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AUSTĖ VILIMIENĖ

**TRANSLATING GASTRONOMY IN ANIMATION:
COMPREHENSION OF CULTURE-SPECIFIC CULINARY ITEMS BY
YOUNG VIEWERS**

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Scientific adviser _____
(signature)

Assoc. Prof. Dr Jurgita Astrauskienė
(Pedagogical and scientific degrees,
name and surname)

Graduate student _____
(signature)

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Darbo vadovas _____

(parašas)

Doc. dr. Jurgita Astrauskienė

(pedagoginis vardas, mokslinis laipsnis,
vardas, pavardė)

Magistrantas _____

(parašas)

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INTRODUCTION

In contemporary times, the boundaries between different countries and cultures are getting notably thin. For instance, individuals in Lithuania can savour dishes from various cuisines, including Asian, Mexican, American, Italian, Indian, Vietnamese, among others, without physically visiting those countries. Additionally, culinary shows and food-related films enable people to learn and prepare dishes from different cultures and cuisines without leaving their homes. However, understanding foreign culinary shows or food-related films requires skilled translators to convey the meanings of ingredients from the source language (SL) to the target language (TL). To ensure the translation is comprehensible to the target audience (TA), translators should consider how viewers process translated content, including their familiarity with the target language and culture. It is also important to understand how the target audience comprehends lesser-known or unknown cultural aspects and how to render such aspects so that they would be more easily understood. In a film or other audiovisual (AV) product, culture-specific items (CSIs) can be expressed verbally or visually for a short period of time; therefore, it is essential for the target audience to be able to understand a certain CSI rather quickly. This becomes even more crucial when considering children, as their comprehension differs from that of adults due to their ongoing learning process and lack of the same depth of knowledge as adults. As CSIs related to gastronomy most commonly appear in culinary shows or films focused on food intended for an adult audience, translators must aim for as close an equivalent as possible, given that the translation of recipes requires careful consideration, as a change in the meaning of one ingredient could alter the entire recipe. However, when considering animation and its target audience, finding an equivalent is not as critical. In fact, since animated films are mostly dubbed in Lithuania, translators have more freedom when rendering certain CSIs into the target language, as the audience cannot hear the source language. Hence, when translating for children, translators should strive to produce a translation that is understandable to the intended audience – namely, children.

Delia Chiaro (2008, p. 196) likens the process of translation to cooking, where the translator, akin to a chef drawing inspiration from foreign cuisines, makes choices for equivalence saying that “in its translocation from source to target culture, changes will inevitably occur in the cook’s (translator’s) quest for equivalence. Whether we are considering pizza or curry, the trans-creator has choices to make.” Hence the translator of various gastronomic titles faces a central challenge: rendering the meaning of words or phrases to another language or culture, particularly culinary terms or ingredient names that do not exist in the target language and, potentially, culture. These terms are commonly referred to as culture-specific items (CSIs).

Moreover, eating and communication constitute fundamental human needs ingrained in our social nature. As Linda Rossato (2022, p. 17) states, “throughout history, people have developed rituals and traditions in the ways that they share food together with their family, tribal, or community”. Meals serve as “pivotal moments for human socialization and communication”, extending beyond mere consumption (Rossato, 2022, p. 17). The significance of food is diverse; certain dishes hold religious symbolism in various cultures, such as roasted turkey on Thanksgiving Day in the USA, 12 different fish or vegetable-based dishes on Christmas Eve in Lithuania, or a traditional dish named *paska*, consumed by Polish and Ukrainians on Easter Sunday to mark the end of fasting. Therefore, food holds significant cultural and societal value in the lives of individuals, underscoring the importance of its translation.

Various studies have delved into the translation of gastronomic references in television series or films, typically aimed at adult audiences. For example, works such as Giuseppe Balirano and Siria Guzzo’s “Food Across Cultures: Linguistic Insights in Transcultural Tastes” (2019), Linda Rossato’s “Food Television Discourse: A Cross-Cultural Diachronic Approach” (2022), along with previous research by the author of this thesis (2022, 2023). However, the understanding of certain cultural elements related to gastronomy by children remains an underexplored yet crucial area of inquiry, especially in Lithuania, where the prevalent practice involves dubbing animated films. The accurate translation of CSIs related to gastronomy assumes heightened significance due to the distinctive understanding and perception of children compared to adults. Animated films serve as the primary means through which children explore diverse cultures, pivotal historical events, and various cuisines, through which parents introduce new ingredients and dishes to their children’s dietary preferences. Consequently, translators face the challenge of maintaining dubbing synchronisation while ensuring accessibility and appeal to the target audience. Achieving maximum comprehensibility demands a profound understanding of how children interpret visual content, encompassing what captivates their attention and how they prioritise different elements.

The **aim** of the thesis is to examine the impact of different translation strategies on viewers’ attention and comprehension of gastronomic culture-specific items in Lithuanian-dubbed animated films.

To achieve this aim, the following **tasks** have been outlined:

- To expound upon the relation between translation and culture and to outline the concept and classification of culture-specific items along with their translation strategies.
- To provide an overview of dubbing as an audiovisual translation mode, considering its multimodal nature, and to explicate the importance of synchronies in the process of dubbing.
- To provide an overview of the research design, outlining its key components and structure.

- To identify specific areas of interest and patterns in gaze behaviour, shedding light on what gastronomic elements of the film capture the audience's attention.
- To examine the impact of specific translation strategies on children's comprehension of culture-specific culinary items.

The **object** of this research is culture-specific items related to gastronomy in the selected animated films and their dubbed translations into Lithuanian.

In this thesis, **methodological triangulation** was employed – a methodological approach that entails gathering data from multiple sources to enhance the robustness and validity of the analysis. Specifically, the reception method was used to examine how young viewers react to and comprehend culture-specific culinary items in dubbed animation by employing a Pro Spectrum eye-tracking device; a questionnaire was utilised to validate the eye-tracking data; and multimodal analysis was conducted to examine how various semiotic codes influence the choice of translation strategy.

The Master's thesis comprises an introduction, two theoretical sections, two empirical sections, conclusions, summaries in both Lithuanian and English, references, and an appendix.

The initial chapter, "Culture-Specific Items in Audiovisual Translation," explores the various definitions and classifications of culture-specific items and reviews Irene Ranzato's (2016) suggested translation approaches for them.

In the subsequent chapter, "Audiovisual Translation and Multimodal Transfer: Insights Into Synchronisation and Audience Reception in Dubbing," the discussion revolves around the multimodal nature of dubbing, highlighting Yves Gambier's (2023) proposed semiotic channels and established dubbing synchronies as explained by Frederic Chaume (2014) and Gambier (2023). This chapter also addresses audience reception in AVT, the integration of experimental methodologies in translation studies, and the role of eye tracking in analysing AVT reception and enhancing translation practices.

The third chapter offers a comprehensive outline of the research design, encompassing criteria for film selection, participant demographics, and the research process.

Finally, the fourth chapter presents an in-depth analysis of the study, focusing on the influence of different translation strategies on viewers' attention and comprehension of gastronomic culture-specific items.

1. CULTURE-SPECIFIC ITEMS IN AUDIOVISUAL TRANSLATION

Culture is a complex concept which encompasses collective aspects that shape a group's cultural identity. It comprises shared values, beliefs, customs, traditions, language, specific clothing styles and even gastronomy, laying the groundwork for how individuals within a specific community interact and perceive the world. People encounter culture every single day while communicating with each other, reading books, watching TV, or trying out various cuisines. This constant interaction highlights the significant need for various aspects of one culture to be made comprehensible to the members of another culture. Translators play a vital role in bridging cultural gaps, facilitating communication between diverse cultures and languages. This necessity is particularly pronounced in Translation Studies (TS), especially within the realm of audiovisual translation (hereafter AVT). Therefore, it is important to define culture-specific items, including their classification and approaches to translation.

1.1 Definitions of Culture-Specific Items

While there is no unanimous definition of CSIs in both TS and AVT, scholars have employed a diverse array of terms to describe these cultural elements: *realia* (Vlahov and Florin, 1969), *culture-specific concepts* (Baker, 1992), *culture-bound terms* (Kosunen and Väisänen, 2001), *cultural references* (Olk, 2001), *culture-specific items* (Aixela, 1996; Davies, 2003), *cultural words* (Newmark, 2003), *culture-bound references* (Pedersen, 2005; Chaume, 2012), *culture-specific references* (Ranzato, 2016).

Oleksandr Moiseyovych Finkel (1962, p. 112) was one of the earliest scholars to try to identify the characteristics of culture-specific terms and expressions. He stated that such elements “stand out from the common lexical context, they distinguish themselves for their heterogeneity, and consequently they require a reinforcement of attention in order to be decoded”. A few years after that, researchers Sergej Vlahov and Sider Florin (1969, p. 438) refined the characterisation of cultural elements, which they labelled *realia*. They offered a now classical definition stating that these elements consist of words or locutions characteristic of a specific geographical environment, culture, material lifestyle, or historical-social attributes of a people, nation, country, or tribe. Consequently, these elements carry a distinct national, local, or historical essence and do not possess exact counterparts in other languages (Ranzato, 2016, p. 53)

In contrast, linguist Jerzy Tomaszczyk (1983, p. 289) introduces a more nuanced perspective in his definition of such terms which he calls *culture-bound words* and introduces the idea that while the set of culture-bound lexical units is theoretically limited to items representing “objects, ideas, and

other phenomena unique to a given speech community,” the boundary between culture-bound terms and non-culture specific vocabulary is fuzzy and subjective. This implies that the distinction depends on the degree to which an item represents the unique cultural attributes of a given speech community, adding a layer of flexibility to the conceptualisation of culture-bound words. In other words, within a given speech community, the identical object or phenomenon may be subject to divergent interpretations or, in certain instances, remain incomprehensible to distinct members of that community. Scholars Rosa Agost Canós (1999, p. 99) and Santamaria Guinot (2001, p. 237) also emphasise the role of cultural elements in distinguishing one society from another, saying that they encompass specific places within cities or countries, as well as aspects related to history, art, customs, and societal institutions that collectively define a society’s identity and influence the expressive value attributed to individuals within that culture. Javier Franco Aixelá (1996, p. 58), who names such words and phrases as *culture-specific items* further underscores the dynamic and evolving nature of this boundary between cultures, stating that translation problems related to CSIs can arise from the non-existence of the referred item in the target culture and its different intertextual status.

It is also insightful to explore the definitions of the terms *culture-bound* and *culture-specific* in more detail. Both terms refer to objects, words or other elements that are closely associated with a specific culture, making them challenging to understand or translate accurately without considering the cultural context. However, *culture-bound* is a broader term that encompasses objects, words or other elements tied to culture but does not necessarily imply exclusivity to a particular culture, whereas *culture-specific* emphasises uniqueness and exclusivity to a specific culture.

Scholar Helle Leemets (1992, p. 475) expands upon the viewpoints presented by Tomaszczyk, asserting that “different languages often nominate concepts from different viewpoints, and they also tend to classify them slightly differently”. That means that even though a certain concept or object exists in both the source culture (SC) and the target culture (TC), the perspective from which these two cultures perceive them can differ. Jean-Pierre Mailhac (1996, pp. 133–134) makes a similar claim, defining cultural reference as “any reference to a cultural entity which, due to its distance from the target culture, is characterised by a sufficient degree of opacity for the target reader to constitute a problem”. These definitions by Leemets and Mailhac underscore the subjective nature of interpreting cultural references. This subjectivity represents a significant factor contributing to the lack of consensus among scholars regarding a univocal term for all these cultural concepts, let alone the development of universally accepted translation strategies.

The dynamic nature of CSIs is emphasised by Nathalie Ramière (2007, p. 63), highlighting how these items create networks of associations specific to their rooted culture. However, as cultures are dynamic systems, the complexity of translation is highlighted by the ongoing evolution of these networks of semantic and intertextual associations. Put simply, terms or phrases that were once

considered culture-specific and limited to a particular culture a decade ago may now play a significant role in other cultures and are no longer exclusively associated with the original culture.

Another important aspect to which the AVT researcher Delia Chiaro (2009, p. 156) draws attention is the visual nature of some CSRs¹, expanding the focus beyond verbal elements to include exclusively or predominantly visual entities. This visual characteristic of CSIs holds particular significance in subtitling, voice-over, dubbing, and other AVT modes, as it guides translators in determining the appropriate translation strategy for such items. For example, if a CSI is prominently displayed on screen and aids viewer comprehension, it may be translated by preserving the original CSI in the target language text. This decision often depends on whether the overarching goal of the translation is to ensure familiarity with the target audience (domestication) or to retain foreign terms that convey specific cultural nuances (foreignisation). During translation, domestication involves utilising culturally relevant expressions in the target language to convey unfamiliar cultural nuances from the source language. This approach aims to enhance information conveyance and facilitate direct communication for better overall effectiveness (Xu, 2024, p. 179). Conversely, foreignisation seeks to immerse the reader in the linguistic traits of foreign cultures, integrating foreign language expressions while acknowledging cultural disparities to preserve and reflect the distinct characteristics of foreign nationalities and language styles. This approach aims to cultivate an exotic atmosphere for the intended audience (Xu, 2024, p. 180).

Jan Pedersen (2005, p. 2) introduces the concept of *Extralinguistic Culture-Bound References* (ECR), opting for this term over *realia* due to its clearer and more precise definition. According to Pedersen (2011, p. 43), ECRs are linguistic expressions, such as words or phrases, that refer to elements outside of language, including geographical names and other cultural aspects. The audience targeted by such expressions is expected to recognise the referred entities based on their broad knowledge or cultural background. In essence, ECRs encompass references to places, people, institutions, customs, food, and other cultural elements that may be unfamiliar to those well-versed in the language but not the associated culture (Pedersen, 2011, p. 44).

Lithuanian scholars contribute to the discussion about words which are related to specific cultures, using terms like *žodžiai realijos* (EN realia words) (Olimpija Armalytė, 1986), *realija* (EN realia) (Jurgita Mikutytė, 2005; Lionginas Pažūsis, 2014) and *beekvivalentė leksika* (EN non-equivalent lexis) (Aloyzas Gudavičius, 2009; Lionginas Pažūsis, 2014). In her examination of the term's translation, Jūratė Maskvytė (2012, p. 54) explained that *realia* refers to unique phenomena, situations, or factors specific to one culture but may seem unfamiliar or peculiar to another due to specific contexts or conditions. Lionginas Pažūsis (2014, pp. 41–46) identifies *realia* as one of the

¹ The term culture specific references (CSR) is used by Delia Chiaro (2009).

three subcategories, along with proper words and lexical gap, of non-equivalent lexis. Similarly to Maksvytytė, he defines realia as words or phrases denoting objects specific to the environment and lifestyle of a particular linguistic community, lacking counterparts in other languages (Pažūsis, 2014, p. 42). Given the emphasis of this research on culture-specific culinary items, drawing on the definitions proposed by Lithuanian and other scholars mentioned above, as well as the author's own knowledge, a more comprehensive description for culture-specific culinary items was formulated:

culture-specific culinary items refer to food-related terms, dishes, ingredients, and culinary practices unique to a particular culture, which appear in films, TV shows, or other audiovisual content. These items carry cultural significance and may be challenging to translate due to their deep-rooted connections to the source culture's traditions, history, and social context. Some culinary CSIs can be related to more than one country or culture, making them familiar to a broader audience, while others are unique to a single culture, known only to a specific group of people. Translating such CSIs involves balancing the preservation of cultural authenticity with ensuring comprehension and accessibility for the target audience.

For the Lithuanian title of this thesis, the term *kultūrinės realijos* (EN cultural realia) will be used. For the English title, the term *culture-specific items* and its abbreviation CSIs, endorsed by Javier Franco Aixela (1996, p. 57) and Eirlys E. Davies (2003, p. 68), will be employed.

In conclusion, the numerous definitions and terms surrounding CSIs reflect the intricate nature of translating culturally embedded elements, demanding nuanced strategies for translation, especially in the ever-evolving interplay between source and target cultures.

1.2 Classification of Culture-Specific Items

The research focuses on CSIs related to gastronomy, aiming to explore not only the evolution of CSI definitions over time but also the classifications of CSIs, with gastronomy potentially forming a distinct category. The categorisation of CSIs serves as a valuable tool for translators, aiding in the identification of specific CSIs by facilitating their attribution to particular types. It is noteworthy that despite some scholars distinguishing between food and drinks as separate entities in their classifications (refer to Table 1), it is important to acknowledge that the category of gastronomy extends beyond just food and drinks to include various subtypes. As a result, existing classifications of CSIs do not clearly categorise gastronomy as a separate type.

Table 1: *Classifications of culture-specific items*

Nedergaard-Larsen (1993)	<ol style="list-style-type: none"> 1. Geography (meteorology (climate, weather), geography (mountains, rivers), cultural geography (cities, regions, streets, roads), biology (fauna, flora). 2. History (events (wars, revolutions), people (historical persons), buildings (monuments, castles). 3. Society (economy, politics, social organisations (government, social organisations (police, prison), social conditions (subcultures, groups, living conditions), customs (family relations, housing, nutrition, transport, clothing).
Antonini, Chiaro (2005)	<ol style="list-style-type: none"> 1. Place names. 2. Food and drinks. 3. Education-related CSIs. 4. Units of measurement. 5. Monetary units. 6. Holidays. 7. Books, films and TV. 8. Celebrities and characters. 9. National sports and leisure activities. 10. Institutions (legal terms, etc.).
Espindola (2006)	<ol style="list-style-type: none"> 1. Toponyms. 2. Anthroponyms. 3. Forms of entertainment. 4. Means of transportation. 5. Fictional character. 6. Local institution. 7. Measuring system. 8. Food and drink. 9. Scholastic reference. 10. Religious celebration.
Newmark (2010)	<ol style="list-style-type: none"> 1. Ecology (geological and geographical environment). 2. Public life (politics, law or governmental patterns). 3. Social life (economy, occupations, social welfare, health or education systems). 4. Personal life (food, clothing, housing patterns). 5. Customs and pursuits (body language, hobbies, sports and the related national idioms). 6. Private passions (religion, music, poetry, social organizations, churches, poetry societies).
Pedersen (2011)	<ol style="list-style-type: none"> 1. Weights and measures. 2. Proper names (subdivided into personal, geographical, institutional and brand names). 3. Professional titles. 4. Food and beverages. 5. Literature. 6. Government. 7. Entertainment. 8. Education. 9. Sports. 10. Currency. 11. Technical material. 12. Other.
Díaz Cintas, Remael (2021)	<ol style="list-style-type: none"> 1. Geographical references <ul style="list-style-type: none"> • To certain phenomena. • To physical, general locations. • To physical, unique locations. • To endemic animals and plant species. 2. Ethnographic references <ul style="list-style-type: none"> • To food and drinks. • To objects from daily life. • To work. • To art, media and culture. • To groups. • To weight and measures. • To brand names and personal names.

	<p>3. Socio-political references</p> <ul style="list-style-type: none"> • To administrative or territorial units. • To institutions and functions. • To socio-cultural life. • To military institutions and objects. • To personal names and institutional names.
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Source: created by the author based on the categorisations of Nedergaard-Larsen (1993), Antonini, Chiaro (2005), Espindola (2006), Newmark (2010), Pedersen (2011), Díaz Cintas, Remael (2021).

The table shows that some scholars integrate food-related CSIs into broader categories: for instance, Nedergaard-Larsen places ‘nutrition’ under the category of ‘society’, Newmark considers ‘food’ as part of the ‘private life’ category, while Díaz Cintas and Remael include ‘food and drinks’ within the larger category of ‘ethnographic references’. Other scholars, like Espindola, Antonini and Chiaro, and Pedersen identify food and drinks as a separate type of CSIs. Therefore, it could be stated that the categorisation of CSIs, akin to the definition, exhibits significant diversity, mirroring authors’ varied perspectives on the field of gastronomy and its importance.

Some attempts have been made to identify specific subcategories within the broader category of gastronomy. For example, Kazuko Matsumoto and David Britain (2019, p. 149) identified subcategories such as food items, kitchen appliances, furniture and utensils, sensory descriptors, food preparation terms, and food production and consumption concepts while analysing food-related borrowings in different source languages. Tang Yingmin and Ni Luh Nyoman Seri Malini (2021) conducted research focusing on how translators address the challenges of conveying CSIs from Chinese menus into English. The authors noted that Chinese dishes involve many complex items, many of which are culture-specific or contain culture-specific aspects. Consequently, the authors identified nine types of CSIs related to gastronomy, including ingredients, cooking techniques, proper names, seasonings, metaphors, shapes, allusions, colours, and flavours (2021, p. 20). Additionally, the author of this thesis contributed to these efforts by analysing CSIs in the voice-over of the culinary show “My Kitchen Rules” in her Bachelor’s thesis and identified the following subcategories of gastronomy-related CSIs:

- Types of meat (e.g., pancetta, prosciutto);
- Types of cheese (e.g., gorgonzola, bocconcini);
- Types of pasta (e.g., cappelletti, agnolotti);
- Drinks (e.g., Shaoxing wine, Frangelico);
- Seafood (e.g., scallop, bug tails);
- Vegetables (e.g., radicchio, adzuki beans);
- Fruits (e.g., nashi pear, kaffir lime);
- Pastry (e.g., zeppole, tuile biscuits);
- Grains (e.g., risotto, polenta);

- Savory pies (e.g., Spanish chicken open pie, lamb pie floater);
- Desserts (e.g., praline, Black Forest);
- Soups (e.g., Vietnamese pho, potato, Szechuan style pork, prawn and mushroom soup);
- Bread (e.g., brioche, polenta bread);
- Cooking tools (e.g., Glad wrap);
- Condiments (e.g., aioli, salse verde);
- Sauces (e.g., Hoisin sauce, nam jim);
- Traditional dishes (e.g., Tuna tartare, damper) (Vilimienė, 2022, p. 21).

The diversity of subtypes within the broader category of CSIs related to gastronomy was also analysed in an article written by the author of this thesis together with the co-author Jurgita Astrauskienė (2023). Together they examined Lithuanian subtitles of the American comedy-drama film *The Hundred-Foot Journey* (2014) in which they found 56 instances of CSIs related to gastronomy which were further divided into 10 distinct subcategories. Consider the following:

- Ingredients
 - spices (e.g., garam masala, amchur);
 - nuts (e.g., cashew nuts);
 - vegetables (e.g., dal);
 - cheese (e.g., paneer);
 - ham (e.g., winter ham);
 - mushrooms (e.g., Satan's boletus);
 - seafood (e.g., oyster dust, pearls of sturgeon);
- Dishes (e.g., chicken tikka, ratatouille);
- Sauces (e.g. velouté, hollandaise);
- Desserts (e.g., Jalebi);
- Methods of food preparation (e.g., dry-curing, deep-fried);
- Cooking appliances (e.g., Tandoor oven);
- Professions (e.g., sous chef, chef de cuisine);
- Courses of meals (e.g., starter, main course);
- Cooking materials (e.g., greaseproof paper);
- Drinks (e.g., kirsch) (Vilimienė, Astrauskienė, 2023, p. 52).

Drawing upon the aforementioned classifications, a systemised and thorough categorisation of culture-specific items associated with gastronomy was formulated. This expanded classification aims to provide a comprehensive framework that assists the author in conducting further research within the realm of gastronomy-related CSIs. Consider Table 2:

Table 2: *Categorisation of culture-specific items*

FOOD CATEGORY	SUBCATEGORIES
Items of Food	<ul style="list-style-type: none"> – Ingredients (spices, nuts, vegetables, fruits, meats, mushrooms, seafood, cheese, pasta, grains); – Sauces; – Desserts (cakes, pies, tarts, candy, chocolates, pastries biscuits, ice cream); – Names of dishes; – Soups; – Types of bread; – Traditional dishes.
Drinks and beverages	<ul style="list-style-type: none"> – Alcoholic drinks; – Non-alcoholic beverages.
Cooking equipment and food preparation methods	<ul style="list-style-type: none"> – Cooking appliances; – Cooking tools; – Methods of food preparation; – Courses of meal. – Attire.
Names and proper nouns	<ul style="list-style-type: none"> – Names of professions; – Names of food establishments; – Names of restaurant rating systems.

Source: created by the author

Even though classifications may vary depending on the research material, as demonstrated by these examples, such nuanced classifications contribute to a deeper understanding of the complexities inherent in translating culinary culture across languages.

1.3 Translation Strategies of Culture-Specific Items

In this section, a thorough investigation will be conducted into the translation strategies employed for translating CSIs. These strategies assume a crucial role in aiding translators to articulate the names of various dishes and the accompanying ingredients with the utmost precision and clarity. CSIs, whether conveyed verbally or visually in films or other audiovisual media, often require rapid comprehension by the target audience, particularly in the case of children, who possess a different level of comprehension owing to their ongoing learning process and less extensive knowledge compared to adults. Therefore, it is essential for translators to select a translation strategy that renders the meaning of a CSI in a way that is understandable for the target audience.

Translation scholars suggest quite a few different classifications of translation strategies for CSIs, a systematic overview of which is given in Table 3.

Table 3: *Classifications of translation strategies*

Leppihalme (2011)	<ol style="list-style-type: none">1. Direct transfer;2. Calque;3. Cultural adaptation;4. Superordinate term;5. Explicitation;6. Addition;7. Omission.
Pedersen (2005)	<ol style="list-style-type: none">1. Official equivalent;2. Retention;3. Specification (through either explicitation or addition);4. Direct translation;5. Generalization;6. Substitution (cultural substitution or paraphrase);7. Omission.
Díaz Cintas and Remael (2007)	<ol style="list-style-type: none">1. Loan;2. Calque;3. Explicitation;4. Substitution;5. Transposition;6. Lexical recreation;7. Omission;8. Addition.

Source: created by the author of this thesis based on the classifications proposed by Leppihalme (2001), Pedersen (2005), Díaz Cintas and Remael (2007).

As observed in the table, scholars often employ similar terms to describe certain translation strategies, although variations in terminology exist, such as between direct transfer and loan. Additionally, some scholars categorise strategies like addition and explicitation separately, while others consider them subcategories of a broader strategy like specification. However, given the fact that this research is focused on dubbing, a list of translation strategies established by Irene Ranzato (2016) will be discussed and used for the analysis. For the creation of this list, the researcher used the taxonomy of strategies created by Díaz Cintas and Ramael (2007, pp. 202–207) (see Table 3), which was originally created for the mode of subtitling, and adapted it so that it would be suitable for the mode of dubbing. Ranzato's (2016, pp. 83–84) list encompasses 11 translation strategies.

The first strategy mentioned by the author is **loan** which involves directly replicating the CSR² as it appears in the SL, with no alterations in the TL, or making necessary adjustments such as adding word endings according to the rules of the TL (Ranzato, 2016, pp. 83–84), (e.g., SL Jalebi – TL Jalebi³). This approach is often employed as a stylistic choice when a translator opts to foreignise a specific text (Vinay and Darbelnet, 2002, p. 85). Moreover, it can be applied when the translation is accompanied by visual elements that assist the audience in grasping the nature of the referred food. In specific cases where the original names of certain dishes are widely recognised and accepted in the target culture (e.g., Samosa), translation through loan is also considered adequate.

² The term culture specific references (CSR) is used by Irene Ranzato (2016).

³ All examples, unless listed otherwise, are provided by the author of this MA thesis.

Official translation is the process of translating a specific word or phrase by utilising “a recognised term, <...> which is already available in the TL” (Ranzato, 2016, p. 85). Despite the researcher’s assertion that “the term which is ‘officially’ translated is actually transferred by using one of the other strategies in the list (i.e., loan, calque, substitution, etc.)”, she contends that distinguishing this strategy is still rather important. This is because, even though the term might be transferred using other approaches, locating an established equivalent in the target culture or language necessitates research. Concerning the translation of CSIs related to gastronomy, it is advisable to verify if a target language possesses an official translation for a specific term. Neglecting to do so and opting for alternative translation strategies, despite the existence of an approved equivalent, may lead to misunderstandings in the TL. As an example, consider the types of certain cheese: mozzarella, gruyere, burrata. Each of these terms possesses an official translation in the Lithuanian language, namely mocarela⁴, griujeras⁵ and burata⁶, respectively. Failure to employ these established terms may result in grammatically incorrect translations. On the other hand, according to Ranzato (2016, p. 86), longstanding official translations can pose challenges for translators when the original text includes elements like “wordplay or other significant linguistic and semantic features”.

Translation using **calque** involves borrowing the SL CSIs and rendering them directly into the TL. It means that by using this strategy, the translator renders the meaning of elements of a certain expression literally, e.g. skyscraper in SL, and “dangoraižis” in TL. While this strategy can be advantageous for accurately conveying the meaning of a SL CSI that lacks an equivalent in the TL, it may also introduce inaccuracies and misunderstandings. For instance, the SL term “starter” which is rendered into the TL as “starteris” to refer to the first course of the meal might be confused with a device that is used for starting engines if more contextual information is not provided.

Unlike official translation, calque helps to preserve any “wordplay or double entendre that may be present in the ST as the elements of the sentence all remain in place” (Ranzato, 2016, p. 86). However, the author argues that this strategy “could be termed a ‘non-creative’ strategy as it does not show any real effort to convey the CSR” to the TL.

The **explicitation** strategy is employed when a CSR lacks an equivalent in the TL, and a literal translation of that CSR would present comprehension challenges for the target audience (Ranzato, 2016, pp. 87–88). Nida (1964, p. 231) defines this strategy as a form of addition where “there is no actual adding to the semantic content of the message”. However, as per Ranzato’s explanation (2016, p. 87) and accompanying examples, explicitation may, at times, involve enhancing the SL CSR with supplementary information, utilising a more precise or broader term in the TL. For instance, even

⁴ <https://vlkk.lt/konsultacijos/3605-mocarela-mozzarella>

⁵ <https://vlkk.lt/konsultacijos/1053-griujeras-griujeris-gruyere?lang=ru>

⁶ <https://vlkk.lt/konsultacijos/12184-burata>

though the dish name “ratatouille” does have an official translation or recommendation for translation in Lithuanian, which is “ratatujis⁷,” considering the limited popularity of such a dish in Lithuanian culture, it proves beneficial to include additional information. For instance, the clarification that ratatouille is a stew might be added.

Nevertheless, as noted by Ranzato (2016, p. 88), in the context of dubbing, employing this strategy is not always feasible due to isochrony constraints, which impose limitations on the number of words a translator can incorporate into the text.

Generalisation by hypernym can be conceptualised as “a specific kind of explicitation which does not add meaning to a CSR but rather replaces it altogether with one or more words having a broader meaning than the given element (hyponym)” (Ranzato, 2016, p. 88), (e.g., SL paneer – TL cheese).

Concretisation by hyponym is the exact opposite of generalisation by hypernym, because when using this strategy, “a more general concept is rendered more specific by the use of a hyponym” (Ranzato, 2016, p. 89). In the context of dubbing, this strategy can prove advantageous, allowing for the translation of certain CSIs into shorter, more specific terms, thereby facilitating adherence to dubbing synchronies.

Employing **substitution** in translation entails exchanging a cultural concept from one culture with a cultural concept from another (Ranzato, 2016, p. 92). The rationale behind adopting this strategy is often driven by technical constraints in dubbing, such as lip-synch or isochrony, or considerations about the film’s reception by the audience. This leads to “the replacement of a lesser-known CSR with one more popular for the TA⁸” (Ranzato, 2016, p. 91). Given that in Lithuania dubbing is mostly used for animated films whose target audience is children, this strategy proves particularly beneficial. This grants translators greater freedom to substitute terms, ensuring better comprehension for a younger audience. For instance, in English, it is customary to employ French terminology when denoting culinary positions such as *sous chef*, *chef de cuisine*, etc. However, in Lithuania, such terms might only be familiar to individuals within the culinary profession. Consequently, to enhance the term’s comprehensibility for a broader audience in the target language (TL), the profession of sous chef is substituted with a more well-known term “šefo padėjėja” (English: chef’s assistant).

Lexical recreation involves the creation of a neologism and is typically employed when the source text (ST) contains such a linguistic innovation (Ranzato, 2016, p. 92). In simpler terms, it refers to the formulation of a new term. The research conducted by Ranzato (2016) reveals that this strategy is infrequently employed, particularly in the context of dubbing.

⁷ <https://vlkk.lt/konsultacijos/14062-ratatouille-ratatujis?lang=uk>.

⁸ Target audience.

The strategy of **compensation** occurs “when a loss in one point of the translation is compensated for in another point of the same translation” (Ranzato, 2016, p. 93). While this approach demands a degree of creative input from the translator, its application in dubbing is relatively infrequent, primarily due to the constraints imposed by established dubbing synchronies (Ranzato, 2016, p. 93).

Elimination strategy is closely related to the strategy of omission, proposed by Díaz Cintas and Remael. Ranzato (2016, p. 94) states that many case studies demonstrate that usually in dubbing, CSRs are omitted due to “questionable choices, hardly justifiable by technical or other forms of constraints”. That is why she believes that the term “elimination” is more suitable because it does not imply that the CSR just disappears on its own but it is rather a “voluntary act of making an element disappear from a text” without changing it with other CSR (Ranzato, 2016, p. 94).

Creative addition is usually used “to enhance the humorous effect of the programme” (Ranzato, 2016, p. 95). Furthermore, since in dubbing a translator has a little bit more freedom than in other modes of AVT due to the fact that the audience can only hear the target language, i.e., the translated text, this strategy is “considered typical of dubbing” (Ranzato, 2016, p. 96). The essence of creative addition is to transfer the intended meaning of the SL to the TL but doing it creatively.

The analysis of translation strategies for CSIs reveals varied approaches among scholars, with Irene Ranzato’s taxonomy serving as a primary reference for this research. These strategies entail a range of techniques, each providing valuable perspectives on the complexities of translating CSIs, especially within the realm of dubbing, a topic which will be further discussed in the following chapter.

2. AUDIOVISUAL TRANSLATION AND MULTIMODAL TRANSFER: INSIGHTS INTO SYNCHRONISATION AND AUDIENCE RECEPTION IN DUBBING

The field of audiovisual translation represents one of the most recent areas within translation theory and studies, with a primary focus on enhancing the translation process. According to Nataliia Matkivska (2014, p. 38), audiovisual translation generally involves translating the verbal component of video, featuring the unique aspect of synchronising verbal and nonverbal elements. Dubbing, with its extensive global presence, has been subject to comprehensive examination over time. It is, in fact, considered “one of the oldest modes” of AVT, with its origins dating back to the late 1920s (Chaume, 2012, p. 1). Initially, when written text was introduced on the screen during silent films through intertitles, translation was necessary for a complete understanding of the story. Solving this translation issue was relatively simple at first: “the original intertitles were removed, translated, drawn or printed on paper, filmed, and then inserted back into the film” (Invarsson, 1992, p. 15). However, as films evolved and dialogue was introduced, leading to the era of talkies, the need for various translation approaches emerged. The translation process became more complex, involving a larger number of individuals in the dubbing workflow.

2.1 Unveiling the Multimodal Realm of Audiovisual Translation

When working with audiovisual products, “translators do not work only with text but also with [...] dialogues/ comments, sound effects, image and atmosphere of the video” (Matkivska 2014, p. 38). The different methods of translation grouped under the term of audiovisual translation encompass subtitling, dubbing, voice-over, surtitling, subtitling for the deaf and hard of hearing (SDH), and audio description (AD) (Ramos Pinto, 2024, p. 278). Content and texts within audiovisual translation are considered to be multimodal. Alison Gibbons (2012, p. 8) defines multimodality as “the coexistence of more than one semiotic mode within a given context”. Gambier (2023, pp. 6–7) identifies four semiotic channels further divided into 14 semiotic codes through which the meaning of a film can be conveyed:

1. Verbal audio channel:

- Linguistic code (dialogue, monologue, comments/voices off, reading)
- Paralinguistic code (delivery, intonation, accents)
- Literary and theatre codes (plot, narrative, sequences, dram progression, rhythm)

2. Non-verbal audio channel:

- Special sound effects/sound arrangement code
- Musical code

- Paralinguistic code (voice quality, pauses, silence, volume of voices, vocal noise, such as crying, shouting, coughing, etc.)
3. Verbal visual channel:
- Graphic code (written forms, such as letters, headlines, menus, street names, intertitles, subtitles)
4. Non-verbal visual channel:
- Iconographic code
 - Photographic code (lighting, perspective, colours, etc.)
 - Scenographic code (visual environment signs)
 - Film code (shooting, framing, cutting/editing, genre conventions, etc.)
 - Kinesic code (gestures, manners, postures, facial features, gazes, etc.)
 - Proxemic code (movements, use of space, interpersonal distance)
 - Dress code, including hairstyle, make up, etc.

Although all of the aforementioned semiotic channels are crucial, certain codes within those channels hold greater significance for translators when translating AV material. Therefore, the analysis will concentrate on specific codes considered relevant for the examination of the selected material. This study seeks to investigate how children in Lithuania comprehend certain CSIs related to gastronomy when translated into their target language through dubbing. In this context, the verbal audio channel, particularly the linguistic code, stands out as a crucial channel. Most of the information in animated films is conveyed through dialogues and monologues, making it likely for CSIs related to gastronomy to be present in this channel. The non-verbal audio channel and its musical code will be considered selectively, primarily in instances where a plot-related story featuring a particular CSI is expressed through a song. The verbal visual channel and its graphic code become pertinent in cases where CSIs manifest in a written form, such as menus. From the non-verbal visual channel, three codes, namely the kinesic code, proxemic code and dress code, will be utilised. These codes are integral to the research, particularly considering the importance of visually presented gestures, facial expressions, and character movements, especially in the depiction of food preparation processes like beating, stirring, pouring, peeling, and more. The dress code holds significance in culinary professions, often symbolised by specific attire such as a chef's hat or apron. All these codes play a crucial role in maintaining established dubbing synchronies.

The next subchapter will delve into the intricacies of dubbing, specifically focusing on the different types of synchronies – lip synchrony, kinetic synchrony, and isochrony – and the unique challenges they present to translators.

2.2 Synchronisation in Dubbed Audiovisual Works

Nowadays dubbing is defined as an AVT mode that “consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language” (Chaume, 2012, p. 1). In contrast to subtitling and voice-over, dubbed content presents only the target language to the viewer, providing a translated version. While this aspect offers more creative freedom for translation, it also presents challenges. Since viewers cannot hear the original soundtrack, the translation must sound believable, as if the target language were the original. Moreover, for a successful translation, the film must adhere to synchronisation norms. Chaume (2014, p. 68) describes synchronisation as “one of the features of translation for dubbing that consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text”. AVT scholar distinguishes three main types of synchronisation, which will be considered in this research:

- **Lip synchrony** involves ensuring that the lip movements of a character on screen align with the speech of the person dubbing the film, “, especially in close-ups and extreme or close-ups, also called big close-ups” (Chaume, 2014, p. 68).
- **Kinetic synchrony** pertains to the “coordination of utterance in relation to the gestural and facial expressions” (Gambier, 2023, p. 12).
- **Isochrony** refers to the alignment between the text and the duration of pauses, requiring the dubbing actor to begin speaking at the precise moment when the character in the film opens their mouth and conclude when the character closes their mouth (Chaume, 2014, p. 69).

Each type of synchrony in dubbing presents distinct challenges for translators, shaping their approach to translation. For instance, lip synchrony requires translators to use shorter, more concise expressions to match the character’s lip movements accurately. Similarly, kinetic synchrony prompts translators to consider both verbal and non-verbal cues, impacting their choice of translation strategy to effectively convey communication elements. Additionally, when addressing isochrony, translators must ensure that translations fit within designated time frames without sacrificing naturalness or coherence, often favouring concise and straightforward expressions to meet timing constraints.

However, in selecting the optimal translation strategy for rendering culinary CSIs in dubbed animation, it is crucial to consider not only the dubbing synchronies but also the level of children’s comprehension. To this end, employing an eye-tracking method alongside a questionnaire may be utilised to analyse what captures children’s attention, whether they observe certain CSIs intentionally

or unintentionally, and whether they recall and understand what they have seen. These methods will be discussed in the following subchapter.

2.3 Exploring Audience Reception in Audiovisual Translation with Eye Tracking

Understanding audience reception in audiovisual translation (AVT) has become increasingly important as the demand for accessible AV content continues to rise. The shift towards focusing on how viewers process and engage with audiovisual products reflects a broader trend in translation studies, where the focus is on the audience rather than solely on the text and its author. As Gambier (2018, p. 56) notes, studying reception involves investigating “the way(s) in which audiovisual products/performances are processed, consumed, absorbed, accepted, appreciated, interpreted, understood and remembered by the viewers, under specific contextual/socio-cultural conditions and with their memories of their experience as cinema going”. In terms of AVT, such research helps to subtitle, voice-over and dub AV content based on audience preferences.

Before delving into the details of eye tracking, it is important to get familiar with the experimental translation studies. An experiment represents a rigorous and systematic approach to research, employed to investigate cause-effect relationships through empirical analysis, often integrating quantitative methods within controlled research settings (Hvelplund, 2024, p. 309). The main aim of experiments is to find the causes behind observed differences or effects. This can be done by testing specific ideas or by exploring patterns and phenomena without set expectations. This approach has been widely applied across diverse fields, including translation production and the study of reception dynamics in translated materials.

Experimental methods have become indispensable in the field of translation studies, providing valuable insights into various aspects of translation processes and outcomes. Eye-tracking, in particular, has emerged as an innovative tool, enabling researchers to capture detailed data on participants’ eye movements and gaze patterns while watching a film, TV series or other AV content. Initially applied in the mid-2000s to investigate translation and interpreting phenomena (O’Brien, 2006; Chang, 2009), eye-tracking has since expanded into diverse areas including competence assessment, expertise development, reading behaviours, and human-computer interaction studies.

The concept of eye-tracking revolves around the precise measurement of where individuals look and how their gaze shifts over time. By detecting infrared light reflections from the cornea, eye-tracking systems provide quantitative data on gaze direction, fixation durations, and pupil dilation, offering nuanced insights into attentional processes and cognitive engagement (O’Brien, 2006; Duchowski, 2007).

Originally utilised in psychological research, eye-tracking has found practical applications in Translation Studies, particularly in analysing audiovisual translation practices. Over time, eye-tracking has become valuable in understanding how people receive audiovisual content, aiding in improving usability and implementation. It has proven accurate in identifying gaze locations, especially in complex scenarios such as watching subtitled films (Perego, 2012), as subtitling is one of the primary modes of audiovisual translation where the eye-tracking method is commonly applied.

For example, Saber Zahedi and Masood Khoshsaligheh (2022) used the eye-tracking method to investigate how viewers allocate attention to subtitles based on length and number of lines. Sharon Black (2022) utilised eye-tracking to investigate children's reception of audiovisual content with standard versus integrated interlingual subtitles. Eye-tracking is also used in analysing voice-over and dubbing. For instance, Gabriela Flis, Adam Sikorski and Agnieszka Szarkowska (2022) used the eye tracker in their study to answer the question of whether the "dubbing effect" also takes place in voice-over. This study was based on a similar study conducted earlier by Pablo Romero-Fresco (2020) in which the researcher examined viewers' cognitive processes during dubbing by studying eye movements of native Spanish participants watching dubbed versus original film clips, uncovering a "dubbing effect" where viewers unconsciously avoid focusing on mouths, enhancing immersion in the fictional world. Moreover, Romero-Fresco, together with the Professor of Translation Elena Di Giovanni (2019), conducted a similar study, analysing gaze behaviour in viewers of Wes Anderson's "The Grand Budapest Hotel", comparing the original English and dubbed Italian versions.

In Lithuania, eye-tracking represents a relatively novel research method. Ramunė Kasperė, Jurgita Motiejūnienė, Irena Patasienė, Martynas Patašius, & Jolita Horbačauskienė (2023) utilised eye-tracking to explore differences in the acceptability and cognitive processing of machine translation output among professional (translators and language editors) and non-professional users. However, there is a notable absence of eye-tracking studies focusing on dubbing in Lithuania. Dubbing in Lithuania predominantly serves as a translation method for animated films, underscoring the importance of understanding viewers' visual interpretation and attention, particularly among the target audience of children. Incorporating eye-tracking devices in research could assist translators in identifying critical focal points during film viewing, aiding in refining dubbing elements to enhance the effectiveness of translated content for young audiences. The research design using the eye-tracking device is described in the following chapter.

3. RESEARCH MATERIAL AND DESIGN

To analyse and comprehend how young viewers perceive culture-specific culinary items in dubbed animation, 5 excerpts from four distinct animated films were selected: *Ratatouille* (2007), directed by Brad Bird, *Coco* (2017), directed by Lee Unkrich, *Encanto* (2021), directed by Jared Bush and Byron Howard, and *Luca* (2021), directed by Enrico Casarosa. To give an idea of what kind of films have been chosen, a summary of each film is provided below. In this chapter, the rationale for selecting these specific films will be elucidated alongside concise summaries of each, offering insight into their thematic content and relevance to the study.

Ratatouille narrates the tale of Remy, a rat with acute taste and smell senses, who collaborates with Linguini, an inept kitchen aide, to pursue their mutual love for cooking in a prestigious Parisian restaurant. As they navigate the culinary realm, they forge an unlikely friendship and surmount hurdles together. This cinematic masterpiece extols food as a source of joy, creativity, and cultural significance. It underscores the transformative influence of cooking in evoking memories and emotions while showcasing the artistry of French gastronomy. Furthermore, the film promotes the notion that anyone, irrespective of background, can appreciate and excel in the culinary arts, fostering a deeper reverence for the role of food in our lives.

Coco centres on Miguel, a young boy with a passion for music who finds himself magically transported to the Land of the Dead on Dia de los Muertos or the Day of the Dead. In his quest to unravel his family's mysterious past and pursue his musical dreams, Miguel embarks on an extraordinary journey filled with vibrant colours, memorable characters, and heartfelt moments. Along the way, he discovers the importance of family, tradition, and following one's heart. The film intertwines with the importance of food through its portrayal of Mexican culture, where meals serve as pivotal elements of familial gatherings and traditions, particularly during Dia de los Muertos celebrations. Additionally, food acts as a conduit for memories and emotions, evoking nostalgic sentiments and connections to departed loved ones.

Encanto follows the Madrigal family, who live in a magical house in Colombia, where each family member possesses a unique magical gift except for Mirabel. When the magic of the house begins to falter, Mirabel embarks on a journey to save her family and their home. Along the way, she learns about the true meaning of family, self-discovery, and the power of acceptance. While food is not the central theme of the film, it serves as a significant cultural element, reinforcing the importance of familial and communal bonds in Colombian society. Meals prepared by Abuela Alma serve as unifying symbols, signifying familial unity and celebrating shared heritage. Abuela Alma's role as the matriarch presiding over the kitchen mirrors traditional Colombian familial dynamics, where elders play pivotal roles in nurturing familial ties. Mirabel's journey of self-discovery is also

intertwined with food, exemplifying how culinary endeavours can express affection and connection, even for those who feel marginalised.

Luca is an animated film about a young sea monster named Luca who dreams of exploring the human world. With his friend Alberto, he embarks on an adventure in a charming Italian town, befriending a girl named Giulia. Together, they discover the importance of friendship, acceptance, and self-discovery while hiding their true identities. The film emphasises the importance of food as a cultural and social connector. Characters bond over shared meals, like homemade pasta, and cultural traditions, such as the Portorosso Cup Triathlon. Through these culinary experiences, friendships deepen, and characters learn about each other's cultures, highlighting the significance of food in fostering community and connection.

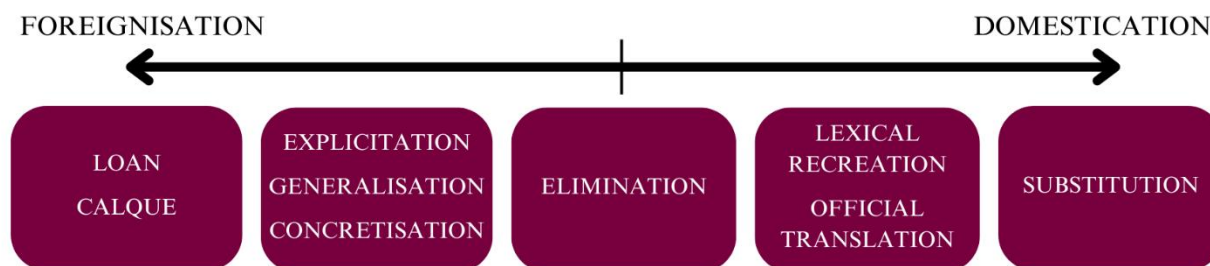
3.1 Selection Criteria for Films and Excerpts

The selection of the films was based on several criteria:

- **Food as an integral part of the film's narrative:** as evident from the provided film descriptions, food plays an important role in all selected films.
- **Representation of culture throughout the film:** in the process of film selection, an important consideration was the consistent representation of a particular culture throughout the entire film. In this case, emphasis was placed on French, Mexican, Colombian, and Italian cultures.
- **Examples of diverse and distinctive cultures:** the focus was not merely on the quantity of films and their excerpts, but rather on the diverse cultures that are not the same. This approach aimed to avoid the repetition of examples and classifications of culture-specific items.

Considering the aim of the thesis to explore the effects of various translation strategies on viewers' attention and comprehension of gastronomic culture-specific items in Lithuanian-dubbed animated films, it was essential to select excerpts containing examples of these strategies, as proposed by Ranzato (see 1.3). Each translation strategy was assessed based on its treatment of culture-specific items, determining whether it was more foreignising or domesticating. This linear graph illustrates the categorisation of each translation strategy (see Figure 1).

Figure 1: Categorisation of translation strategies based on their level of foreignisation/domestication



Source: created by the author

As depicted in Figure 1, *loan* and *calque* are listed as translation strategies closely associated with foreignisation. By employing these methods, translators typically aim to maintain a certain culture-specific item in a foreignised manner, thereby imparting both the translation and the film with the essence of a particular culture. However, an excessive use of these strategies in translation may lead to comprehension problems, especially when translating for children, given their limited knowledge compared to adults and their ongoing learning process.

Explicitation, *generalisation*, and *concretisation* are also listed under the category of foreignisation, albeit not entirely. Through the application of these three strategies, the translation is not completely foreignised, as additional information is incorporated. For instance, explicitation may preserve the original name of a CSI while augmenting it with explanatory details. Conversely, generalisation and concretisation involve substituting a CSI with either a more widely known or a more specific term. Although these strategies elucidate or simplify the meaning of the CSI, they do not fully domesticate it.

Situated in the middle of the graph, *elimination* signifies a strategy where the CSI disappears from the TL altogether, thus neither foreignising nor domesticating effect is achieved.

Advancing to the right, *lexical recreation* and *official translation* are placed, marking the transition to strategies under the category of domestication. Regarding the latter, it cannot be definitively asserted that the CSI is fully domesticated, as official translation may sometimes merely transliterate the original CSI's name. Similarly, lexical recreation does not entail complete domestication, as it often involves the creation of neologisms in the TL, which may be unfamiliar to the target audience but are not as incomprehensible as the original terms.

On the right, *substitution* is elucidated as the most domesticating strategy, entailing the exchange of a cultural concept from one culture with a corresponding concept from another (Ranzato, 2016, p. 92).

It is worth noting that *compensation* and *creative addition* were excluded from the list of translation strategies due to the inherent challenge in assessing comprehension of these strategies. For instance, "compensation occurs when a loss in one point of the translation is compensated for in

another point of the same translation” (Ranzato, 2016, p. 93). This implies that the SL CSI and the TL CSI might appear in different sections of the film. Concerning creative addition, it leans more towards creativity than translation, as CSIs are solely added in the TL text. Therefore, excerpts employing these strategies were not analysed.

Moreover, given that the analysis employs an eye-tracking device, CSIs must be visible in excerpts. Therefore, only those excerpts that adhere to this criterion were chosen for analysis. The duration of these excerpts ranges from 14 to 28 seconds, allowing for a brief period both before and after the appearance of the CSIs to ensure coherence and comprehension, thus avoiding any abrupt beginnings or interruptions in dialogue or action.

3.2 Participants and Process of the Research

In research involving the use of an eye-tracking device, various metrics can be utilised depending on the task, experimental objectives, and analytical focus. This study employs two main eye-tracking metrics to assess children’s comprehension of culinary CSIs in dubbed animated films: fixations and visits (revisits).

Fixations represent intervals when the eyes remain relatively still, allowing the fovea to focus on observed objects and gather detailed information. A fixation’s position on the screen or stimulus is identified by a single set of spatial coordinates (Tobii Connect, 2023).

Revisits indicate repeated fixations on areas of interest (AOIs). By delineating AOIs within the visual stimulus, researchers can monitor participants’ fixations and saccades within specific areas with greater precision. Additionally, revisits enable tracking of the frequency of gaze redirection towards the designated AOI. The definition of AOIs varies based on the stimuli employed in the study. In this research, AOIs correspond to regions where specific culture-specific culinary items are visible on the screen.

As the thesis aims to investigate the influence of various translation strategies on the attention and comprehension of gastronomic culture-specific items among young viewers in Lithuanian-dubbed animated films, the participants in this study are children in the 2nd grade. 11 children took part in this research, tasked with viewing 5 video excerpts with the duration from 14 to 28 seconds from four distinct animated films. Given that the participants in the study were minors, their parents were notified in advance about the forthcoming research. Upon their arrival, all participating children provided parental consent, permitting their involvement in the study. While they were watching excerpts, the Tobii Pro Spectrum eye-tracking device was used to collect data on children’s gaze locations and durations. Subsequently, the children were required to respond to pre-prepared questions after viewing the excerpts. The questionnaire comprised 31 questions and aimed to

complement the eye-tracking results by assessing which CSIs the children observed, remembered, did not understand, and so forth. All questions were modified and simplified to ensure they were easily understandable for children.

Children were unaware of the thesis's purpose, ensuring their reactions and eye movements were entirely natural and free from preconceptions. Moreover, excerpts were edited so that a CSI would not immediately appear when the video started; instead, a couple of milliseconds before and after the CSI's appearance were left visible. Only during the question-and-answer session were they prompted to indicate whether they had noticed specific culinary CSIs, understood their significance, what aided their comprehension, and why they may have struggled to grasp certain elements, if applicable.

To present and interpret findings, three methods for visualising gaze patterns are available: heat maps, scan paths, and bee swarms. For this research, the bee swarm technique has been chosen as the preferred method of visualisation, and only this method will be further discussed. The bee swarm method delineates the precise areas where individuals direct their gaze at any given moment, with individual participants' fixations represented by coloured circles. This approach allows for effective tracking and analysis of the gaze behaviour of each respondent on an individual basis (Tobii Academy, 2023).

In this study, methodological triangulation is applied, which includes the use of a Tobii Pro Spectrum eye-tracking device in conjunction with a questionnaire and multimodal analysis. Initially, participants engaged with 5 video excerpts, followed by a series of questions (as provided in Annex 1). Subsequently, the data acquired from the eye-tracking device and the questionnaire responses underwent analysis to evaluate how specific translation strategies facilitate children's comprehension of CSIs. Furthermore, the analysis identified strategies hindering comprehension and proposed potential modifications for translators to enhance the clarity of translations for the target demographic. Results and illustrative instances are expounded upon and deliberated in the subsequent chapter.

4. CHILDREN'S VIEWS ON GASTRONOMIC CULTURE-SPECIFIC ITEMS IN ANIMATION: EYE-TRACKER RESULTS

Eleven second-grade participants took part in the research, with 64% being 8 years old and 36% being 9 years old. All participants spoke Lithuanian as their mother tongue; however, 18% also spoke English, 27% spoke Russian, and one participant spoke all three languages. Despite the films representing French, Mexican, Colombian, and Italian cultures, the additional language skills suggest that children at this age are already familiar with other cultures, potentially aiding their understanding of culture-specific culinary items. However, it is important to note that the languages spoken by the participants were not featured in the cultures that the selected films represented. None of the participants had proficiency in Italian, French, or Spanish.

Regarding the animated films, 55% of participants had seen all of the films (“Ratatouille”, “Coco”, “Encanto” and “Luca”), 9% had seen at least one of the films, and one participant had not seen any of the films. This data indicates that the chosen animated films are quite popular among children aged 8–9.

Analysis of the data collected from the eye-tracking device revealed that all areas of interest were noticed by children in all five excerpts analysed, with an average fixation count of 5 milliseconds and an average visit count of 4. A more detailed analysis of each example is provided in the following subchapters.

4.1 “I Made Your Favourite – Trenette Al Pesto”

In “Luca”, the main character Luca meets an energetic human girl named Giulia during his summer adventures in the coastal village of Portoroso. Alongside his companion Alberto, they set out on a quest of companionship and personal exploration, facing the obstacles of hiding their real selves (as they are sea monsters) while forming connections with the locals. In the excerpt under analysis, Giulia’s father is making dinner for the children. After making it, he tastes the food with his hand. Then Giulia and Luca come into the kitchen and father announces that he has made their favourite dish – “trenette al pesto”. “Trenette al pesto” is a pasta dish made with trenette pasta and basil pesto. Trenette is a type of narrow, flat, dried pasta. It is similar to spaghetti in terms of its long, slender shape, but it is typically wider and flatter compared to spaghetti. This specific type of pasta is not widely recognised in Lithuania. An examination of the pasta varieties available in the three largest supermarkets in Lithuania⁹ revealed that trenette pasta was not among them. This indicates that both

⁹ “Maxima”, “Rimi”, “Iki”

the pasta type and the dish itself are relatively unknown in Lithuania. Nevertheless, in the Lithuanian translation, the CSI, which falls under the subcategory of traditional dishes, was translated by preserving its original form, employing the strategy of a loan (see Table 4). This choice was made despite the possibility that it might be unfamiliar to the target audience – children. By keeping the original name, the translation preserves the cultural authenticity of the dish, although it may require additional context for full comprehension.

Table 4: *Example of a loan strategy*

SOURCE LANGUAGE	TARGET LANGUAGE
I made your favorite – trenette al pesto .	Išviriau mėgstamiausius – trenette al pesto .

Source: created by the author

In this example, there are two AOIs: trenette al pesto in a bowl and trenette al pesto in father’s hand. As depicted in the eye-tracking visualisation, participants’ gazes were initially dispersed (see Figure 2). Some participants were looking at the father’s chin, others at his shirt, and only one participant was focusing on the bowl, however, not the dish itself.

Figure 2: *Participants’ fixations at the beginning of the “Luca” excerpt*



Source: created by the author

However, when the father suddenly grabbed the pasta with his hand to taste it, most participants redirected their gazes to the trenette al pesto in a bowl. Shortly thereafter, all participants fixated on the trenette al pesto in father’s hand (see Figure 3). This sequence indicates a clear shift in attention prompted by the father’s action.

Figure 3: *Participants' fixations on the AOIs in "Luca" excerpt*



Source: created by the author

The eye-tracking data confirms that both AOIs captured the attention of the children. The average fixation duration for trenette al pesto in a bowl was 2.25 milliseconds, with an average visit count of 6. In contrast, the trenette al pesto in father's hand had an average fixation duration of 1.30 milliseconds, with an average visit count of 3.

This data suggests that participants not only noticed both AOIs but also engaged with them long enough to memorise the appearance of the dish. The longer fixation duration and higher fixation count on the trenette al pesto in the bowl indicate that it was initially more visually engaging. However, the subsequent action of the father grabbing the pasta shifted their attention to his hand, demonstrating how dynamic actions can influence visual focus. Since children observed the dish, it could be inferred that visual information facilitates the understanding of the CSI.

Questionnaire data confirmed that 9 out of 11 participants memorised the dish, with 7 identifying it as pasta and correctly noting its green colour. One participant, however, stated that the dish was red and yellow, while another thought it was brown. Two participants claimed not to have seen the dish at all. Among those who remembered the correct colour, some provided additional details such as "with green spices" or "with green leaves".

Interestingly, the total visit count on both AOIs ("in a bowl" and "in father's hand") for the two participants who gave more detailed descriptions was 4 and 4, and 4 and 2, respectively. In contrast, the total visit count for the two participants who claimed not to have seen the dish was higher, at 8 and 2, and 5 and 4, respectively. This suggests that some children can quickly memorise visual details, while others may need more time or may not retain the information as effectively.

When asked if they knew what kind of dish it was, 5 participants used the general term "pasta", 3 thought it was spaghetti, and 3 could not identify the dish at all. None of the participants remembered the dish's original name as mentioned by the father. They indicated that without the visual information, they would not have understood what Giulia's father was referring to. This demonstrates that the name of the dish was unfamiliar and difficult for the children to remember.

When choosing the appropriate translation strategy for this CSI, the translator had to consider the linguistic code, as the CSI appears in the dialogue. However, the appearance of Giulia's father provided more freedom for translation because his dense moustache covered most of his mouth, making lip synchrony less relevant. Despite this, the translator decided to leave the CSI unchanged, using the strategy of loan. Based on eye-tracking data and questionnaire responses, this was not the best option.

In Lithuania, one of the most popular types of pasta among children is spaghetti, and since trenette visually resembles spaghetti, it is understandable why Lithuanian children thought the dish was made of spaghetti. Considering this, children suggested translating the dish as “žali makaronai” (EN green pasta), “žali spagečiai” (EN green spaghetti), “spagečiai su žolelėmis” (EN spaghetti with herbs), or simply “spagečiai” (EN spaghetti).

However, in “Luca”, “trenette al pesto” symbolises Italian culture and the bonds formed over food. This traditional dish highlights Giulia's family's warmth and hospitality when they invite Luca and Alberto to share a meal, emphasising their acceptance and strengthening their friendship. Through this dish, the film captures the essence of community and the universal language of food. The name of this dish holds significant cultural value, which may explain why the translator chose to retain it through the strategy of loan, preserving a sense of that culture.

On the other hand, if the primary focus was on children's comprehension, the CSI could be translated as “makaronai su pesto” (EN pasta with pesto), “pesto makaronai” (EN pesto pasta), or “žalieji makaronai” (EN the green pasta). Although some children suggested translating it using substitution as “spaghetti”, since trenette and spaghetti are two different types of pasta, it would not be reasonable to translate this CSI using this strategy. A better choice would be to employ the strategy of generalisation and use a broader term such as “pasta”. Such translations would maintain the essential meaning and isochrony while being more accessible to the target audience.

In summary, the decision to use the loan strategy for “trenette al pesto” in the Lithuanian translation of “Luca” underscores the importance of cultural elements in translation. However, this approach highlighted the tension between maintaining cultural authenticity and ensuring audience comprehension. The eye-tracking data and questionnaire responses demonstrated that while the visual elements were engaging, the unfamiliar term posed challenges for the children. Therefore, this case exemplifies the need for translators to carefully consider the balance between cultural preservation and accessibility, particularly when translating for younger audiences who may benefit from more familiar terminology. Future translations could explore hybrid strategies that maintain cultural references while enhancing clarity and understanding for the target audience.

4.2 “The Sous Chef... There”

In “Ratatouille”, the narrative revolves around Remy, a rat who harbours ambitions of becoming a celebrated chef, despite familial opposition and the inherent difficulties of being a rat in a profession averse to rodents. Fate leads Remy to the sewers beneath a prestigious restaurant once frequented by his culinary idol, Auguste Gusteau, setting the stage for his culinary exploits in the heart of Paris. Throughout the film, Remy imagines conversing with Gusteau, who appears as a ghost-like figure.

In the selected excerpt, Remy observes the kitchen work process through a window on the roof. Gusteau’s spirit discovers that Remy has read his book and decides to test Remy’s knowledge of the kitchen staff ranks. Gusteau begins by asking Remy to identify the Chef. Remy scans the kitchen and points to Skinner, saying “that little one”. Gusteau then asks who is second in command, to which Remy responds, “The Sous Chef... there. The Sous is responsible for the kitchen when the Chef’s not there”. Remy continues to name other members of the team, noting, “Saucier; in charge of sauces, very important”.

Most contemporary professional kitchens function according to a positional hierarchy known as the Brigade de Cuisine – a French system designed to streamline kitchen operations¹⁰. As a result, it is common to use French terminology to refer to culinary positions in English. However, these CSIs are primarily understandable to those within the culinary field, while the goal of animated films is to engage a child audience.

In this excerpt, the analysis focused on two CSIs – “Sous Chef (Sous)” and “Saucier” – designated as AOIs. The translation of “Sous Chef” is illustrated in Table 5. In the Lithuanian translation, the first mention of the “Sous Chef” was rendered as “Sous šefas”. The first part of the term was translated using the loan as “Sous” (/ˈsu:/), and the second part was translated using the official translation. When Remy mentions “Sous” again, this time without “chef,” the Lithuanian translation simply changes the CSI into a pronoun, likely to avoid repetition.

Table 5: *Examples of the loan, generalisation and explicitation*

SOURCE LANGUAGE	TARGET LANGUAGE
The Sous Chef ... there. The Sous is responsible for the kitchen when the Chef’s not there.	Sous šefas ... ten. Jis , beje, atsakingas už virtuvę, kai nėra vyriausiojo.

Source: created by the author

The second CSI, “Saucier,” is translated using the loan, meaning the term is left in its original form (see Table 6 below). This decision might seem unusual when translating for children, as younger

¹⁰ [Kitchen Hierarchy Explained | The Brigade de Cuisine \(highspeedtraining.co.uk\)](https://www.highspeedtraining.co.uk/kitchen-hierarchy-explained-the-brigade-de-cuisine)

viewers might not understand these French terms. However, in both cases, additional information was provided with the CSI, explaining the roles and responsibilities of these positions. For instance, it is clarified in both the source language and target language that the Sous Chef is responsible for the kitchen when the Chef is absent and that the Saucier is in charge of sauces.

Table 6: *Example of loan and explicitation*

SOURCE LANGUAGE	TARGET LANGUAGE
Saucier; in charge of sauces, very important.	Saucier, atsako už padažus, labai svarbus.

Source: created by the author

Eye-tracking data shows that all participants noticed both AOIs. The number of visits on the first AOI, “Sous Chef,” varies from 1 to 3, with an average fixation duration of 2.2 milliseconds. For the second AOI, “Saucier,” the number of visits ranges from 1 to 2, with an average fixation duration of 1.8 milliseconds. When Remy points to the “Sous Chef,” participants initially observe his working area. The person Remy refers to is not facing the viewers. When he turns around, all participants direct their gaze to the Sous Chef’s face, as shown in Figure 4.

Figure 4: *Participants’ fixations on the surroundings and AOI in “Ratatouille” excerpt*



Source: created by the author

In this instance, the CSI and information about the Sous Chef’s profession are conveyed through the linguistic code, while information about the Saucier is communicated through both the linguistic and kinesic codes (see Figure 8). This means that children not only hear the explanation but also see the Saucier making sauce and stirring it. Most of the children observed not only the person but also their actions, as shown in Figure 5, with that area included in the AOI.

Figure 5: Participants' fixations on the "Saucier" in "Ratatouille" excerpt



Source: created by the author

For the "Saucier," gaze behaviour differed from the first AOI. Participants initially focused their gazes on the person before noticing and observing what he was doing.

After analysing the questionnaire responses, it was found that 8 of 11 participants could not remember the professions mentioned by Remy. Only one participant recalled all the professions, another remembered only the chef, and one remembered the person who makes sauces. Among the three participants who remembered at least one profession, one knew that the Sous Chef assists the Chef, another claimed to know what all the kitchen staff did but did not elaborate, and the third could not explain the roles.

With both CSIs, it was crucial for the translator to adhere to lip synchrony and isochrony because Remy's lips were visible on the screen in both instances. By employing the strategies of loan and official translation, the translator successfully maintained both isochrony and lip synchrony. The clarity of Remy's lip movements likely influenced the choice of these translation strategies.

To summarise, the use of loan translations combined with contextual explanations aimed to retain cultural authenticity while ensuring comprehension. Eye-tracking data showed that children noticed the key AOIs, but their recall of the culinary professions varied. This suggests that while visuals garnered attention, translation strategies were somewhat inadequate in facilitating understanding. Recognising the hierarchy among kitchen staff is crucial for grasping the film's narrative, given the ongoing competition for leadership within the kitchen. Overall, the study

highlights the need for thoughtful translation methods that balance cultural specificity with audience accessibility in animated films.

4.3 “Got Your Toque!”

In “Ratatouille” the story follows two main characters: restaurant’s garbage boy, Alfredo Linguini; and a young rat with heightened senses of taste and smell, Remy. Remy assists Alfredo in preparing delicious food while hiding under his hat to avoid being caught, as rats are not welcome in restaurants. In a particular scene, Alfredo enters the kitchen where Skinner is waiting to confront him about the rat supposedly hiding under his hat. However, Alfredo had just let the rat outside. When Alfredo enters the kitchen, Skinner grabs his hat, exclaiming, “Got your toque!” but finds nothing underneath it.

According to the Cambridge Dictionary, a toque is “a tall white hat with folds in the top part, worn by chefs.” In this context, the “toque” is designated as an AOI because it represents a culture-specific culinary item under the subcategory of attire. In Lithuanian, this hat is simply referred to as a chef’s hat (LT Šefo kepurė), which is straightforward and self-explanatory. However, in the Lithuanian translation, this culture-specific item is eliminated, as Skinner only makes the sound, “Ta!” (consider Table 7).

Table 7: *Example of elimination*

SOURCE LANGUAGE	TARGET LANGUAGE
Got your toque!	Ta!

Source: created by the author

Given that almost all of the participants had seen the film “Ratatouille”, it was not surprising that nearly all knew that Linguini hid the rat under his hat. Eye tracking data and the questionnaire confirm that all participants noticed this AOI while watching the excerpt (see Figure 6).

Figure 6: *Participants' fixations on the toque*



Source: created by the author

Even though the average fixation duration on this AOI was only 0.85 milliseconds and the visit count varied from 2 to 6, children were able to describe the hat during the question-and-answer session, detailing its colour, height, width, and even the folds. Moreover, children identified who wears such hats, giving both general answers like “those who cook food” and specific answers like “chefs.” This indicates that despite the hat not being mentioned in the Lithuanian translation and no additional information is provided, children noticed the hat and could explain what it was in their own words.

When selecting the translation method, the translator had to consider two semiotic codes: the linguistic code and the dress code. Regarding the linguistic code, the CSI is evident in the dialogue, which means the characters’ mouths are moving and are clearly visible on the screen. Consequently, the translator had to ensure lip synchrony and isochrony, which were successfully achieved. This alignment was crucial to maintain the natural flow and timing of the dialogue, ensuring that the translated speech matched the characters’ lip movements and the overall timing of the original dialogue.

The dress code is pertinent because the CSI involves a hat worn by chefs. Although the CSI was verbally eliminated in the original translation, the visual element of the hat remained visible. Based on the questionnaire responses, children noticed and remembered the hat, indicating that the visual cue was effective in conveying the cultural reference even without explicit verbal mention. This highlights the importance of visual elements in maintaining cultural references and aiding comprehension.

Kinetic synchrony, which refers to the coordination of body movements and gestures with speech, was not relevant in this instance. The primary focus was on maintaining the synchrony of the dialogue and the visual presence of cultural elements.

This elimination simplifies the translation and avoids the potential confusion that might arise from introducing a less familiar term. The decision to eliminate the specific reference to the toque aimed to maintain the flow and humour of the scene without relying on culturally specific terminology that may not resonate with the Lithuanian audience. By focusing on the physical action and sound, the translation preserves the comedic effect and ensures that the scene remains accessible and amusing to the target audience.

In conclusion, the decision to eliminate the cultural reference to the toque appears justified in this context. Children were able to comprehend the scene without explicit verbal mention of the hat, demonstrating the effectiveness of visual cues in conveying cultural elements.

4.4 “I Asked if You Would Like More Tamales”

“Coco” tells the story of a young boy named Miguel who dreams of becoming a musician despite his family’s ban on music. On the Mexican holiday Día de los Muertos, Miguel finds himself in the Land of the Dead, where he embarks on a journey to uncover his family’s secrets.

The excerpt under analysis is taken from the beginning of the film. Miguel is enjoying delicious food with his family and introduces his grandmother to viewers. His grandmother comes with a full plate of tamales and tells Miguel to take one more. Without waiting for his answer, she starts putting them on his plate. Miguel politely declines the offer, but his grandmother insists more sternly, prompting Miguel to agree. She then happily continues to pile more tamales onto Miguel’s plate.

According to the Oxford English Dictionary, a tamale is “a dish traditional in Mexico and elsewhere in Latin America, typically consisting of masa dough containing a filling of meat, vegetables, or other ingredients, cooked by steaming or baking in a wrapping of maize husks or plantain leaves”¹¹. In the Lithuanian translation, the CSI “tamales,” which falls under the subcategory of “traditional dishes”, is translated using the official translation as “tamaliai”¹² (see Table 8) as suggested by the State Commission of the Lithuanian Language. In Lithuania, tamales are not a very well-known or popular dish, especially among children, hence such a translation without any additional information might be confusing for the target audience.

Table 8: *Example of official translation*

SOURCE LANGUAGE	TARGET LANGUAGE
I asked if you would like more tamales .	Klausiau, ar tu dar nori tamalių?

Source: created by the author

¹¹ https://www.oed.com/dictionary/tamale_n?tl=true

¹² <https://vlkk.lt/konsultacijos/15251-tamalis>

Based on the eye-tracking data, the initial focus of most participants was on the characters' faces, particularly the grandmother's, as depicted in the upper part of Figure 7. This initial attention likely stemmed from the characters' expressions and interactions, which are crucial for understanding the narrative and emotional context of the scene. However, as the grandmother began placing tamales onto Miguel's plate, participants' gazes shifted from the faces to the action involving the food, as shown in the lower part of Figure 7. This shift indicates that the movement and the introduction of a new element – the tamales – captured the viewers' attention.

Figure 7: Participants' fixations on the characters and AOI in "Coco" excerpt



Source: created by the author

The tamales garnered the most attention towards the end of the excerpt when the grandmother started placing them rapidly onto Miguel's plate, as illustrated in Figure 8.

Figure 8: Participants' fixations on "tamales" in "Coco" excerpt



Source: created by the author

This increased focus on the tamales at this point in the scene suggests that the quick and repetitive action of the grandmother significantly drew the participants' gazes. The urgency and insistence of the grandmother's actions likely heightened the visual salience of the tamales, making them the focal point of the participants' attention.

This pattern of gaze behaviour underscores the importance of dynamic actions and their ability to redirect visual focus from static elements, such as faces, to objects involved in significant movements. It also highlights how viewers' attention can be guided by changes in activity and the introduction of culturally specific items within a narrative. The eye-tracking data reveal that while initial engagement is with the characters and their expressions, subsequent actions involving culturally specific items like tamales can effectively capture and sustain viewers' attention, emphasising their importance in the scene.

In this excerpt, two areas were marked as AOIs – tamales on a plate and one tamale in grandmother's hand. The average number of visits on the first AOI was 6, with fixation duration varying from 1 to 5 milliseconds, indicating that participants revisited this AOI frequently throughout the excerpt. The average number of visits on the second AOI was 2, which is not surprising given that this AOI was visible for only a few seconds. This data indicates that participants did notice the dish, a fact confirmed by the questionnaire answers.

When asked about how the dish looked, children gave various descriptions: "some kind of rolled pancake", "burrito", "something rolled", "a potato", "samosa", "some kind of a roll", and other similar responses. Only one participant remembered how they were called in the excerpt. These answers suggest that tamales are unfamiliar to the children, highlighting the need for additional information to aid their comprehension. Providing context about the dish would enhance understanding and engagement with the cultural elements presented in the film.

While choosing a translation method for this CSI, the translator had to consider the linguistic code. When “tamales” are mentioned in the dialogue, the grandmother’s face and lips are clearly visible, requiring the translator to adhere to both lip synchrony and isochrony. The official translation of “tamales” to “tamaliai” successfully achieved both synchronies, ensuring that the translated dialogue matched the lip movements and timing of the original. This necessity to maintain visual and auditory coherence likely influenced the decision not to add any additional explanatory information about the dish. By prioritising synchrony, the translator ensured that the scene remained seamless and natural, although it may have sacrificed some cultural clarity for the target audience.

4.5 “You Just Healed My Hand With an Arepa Con Queso”

“Encanto” tells the story of the Madrigals, a multigenerational Colombian family led by a matriarch. Each of her children and grandchildren, with the exception of Mirabel Madrigal, is bestowed with magical gifts from a miracle. They use these powers to assist the people in their rural community, known as the Encanto¹³. In the selected excerpt, Mirabel approaches her mother Julieta with a wounded hand. She is sad, and her mother tries to comfort her. With the help of the magical house, Julieta gives Mirabel some food she made, and after Mirabel takes a bite, her hand instantly heals. The food given is called “Arepa con queso”.

An arepa is “a flat round cornmeal cake popular in Central and South America, especially Colombia and Venezuela. Arepas resemble English muffins and can be topped or filled with cheese, butter, or meat”¹⁴. “Con queso” translates from Spanish to “with cheese”. In Lithuania, arepas can only be found in specialised Venezuelan or Colombian restaurants that are not very popular, making this CSI, which falls under the subcategory of traditional dishes, exotic for both children and adults.

In the Lithuanian translation, as can be noted in Table 9, “Arepa con queso” was rendered as “kukurūzų duona su sūriu” (EN cornbread with cheese).

Table 9: Example of substitution

SOURCE LANGUAGE	TARGET LANGUAGE
You just healed my hand with an arepa con queso .	Tu pagydei mano delną kukurūzų duona su sūriu .

Source: created by the author

While the translation accurately rendered the main ingredients of corn and cheese, it is worth noting that an arepa is more akin to a cake or patty rather than bread. Despite this, the translator chose to substitute the original CSI with a more familiar element, considering the cultural significance of

¹³ <https://en.wikipedia.org/wiki/Encanto>

¹⁴ <https://www.britannica.com/topic/arepa>

bread in Lithuania. However, this decision may seem somewhat confusing, as visually, an arepa does not resemble the typical bread commonly used in Lithuania, despite some sources defining it as flatbread¹⁵ or bread¹⁶.

Eye-tracking data indicated that at the beginning of the video, children’s gaze was directed towards the characters’ faces, even though the arepa con queso, designated as an AOI, was already visible on the screen, as illustrated in the left side of Figure 9. However, the movement of tiles and the sound of clattering as the magical house brought the dish closer to the mother with the use of tiles captured the children’s attention, causing them to notice the dish as presented on the right side of Figure 9.

Figure 9: *Participants’ fixations on the characters and AOI in “Encanto” excerpt*



Source: created by the author

On average, the AOI received 8 visits, with a total fixation duration ranging from 1 to 5 milliseconds. Notably, two participants fixated on the AOI 12 times each, with a total fixation duration of 5 milliseconds. This data suggests that dynamic visual and auditory stimuli significantly redirected the children’s focus from the characters’ faces to the AOI, emphasising the importance of motion and sound in capturing and directing visual attention. The variation in fixation frequency and duration among participants also highlights individual differences in attention and engagement with the AOI.

Despite noticing the dish, questionnaire responses indicated that none of the participants remembered its name. Their answers to “Do you know what kind of dish Mirabel’s mother gave her?” included: “something with meat”, “a pancake”, “maybe cheese”, “potato pancake”, “something made of potatoes and meat”, “taco”, “a cookie”, and “I don’t know”. These responses show that even though children saw the CSI and received information about it in the Lithuanian translation, they were unable to comprehend and accurately describe it.

¹⁵ <https://www.france24.com/en/live-news/20230613-venezuela-s-daily-bread-humble-arepa-conquers-the-world-1>

¹⁶ <https://www.umami-journal.com/recipes/arepas>

In this example, the translator had to consider the linguistic code, as the CSI is mentioned in the dialogue. The CSI was translated using substitution, which means the linguistic code was also retained in the target language. While a more accurate translation for “arepa”, such as “paplotėlis” (EN patty), might have helped children understand the CSI better, this translation would not adhere to lip synchrony and isochrony due to its longer length compared to “duona” (EN bread).

The substitution of “arepa con queso” with “kukurūzų duona su sūriu” struck a balance between linguistic accuracy and synchronisation requirements. By choosing a substitution that matched the lip synchrony and isochrony of the original dialogue, the translation maintained a seamless integration of visual and auditory elements crucial for viewer understanding. The questionnaire results, indicating that about half of the children saw the dish as resembling bread, highlight the effectiveness of this choice in bridging cultural gaps while ensuring the scene’s coherence. This strategic approach ensured that the translated scene remained cohesive and impactful, providing an immersive viewing experience for the intended audience.

After analysing the eye-tracker data, it was found that out of the eight AOIs relevant to this study, “arepa con queso” was visited an average of eight times, significantly more than any other AOI. The average fixation duration of participants on this AOI was also the longest, at 3.3 milliseconds. The least visited AOI was “Saucier”; however, the average fixation duration on this AOI was 1.9 milliseconds, whereas for the AOI “toque,” it was only 0.85 milliseconds. Interestingly, despite this, the questionnaire responses revealed that “toque” was the most remembered AOI. All participants reported noticing the toque and remembered its appearance, describing its colour, height, and other details. While only one participant correctly identified it as a “chef’s hat,” all participants knew it was worn by chefs and people who cook food. On the other hand, although “arepa con queso” was the most visited AOI with the longest fixation duration, it was difficult to understand. 3 out of 11 participants did not know what kind of dish it was, and the rest provided names of different dishes. 10 participants visited “Saucier” once each, and only one visited this AOI twice. Despite the “Saucier” AOI being visible on the screen for only two seconds, participants looked at it almost the entire time it was shown. This may explain why this AOI had the lowest number of visits but a relatively high average fixation duration. Three participants managed to describe the profession of Saucier, but none could name it, suggesting partial understanding without full recognition.

In conclusion, the study highlights that while visual cues significantly capture children’s attention and aid in recall, effective comprehension of culinary CSIs requires more than just visual engagement. The integration of clear, contextually rich translation strategies is essential. Visual elements must be culturally relevant and supported by translations that provide sufficient context, helping bridge the cultural gap. This combined approach is particularly crucial for children, who are

still developing their cultural and linguistic knowledge, ensuring a more effective understanding of culture-specific items in dubbed animation.

CONCLUSIONS

The research analysed how translation strategies affect children's understanding of culture-specific culinary items. Using eye-tracking technology, 11 participants' eye movements were studied across 8 areas of interest featuring culture-specific culinary items in the 5 selected excerpts of four films – “Ratatouille”, “Coco”, “Encanto” and “Luca”. Four key conclusions emerged from this analysis:

1. Visual elements are pivotal in cinematic narratives, serving as powerful conduits for engaging audiences and aiding comprehension, particularly when conveying culture-specific culinary items. The research findings underscore the crucial role of visual cues in enriching the viewing experience, especially for children, by providing immersive glimpses into diverse cultural landscapes. Eye-tracking data reveals that children exhibit heightened attention and interest when presented with visual cues related to food items, highlighting visual storytelling's efficacy in fostering active engagement and cultural exploration. By portraying culture-specific culinary items visually, filmmakers effectively bridge cultural gaps, offering audiences insights into rich culinary traditions worldwide. Moreover, visual cues play a significant role in facilitating comprehension, especially for children with limited exposure to diverse cultural practices. Visual depictions of food items provide tangible reference points, enabling audiences to grasp unfamiliar concepts and immerse themselves in the narrative's cultural context. A valuable example in this case is an AOI “toque”. Despite having the lowest average fixation duration, questionnaire responses revealed that “toque” was the most remembered AOI. All participants reported noticing the toque and recalled its appearance in detail, including its colour, height, and other characteristics. This heightened retention may be attributed to the scene's humorous context and the animated characters' expressive movements.
2. The research underscores the delicate balance between preserving cultural authenticity and ensuring audience accessibility in translation. Maintaining cultural references enriches the viewing experience and can serve as an educational tool for familiarising viewers with foreign cultures, but only if they are understood correctly. Moreover, many CSIs are crucial for comprehending and following the plot. However, the excessive use of unfamiliar terms may hinder comprehension, especially among younger viewers who are still learning and may not possess as much knowledge as adults. Additionally, the research highlights individual differences in audience comprehension and retention of cultural references. While 6 participants quickly grasped visual details and accurately identified cultural items, the remaining 5 struggled to remember what they had seen. Translators must navigate this tension when choosing appropriate

translation strategies, potentially incorporating additional contextual information or utilising more familiar terminology to enhance audience engagement and comprehension.

3. The choice of translation strategy significantly influences the audience's understanding of cultural elements by shaping the accessibility and clarity of the content. While strategies like loan translation and official translation prioritise the preservation of cultural authenticity, they may inadvertently create barriers to comprehension, especially for younger audiences unfamiliar with the source culture. Even though all participants noticed the AOIs "one tamale" and "tamales", with a fixation count of 2 and 6 respectively, and confirmed it during the question-and-answer session, none of them were able to identify the dish. These strategies, while valuable for maintaining the integrity of cultural references, may require additional context or explanation to ensure full understanding. On the other hand, a substitution strategy might offer a middle ground by balancing linguistic accuracy with audience accessibility. By replacing culturally specific terms with more familiar equivalents, the substitution strategy helps bridge cultural gaps and enhance comprehension without sacrificing the essence of the original content. However, in this research substitution did not serve this purpose. Even though "arepa con queso" was the most visited AOI of all the analysed ones, none of the participants managed to name the dish, even though it was translated into Lithuania using the strategy of substitution as "kukurūzų duona su sūriu". Thus, the effectiveness of translation strategies lies in their ability to strike a delicate balance between preserving cultural authenticity and ensuring audience engagement and understanding.
4. Translators face the complex task of navigating multiple semiotic codes, encompassing linguistic, kinesic, dress, and various other codes, to ensure the coherence and cultural relevance of translated content. This multifaceted process involves not only accurately conveying the verbal aspects of dialogue but also effectively integrating visual cues and preserving cultural nuances. Semiotic codes influence translators to adhere to specific dubbing synchronies, such as isochrony, lip synchrony, and kinetic synchrony. In the analysed excerpts, the linguistic code emerged as the most important, as all culture-specific items appeared in the dialogue, with characters' faces and lips clearly visible. While translators successfully adhered to lip synchrony and isochrony in the excerpts under analysis, in some cases, such translations posed challenges for children's comprehension of CSIs. It was also noted that the movement of characters, especially when they are moving quickly, prompts children to focus on a certain AOI. Thus, kinetic synchrony is also relevant, even when it is not verbally described in the source language.

SUMMARY

In Lithuania, where animated films are predominantly dubbed, there is a significant gap in understanding how children perceive culture-specific culinary items depicted in these movies. This entails exploring factors that facilitate children's understanding of these elements and those that pose challenges. Children's perspectives differ substantially from adults', given their ongoing learning process and limited knowledge accumulation. Therefore, ensuring a clear and accessible translation of these elements is crucial, as they serve as educational tools, familiarising children with foreign cultures. Moreover, comprehending these elements is vital for following and understanding the film's plot. Therefore, this thesis aims to investigate how different translation strategies impact the attention and comprehension of gastronomic culture-specific items in Lithuanian-dubbed animated films. The research employs methodological triangulation – a methodological approach that entails gathering data from multiple sources to enhance the robustness and validity of the analysis. Specifically, the reception method was used to examine how young viewers react to and comprehend culture-specific culinary items in dubbed animation by employing a Pro Spectrum eye-tracking device; a questionnaire was utilised to validate the eye-tracking data; and multimodal analysis was conducted to examine how various semiotic codes influence the choice of translation.

The research revealed that children notice and comprehend culture-specific items differently: 6 participants quickly grasped visual details and identified cultural items, while the remaining 5 struggled. This variation may be due to differences in accumulated knowledge and concentration levels. To ensure translations are as comprehensible as possible, translators must consider various semiotic codes and dubbing synchronies. In the analysed excerpts, the linguistic code was the most important, as all CSIs appeared in dialogues. Therefore, adhering to isochrony and lip synchrony was crucial for maintaining coherence and engagement. Kinetic synchrony was also relevant, as it was noted that the movement of characters, especially when they are moving quickly, prompts children to focus on a certain AOI. While no single translation strategy proved universally effective, visual cues significantly helped children understand CSIs more easily.

SANTRAUKA

Lietuvoje, kur animaciniai filmai dažniausiai verčiami taikant dubliavimą, kulinarijos srities kultūrinių realiųjų supratimas vaikų atžvilgiu, t. y. kaip jaunieji žiūrovai suvokia šias realijas, kas padeda jas lengviau suprasti, o kas, priešingai, apsunkina suvokimą, yra itin svarbi, deja, nepakankamai ištirta tema. Vaikų suvokimas gerokai skiriasi nuo suaugusiųjų, kadangi jie nuolat mokosi ir dar neturi sukaupę tiek daug žinių. Dėl šios priežasties aiškus ir suprantamas tokių elementų vertimas yra itin svarbus. Kultūrinės realijos atlieka mokomosios priemonės vaidmenį, supažindindamos vaikus su svetimomis kultūromis. Be to, šių elementų supratimas yra labai svarbus norint sekti ir suprasti filmo siužetą bei veikėjus. Šio darbo tikslas yra iširti, kokią įtaką turi skirtingos vertimo strategijos kulinarijos srities kultūrinių realiųjų suvokimui lietuviškai dubliuotuose animaciniuose filmuose. Tyrime taikoma metodologinė trianguliacija – metodas, pagal kurį duomenys renkami iš kelių šaltinių, siekiant padidinti analizės patikimumą ir pagrįstumą. Konkrečiau, receptijos metodas buvo naudojamas siekiant iširti, kaip jaunieji žiūrovai reaguoja ir supranta kulinarijos srities kultūrinės realijas dubliuotoje animacijoje, naudojant Pro Spectrum okulografijos prietaisą; okulografijos prietaiso duomenims patvirtinti buvo naudojamas klausimynas; multimodalioji analizė buvo atlikta siekiant iširti, kaip įvairūs semiotiniai kodai paveikia vertimo pasirinkimą.

Tyrimas atskleidė, kad vaikai skirtingai įsidėmi ir supranta kultūrinės realijas: 6 dalyviai greitai suvokė vaizdines detales ir atpažino kultūrinės realijas, o likusiems 5 dalyviams tai padaryti sekėsi kur kas sunkiau arba visai nepavyko. Šį skirtumą galima lemti skirtingas sukaupę žinių ir dėmesio sutelkimo lygis. Siekdami užtikrinti, kad vertimai būtų suprantami kuo didesnei jaunų žiūrovų auditorijai, vertėjai turi atsižvelgti į filmų multimodalumą bei dubliavimo sinchronijas. Analizuotose ištraukose kalbinis kodas buvo laikomas svarbiausiu, nes visos kultūrinės realijos buvo minimos dialoguose, kai žiūrovų veidai ir lūpos matėsi gan aiškiai. Todėl norint, kad vertimas būtų kuo aiškesnis ir įtraukesnis, labai svarbu laikytis izochronijos ir lūpų sinchronijos. Kinetinė sinchronija taip pat buvo svarbi, kadangi buvo pastebėta, jog staigūs veikėjų judesiai pritraukia daugiau dėmesio. Nors nė viena vertimo strategija nepasitvirtino kaip visuotinai veiksminga, vizualinės užuominos kai kuriais atvejais padėjo vaikams lengviau suprasti kultūrinės kulinarijos srities realijas.

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APPENDIX 1. *Questionnaire*

KLAUSIMAS	ATSAKYMAS
Vardas, pavardė?	
Amžius?	
Ar šeimoje / artimoje aplinkoje kalbate lietuvių klaba ar dar kokia nors kitokia kalba?	
Ar esate matęs/mačiusi filmukus „La Troškinys“, „Koko“, „Enkanto“ ir „Lukas“?	
<i>Filme „Lukas“ Džiulijos tėtis ragauja vaikams paruoštą maistą. Įėjus vaikams, pasako, kad išvirė jų mėgstamiausią patiekalą.</i>	
Ar matėte, koks tai buvo patiekalas?	
Kaip jis atrodė? (jei prieš tai atsako “ne” šito neklausti)	
Ar žinote, koks tai patiekalas? (jei atsako “ne” šito neklausti)	
Ar esate ką nors panašaus ragavę? (jei atsako “ne” šito neklausti)	
Ar girdėjote, kaip jis buvo įvardintas?	
Ar patiekalo pavadinimas „Trenette al pesto“ jums suprantamas?	
Jei ekrane nematytumėte paties patiekalo, kaip manote, ar žinotumėte, apie ką kalba Džiulijos tėtis?	
Kaip jūs pavadintumėte šį patiekalą?	
<i>Filme „La troškinys“ Alfredui maistą gaminti padeda žiurkiukas Remis.</i>	
Ar žinote, kur jis tą žiurkiuką slepia, kad kiti virtuvės darbuotojai nepamatytų?	
Ar žinote, kaip vadinasi ta kepurė? (jei prieš tai atsako “ne” šito neklausti)	
<i>Filmo scenoje matėte, kaip Alfredas įeina į virtuvę, kur jo pasislėpęs laukia Skinneris. Prieš tai scenoje jis pamatė žiurkiuko šešėlį Alfredo kepurėje ir norėjo jį pričiuopti. Tačiau Alfredas žiurkę kaip tik buvo paleidęs lauke.</i>	
Ar pastebėjote tą kepurę?	
Kaip ji atrodė? (jei prieš tai atsako “ne” šito neklausti)	
Ar žinote, kokie žmonės nešioja tokias kepurės? Ką jie dirba? (jei prieš tai atsako “ne” šito neklausti)	
<i>Filme „Koko“ rodoma, kaip Migelis su šeima sėdi prie stalo, valgo. Močiutė deda Migeliui į lėkštę daugiau maisto.</i>	
Ar pastebėjote, kokį patiekalą močiutė siūlo Migeliui? Ką ji laikė rankose?	
Ar prisimenate, kaip tas patiekalas atrodė? (jei prieš tai atsako “ne” šito neklausti)	
Ar žinote, kaip tas patiekalas vadinamas arba iš ko jis gaminamas? (jei prieš tai atsako “ne” šito neklausti)	

<i>Irašė matėte „tamalius“. Tamalis tai į garuose apdorotus kukurūzų lapus suvyniotas mėsos ar kitoks įdaras.</i>	
Ar filmuke naudojamas žodis “tamaliai” jums suprantamas?	
Gal norėtūsi kokio nors paaiškinimo?	
Ar tai, kad tamaliai matosi filme padeda lengviau suprasti, apie ką šneka močiutė?	
<i>Filme „Enkanto“ Mirabelė yra nusiminusi, nes ji vienintelė šeimoje neturi jokių galių.</i>	
Gal pamenate, kokia yra Mirabelės mamos Džiulijetos stebuklinga galia?	
<i>Vienoje iš filmo scenų rodoma, kad Mirabelė susižalojo ranką. Mama bando ją paguosti ir duoda į ranką kažkokį patiekalą. Mirabelė jo atsikanda ir žaizda ant rankos iškart užgyja.</i>	
Ar žinote, kokį patiekalą mama davė Mirabeli?	
Ar teko kada ragauti ko nors panašaus? (jei prieš tai atsako “ne” šito neklausti)	
Kaip jūs apibūdintumėte šį patiekalą? (jei prieš tai atsako “ne” šito neklausti)	
Ar jis jums panašus į duoną? (jei prieš tai atsako “ne” šito neklausti)	
<i>Filme „La troškinys“ žiurkė Remis dažnai įsivaizduoja, jog kalbasi su Gusto, kuris vis pasirodo kaip vaiduoklis. Ištraukoje Remis stebi virtuvės darbus pro langą. Gusto sužino, kad Remis perskaitė jo knygą ir nori patikrinti žiurkės žinias apie virtuvės profesijas.</i>	
Ar prisimenate kokias profesijas paminėjo?	
Ar žinote ką tie žmonės daro? (jei prieš tai atsako “ne” šito neklausti)	
Ar žinote ką reiškia „Sous šefas“ ir „Saucier“?	