles panašus instrumentas su dviem rezonatoriais,

Indiškas smuikas,

Panašus į gitarą instrumentas,

Du maži būgneliai, mušami rankomis,

Ilgakaklė indiška liutnia su vienu rezonatorium (Rushdie, 1999: 369).

The following example illustrates **modulation** that takes the form of generalization (the word *dholki* that actually means *a classical North Indian hand drum having a traditional lacing or turnbuckle tuning* (Wikipedia) simply becomes *būgnelis*):

3) ...and Osman the bullock-boy joined in, beating on his *dholki* and prancing around the squatting villagers, singing the latest filmi ganas and making nautch-girl eyes (Rushdie, 1998: 497).

…o Osmanas, kad ir be jautuko, pritarė mušdamas *būgnelį,* šokinėdamas aplink tupinčius valstiečius, dainuodamas naujausias dainas iš kino filmų ir vartydamas akis kaip viešnamių šokėjos (Rushdie, 2002: 479).

However, the essence of the sentence is maintained.

o Naturalization and additions are also the only translation procedures applied for translating Indian cultural realia of the following categories of **Theatre**, **Performers, Folklore** and **Mythology**.

In the case of *naturalization,* the example is as follows:

1) In our Indian *Puranas* we learn that Lord Shiva danced You into being, He, the Lord of the Dance (Rushdie, 2000: 496).

   Iš indiškų puranų mes sužinome, kad tu atsiradai iš Šivos, Šokio Viešpaties, šokio (Rushdie, 2003: 536).

The *Puranas* is *the name of an ancient Indian genre (or a group of related genres) of Hindu or Jain literature (as distinct from oral tradition). Its general themes are history, tradition and religion. It is usually written in the form of stories related by one person to another* (Wikipedia). This word is supposed to be known by the readership, even if it is only heard once. Therefore, naturalization is suitable here. On the contrary, an explanation in the next example would be eligible, even though the word *performance* has a similar meaning:

2) 'O God, Saleem, all this *tamasha*, all this performance, for one of your stupid cracks?' (Rushdie, 1995: 164).

   – O Dieve, Salymai, šitokia *tamaša*, šitoks spektaklis dėl kvailo pokšto! (Rushdie, 1999: 210)

The word *tamasha* refers to *an Indian traditional folk play form, often with singing and dancing. In colloquial Hindi, the term tamasha is used to refer to a commotion or any activity or display with bustle and excitement, sometimes ironically in the sense of "a tempest in a teacup"* (Wikipedia).

In the case of **additions**, the Indian word is explained at the bottom of the page; however, the supplied explanation is not a thorough one:

3) We had given much deeper thought to the matter of our masks, finally rejecting the idea of using the faces of the Bollywood stars of the time in favour of the more historic Indian folk tradition of *bahurupi* travelling players, in mimicry of whom we gave ourselves the heads of lions and tigers and bears (Rushdie, 1996: 306).

   Mes gerai apmąstėm savo kaukių klausimą ir galiausiai, atmetę idėją naudoti to meto Bolivudo žvaigždžių veidus, pasitelkėm Indijos liaudies tradiciją – keliaujančių *bahurupi** aktorių, kuriuos mėgdžiodami apsitaisėm liūtų, tigrų ir lokių galvomis.

   *Daugiaveidžių (Rushdie, 1998: 299).

There is an example where on the readers' behalf the explanation supplied is more detailed, for instance:

4) Those who follow in my footsteps will, however, inevitably come to this present work, this source-book, this Hadith or Purana (Rushdie, 1995: 295).

Tie, kurie seks mano pavyzdžiu, neišvengiamai turės grįžti prie šio kelrodžio veikalo, šio šaltinio, šio hadiso* šios puranos** (Rushdie, 1999: 372).

*Legenda apie pranašo Mahometo žodžius ir darbus, svarbus Korano priedas.

**Šventieji mitologiniai, kosmologiniai ir istoriniai – genealoginiai tekstai.

- **Customs and rituals**: the following category covers Indian customs and rituals. However, there are not many examples of the following category in the translations of Rushdie's novels. Some of them are as follows, representing translation procedures used in translating the words of this category:

In the case of **naturalization,** the word *chaya* is rendered into Lithuanian according to the Lithuanian writing system without any explanation. However, the sentence itself contains enough information for the reader to understand the meaning of the word, so the extra explanation seems unnecessary. It is as follows:

1) It was the time of afternoon called the *chaya,* when the shadow of the tall red-brick-and-marble Friday Mosque fell across the higgledy shacks of the slum clustered at its feet, that slum whose ramshackle tin roofs created such a swelter of heat that it was insupportable to be inside the fragile shacks except during the *chaya* and at night (Rushdie, 1995: 386).

Buvo popietės metas, vadinamas *čhaja*, kai aukštos raudonų plytų ir marmuro Penktadienio mečetės šešėlis krinta ant papėdėje iškrikai susispietusio lūšnyno, kurio aplūžę skardiniai stogai spinduliuodavo tokią kaitrą, kad trapiose trobelėse galėdavai ištverti tik per *čhają* ir naktį (Rushdie, 1999: 484).

The other cultural phenomenon of this category found in the Rushdie's novels is rendered into Lithuanian by means of naturalization and **additions** when the word is explained in a special glossary at the end of the book of *The Last Moor's Sigh*. For instance:

2) Even Raman Fielding, the powerful MA boss, turned up, blinking his toady eyes, and made a respectful *pranam* (Rushdie, 1996: 260).

Apsireiškė netgi Ramanas Fildingas, galingasis MA bosas, markstydamas savo varliškas akis, ir padarė pagarbų *pranamą*.

Pranamas – pasisveikinimas suglaudžiant delnus prie krūtinės (Rushdie, 1998: 255).

3) Or shall I speak of the time Hazare's XI was called upon to enforce the ancient *custom of sati*, and elaborate on how, in a certain village, we persuaded a young widow to mount her husband's funeral pyre? (Rushdie, 1996: 308).

O gal pakalbėti apie tą atvejį, kai Hazarės vienuolikė buvo pašaukta įtvirtinti senojo *sačio papročio*, ir apsakyti, kaip viename kaime mes įkalbėjome jauną našlę lipti ant savo vyro laidotuvių laužo?

Sati – našlės susideginimas kartu su mirusio vyro palaikais – nykstantis induistų paprotys (Rushdie, 1998: 301).

- **Festivals and games**: The following category represents the same most common translation procedures applied in the translations of Rushdie's novels, i.e. naturalization and additions.

The examples of **naturalization** are as follows:

1) I don't like people dropping in to see me without warning, I have forgotten the rules of seven-tiles and *kabaddi*, I can't recite my prayers (Rushdie, 1998: 58).

Man nepatinka, kai žmonės užsuka neįspėję iš anksto, aš užmiršau, kaip žaisti "septynis akmenukus" ir *kabadį*, nebemoku maldų (Rushdie, 2002: 64).

There the readership is left without an explanation of games that are unfamiliar in our country. The translator does not explain for the reader that *kabaddi* is *a chasing game played between teams, developed in northern India (One player at a time from each team enters the opposing team's court and tries to touch an opponent while repeating the word "kabaddi")* (Encarta).

The following example illustrates the case of **additions** when the names of festivals are explained in the footnotes (example 2) (without these explanations, the understanding of the idea of the sentence would be impossible) or in a special article, at the end of the novel *The Last Moor's Sigh* where a thorough description of a festival is supplied (example 3):

2) I remember a couple of *Navjotes* spent guzzling food served on the leaves of plantain trees, several *Holis* drenched in colour, and at least one visit to the giant prayer maidan on *Big Eid*, which sticks in the mind because it was so rare (Rushdie, 2000: 157/158).

Prisimenu porą *navdžotų**, praleistų šlamščiant maistą, patiektą ant bananų lapų, keletą *holi***, kiaurai permirkusių spalvomis, ir mažiausiai vieną kelionę į didžiulę maldų aikštę per didįjį *Idą****, kuri įstrigo atmintyje dėl retumo.

**Parsų vaikų įšventinimo į ugnies išpažinėjus apeigos,*

***Hinduistų pavasario šventė, kai visi laistosi dažais ir rūko kanapes,*

****Musulmonų atsigavėjimo šventė po pasninko mėnesio ramadano* (Rushdie, 2003: 171).

3) By that time *Ganesha Chaturthi* had become the occasion for fist-clenched, saffron-headbanded young thugs to put on a show of Hindu-fundamentalist triumphalism (Rushdie, 1996:124).

Tuo metu *Ganeša Čaturti* buvo tapusi proga kietakumščiams jauniems žaliūkams su šafraniniais kaspinais demonstruoti pergalingą induistinio fundamentalizmo žygį.

Ganeša Čaturti (Ganešo gimtadienis) šventė – tai yra didžiausia Bombėjaus šventė, pritraukianti visų tikėjimų gyventojus, vykstanti paprastai rugsėjo mėnesį, einant į pabaigą liūčių sezonui. Minios žmonių su daugybe drambliagalvio Ganešo, jo motinos Parvatės ir kitų mitinių būtybių alebastrinėmis lėlėmis per Čaupačio paplūdimį brenda į seklią jūrą (Rushdie, 1998:123).

- In the case of **ethnical objects** there are only several examples found in all Rushdie's novels and their translations. The way they are rendered into Lithuanian represent **naturalization**, without any explanation that would be appreciable, for instance:

1) The truth is that by 1991 mainduck's stratagems had far more to do with the religious-nationalist agenda than the original, localised Bombay-for-the-*Mahrattas* platform on which he had come to power (Rushdie, 1996: 337).

Tiesa ta, kad 1991 metais Meindako manevrai jau buvo kur kas labiau pajungti religinei-nacionalistinei programai negu pirminei, vietinei platformai – "Bombėjus *maratams*', – su kuria jis atėjo į valdžią (Rushdie, 1998: 329).

Though the word *Mahrattas* refers to *the group of the people of India (Hindu warriors and peasants) hailing mostly from the present-day state of Maharashtra, who created the expansive Paratha Empire, covering a major part of India, in the late 17th and 18th centuries. The "Marathas" were known by that name since their native tongue was almost invariably Marathi, however, not all those whose native tongue is Marathi are Marathas. In present time, the term "Maratha" refers only to those marathi-speaking people who also belong to certain specific Hindu castes. The Marathas were designated by the officials of British India as a "Martial Race".* (Wikipedia).

- **Measurement and money**: the collected examples of Indian cultural realia of the following category show that the translation procedures of **naturalization** and **additions** dominate in their translations. Almost in all cases, the translators render the titles of money into Lithuanian by means of naturalization and leave it for the readers' competence to clear it. In fact, they are supposed to be known by the readership (example 1). Meanwhile, the rare words, for instance, Indian measures of weight (example 2) that translators think the readers would not

know are naturalized and explained in the footnotes, except one case where **division or distribution of the word** is used (example 3).

1) Cash *rupees* only, unless foreign currency is available (Rushdie, 1996: 163).

   Tik *rupijomis* grynais, nebent turėtum užsienio valiutos (Rushdie, 1998: 161).

   The *Rupee* is *the common name for the currency used in India and several other adjacent countries* (Wikipedia). As this fact is supposed to be familiar for the major part of the Lithuanian readership, the naturalization is applicable here.

2) I knew his precise weight, to the *tola*! Ask me how many *maunds*, how many *seers*! (Rushdie, 1995: 17).

   O aš, – čia jis kiek pasipūtė, – aš žinojau jo svorį *tolos** tikslumu! Paklausk, kiek *manų***, kiek *serų****!

   * 13,4g

   ** 38kg

   *** 930g (Rushdie, 1999: 19).

   These measures of weight are not widely known, therefore, the explanations supplied in the footnotes help the reader better understand the meaning of the sentence.

3) This distressed girl was abducted from the cafe by the local pimps, who forced her father, a textile magnate, to pay a ransom of one *lakh* of rupees for her safe return (Rushdie, 1995: 157).

   Iš kavinės šią sielvarto apimtą merginą pagrobė vietiniai sąvadautojai, kuriems jos tėvas, tekstilės magnatas, gavo sumokėti *šimto tūkstančių* rupijų išpirką, kad duktė grįžtų sveika (Rushdie, 2000: 153/154).

   Here, the word *lakh* is rendered into Lithuanian by means of division of the word as *šimtas tūkstančių*. However, the meaning of the Indian word is not distorted in the translation: the word *lakh* means *the number of 100 000, used especially for referring to sums of rupees* (Encarta).

● **Religion**: naturalization obviously dominates in the translation of the phenomena of Indian religion. This translation procedure is generally applied to those Indian words that are supposed to be known among people not even in India but all over the world. In this case, there are no explanations for the readership supplied in the translations of Rushdie's novels. For instance, the word *Puja* is *a religious ritual that Hindus perform on a variety of occasions to pray or show respect to their chosen Gods or Goddesses*. In Lithuanian translation this word becomes *pudža*:

1) I should comment that in my view Epifania's willingness to perform *puja* and pilgrimage sounds unconvincing, apocryphal; but wailing, gnashing of teeth, rending of hair and beating of bosom there most certainly was (Rushdie, 1996: 27/28).

Turėčiau pasakyti, kad, mano nuomone, Epifanijos noras atlikti *pudžą* ir piligrimystę skamba neįtikėtinai, apokrifiškai; bet vaitojimas, dantų griežimas, plaukų rovimasis ir mušimasis į krūtinę – gryna tiesa (Rushdie, 1998: 32).

Some of the Indian religious phenomena are rendered into Lithuanian by means of **additions**, i.e. explanations in the footnotes (example 2) and **paraphrasing** (example 3):

2) …and here, beside it, a letter on high-quality vellum, embossed with the seal of state - the lions of Sarnath stood above the *dharma-chakra* on the Prime Minister's missive (Rushdie, 1995: 122).

…o greta jos laiškas puikiame pergamente, papuoštas valstybės antspaudu – Sarnatho liūtais virš *dharma čakros**, ministro pirmininko laiškas...

**Būties dėsnio ratas, pavaizduotas Indijos vėliavoje; jis simbolizuoja Indijos judėjimą į priekį* (Rushdie, 1999: 157).

3) …and had acceded to his wish to see the glories of newly independent India, travelling solo on a kind of pilgrim's *yatra*, before he went up to read Law at Oxford University, England, in one year's time (Rushdie, 2000: 137).

...ir pritarė jo norui apžiūrėti ką tik tapusios nepriklausoma Indijos grožybes, išleido jį vieną į savotišką *kelionę po šventas vietas* (Rushdie, 2003: 150).

Both example 2 and example 3 supplies the reader with additional information necessary to a better understanding of the text. In example 3, the word *yatra* refers to *a holy pilgrimage for Hindus* (Encarta). The usage of paraphrasing helps the translator rather precisely render the following Indian word into Lithuanian.

Indian social – political realia: usually, words of the following category have no corresponding translations into other language. Translators have to choose the best way in rendering them in other language. Usually, translation of the cultural realia of this category depends on the setting. Therefore, frequently these words are transferred or naturalized for an educated readership and glossed for a general readership.

In the case of cultural realia of this category in translations of Rushdie's novels, the translating procedures applied for translating them are of various kinds.

- **Authorities and their representatives:**

Indian phenomena of the authorities are mainly rendered into Lithuanian by means of **naturalization**, for instance:

1) That was the year the *Maharaja* of Patiala found time to open the great Brabourne Stadium in between his various extramarital liaisons, and the School Sports Day was held in that august location thereafter (Rushdie, 2000: 37).

Tais metais Patialos *maharadža* tarp įvairių savo nesantuokinių romanų ištaikė laiko atidaryti puikiajam Breiberno stadionui, ir po to įspūdingoje vietoje vyko Mokyklos Sporto dienos varžybos (Rushdie, 2003: 44).

Actually, the word *Maharaja* refers to *an Indian prince of a rank above a rajah, especially the ruler of one of the former Native States of India* (Encarta) and this word is supposed to be known by the majority of the readership.

There are cases of **calque translation** that was not preferred by translators of Rushdie's novels in the preceding categories. The example is as follows:

2) Nehru and the *All-India Congress* are demanding that the British must accept their demand for independence as a precondition for Indian support in the war effort (Rushdie, 1996: 87).

Neru ir *Visos Indijos Kongresas* reikalauja, kad britai pripažintų jų nepriklausomybės reikalavimą kaip Indijos paramos kare išankstinę sąlygą (Rushdie, 1998: 88).

Some of the Indian realia of this category are rendered by **cultural substitution**: for example, instead of the Indian word *panchayat* that refers to *a council of elected members taking decisions on issues key to a village's social, cultural and economic life* (Wikipedia) the translator uses a Lithuanian word *taryba*, i.e. a familiar and understandable word:

3) When the village *panchayat* assembled, it sat on the mightiest branch of all (Rushdie, 1998: 222).

Susirinkusi kaimo *taryba* sėdėdavo ant storiausios šakos (Rushdie, 2002: 219/220).

In the case of **additions**, Indian cultural realia are naturalized and explained either within the text (example 5) or at the bottom of a page in the form of a footnote (example 6) to give a more clear perception of the original text:

4) ...the five hundred and eighty-one children would assemble, for one hour, between midnight and one a.m., in the *lok sabha or parliament* of my brain (Rushdie, 1995: 226).

...penki šimtai aštuoniasdešimt vienas vaikas vienai valandai, nuo vidurnakčio iki pirmos valandos ryto, susirinkdavo mano smegenų *lok sabhoje, arba parlamento liaudies rūmuose* (Rushdie, 1999: 286).

5) Then she went to see the village headman, *Sarpanch* Muhammad Din, and informed him matter-of-factly that the Archangel Gibreel had appeared to her in a vision (Rushdie, 1996: 225).

Paskui nudrožė pas kaimo seniūną, *sarpančą** Muhamadą Dyną ir dalykiškai išklojo, kad jai pasirodęs arkangelas Džibrylas.

* *Kaimo tarybos galva* (Rushdie, 1998: 223).

- **Societal, religious phenomena, movements, persons**: in the case of the following category, there are only several examples collected from Rushdie's novels and their translations. Nevertheless, they all are rendered into Lithuanian by means of **naturalization**, for instance:

1) Doctor Aziz looked down from his hotel window on to this scene as a *Jain* in a face-mask walked past, brushing the pavement before him with a twig-broom, to avoid stepping on an ant, or even a fly (Rushdie, 1995: 32).

   Pro viešbučio langą į šį vaizdą žvelgė daktaras Azizas, o pro šalį tykino *džainas*, užsirišęs kaukę, ražine šluodamas šaligatvį priešais save, kad nesumindžiotų kokios skruzdės ar net musės (Rushdie, 1999: 39).

   The following example also illustrates that naturalization sometimes can be an inadequate translation procedure. The word *Jain* refers to *a believer in or follower of Jainism that is an ancient branch of Hinduism that rejecting the notion of a supreme being and advocating a deep respect for all living things* (Wikipedia). However, if the reader does not know it, the actual meaning of the sentence could be misunderstood.

- **Titles, degrees, and ways of addressing**: quite a great number of Indian cultural realia of the following category have been collected in Rushdie's novels and their translations. The biggest amount of these words is rendered into Lithuanian by means of three translation procedures that are naturalization, additions and cultural substitution. However, there are also several cases of other translation procedures as well.

   In the case of **naturalization**, the example is as follows:

1) Beauty Bibi dutifully marries the *zamindar*, thus restoring her father's fortunes, and naturally at first her husband, a total stranger, seems horrible to her, monstrous even (Rushdie, 1995: 158).

   Gražuolė klusniai ištekėjo už *zamindaro*, grąžindama tėvui turtą, ir nieko nuostabaus, kad iš pradžių vyras, visiškai nepažįstamas žmogus, jai atrodo siaubingas, tikras Pabaisa (Rushdie, 2000: 155).

   The Indian word *zamindar* refers to *somebody who has traditionally owned land* (Encarta); however, it is not explained in the following translation, though it should be done for the reader.

   The next example illustrates both the case of **naturalization** (a) and **cultural substitution** (b):

2) The imperialists! – the grey-skinned *sahibs* (a) and their gloved *begums* (b)! – raucous-voiced and glittering with condescension, they entered the mirrorworked marquee (Rushdie, 1995: 16).

Imperialistai – pilkaodžiai *sahibai* (a) ir jų pirštinėtos *ponios* (b), triukšmingi ir švytintys iš maloningumo, įžengė į veidrodėliais išsiuvinėtą palapinę! (Rushdie, 2000: 14).

The word *Sahib* is *a respectful Indian form of address for men, formerly widely used to address white men during the colonial period. The term is also used as a title, placed after the man's name* (Encarta). Nevertheless, though this word is not supposed to be known by the readership, there is no any explanation in the translation. As well as the word *begum* that refers to *a colloquial term used by men to refer to their own wives or as a honorific address to a married or widowed woman* (Wikipedia) is replaced by a Lithuanian equivalent *ponia*. However, the Indian cultural implication is lost.

In the case of **additions**, there are examples explained in the footnotes at the bottom of a page (example 3) or in a special glossary at the end of a book *The Last Moor's Sigh* (example 4), for the greater accuracy. For instance:

3) The reply, with downcast eyes: ji, thank you, *Babaji*, I am okay (Rushdie, 1998: 20).

– Taip, dėkui, *baba dži**, – atsakyta nuleidus akis.

*Garbusis pone (hindi) (Rushdie, 2002: 27).

4) …Aurora Zagoibi grew into the giant public figure we all know, the great beauty at the heart of the nationalist movement, […], the confidante – and, according to persistent romours, mistress – of *Pandit* Nehru (Rushdie, 1996: 116).

…Aurora Zagoibi iškilo iki mums visiems žinomos milžiniško mąsto įžymybės, tapo garsiąja gražuole nacionalinio sąjūdžio šerdyje, […], *pandito* Neru patikėtine – pasak nepaliovusių gandų, ir meiluže...

Panditas – braminas; pagarbus pavardės priedelis (Rushdie, 1998: 116).

Whereas in the case of **omission**, the forms of address are omitted, however, the particular implications of respect or subservience are also lost, for instance:

5) President *sahib*, you've got a lot to learn about running the show; words dripping on his ear-drum like Chinese tortures (Rushdie, 1995: 238).

Prezidente, jums dar reikia išmokti valdyti; žodžiai laša ant ausies būgnelio kaip kiniškas kankinimas (Rushdie, 2000: 234).

6) ...a particularly vicious cousin named Duniyazad *Begum* hissed night-dark insults (Rushdie, 1995: 84).

...iš kito šono šnypšdama žarijomis spjovė itin pagiežinga pusseserė, vardu Dunjazada (Rushdie, 2000: 81).

- o **Castes, members of caste, the classes**: Indian words of the following category are mostly rendered by means of naturalization and additions as well.

In the case of **naturalization**, examples are as follows:

1) Shall I speak of our campaign against those out-caste unfortunates, untouchables or *Harijans* or *Dalits*, call them what you please (Rushdie, 1996: 308).

Ar pakalbėti apie mūsų vajų prieš tuos bėdžius, neliečiamuosius, *haridžanus* arba *dalitus* – vadinkit, kaip norit (Rushdie, 1998: 301).

This example illustrates the case when the usage of naturalization is applicable. The original sentence and its translation allows the reader at least to presume the actual meaning of the words *Harijans or Dalits* having the same meaning of *a person outside of the four castes of South Asia caste system, and considered below them, including such people as leather-workers and street handcrafters, formerly known as 'untouchables' or 'achuta'* (Wikipedia). However, in the next example the translation of the word *pariahs* (*parijai*) that refers to *a large tribal group in India and its members being of the Dalit or formerly 'untouchable' class of southern India's Tamil Nadu state* does not supply with sufficient information:

2) The water-carriers of Jahilia are loathed necessities, *pariahs* who cannot be ignored and therefore can never be forgiven (Rushdie, 1998: 94).

Džahilijoje vandens nešėjai yra neapkenčiama būtinybė, *parijai*, kurių nepaisyti negalima, todėl negalima ir atleisti (Rushdie, 2002: 97).

In the case of **additions**, the additional information for the better understanding of the Indian words is supplied in the form of footnotes at the bottom of the page (example 3):

3) The *lala* who was employed as gatekeeper of the Everest Vilas compound offered the world his blunt testimony (Rushdie, 1998: 15).

Lala*, "Ištaigų Everesto" sargas, davė tiesius parodymus pasauliui.

**Pagarbus kajasthų ir vaišjų kastų (bankininkų, prekiautojų, mokytojų, raštvedžių) pavadinimas* (Rushdie, 2002: 22).

Nevertheless, in the case of **modulation**, the example is as follows:

4) And *banias* had round hats and the chow-chow *Bohras* crying their unlistably various wares in the streets seemed to be carrying balls upon their heads (Rushdie, 2000: 43).

Krautuvininkai dėvėjo apvalias kepurines, o *kaimo prekiautojai*, gatvėse siūlantys pirkti savo neišvardijamo įvairumo prekes, atrodė, nešioja ant galvų sviedinius (Rushdie, 2003: 50).

Actually, the word *bania*, according to the Indian caste system, refers to *a trader or merchant belonging to the business class* whereas *Bohra*, in general, is *any Shi'i Isma'ili Muslim of the Musta'li sect, living in western India. The Bohras include, in addition to this Shi'i majority, often of the merchant class, a Sunni minority who are usually peasant farmers* (Wikipedia). However, the translator chooses more general, abstract words in the translation. The latter case being intertwined with another translation procedure, called **division of meaning**.

- **Situational realia, non-linguistic elements:** ***norms of morality, values, behaviour, rules of everyday life, gestures, symbols, superstitions, etc***. The following category proves that cultural *realia* refer not only to *words or combination of words* as the majority is prone to think but also to all *cultural phenomena*, heavily and exclusively grounded in one culture and alien to others, unexceptionally. Obviously, non-linguistic elements should be considered while translating foreign language texts as well. The issue of rendering culture-specific phenomena into a different culture and foreign language is rather a complicated task, and sometimes even impossible. The improper or inaccurate rendering of cultural phenomena into another language may distort the actual sense of an original text; as a result, it may build a wall of incomprehension between the translated text and a reader or mislead him/her. In such a case, it is recommended to indicate the function or description of the cultural phenomena in culturally ambiguous cases.

In Rushdie's novels and their translations, nearly all cases of Indian cultural phenomena are rendered into Lithuanian by means of two translation procedures: calque translation (rather rarely used) and additions, notes and glosses (quite often used in translations of cultural realia of other categories).

In the case of **calque translation**, Indian cultural phenomena are simply literally translated into Lithuanian. However, the examples collected prove that this translation procedure is applicable not in all cases. In many cases calque translation does not supply the readership with the real meaning of the text: either the translated phenomenon becomes insufficient for the reader to understand a sentence or a text or it misleads the reader or leads him/her without a full idea of a text. For example:

1) *His son*, water-carrying Khalid, *bows before his father* like a pilgrim at a shrine, informs him that the guard on duty outside the sanctum is Salman Farsi (Rushdie, 1998: 210).
Sūnus, vandenį nešiojantis Chalidas, *nusilenkia tėvui*, kaip maldininkas – šventojo kapui, praneša, kad prie darbo kambario durų budi Salmanas Farsis (Rushdie, 2002: 209).

Indians prostrate before their parents, elders, teachers and noble souls by touching their feet. It is a way of humbly acknowledging the greatness of another and creates an

environment of mutual love and respect among people ensuring harmony in the family and society (Webindia). However, in Lithuanian culture, children do not bow before their parents. Therefore, this moral value and situation depicted in the sentence could seem strange or unfamiliar for a Lithuanian reader.

Besides, Indians keep particular moral norms and have specific rites for special occasions, such as birth, "second birth", marriage or death. The following example illustrates some of them:

2) Young Omar Khayyam was gradually made aware that certain irregularities had both preceeded and succeeded his birth. We have dealt with the pre- ; and as for the suc- :

'I refused completely,' his eldest mother Chhunni told him on his seventh birthday, '*to whisper the name of God into your ear.*'

On his eighth birthday, middle-Munnee confided: 'There was no question of *shaving your head*. Such beautiful black-black hair you came with, nobody was cutting it off under my nose, no sir!'

Exactly one year later, his youngest mother adopted a stern expression. 'Under no circs,' Bunny announced, 'would I have permitted *the foreskin to be removed*. What is this idea?'

Omar Khayyam Shakil entered life without benefit of mutilation, barberry or divine approval. There are many who would consider this a handicap (Rushdie, 1995: 21).

Here Rushdie mentions several ceremonies that Indians definitely stand upon for their children. For example, when the newborn comes into the world the father places a small amount of ghee and honey on the baby's tongue and whispers the name of God in his ear. After this ceremony, various others follow, including Initiation ('Sacred Thread Ceremony') when boys are officially accepted into his caste. At this point, he becomes "twice-born". The ceremony itself involves shaving the head, bathing and wearing new clothes. Non-compliance of these ceremonies is obviously considered a deviation from norms. However, the translator of Rushdie's novel does not explain the following cultural phenomena but simply literally translates them:

Mažasis Omaras Chajamas pamažu sužinojo, kad ir prieš jam gimstant, ir po to būta tam tikrų nukrypimų nuo normos. Apie tuos, kurie buvo prieš, papasakota – dabar apie "po".

– Aš griežtai atsisakiau *sužnibždėti tau į ausį dievo vardą,* – per septintąjį gimtadienį pasakė jam vyriausioji motina, Čhuni.

– Negalėjo būti nė kalbos apie *galvos nuskutimą,* – per aštuntąjį gimtadienį prisipažino vidurinioji, Muni. Tu atsinešei labai gražius juodut juodutėlius plaukus, tegu tik kas būtų pamėginęs juos nukirpti.

– Nieku gyvu, – lygiai po metų paskelbė jauniausioji motina, Buni, nutaisiusi griežtą miną, – nebūčiau leidusi, kad tau *nupjautų apyvarpę*. Kas per kvailystė? Juk tai ne banano žievė.

Omaras Chajamas Šakilis įžengė į gyvenimą neapipjaustytas, neapkirptas ir nepalaimintas Apvaizdos. Daugeliui tai atrodytų skriauda (Rushdie, 2000: 19).

Sometimes **naturalization**, as it was mentioned above, is not an appropriate translation procedure as well as calque translation. However, there are cases when the use of naturalization is justifiable. For instance, in the following example the original text itself has enough information for the reader to understand the Indian word *vajra*, i.e. *meaning both thunderbolt and diamond and referring to a symbol important to both Hinduism and Buddhism* (Wikipedia), and the idea the author wanted to express with it:

3) Then we'll be *vajra* brother and *vajra* sister, Standish tells her. *Vajra is the unbreakable thing, a bolt of lightning, a diamond*. It's the strongest bond, as strong as a tie of blood (Rushdie, 2000: 405).

   Tada mes būsim *vadžros* brolis ir sesuo, – sako jai Stendišas. *Vadžra yra nesulaužomas daiktas, žaibas, deimantas*. Tai tvirčiausias ryšys, tvirtas kaip kraujo (Rushdie, 2003: 438).

There are cases when the translator explains Indian cultural phenomena in the form of **additions**, in such a way supplying the readership with a more profound understanding of the sentence. As the example, the translation of the following superstition is presented:

4) And what an appetite! Such a hunger, *I would catch my ears* in fright (Rushdie, 1995: 16).

   O koks apetitas! Amžinai alkanas, aš *už ausų graibstydavaus** iš baimės.

However, in the footnotes of the book it is explained: **Taip bandoma apsisaugoti nuo piktųjų dvasių* (Rushdie, 1999: 18). As well as the next example, this illustrates the case of the norms of behaviour:

5) Here is Shaitan himself walking in through our door, and I am made to offer him hot chicken yakhm, *cooked by my own right hand* (Rushdie, 1998: 245).

   Pats šaitanas įžengia pro duris, o aš turiu pasiūlyti jam karštos vištienos jachnės, *išvirtos savo dešine ranka**.

   **Kairė laikoma nešvaria ir maistui liesti netinka* (Rushdie, 2002: 240).

In this case, the following Indian cultural phenomenon could be rendered in a more correctly way, for example: *karštos vištienos jachnės, pagamintos savo dešine ranka.*

- In the case of **intertextuality**, Indian cultural phenomena are either mostly naturalized, sometimes together with additions, or rendered by means of calque translation.

Transference and naturalization, even calque translation as well, of the following phenomena cause a lack of informativity of the author's implied meanings for the readership. In some cases, the reader who does not have deep knowledge in culture s/he is reading may not notice any intertextuality in what he is reading considering it the author's imagination. Therefore, if the information in the original text is meaningful and important for the reader, the usage of notes, additions or glosses in translation is rather a good way-out for the translator to render the following phenomena. The examples are as follows:

1) Give him his head and he would prattle happily for hours of the *Chalukya* settlements on Elephanta and Salsette islands two and a half thousand years ago, or *Raja Bhimdev's* legendary capital at Mahim in the eleventh or twelfth century (Rushdie, 2000: 79).

   Leiskit jam daryti, ką nori, ir jis ilgas valandas taukš apie *Čalukjų dinastijos* laikų gyvenvietes Elefantos ir Solsetės salose prieš pustrečio tūkstančio metų arba legendinę vienuolikto ar dvylikto amžiaus *radžos Bhymdevo* sostinę mašimoje (Rushdie, 2003: 89).

   Though the Chalukya Dynasty was *an Indian royal dynasty that ruled parts of southern India between 550 and 750, and again between 973 and 1190* (Wikipedia), the translator naturalizes the name and adds only one additional word *dinastija*, which does not supply the reader with any connections of actual Indian history. The next case of *Raja Bhimdev* who was *a 13th century king having capital in Mahikawati, the present-day Mahim, in Mumbai, India* (Wikipedia) is only naturalized, additional information is not supplied either.

2) Distrusted by Gandhiji, loathed by *Indira Gandhi*, her arrest after the Quit India resolution of 1942 made her a national heroine (Rushdie, 1996: 116).

   Gandidžis ja nepasitikėjo, *Indira Gandi* jos nepakentė, bet jos areštas po *1942 metų rezoliucijos "Palikit Indiją"** padarė ją nacionaline heroje.

   *Su šiuo britams skirtu šūkiu (Quit India) Gandis 1942 m. Bombėjuje rengė mitingus ir eitynes (Rushdie, 1998: 116).

   In the case of naturalization of *Indira Gandhi* who was *Prime Minister in India from January 19, 1966 to March 24, 1977, and again from January 14, 1980 until her assassination on October 31, 1984*, the readers are supposed to be known of this name, therefore, naturalization is applicable. However, the next case illustrates additions in the footnotes of a book.

   According to Mikutytė (2005), proper nouns are also a marked part of culture. She states that the way of rendering proper nouns into another language mainly depends on the

proper noun itself and whether a name or a title is fictional or real. The researcher points out that **personal names**, which are fictional, should be transcribed, i.e. naturalized, authentic names should be rendered in an original form (except names that already have a Lithuanian form), or if the names mean something or describe a character they can be translated.

Almost all personal names found in translations of Rushdie's novels are naturalized (a); however, some of them have an explanation of their meaning in the footnotes (b), for example:

1) *Raza* (a) knew his policy had succeeded when Generals *Raddi*, *Bekar* and *Phisaddi*, the youngest and ablest members of his general staff, came to him with hard and fast evidence that General *Salman Tughlak* (a), in cahoots with police Chief *Talvar Ulhaq* (a), *Raza Hyder's* (a) own son-in-law, and colonel *Shuja* (a), his long-time ADC, was planning a coup (Rushdie, 1995: 249).

Reza (a) suprato, kad jo politika sėkminga, kai generolai *Radis*, *Bekaras* ir *Phisadis** (b), jauniausi ir gabiausi generalinio štabo nariai, atėjo pas jį su nepaneigiamais įrodymais, jog generolas *Salmanas Tuglakas* (a), susibaudęs su policijos viršininku *Talvaru Ulhaku* (a), *Rezos Haidaro* (a) žentu, ir pulkininku *Šudža* (a), jo ilgalaikiu asmeniniu adjutantu, ruošia perversmą.

**Netikša, Nerimaila ir Nepatikimasis* (Rushdie, 2000: 244).

In addition, according to Mikutytė (2005), the **names of places** should be also naturalized. The translators of Rushdie's novels seem to follow a similar point of view. The titles of towns, cities are naturalized. However, the names of various buildings are mostly either naturalized or transferred together with an explanation in the footnotes, or translated literally. For instance:

2) Ormus as the most perfectly desirable male specimen on the planet, beamed down smack in front of him at *the Gateway of India*, holding a space flower in her hand (Rushdie, 2000: 91).

Ormus yra geidžiamiausias vyriškis visoje planetoje, švytėdama išdygo tiesiai prieš jį prie *Indijos Vartų* su kosmine gėle rankoje (Rushdie, 2003: 101).

In this case of literal translation a more detailed explanation of *the Gateway of India*, i.e. a monument located in Mumbai, India, would be appreciable in translation.

Titles of periodicals: according to Mikutytė (2005), if the periodicals mentioned really exist, their spelling should be transferred but marked by emphasis or quotation marks. However, if the title is fictional it is frequently translated or rendered by a cultural substitution as well as the titles of literary or art works that should also be translated. In the case of the titles of

periodicals in translations of Rushdie's novels, they are mostly transferred; however, there are cases when the headings of the articles in them are omitted. For instance:

3) A newspaper editorial in the Madras-based paper *The Hindu,* headed *Thunderbolts of Good and Evil,* lampooned him cruelty (Rushdie, 1996:21).

Madrase leidžiamo laikraščio *The Hindu* redakciniame straipsnyje buvo šaipomasi žiauriai (Rushdie, 1998: 25).

In the case of **literary works**, there is an example where the title of the very famous stories in India among all ages of people is only naturalized and marked by quotation marks but without any explanation for the reader. However, the title comprises personal names of the personages that are impossible to translate:

4) On those infrequent occasions when he descended from the heavens he never went too far, playing, for example, both the Grand Mughal and his famously wily minister in the classic *Akbar and Birbal* (Rushdie, 1998: 16).

Iš dangaus jis nusileisdavo retai ir nežaisdavo ugnimi, pavyzdžiui, vaidino Didįjį Mogolą ir jo garsųjį gudruolį ministrą jau tapusiame klasika filme "*Akbaras ir Birbalas*" (Rushdie, 2002: 24).

The spelling of the **titles of business, types of products, labels of goods** generally should remain as in an original text, i.e. they should be transferred. In the translations of Rushdie's novels, there are several titles of the following category that are not only transferred but also with their meaning explained in the footnotes. For example:

5) After Pamela Chamcha threw him out, Jumpy Joshi went over to Mr Sufyan's *Shaandar* café in Brickhall High Street and sat there trying to decide if he was a fool (Rushdie, 1998: 184).

Kai Pamela Čamča ištrenkė Strakalą Džošį lauk, jis nuspūdino į pono Sufjano "*Šandar*"* kavinę Brikholo Aukštojoje gatvėje ir dėdėjo tenai bandydamas nuspręsti, kvailys jis ar ne.

*Prašmatnus (Rushdie, 2002: 185).

There are several possibilities how to render the **titles of streets, squares** in translations as well. According to Mikutytė (2005), they could be naturalized (example 6) or, if the title is meaningful, it can be translated (example 7). The translators of Rushdie's novels seem to approve of the same opinion. For instance:

6) Umeed Merchant, raised in a different universe, a different dimension of time, in a bungalow on *Cuffe Parade*, Bombay, which burned down long ago (Rushdie, 2000: 19).

Umydas Merchantas, užaugęs kitoniškoje visatoje, kitaip skaičiuojamame laike, Bombėjaus *Kafo aikštės* vienaaukščiame, kuris sudegė prieš daugelį metų (Rushdie, 2003: 25).

7) Where once stood "Dil Kush," Dolly Kalainanja's lavish three-story mansion on *Ridge Road*, Malabar Hill, that old-world masterpiece, all galleries and verandahs and light with its marbled halls… (Rushdie, 2000: 169).

Malabaro kalvos *Kalvagūbrio gatvėje*, ten, kur kadaise stovėjo prašmatnus triaukštis Dolės Kalamandžos rūmas "Širdies džiaugsmas", tas andainykščio pasaulio šedevras iš galerijų, verandų ir šviesos su marmurinėmis salėmis… (Rushdie, 2003: 183).

As concerns other criteria, labelled by Mikutytė (2005), according to which cultural realia "can be/need be" distinguished, they also should be discussed and illustrated in order to investigate the ways of translation of cultural realia used in translations of Rushdie's novels though their translation does not differ from the translation of the cultural realia of a main categorization.

As it was mentioned in the theoretical part of the study, Mikutytė (2005) distinguishes cultural realia according to their **time of usage**: **modern** and **historic realia**. Mostly all realia found in Rushdie's novels are of a contemporary usage. However, some archaisms are as follows:

1) And the smiles, "Oho! The young *nawab* does not like our tongue! What does he like?" (Rushdie, 1995: 191).

Šypsenos: "Oho! Jaunajam *navabui** nepatinka mūsų kalba! O kas jam patinka?"

*Vietos valdančiojo kunigaikščio titulas (Rushdie, 1999: 243).

Actually, *nawab* refers to *a title for a local nobleman in India during the Mughal Empire* (Wikipedia). Here this historic realia is naturalized but the general meaning of the word is explained in the footnotes. Whereas, in the following example, the translator naturalizes a historic realia and explains it in a special glossary at the end of a book:

2) "And to the second-rate," added Aurora, "nothing must be given – not one paisa, not one kauri, not one *dam* (Rushdie, 1996: 253).

– O vidutinybėms, – pridūrė Aurora, – reikia nieko neduoti – nė vienos peisos, nė kauro, nė *damo*.

Damas – smulkiausias pinigas (dabar nebenaudojamas) (Rushdie, 1998: 248).

Nevertheless, Mikutytė (2005) distinguishes cultural realia according to the **degree of inadequacy**:

● **Full inadequacy** (unique realia having no equivalent in other cultures and languages): the following realia require the greatest competence and efforts from the translators while translating texts of a particular culture. In the case of Rushdie's novels, examples of such realia and their translation are as follows:

1) Blue-skinned as Krishna he danced, flute in hand, amongst the beauteous *gopis* and their udder-heavy cows; with upturned palms, serene, he meditated (as Gautama) upon humanity's suffering beneath a studio-rickety bodhi-tree (Rushdie, 1998: 16).

   Virtęs mėlynaodžiu Krišna su fleita rankoje, jis šoko tarp apveidžių *gopių** ir karvių apsunkusiais tešmenimis; ramus, ištiesęs delnus, medituodavo (kaip Gautama) apie žmonijos kančias po išklibusiu kino studijos bodhi medžiu.

   **Piemenaitės (hindi)* (Rushdie, 2002: 23/24).

   The following Indian realia of full inadequacy are rendered into Lithuanian by means of naturalization, as the name *Gopi* is used more commonly to refer to *the group of cow herding girls famous within Vaishnava Theology for their unconditional devotion to Krishna as described in the stories of Bhagavata Purana and other Puranic literatures* (Wikipedia).

● **Formal inadequacy** (realia existing in various cultures but in different forms, having analogue): in the case of translating the following realia, translators should find a cultural equivalent for the word that is specific to a particular culture. For example, Indian word *ghee* refers to English *clarified butter* that is used in the process of potting. In Egypt, it is known as *samnah* replacing oil in frying, in Brazil it is known as *manteiga de garrafa (bottle butter)* and is featured mostly in cuisine from the Northeast, in Iran it is known as *yellow oil* and is used in place of other oils (Wikipedia). Meanwhile, Lithuanians for a similar product have a title *lydytas sviestas*. The following analogue was chosen by a transaltor while translating Rushdie's novels, for instance:

1) Rainwater was filling their boat; they had only their soft green caps and an old ghee tin to bale with (Rushdie, 1995: 361).

   Lietaus vanduo rinkosi į valtį; iš jos tereikėjo iškraustyti minkštas žalias kepures ir seną skardinę nuo *lydyto sviesto* (Rushdie, 1999: 456).

   While in the case of **semantic, connotational inadequacy** (when particular words are known in several or even all countries but have different meanings or in some cases raise different, particularly negative associations), it is very important for translators to be observant ant not to mistake because of the ambiguity.

4. 3. General Review of the Results of the Analysis of Indian Cultural Phenomena

As the aim of our work was to examine how Indian cultural phenomena in Rushdie's novels were translated into Lithuanian, it is necessary to estimate the frequency of every translation procedure employed in the translations of Rushdie's novels. It is also necessary to find out which translation procedures are dominant and which are less preferred by translators of Rushdie's novels.

First of all, as cultural phenomena comprise various aspects of a particular culture, Indian cultural phenomena found in Rushdie's novels were classified according to Mikutytė's (2005) categorization. The results of the analysis have shown that the greatest number of Indian cultural phenomena belongs to the category of *Ethnographic Realia* (45.5 %). Therefore, the greatest amount and variety of translation procedures applied for translating Indian cultural phenomena is ascribed to the following category as well. It is necessary to point out that the following calculations have been applied only for six main categories of Mikutytė's (2005) categorization, i.e. geographical, ethnographical, social – political, situational realia, intertextuality and proper nouns. Cultural realia according to their time of usage and degree of inadequacy were excluded because they are closely intertwined with the categories mentioned-above. The results are as follows:

Category	Percentage
Geographical	6.74 %
Ethnographical	45.5 %
Social – political	19.86 %
Situational realia	3.9 %
Intertextuality	2.245 %
Proper nouns	21.75 %

Table 1. Cultural Phenomena for Each Category of Mikutytė's (2005) Categorization

While examining how Indian cultural phenomena were translated into Lithuanian, the examples collected were analysed referring to the complete Mikutytė's categorization. The 846 cases of Indian cultural phenomena and the adequate number of their replacements in translations were classified according to translation procedures applied for translating them as

well. Therefore, the number of words of each translation procedure and the percentage are presented in the following table:

Translation strategy	Number of words	Percentage
Transference	18	2.13 %
Naturalization	320	37.825 %
Calque Translation	45	5.32 %
Cultural Substitution	64	7.565 %
Paraphrasing	26	3.07 %
Division or Distribution of Meaning	8	0.945 %
Notes, Additions, Glosses	318	37.59 %
Omission	8	0.945 %
Reduction	4	0.47 %
Modulation	35	4.14 %

Table 2. Application of Translation Procedures and the Percentage

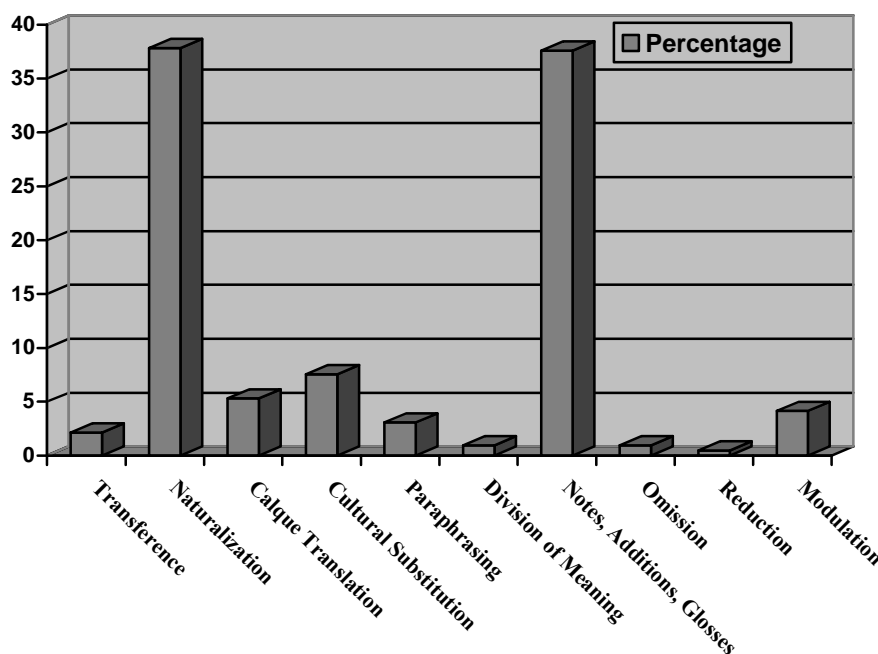For visualization, the same results are presented in Chart 1.

Chart 1. Percentage of Translation Procedures Applied.

According to the following data two translation procedures, i. e. *naturalization* and *notes, additions, glosses*, dominate in the translations of Rushdie's novels. As it was noticed in the research, the usage of naturalization often determines a limited transference of encoded

information for the readership. Therefore, the competence of the readership plays an important role in understanding a text and in its decoding. However, not all cases of alien phenomena require an explanation. Sometimes the particularity of the sentence or the context, if rather minimally, explains the meaning of a cultural case. Thus, the usage of naturalization or even transference becomes appropriate. The translation procedure of notes, additions and glosses, though its informativity for the readership is undoubted, has negative aspects, too. Obviously, it expands the text, if used within the text, or distracts the reader's concentration in the text, if used in the footnotes or in a special glossary.

In the case of translations of Rushdie's novels, both translators – Danguolė Žalytė and Laimantas Jonušys – preferred similar translation procedures: naturalization and additions are most frequently used. However, the difference lies in the form of additions: Žalytė preferred additions in the footnotes of a book, while Jonušys explained alien cultural phenomena mostly in a special glossary at the end of a book and only onetime cases have been explained in the footnotes of a book. Nevertheless, the latter supplies the reader with several short explanatory articles where main cultural aspects encoded in the original are explained.

In addition, the results of the investigation show that naturalization significantly dominates in the category of proper nouns (55.98 %), though the amount of additions is rather significant as well (29.89 %). The greatest variety of translation procedures applied for translating Indian cultural phenomena is ascribed to the most numerous subcategory of *Food and Drinks* from the main *Ethnographical* category and to the category of *Ecology* (in total 7 translation procedures from 10).

Therefore, naturalization and notes, additions, glosses are the most prevalent translation procedures in translations of Rushdie's novels under analysis. According to the results, the amount of other translation procedures applied for translating Indian cultural phenomena is significantly lower.

CONCLUSIONS

▪ As culture is a complex phenomenon, which includes history, social structure, religion, traditional customs, everyday usage and language of one community, the communication between different cultures and different languages takes the form of translations. Cultural differences and their significance for translation were known long ago. The history of translation studies shows that the main concern towards culture in the process of translation has traditionally been with so-called 'realia'. However, from the late 1970s, the perception has changed: a variety of translation approaches such as "relativistic", feminist or postcolonial have been taken into consideration.

▪ The words or combinations of words that mean such things, phenomena, facts or events of everyday life, history, culture or other spheres of social life that do not exist in the target language or they are differently denominated are called *cultural realia*. They always cause a translation problem unless there is cultural overlap between the source and the target language (and its readership). As cultural realia comprise not only linguistic aspects in 'translating' different cultures but non-linguistic elements as well, *cultural phenomena* becomes the more adequate definition. Nevertheless, it is possible to use several translation procedures, such as transference, naturalization, calque translation, cultural substitution, paraphrasing, additions, modulation, while rendering alien cultural phenomena into another language.

▪ Rushdie's novels provided a considerable number of examples of Indian cultural phenomena. Therefore, the analysis of Lithuanian translations of these novels has shown that all possible translation procedures discussed in the theoretical part were used while rendering Indian cultural phenomena into Lithuanian. However, the results obviously proved that translation procedures of *naturalization* and *notes, additions, glosses* were the most frequently applied. Though numerous Indian cultural phenomena have been rendered with explanations for the readers, there are more cases where additional information would be appreciable in the translations of Rushdie's works.

REFERENCES

1. Ambrasas-Sasnava, K. (1979). *Lietuvių Vertimo Teorijos Užuomazgos*. Meninio Vertimo Problemos (1980). Vilnius: Vaga.
2. Ambrasas-Sasnava, K. (1984). Vertimo tyrinėjimai. Vilnius: Mokslas.
3. Armalytė, O. (1986). *Lietuviškų žodžių realijų vertimas į anglų kalbą*. Vilnius: VU leidykla.
4. Bajpayee, N. (2007). *Indian Tourism: An Introduction*. Retrieved March 27, 2007 from the World Wide Web: http://www.voiceofindia.co.jp/artdisplay.php?art_id=20060919504&art_aid=504&art_sid =16&art_ssid=17&news_category=Tourism&news_subcategory=Historical&setlang=en
5. Baker, M. (1999). *In Other Words. A Textbook on Translation*. London: Routledge.
6. Baranauskienė, R., Staškevičiūtė, D. (2005), *Translation and Culture*. Magistro disertacija.
7. Bassnett, S. (1998). *The Translation Turn in Cultural Studies*. London: Routledge.
8. Becher Costa, S. B. A. (1989). Adding Variety in Translation Courses, in *A Forum Anthology*, vol. IV, United States Information Agency, Washington, D. C.
9. Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. London: Longman Group Ltd.
10. Brisset, A. (1990/96). *The Search for a Native Language: Translation and Cultural Identity*.
11. Catford, J. C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
12. Chastain, K. (1976). *Developing Second-Language Skills: Theory to Practice*. Chicago: Rand McNally College Publishing Company.
13. Chesterman, A. (2003). *Between Text and Culture*// The Third Riga Symposium on Pragmatic Aspects of Translation. Riga, P. 27.
14. Davidson, D. (1974). *On The Very Idea of a Conceptual Scheme*. Reprinted (1984) in *Inquiries into Truth and Interpretation*. Oxford: Oxford University Press.
15. Delabastita, D., D'Hulst, L. (1993). *European Shakespeares. Translating Shakespeare in the Romantic Age*: Selected papers from the conference on Shakespeare Translation in the Romantic Age, Antwerp, 1990.
16. Džošis, I. (1984). *Paukštis be Gūžtos*. Vilnius: Vaga.
17. Even-Zohar, I. (1979). Polysystem Theory. *Poetics Today* 1(1-2, Autumn) pp. 287-310.
18. Even-Zohar, I. (1979). The Relations Between Primary and Secondary Systems Within the Literary Polysystem." In *Proceedings of the 7th International Congress of the ICLA*. Vol. II: Comparative Literature Today - Theory and Practice, eds Eva Kushner and Roman Struc. Stuttgart: Bieber, pp. 629-633.
19. Even-Zohar, I. (1981). Interference in Dependent Literary Polysystems. In *Actes Du VIIIE Congrès de l'AILC*. Budapest: Hungarian Academy of Sciences & Stuttgart: Bieber, pp. 617-622.
20. Fenyö, S. S. (2005). The Translator's Cultural Competence. *European Integration Studies,* Miskolc, Volume 4. Number 2. (2005) P. 61-72. Retrieved September 21, 2006 from the World Wide Web: http://www.ceeol.com/aspx/getdocument.aspx?logid=5&id=F274BC93-1015-4F25-961E-64A418E0FF48
21. Florin, S. (1993). *Realia in Translation*. Translation as Social Action: Russian and Bulgarian Perspectives ed. By P. Zlateva, 122 – 128. London.
22. Gill, S. (1998). *Culture matters. Invisible, insane: translating the untranslatable?* Retrieved September 21, 2006 from the World Wide Web: http://members.tripod.com/~warlight/GILL.html

23. Gudavičius, A. (2002). *Interlingvistikos Įvadas*. Šiauliai: Šiaulių Universiteto leidykla.
24. Hariyanto, S. (2003/2007). *The Implication of Culture on Translation Theory and Practice*. Retrieved May 15, 2006 from the World Wide Web: http://www.translationdirectory.com/article634.htm
25. Hatim, B. (2001). *Teaching and Researching Translation*. Applied Linguistics in Action Series. England: Pearson Education Limited.
26. Hermans, Th. (1985). *The Manipulation of literature: Studies in Literary Translation*. London: Groom Helm.
27. Hickey, L. (2000). *The Pragmatics of Translation*. Shanghai: Shanghai Foreign Language Education Press.
28. Holmes, J. (1975). *The name and nature of translation studies*. APPTS, Amsterdam publications and prepublications in translation series.
29. Ivanauskaitė, J. (1996). *Ištremtas Tibetas [publicistika]*. Vilnius: Tyto Alba.
30. Ivanauskaitė, J. (1997). *Kelionė į Šambalą*. Vilnius: Tyto Alba.
31. Ivanauskaitė, J. (1999). *Prarasta Pažadėtoji Žemė*. Vilnius: Tyto Alba.
32. Ivanauskaitė, J. (2004). *Tibeto mandala*. Vilnius: Tyto Alba.
33. Jacquemond, R. 1992. "Translation and cultural hegemony: The case of French-Arabic translation", in Venuti, L. (ed.) *Rethinking Translation: Discourse, Subjectivity, Ideology*. London and New York: Routledge, 139-158.
34. Jakobson, R. 2000. On Linguistic Aspects of Translation. In: Lawrence Venuti (eds) *The Translation Studies Reader*. London and New York: Routledge.
35. James, K. (2002). Cultural Implications for Translation. *Translation Journal*. Retrieved May 15, 2006 from the World Wide Web: http://accurapid.com/journal/22delight.htm
36. Jašpalas. (1981). *Amita*. Vilnius: Vaga.
37. Kalėdaitė, V., Asijavičiūtė, V. (2005). *Translation of Lithuanian Culture-specific items into English*. Retrieved September 21, 2006 from the World Wide Web: http://www.ceeol.com/aspx/getdocument.aspx?logid=5&id=669f2025-a827-4d3b-85d8-d15d1d00d9ce
38. Karamanian, A. P. (2001). Translation and Culture. *Translation Journal*. Retrieved May 15, 2006 from the World Wide Web: http://www.accurapid.com/Journal/19culture2.htm
39. Kavolis, V. (1996). *Kultūros Dirbtuvės*. Vilnius: Baltos Lankos.
40. Kramina, I. (2003). *Translation As A Means For Developing Language Users' Intercultural Communicative Competence//* The Third Riga Symposium on Pragmatic Aspects of Translation. Riga. P. 71.
41. Kramsch, C. (2000). *Language and Culture*. Oxford: Oxford University Press.
42. Kroeber, A. L., Kluckhohn, C. (1952). Culture. A Critical Review of Concepts. Papers of the Peabody Museum of American Archaeology and Ethnology Papers, Cambridge/Mass.: Havard Up. Vo 47/1.
43. Kurklietytė, E. (2004). *Lyla*. Vilnius: Alma Littera.
44. Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. London; New York: Routledge.
45. Mikutytė, J. (2005). *Realijų Rūšys Ir Vertimo Būdai*. Lietuvos literatūros vertėjų sąjunga. Retrieved May 15, 2006 from the World Wide Web: http://www.llvs.lt/?recensions=29&hightlights
46. Mukherjee, P. (1983). *Nature Guides. Common Trees of India*. Oxford: Oxford University Press. Retrieved March 19, 2007 from the World Wide Web: http://vidyaonline.org/arvindgupta/pippatrees.pdf
47. Newmark, P. (1998). *A Textbook of Translation*. Oxford: New York.
48. Nida, E. A. (2003). *Language and Culture*. Shanghai: Shanghai Foreign Language Education Press.
49. Petrauskas, V. *Realijų Realumas*. Literatūra ir menas, 1977, vasario 12.

50. Podur, J. (2006). *Race, Culture, and Leftists*. Retrieved September 21, 2006 from the World Wide Web: http://www.zmag.org/content/showarticle.cfm?ItemID=10302
51. Poškienė, A. (2004). *Language and Culture: Language Studies as Academic culture*. Kaunas: Technologija.
52. Robinson, D. (1997). *Becoming a Translator*. London/ New York: Routledge.
53. Roy, A. (2005). *Mažmožių Dievas*. Vilnius: Alma Littera.
54. Rushdie, S. (1975). *Grimus*. London: Vintage.
55. Rushdie, S. (2005). *Shalimar the Clown.* London: Vintage.
56. Savory, T. (1969). *The Art of Translation*. London: Jonathan Cape Ltd.
57. Schäffner, Ch., Wieseman, W. (2001). *Annotated Texts for Translation*: *English-German. Functionalist Approaches illustrated*. Clevedon – buffalo – Toronto – Sydney.
58. Silis, J. (2003). *Decision Making In Latvian-English Translation Of Some Interculturally "Untranslatable" Texts//* The Third Riga Symposium on Pragmatic Aspects of Translation. Riga. P. 163.
59. Snell-Hornby, M. (1995). *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
60. Stankevičienė, L. (2002). *English – Lithuanian lexical Pseudo-Equivalents*. Daktaro disertacija. Šiauliai: Šiaulių Universitetas.
61. Šalčius, M. (1935). *Svečiuose pas 40 tautų/ Slėpiningoji Indija*. Kaunas.
62. Šanis. (1978). *Juodas Vanduo*. Vilnius: Vaga.
63. Tagorė, R. (1983). *Aukso Miražas: apsakymai.* Vilnius: Vaga.
64. Tagorė, R. (2005). *Sodininkas. Dainos apie meilę ir gyvenimą.* Vilnius: Vaga.
65. Tagorė, R. (2006). *Aukojimo Giesmės*. Vilnius: Vaga.
66. Thomson, D. (1995). *The Concise Oxford Dictionary of Current English*. Oxford: Clarendon Press.
67. Thriveni, C. (2001). Cultural Elements in Translation. The Indian Perspective. *Translation Journal*. Retrieved May 15, 2006 from the World Wide Web: http://accurapid.com/journal/19culture.htm
68. Tylor, E. (1871). *Primitive Cultures*. London: John Murray.
69. Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam – Philadelphia: John Benjamins.
70. Trivedi, H. (2005). *Translating Culture vs. Cultural Translation*. Retrieved September 21, 2006 from the World Wide Web: http://www.uiowa.edu/~iwp/91st/may2005/pdfs/trivedi.pdf
71. Upendranathas, A. (1976). *Griūvančios Sienos*. Vilnius: Vaga.
72. Vogelberg, K. (2003). *Interpersonal meanings in academic discourse: cross-cultural variation and its relevance to translation//* The Third Riga Symposium on Pragmatic Aspects of Translation. Riga, 2003. P. 221.

LITERARY SOURCES

1. Rushdie, S. (1995). *Midnight's Children*. London: Vintage.
2. Rushdie, S. (1999). *Vidurnakčio Vaikai*. Vilnius: Alma Littera.
3. Rushdie, S. (1995). *Shame.* London: Vintage.
4. Rushdie, S. (2000). *Gėda* Vilnius: Alma Littera.
5. Rushdie, S. (2000). *The Ground beneath Her Feet.* London: Vintage.
6. Rushdie, S. (2003). *Žemė Po Jos Kojomis*. Vilnius: Alma Littera.
7. Rushdie, S. (1998). *The Satanic Verses.* London: Vintage.
8. Rushdie, S. (2002). *Šėtoniškos Eilės.* Vilnius: Alma Littera.
9. Rushdie, S. (1996). *The Moor's Last Sight.* London: Vintage.
10. Rushdie, S. (1998). *Paskutinis Mauro Atodūsis.* Vilnius: Alma Littera.

DICTIONARIES

1. Encarta – *Online Dictionary Encarta*. Retrieved from the World Wide Web: http://encarta.msn.com/encnet/features/dictionary/dictionaryhome.aspx
2. *Longman Dictionary of Contemporary English.* (2005). England: Pearson Education Limited.
3. *Modern Lithuanian Dictionary.* (2004). Lietuvių Kalbos Institutas. Retrieved from the World Wide Web: http://www.autoinfa.lt/webdic/
4. Piesarskas, B. (2000). *Didysis Anglų – Lietuvių Kalbų Žodynas*. Vilnius: Alma Littera.
5. Wikipedia – *Online Wikipedia Encyclopaedia*. Retrieved from the World Wide Web: http://en.wikipedia.org

SANTRAUKA

Šiame darbe nagrinėjama kultūros problema vertimo procese bei vertimo moksle. Akivaizdu, jog vertimo procesas ir kultūra – tai du tarpusavyje susiję elementai. Todėl teorinėje darbo dalyje aptariamos vertimo bei kultūros sąvokos, atskleidžiama, kaip kito požiūris į šiuos reiškinius bėgant laikui. Pastebėta, kad prieš daugelį metų vertimu buvo laikomas nekintamas, vien gramatiniu požiūriu pagrįstas procesas. Kultūra į šią sąvoką, nebuvo įtraukiama. Tik vėliau suvokta, jog vertimas yra daug sudėtingesnis procesas nei vien apsiribojimas gramatinėmis formomis.

Gana ilgai svarbiausia vertimo mokslų problema buvo siejama su "realijomis", t.y. kultūriniais žodžiais ir frazėmis, glaudžiai susijusiomis su viena kultūra bei jos kalba ir todėl sunkiai išverčiamomis į kitą kalbą. Tačiau nuo 1970 metu vertimo mokslo srityje įvyko akivaizdžių pokyčių. Tekstiniu nagrinėjimu pagrįstas vertimas vis dar išliko svarbus, tačiau imta atsižvelgti ir į kitus vertimo aspektus. Didžiausi pasikeitimai pastebimi kultūros kaip vertimo proceso esminės sudedamosios dalies suvokime. Vertimo mokslų srityje įsigalėjo naujos "reliatyvistinės", feministinės bei postkolonialistinės idėjos.

Kadangi darbo objektas – indų kultūros reiškiniai, darbe apibrėžiama kultūrinių realijų sąvoka, pateikiamos skirtingos jų klasifikacijos bei galimos vertimo procedūros. Pastebėta, kad vertimo procese kultūrinės realijos neapsiriboja vien lingvistiniais aspektais, todėl tikslesnis tampa "kultūrinių reiškinių" pavadinimas.

Empirinėje šio darbo dalyje nagrinėjama Salman Rushdie kūryba, kuri analizei pasirinkta dėl jai būdingų savitų indų kultūros bruožų. Analizuojami 5 į lietuvių kalbą išversti šio autoriaus romanai, iš kurių surinkta 846 specifiniai indų kultūros pavyzdžiai. Analizės metu stebima, kaip šie indų kultūros reiškiniai verčiami į lietuvių kalbą. Gauti rezultatai akivaizdžiai parodo, jog vertimo metu buvo panaudoti visi galimi kultūrinių žodžių vertimo būdai, tačiau daugiausia analizės metu surinkta pavyzdžių, kurie verčiant buvo tiesiog perkelti, pritaikant lietuvių kalbos rašybos taisykles ir/arba pasitelkiant papildomą informaciją, pastabas ar išnašas pačiame tekste, puslapio apačioje ar specialiuose aiškinamuosiuose straipsniuose knygos gale. Nors daugelis šiuose romanuose rastų indų kultūros reiškinių į lietuvių kalbą perteikti su paaiškinimais, tačiau pastebėta nemažai atvejų, kurie nebuvo paaiškinti arba kuriuos vertėtų paaiškinti plačiau.