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**ROB MARSHALL'S FILM "MEMOIRS OF GEISHA" (2005) AND ITS  
LITHUANIAN VOICE-OVER TRANSLATION: THE PROBLEM OF CULTURE-  
SPECIFIC ITEM RENDITION**

MA THESIS

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**ROBO MARŠALO FILMAS „GEIŠOS IŠPAŽINTIS“ (2005 m.) IR JO UŽKLOTINIS  
VERTIMAS Į LIETUVIŲ KALBĄ: KULTŪRINIŲ ELEMENTŲ PERTEIKIMO  
PROBLEMA**

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## INTRODUCTION

It is common knowledge that translation is much more than transferring words from the source language (SL) into the target language (TL). Influential Renaissance humanists and translators, such as Marsilio Ficino (1433–1499) and Desiderius Erasmus (1466–1536) advanced the view that language is neither passive nor neutral, but plays a crucial role in shaping thought, culture, and human potential. To ensure that any message is relevant to the target audience (TA), the translator must possess not only linguistic mastery but also a deep understanding of cultural contexts, thereby acting not only as a bridge between source and target languages but also as a mediator between cultures. In this respect, translators are not only “enablers, but also gatekeepers” (Tonkin & Frank, 2010, p. viii).

Whatever translation is made, the translators are expected to reflect upon, and take responsibility for their choice of language and the potential consequences of those choices. In doing so, they try to mediate between the source text author and the target audience of their translations. This shift in focus changes translation from the “reading of words” to the “reading and rewriting of worlds” in an attempt to present culture through the text which is to be rendered to the TA, or as an integral part of it (Kumagai, & Iwasaki, 2016). The translator, who knows both codes, has the “power” not only “to do justice”, or “be faithful”, but also to “capture, deceive, betray one side to the other, or betray both to a third” (Pratt et al, 2010, p. 96).

Since the 1980s, the establishment of Translation Studies as an autonomous academic discipline has marked a significant broadening of its interdisciplinary horizons, encompassing linguistics, literary theory, cultural studies, history, anthropology, information technology, and other related fields. Such expansion has fostered a more nuanced engagement with the complexities of translation, inviting both scholars and practitioners to critically examine its theoretical foundations and practical applications. Within this dynamic landscape, one particularly intricate area of investigation concerns the translation of culture-specific items (hereafter CSIs), especially in cases where literary texts are adapted for the screen.

The object of the current MA thesis is culture-specific items in Rob Marshall’s film *Memoirs of a Geisha* (2005) and their voice-over translation into Lithuanian.



The aim of the MA thesis is to reveal the linguistic and cultural challenges involved in the rendition of culture-specific items in the Lithuanian voice-over translation of Rob Marshall's film *Memoirs of a Geisha* (2005).

In order to achieve the above-indicated aim, the following tasks have been set out:

- to present translation as a form of intercultural mediation and a framework for shaping linguistic and cultural representations;
- to conceptualise culture-specific items within translation studies and compare existing taxonomies to develop a classification model suitable for analysing CSIs in the voice-over translation of *Memoirs of a Geisha*;
- to provide an overview of the characteristics, development, and current state of voice-over as one of the principal modes of audiovisual translation;
- to analyse the distribution of culture-specific items in the film and identify the strategies and procedures employed in their Lithuanian voice-over translation;
- to assess the cross-cultural interpretation and negotiation of cultural authenticity in the portrayal of the geisha as a Japanese cultural icon through an American cinematic lens;
- to evaluate the quality of the Lithuanian voice-over translation of selected culture-specific items in the film by identifying and analysing meaning transfer, with particular attention to instances of mistranslation and pseudotranslation.

The MA thesis comprises an introduction, four chapters, conclusions, summaries in English and Lithuanian, a list of references, data sources, and appendices. The research has been conducted using descriptive, interpretive, and comparative methods. Data collection and analysis were carried out through a combination of quantitative and qualitative approaches. The graduation paper adopts an interdisciplinary perspective, integrating insights from both translation studies and cultural studies.

Chapter One, *Translation as Intercultural Mediation*, lays the theoretical foundation for the thesis and is divided into three subchapters. It begins by exploring the concept of cultural translation, drawing on the works of Sarah Maitland (2017), Marie Lebert (2023), Mona Baker (2021), Lawrence Venuti (2008), Jeremy Munday (2020), and Juliane House (2016). The chapter then addresses the conceptualisation of culture-specific items (CSIs) in translation studies, highlighting diverse approaches to identifying and interpreting cultural elements in source texts, with reference to Javier Franco Aixelá (1996), Peter Newmark

(2003/2010), Jan Pedersen (2005, 2007), Jorge Díaz-Cintas, & Aline Remael (2007), Nick Ceramella (2008), Delia Chiaro (2009), Yves Gambier (2010), and Irene Ranzato (2013, 2016). It further introduces classifications of CSIs as proposed by Aixelá (1996), Newmark (2003/2010), Díaz-Cintas, & Remael (2007), and Ranzato (2016), and discusses translation strategies and procedures outlined by Venuti (1995/2008, 1998, 1999, 2001), Gambier (2005), Tarek Shamma (2010), Abderraouf Chouit (2019), and Mesut Kuleli (2020). As each classification reflects distinct theoretical perspectives and categorization criteria, the taxonomies are compared to develop a classification suitable for voice-over translation, providing a background for the empirical part of the thesis.

Chapter Two, *Voice-Over as a Mode of Audiovisual Translation*, explores the origins, characteristics, development, and current state of voice-over (VO), recognised as the third most widely used modality of audiovisual translation (AVT) after subtitling and dubbing. The discussion is grounded on the theoretical perspectives proposed by Frederic Chaume (2013), Anna Matamala & Pilar Orero (2010), Jorge Díaz-Cintas & Pilar Orero (2010), Anna Matamala (2019), Georg-Michael Luyken (1991), Borodo (2010), Chiaro (2009) Perego (2010), Kovtun (2012) and Koverienė, & Satkauskaitė (2014), who provide valuable insights into the functional and contextual aspects of this AVT mode.

Chapter Three, *Geisha as a Japanese Cultural Icon through the American Lens*, explores the historical origins and cultural role of geisha in Japanese society, alongside the representation of this figure in the cinematic adaptation Arthur Golden's novel *Memoirs of a Geisha* by American director Rob Marshall. The chapter draws on a variety of critical perspectives offered by Liza Dalby (1983), Kimiko Akita (2006), Yoko Kawaguchi (2010), Adam Acar (2021), Jin Jin (2011), Zoey Strzelecki (2014), and Mark Meli (2005) to examine how geisha are interpreted and portrayed in the film, highlighting issues of cultural authenticity, exoticism, and cross-cultural representation. Ania Kalinowska's (2005) interview with Rob Marshall and the film's cast alongside with Andrew Pulver's (2006) review of the film contribute to a deeper understanding of how Japanese cultural identity is reimagined and reframed through an American cinematic perspective.

The empirical part of the thesis is presented in Chapter Four, *Translation of Culture-Specific Items in Rob Marshall's Film "Memoirs of a Geisha"*, which focuses on the evaluation of translation strategies and procedures applied in the Lithuanian voice-over of the film. Instances of translation errors are examined with particular attention to two principal categories of translational failure: mistranslation, involving overt inaccuracies that distort the source meaning, and pseudotranslation, characterized by superficial or inauthentic renderings

that compromise cultural or contextual fidelity. The analysis is supported by theoretical and cultural insights drawn from the *Kodansha Encyclopedia of Japan*, *Jisho Japanese–English Dictionary*, and *Encyclopaedia Britannica*. Additionally, critical perspectives provided by Jan Bardsley (2021), Eiko Ikegami (2005), Hiroshi Otsuki and Bradley Grindstaff (1995), Ingrid Mida (2016), Stephanie Assmann (2008), Mineko Iwasaki (2002), Paolo Rambelli (2019), Andrea Bergantino (2023), Brigid Mahler (2019), and Ronald Jenn (2014) contribute to the cultural contextualization and interpretation of the selected Japanese CSIs examined in this chapter.

The thesis is supplied with the conclusions of the analysis, summaries in English and Lithuanian, a list of references, data sources and appendices.

## 1. TRANSLATION AS INTERCULTURAL MEDIATION

The long-running history of translation traces back to the Sumerian Antiquity (around 3,200 BC). The earliest translations were supposedly done in Mesopotamia, where the Sumerian *Epic of Gilgamesh* (c. 2000 BC) was translated into one of the regional languages. The translator's role as a bridge for "carrying across" values between cultures has been discussed since Terence, a Roman playwright who adapted Greek comedies into Latin in the second century BC (Lebert, 2023).<sup>1</sup>

Translation serves as a crucial tool for intercultural mediation, bridging linguistic and cultural gaps to facilitate understanding and communication between diverse communities. Recent scholarship underscores the role of translation in not merely transferring words but also conveying cultural nuances and contexts. Mona Baker (2021, p. 45) approaches translation as an "act of cultural negotiation", thus highlighting its mediating function. For Jeremy Munday (2020, p. 32) translators operate as "cultural brokers, navigating the complexities of intercultural exchange". Lawrence Venuti (2008, p. 28) further elaborates on this by pointing out that translation "involves a process of <...> balancing the familiar and the foreign to achieve effective communication". To put it in Sarah Maitland's terms, for any text to be successfully rendered into the TL, translators "must place themselves in the foreign other's shoes, by acknowledging a different way of thinking and feeling" (Maitland, 2017, p. 5). Translation is conducted through this "empathetic gesture, not by which we would claim to understand the other, but by which we would acknowledge them precisely as bearers of that which we do not understand" (Maitland, 2017, p. 5).

These perspectives underscore the evolving understanding of translation as a dynamic and multifaceted practice that goes beyond linguistic conversion to encompass cultural interpretation and adaptation (cf. Kuleli, 2020, p. 16).

### 1.1. The Concept of Cultural Translation

The concept of culture has been a concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and the definitions offered in these fields vary according to the particular discipline. In all these attempts at coming to grips with the notion of 'culture', two basic views of culture have emerged: the

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<sup>1</sup> <https://www.iapti.org/iaptiarticle/a-short-history-of-translation-through-the-ages-marie-lebert-2/>

*humanistic* concept of culture, and the *anthropological* concept of culture. The humanistic concept of culture captures the ‘cultural heritage’ as a model of refinement, an exclusive collection of a community’s masterpieces in literature, fine arts, music etc. The anthropological concept of culture refers to the overall way of life of a community or society, i.e. all those traditional, explicit and implicit designs for living which act as potential guides for the behaviour of the members of the culture. Culture in the anthropological sense embodies a group’s dominant and learned set of habits, as the totality of its non-biological inheritance involves presuppositions, preferences and values. Culture encompasses various societal and national subgroups according to the geographical region, social class, age, sex, professional activity, individual one relating to the individual’s guidelines of thinking and acting (House, 2016, p. 40–41).

Members of a particular culture are constantly being influenced by their society’s – and also by some of the society’s cultural subgroups – public and cultural representations with regard to values, norms, traditions, etc. This influence is exerted most prominently through the language used by the members of the society in communication with other members of the same and/or different socio-cultural groups. Language thus serves as the most important means of communicating, of transmitting information and providing human bonding. Language is the foundation of an individual’s acquiring knowledge of the world, of transmitting mental representations and making them public. Language is thus the prime instrument of a ‘collective knowledge reservoir’ to be passed on from generation to generation (House, 2016, p. 43).

Cultural knowledge, including knowledge of various sub-cultures, has long been recognized as indispensable for translation, as it is the knowledge of the application that certain linguistic units have in particular situational and social contexts which makes translation possible (House, 2016, p. 54).

According to Maitland (2017, p. 17), despite the immense popularity which cultural translation has been enjoying, the concept itself remains paradoxically ill-defined. Homi Bhabha (1990, p. 209–210) indicates that “all forms of culture are in some way related to each other, because culture is a signifying or symbolic activity. The articulation of cultures is possible not because of the familiarity or similarity of contents, but because all cultures are symbol-forming and subject-constituting, interpellative practices.”

Cultural translation is not a translation strategy, but rather a perspective on translations which focuses on their emergence and impact as components between language groups. Consequently, cultural translation signals not the interlingual transfer of meaning

between cultural and linguistic units, but rather the transformation of the culture itself (Maitland, 2017, p. 17).

## 1.2. Definition and Classification of Culture-Specific Items

Since all texts, including audiovisual products, are anchored in their culture, culture-specific vocabulary in the SL can present problems for translators, especially if there are discrepancies between the source and the target cultures. Such problems are regarded as *extralinguistic*, i.e., referring to the surrounding physical and sociocultural reality ‘outside’ language, as opposed to *intralinguistic* translation problems which arise from differences between the source and the target language systems and language usage (Nedergaard-Larsen, 1993, p. 238).

Culture-specific vocabulary is identified and labelled by different terms in different countries. Because of their referential link with reality, words and phrases that are “intimately bound up with the universe of reference of the original culture” (Lefevere, 1993, p. 122) are often referred to as *realia*. This is the term commonly used in Eastern European translation studies (Valūnaitė et al., 2018, p. 2). *Culture-bound references* (Pedersen, 2005, 2007), *culture-specific references* (Gambier, 2004; Chiaro, 2009; Ranzato, 2013, 2016), *culture-bound expressions* comprise allusions, idioms, neologisms, as well as signs, gestures, and symbols. There are also *cultural words* (Newmark, 2003), *culture-specific concepts* (Baker, 1992), *culture-bound concepts* (Ceramella, 2008) to name only a few. Within the scope of this thesis culture-specific references will be referred to as ‘culture-specific items’ (hereafter CSIs), thus adopting the term proposed by Javier Franco Aixelá (1996). According to Aixelá (1996, p. 56), culture-specific items are “usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture.” The scholar also notices that the definition of a culture-specific item lies in the fact that, in language, everything is culturally produced, even the language itself. In addition, CSIs exist because of the conflict arising from linguistically represented references in a source text which, when transferred to a target language, lead to a translation problem due to the nonexistence or to a different value of the possible item in the target language culture (Aixelá, 1996, p. 57).

Irene Ranzato notes that every language has unique semantic ranges and different methods of categorizing objects and concepts. While this is true for general vocabulary, it is

even more pronounced in culture-specific vocabulary, which encompasses a rich array of images and associations. (Ranzato, 2016, p. 59)

After the introduction of the term, it is essential to get acquainted with different categories of CSIs. In order to facilitate the identification of CSIs in translation, the taxonomies elaborated by four different scholars were used to work out a classification appropriate for voice-over translation.

Table 1 presents taxonomies of CSIs proposed by different scholars to provide a comprehensive overview of how culture-specific items are conceptualized within translation studies. Each classification reflects a distinct theoretical perspective and set of categorization criteria, illustrating the diversity of approaches to defining and interpreting cultural elements in source texts. This comparative framework establishes a foundation for further analysis and discussion.

**Table 1.** *Taxonomies of CSIs*

Aixelá (1996)	Díaz-Cintas & Remael (2007)	Newmark (2010)	Ranzato (2016)
1. Proper nouns: 1.1. conventional; 1.2. loaded. 2. Common expressions: 2.2. objects; 2.3. institutions; 2.4. habits; 2.5 opinions.	1. Geographic references: 1.1. objects from physical geography; 1.2. geographical objects; 1.3. endemic animal and plant species. 2. Ethnographic references: 2.1. objects from daily life; 2.2. references to work; 2.3. references to art and culture; 2.4. references to descent; 2.5. measures. 3. Socio-political references: 3.1. references to administrative or territorial units; 3.2. references to institutions and functions; 3.3. references to socio-cultural life; 3.4. references to military institutions and objects.	1. Ecology. 2. Public life. 3. Social life. 4. Personal life. 5. Customs and pursuits. 6. Private passions.	1. Real world references: 1.1. source culture; 1.2. intercultural; 1.3. third culture; 1.4. target culture. 2. Intertextual references: 2.1. overt intertextual allusions; 2.2. covert intertextual allusions; 2.3. intertextual macroallusions.

Source: created by the author

As it is obvious from Table 1, certain categories proposed by various scholars partially overlap, particularly in the domains of art, geography, customs, and socio-political references. Aixela (1996, p. 59) proposes the fewest CSI categories, distinguishing only two: *proper nouns* and *common expressions*. The latter encompasses objects, institutions, customs, and beliefs specific to a given culture, which cannot be subsumed under proper nouns. Proper nouns are further subdivided into *conventional* and *loaded* categories. Conventional CSIs carry no intrinsic meaning beyond identification, while loaded CSIs range from suggestive or

expressive names and nicknames – both fictional and non-fictional – which convey historical or cultural associations. When no pre-established translation exists, conventional CSIs are typically rendered through repetition, transcription, or transliteration (p. 60). In contrast, loaded CSIs, due to their greater degree of semantic complexity, exhibit a higher degree of indeterminacy and tend to require more interpretative translation strategies. According to Aixela, CSIs that do not fall under the category of proper nouns present greater challenges in translation due to their cultural specificity and semantic density (p. 60).

Díaz-Cintas and Remael (2007, p. 201) introduce three major CSI categories: *geographical references*, *ethnographic references*, and *socio-political references*, each comprising several subcategories. Within the category of *geographical references*, they include not only geographic landmarks but also endemic animal and plant species, thereby incorporating elements of physical geography and natural processes. *Ethnographic references* encompass objects and concepts drawn from daily life, labour, the arts, culture, heritage, and even systems of measurement. The category of *socio-political references* combines social and political elements, including administrative and territorial units, institutional roles, military structures, and other components of socio-political life.

Unlike other scholars who focus on narrower subcategories, Peter Newmark (2010, p. 174–177) proposes a broader typology of CSIs, organized into six principal categories. The first, *ecology*, encompasses geographical and environmental elements. The second, *public life*, pertains to politics, legal systems, and governmental structures. The third category, *social life*, includes aspects such as the economy, professional life, social welfare, healthcare, and education. The fourth, *personal life*, covers culturally specific references to food, clothing, and housing. The fifth, *customs and pursuits*, brings together cultural practices, such as slow hand clapping, and leisure activities, including sports. Finally, Newmark introduces the category of *private passions*, which refers to domains such as religion, music, poetry, and social organizations.

Irene Ranzato's (2016) taxonomy, distinguishes between two primary CSI categories: *real-world references* and *intertextual references*, each further subdivided. Compared to previous classifications, Ranzato's model appears more intricate. Within *real-world references*, she identifies *source culture CSIs*, i.e. items originating from the source culture, regardless of their global recognition (p. 65). By *intercultural references* the scholar means originally source culture items that have been assimilated by the target culture and are now shared by both (p. 66). *Third culture CSIs* refer to items that belong to neither the source nor target cultures but to an external cultural system (p. 67) and *target culture CSIs*



encompass the elements unfamiliar to the source culture but well-known within the target culture (p. 68). In Ranzato's intertextual taxonomy, *overt intertextual allusions* are references that do not connect to real-world cultural items but rather to fictional works (p. 70). *Covert intertextual allusions* are implicit and often too subtle to be understood without extensive contextual knowledge, even when official translations exist (p. 71). Finally, *intertextual macroallusions* are complex references that require audiences to piece together dialogue, characters, plot elements, and visual cues to perceive the broader intertextual connection (p. 72). All types of CSIs listed in Ranzato's classification may be either *verbal* or *non-verbal*, and may occur *synchronously* or *asynchronously* in relation to the ST.

In view of the fact that some categories exhibit substantial overlap while others account for distinct aspects not addressed by the rest, it is methodologically appropriate to consolidate the overlapping categories into a practical framework adapted to the aim of the thesis. The proposed taxonomy is organized as follows:

1. Geographic references (e.g. *sakura*, *Kyoto*);
2. References to daily life (e.g. *okiya*, *ekubo*);
3. References to art and culture (e.g. *geisha*, *kimono*, *shamisen*);
4. Customs (e.g. *Miyako Odori*, *mizuage*).
5. Proper names (e.g. *Satsu*, *Hatsumomo*);
6. Socio-cultural references (e.g. *-chan*, *-san*);
7. Socio-political references (e.g. *baron*, *danna*);

The newly developed set of categories will serve as the basis for analysing selected CSIs in the Lithuanian voice-over translation of *Memoirs of a Geisha*. As a preparatory step for this analysis, the following subchapter provides an overview of translation strategies and procedures relevant to the rendering of CSIs.

### 1.3. Translation Strategies and Procedures of Culture-Specific Items

Translators make use of different strategies and procedures to overcome the issues they face in an attempt to make an AVP available to the TA. While some translators consciously benefit from them, others might use them quite unconsciously. Despite an array of challenges which are naturally expected in almost every translation, the strategies and procedures are expected to help translators "provide a text into a new culture" (Kuleli, 2020, p. 623). Yves Gambier defines *strategy* as "a tool to tackle the possible problems that emerge during the translation process" (Gambier, 2010, p. 414).

The fundamental strategies employed in the translation of CSIs are *domestication* and *foreignisation*, as conceptualised by Lawrence Venuti in his seminal work *The Translator's Invisibility: A History of Translation* (1995). For Venuti, both strategies are “deeply rooted in specific social and cultural circumstances” (Venuti, 1998, p. 175). *Domestication* involves the assimilation of the SC elements according to the values of the TC or even excluding them (Venuti, 1995/2008, p. 16–17). Thereby, the use of *domestication* allows the translator to produce more natural-sounding translations for the TA and diminishes the power of the SL by letting the audience readily enjoy the final product.

*Foreignisation*, on the other hand, helps retain something of the foreignness of the original and implies a transfer of some exotic-sounding content from the SC to the TT without conforming to the worldview of the TC. By keeping “close adherence to the foreign text, a literalism that resulted in the importation of foreign cultural forms and the development of the heterogeneous dialects and discourses” (Venuti, 2001, p. 242), *foreignisation* implies “an ethnodeviant pressure on those [cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1998, p. 20). Through *foreignisation*, translators incorporate cultural items into the TL, regardless of how unfamiliar they may appear to the TA (Kuleli 2020, p. 626). It is therefore not surprising that this strategy is regarded as “highly desirable in translation because it increases the fidelity of the translated text to the original” (Venuti, 1995/2008, p. 273). The use of *foreignisation* allows the translator to become visible, yet the text becomes less fluent.

As Abderraouf Chouit observes, *domestication* tends to promote a fluent style to conceal the foreignness of the ST. It is to be noted, however, that the use of *domestication* strategy in translation does not refer to a mere deletion of the foreign elements of the ST or their replacement with local variants, but also to “not challenging, provoking, or renewing the literary tradition of the TL and the TC in any way” (Chouit, 2019, p. 79). By contrast, *foreignisation* refers to the translation strategy which challenges and breaks the TL and the TC norms and conventions by retaining the foreign aspects of the ST. Chouit points out that “adopting a foreignizing strategy in translation through retaining the cultural aspects of the ST will eventually result in the integration of such cultural elements in the TC and the TL” (Chouit, 2019, p. 79).

In fact, an extensive array of viewpoints to adopt *domestication* or *foreignisation* in translation can be seen from different perspectives given that both strategies have their advantages and disadvantages. On the one hand, since *domestication* helps to overcome the linguistic and cultural barriers between the SL and the TL, readers/viewers get a better

understanding of the content of the ST. However, such naturalness and smoothness in the TT often entail a partial or complete loss of the stylistic messages embedded in the ST. On the other hand, *foreignisation* helps expose the TL readers to foreign cultures and enriches the TL culture with new expressions and notions by preserving and transplanting the SL culture in the TL text. However, alien cultural images and expressions may not be fully understood by the TL readers and, consequently, the translated text may lose its literary merit. Overall, both strategies entail inevitable loss because neither one can be followed in a pure and consistent way (Chouit, 2019, p. 79–81).

On the one hand, translation forms a certain domestic representation – a view on a TC, a canon of its literature, cinema, promotion of certain values, etc. On the other hand, it influences the TC itself because, behind some translations, stands the authority of particular institutions and their ideologies. Venuti supports his observation by taking Japanese fiction as an example and discloses how the stereotypical American view on the Japanese literature influenced a canon created by academic translators who were shaped by the experience of World War II (Venuti, 1999, p. 71–75; 82–87). Venuti highlights the various ways that “traffic in cultural values” can manifest, emphasizing how translation has the power to “construct a domestic representation of a foreign culture” and uses the translation of modern Japanese fiction into English as a prime example (Venuti, 1999, p. 71).

The canon of the Japanese fiction in English established by American producers was not only non-representative but rather based on a well-defined stereotype which had determined the readers’ expectations for about forty years. The cultural stereotype performed by this canon extended beyond English, since English translations of the Japanese fiction were routinely being rendered into other European languages during this period. Consequently, as Edward Fowler notices, “the tastes of English-speaking readers have by and large dictated the tastes of the entire Western world with regard to Japanese fiction” (Fowler, 1992, p. 15–16). It is noteworthy that the formation of the tastes of the English-speaking audience in question belonged to a small group of university professors in the Japanese literature who advised trade publishers on which Japanese texts to publish in English (Fowler, 1992, p. 12). The literary, ethnographic and economic interests of these academics were shaped by an encounter with Japan before World War II and the canon they established constituted a nostalgic image of a lost past. Apart from numerous references to the traditional Japanese culture, frequent laments over social changes introduced by the military conflict and the Western influence, the translated fiction represented Japan as “exoticized, aestheticized, and quintessentially *foreign* land quite antithetical to its prewar image of a bellicose and

imminently threatening power” (Fowler, 1992, p. 3). Yet, the nostalgia expressed by this canon was distinctly American, and not necessarily shared by the Japanese audience (Keene, 1984).

In criticising Venuti’s theory of domestication and foreignisation, Tarek Shamma claims that the effect of a given translation cannot only be reduced to a strategy selected by the translator and considers that the major weakness of Venuti’s theory lies in confusing the translation strategy (the textual level) with its effect (the socio-political and intertextual levels) (Shamma, 2005).

Actually, the translator’s decision-making process in terms of which strategy is most appropriate for a successful rendition of concrete CSIs depends on a variety of factors which include the purpose of the translation, the power relations between the SC and the TC, the “publisher’s power to dictate the translation, the translator’s interpretation of the cultural elements that are represented in the SL, and other variables related to the historical, social, and cultural setting in which the translation takes place” (Chouit, 2019, p. 81).

Although the strategies of *domestication* and *foreignisation* have been used by translators to resolve the cultural differences between the SL and the TL for quite a long period already, the two strategies, as well as their advantages and disadvantages, have been an issue of endless discussions among translation scholars ever since they were introduced. On the one hand, *domestication* facilitates in overcoming the linguistic and cultural barriers between the SL and the TL and makes it possible for readers/viewers to get a better understanding of the content of the ST. Yet, such naturalness in the TT frequently demands either a partial or complete loss of the stylistic message embedded in the ST. On the other hand, *foreignisation* not only helps expose the TA to a foreign culture but also enriches the TL culture with new vocabulary by “preserving and transplanting the SL culture in the TL text.” (Chouit, 2019, p. 81)

To sum up, both strategies bring about some unavoidable loss because neither one can be followed in a consistent way. This means that the controversy over these two strategies cannot possibly be resolved by considering which is correct and which is not. Chouit holds that both strategies should be seen as a “continuum that offers heuristic tools for translators to cope with the different cultural aspects in the translation process.” (Chouit, 2019, p. 81) Therefore, a good translation is to be both, domesticated and foreignised.

Peter Newmark (1988, p. 81) distinguishes between translation methods, which apply to entire texts, and translation procedures, which operate at the level of sentences or smaller linguistic units. Nonetheless, this distinction is not universally accepted among translation

scholars. As noted by Lucia Molina, the divergence among theorists extends beyond terminology and encompasses conceptual disagreements, as well. She highlights a lack of consensus regarding the appropriate terminology, with labels such as ‘procedures,’ ‘techniques,’ and ‘strategies’ often being used interchangeably (Molina, & Hurtado Albir 2002, p. 499). Despite the existence of multiple taxonomies proposed by various researchers, terminological overlap remains a persistent issue. While numerous studies have addressed the treatment of CSIs in dubbing and subtitling, comparatively limited attention has been paid to their rendering in voice-over translation. In order to establish a taxonomy suitable for voice-over, it is useful to examine and compare the existing frameworks developed for subtitling (e.g., Pedersen, 2005; Díaz-Cintas & Remael, 2007; Newmark, 1988) and dubbing (Ranzato, 2016), as presented in the table below:

**Table 3.** *Translation procedures of CSIs*

Newmark (1988)	Pedersen (2005)	Díaz-Cintas & Remael (2007/2014)	Ranzato (2016)
1. Transference. 2. Naturalisation. 3. Cultural equivalent. 4. Functional equivalent. 5. Descriptive equivalent. 6. Synonymy. 7. Through translation. 8. Shift/transposition. 9. Modulation. 10. Recognized translation. 11. Translation label. 12. Compensation. 13. Componential analysis. 14. Reduction and expansion. 15. Paraphrase. 16. Couplets. 17. Notes, additions, glosses.	1. Official equivalent. 2. Retention. 3. Specification: 3.1. explicitation (completion); 3.2. addition. 4. Direct translation: 4.1. calque; 4.2. shifted direct translation. 5. Generalization. 6. Substitution: 6.1. cultural substitution; 6.2. paraphrase: 6.2.1. paraphrase with sense transfer; 6.2.2. situational paraphrase; 7. Omission.	1. Loan. 2. Calque or literal translation. 3. Explicitation. 4. Substitution. 5. Transposition. 6. Lexical recreation. 7. Compensation. 8. Omission. 9. Addition.	1. Loan. 2. Official translation. 3. Calque. 4. Explicitation. 5. Generalisation by hypernym. 6. Concretisation by hyponym. 7. Substitution. 8. Lexical recreation. 9. Compensation. 10. Elimination. 11. Creative addition.

Source: created by the author

It is helpful to begin by identifying the procedures that all scholars agree on. Although the procedure of *omission* appears in all the classifications concerned, Ranzato refers to it as *elimination*, while Newmark uses the term *reduction*. This procedure involves the complete exclusion of a CSI, meaning it is not rendered into the TL. Díaz-Cintas & Remael (2014, p. 206) argue that *omission* should not be considered a fully-fledged translation strategy, as it does not constitute an act of translation. Nevertheless, they acknowledge that omission can be

necessary in certain cases, such as constraints related to time and space or when an equivalent term is absent in the TL (p. 207).

*Loan* is the repetition of the CSI and is left unaltered (Ranzato, 2016, p. 84). Díaz-Cintas & Remael introduce the identical procedure: when the ST word or phrase is incorporated into the TL, because translation is not possible and both languages use the same word, also, these words often have the same foreign language source (p. 202). Pedersen uses the equivalent to it called *retention*, when CSI is unchanged or slightly adapted to the TL rules (Pedersen, 2005, 76). Newmark refers to both similar procedures as *transference*, which, as he explains, “is the process of transferring a SL word to a TL” and “includes transliteration, which is related to the conversion of different alphabets” (p. 81); and *naturalisation* “succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL” (p. 82).

*Calque*, also termed *literal* or *direct translation*, is word-by-word translation of a CSI. Díaz-Cintas & Remael (p. 202) and Ranzato (p. 86) also explain *calque* as literal translation. Pedersen’s direct translation meets the same criteria, since he explains it as only the language being changed, without any semantic alternation, thus making it a word-for-word translation (p. 76). Newmark refers to *literal translation* as ‘through-translation’ which he considers a more transparent term (p. 54).

*Explicitation* seems to be a confusing procedure because it is understood differently by the scholars. Ranzato (p. 87) defines it as a form of definition of the CSI “by means of an explanation, of addition of information, mainly used in combination with borrowing.” Díaz-Cintas & Remael (2014, p. 203) suggest that, by *explicitation*, the translator makes “the source text more accessible by meeting the target audience halfway, either through *concretisation*, using a hyponym, or by *generalisation*, using a hypernym,” so they understand *explicitation* as closer to the procedure *generalisation* by hypernym, and *concretisation* by hyponym (Ranzato, 2016, p. 87). According to Ranzato, explicitation is manifested when some information, which is more extensive than the information presented in the original text, can be added to TT (Ranzato, 2016, p. 87), and when a term for CSI is replaced with a more popular or generic term (p. 88). Ranzato (ibid.) also states that *explicitation* is closer to Díaz-Cintas & Remael’s *addition* and defines *addition* as “always a form of explicitation.” *Addition* is the insertion of supplementary material. Further, Ranzato also presents *creative addition*, which is mainly convenient in subtitling as it is feasible to bypass any technical constraints imposed by the medium, and it is not a form of explicitation, but rather a form of authorial intervention by the adapter (Ranzato, p. 95). In this case,

Pedersen (2005) separates *explicitation* (also named as *completion* in his works) from *addition* and explains that *addition* involves adding information that is hidden in the CSI “not as part of the name but as part of the sense or connotations” (p. 80), while *explicitation* (*completion*) is when the added material is hidden in the CSI of the ST as part of the expression, for example, spelling out acronyms or abbreviations, adding someone’s first name, or completing an official name (p. 79).

What concerns *creative addition*, *lexical recreation* can be used in combination with *creative addition* (Ranzato, 2016, p. 93). *Lexical recreation* implies the invention of a new term and is used when the ST also contains a neologism (Díaz-Cintas, & Remael 2014, p. 206). Newmark (1988, p. 90) names it the *translation label* and also explains it as usually being a new term. He notes that it can be implemented through literal translation.

As for *substitution*, Díaz-Cintas & Remael (2014, p. 204) observe that *substitution* is typical of subtitling, and it is used when there are spatial and temporal constraints for lengthier terms. Pedersen’s (2005) attitude differs, and he introduces two sub-procedures of *substitution*: *cultural substitution*, where one CSI is replaced with another CSI from SC or even TC, or a completely different one which fits the situation (p. 89) and *paraphrase*, when the ST CSI is expressed in a different way by using other words or morphological structures (p. 88). Ranzato observes that *substitution* in her taxonomy encompasses Díaz-Cintas & Remael’s *transposition*, by which “a cultural concept of one culture is replaced by a cultural concept from another” (Ranzato, 2016, p. 92).

*Generalisation* makes the TT rendering less specific than the ST CSIs, and it can be done through paraphrase (Pedersen, 2005, p. 76). Newmark uses the term *functional equivalent* and explains that “[it] requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word” (Newmark, 1988, p. 83). Ranzato explains the above-mentioned procedure *generalisation by hypernym* as a “specific kind of explicitation which does not add meaning to a CSI but rather replaces it altogether with one or more words having a broader meaning than the given element (hyponym)” (Ranzato, 2016, p. 88). The opposite procedure would be *concretisation by hyponym*, which means that a more general concept is rendered into a more specific concept by using a hyponym. Concretisation is not very frequent in AVT (Ranzato, 2016, p. 89).

*Official translation*, also referred to as *official equivalent* by Pedersen, is the usage of the already existing official equivalent in the TL (Pedersen, 2005, p. 76). Newmark (1988) calls it *recognized translation*. Ranzato (2016, p. 85) suggests that “officially” translated CSI is actually transferred with the help of another procedure. The scholar also mentions that

“long-established official translations may cause problems to the translator if the original text contains, for example, wordplay or other significant linguistic or semantic features” (Ranzato, 2016, p. 86).

*Compensation* is used in order to make up for a translational loss in exchange by adding something in another place of the translation. This procedure can be a helpful tool for the translation of humorous films (Díaz-Cintas, & Remael 2014, p. 206). It requires the translator to add some creative effort (Ranzato, 2016, p. 93). To put it in Newmark’s terms, this is manifested “when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence” (Newmark, 1988, p. 90).

To sum up, there is no consistency in the use of the relevant terminology, and indeed, some procedures proposed by scholars overlap in terms of their names and meanings, and also some of these are more common, whereas others are less frequent. Undoubtedly, there are certain difficulties in distinguishing among the translation procedures since several of them can be used within the same sentence, and some translations come under a whole complex of methods. Such difficulties could be solved by avoiding the strict, linear arrangement used in the taxonomy (Saridaki, 2021, p. 137).

The route taken in this thesis relies on the translation strategies of domestication and foreignisation offered by Lawrence Venuti. As some CSIs may necessitate a combination of multiple translation procedures, it is considered more practical to consolidate procedures than to rely on narrowly defined sub-procedures that may only partially apply or even conflict with one another. Following an evaluation of their applicability to voice-over translation, redundant procedures were excluded. As a result, the classification developed specifically for this thesis includes eight procedures: loan, calque, addition, generalisation, explicitation, concretisation, substitution, and elimination.



## 2. VOICE-OVER AS A MODE OF AUDIOVISUAL TRANSLATION

Due to a remarkable boom of the AVT in the 1980s, the term *voice-over* was imported from the field of film studies to define a “mode of transfer in which the translating voice is heard on top of the translated voice” (Franco *et al.*, 2010, p. 19). Voice-over involves reducing the volume of the original soundtrack to a minimal auditory level, in order to ensure that the translation, which is orally overlapped on to the original soundtrack, can be heard by the target audience. It is common practice to allow viewers to hear a few seconds of the SL before reducing the volume and superimposing the translation. The recording of the translation finishes a couple of seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again (Díaz-Cintas, 2009, p. 5–6).

This explains why in the West voice-over is usually applied to non-fiction, where a sense of authentic presentation is to be combined with an almost full translation of the original text. It is also interesting to note that the translation modes, which hide original speech, such as dubbing, tend to be applied to fiction.

Voice-over is a technique which offers an oral translation in the TL, which is synchronised and can be heard simultaneously over the (not translated) SL voice. The standard approach of synchronisation is to reduce the volume of the original soundtrack, although it is still possible to hear in the background, with the translation being read at the same time. The viewer is allowed to hear a foreign, original language for a few seconds at the beginning of the speech, and then the volume of the original sound is reduced so that the translated speech can be superimposed. The translated excerpt commonly finishes slightly before the foreign language speech in the original text. The original sound is raised again to a normal volume level, and the audience can hear again the completion of the original utterance (Díaz-Cintas, & Orero, 2010, p. 441–442).

Georg-Michael Luyken *et al.* (1991, p. 80) characterise voice-over by the “faithful translation of original speech” and “approximately synchronous delivery.” Thereby, if the translation is recorded as part of the original production, it may follow the original speech exactly.

Although dubbing and subtitling have received much more attention from researchers than voice-over, thereby leaving this AVT mode as if “in the shadow”, it is namely voice-over, which is associated with authenticity and credibility, since the original soundtrack and the translation are both being run at the same time. In case of dubbing, the deletion of the original voices results in a loss of authenticity (Borodo, 2011, p. 212–213).

A key difference of voice-over when compared to dubbing lies in lip synchrony which in voice-over is not retained. Dubbing, in its turn, generates the illusion that the screen actors speak the language of the translation, in voice-over, the viewer is constantly confronted with a version that the original and the translation coexist together at the same time. A practical advantage of voice-over is that this AVT mode is cheaper and faster to produce. (Matamala, 2019, p. 7) Furthermore, voice-over generally implies the preparation of a written translation which is delivered orally in a pre-recorded format. Translators are provided with an audiovisual file and are required to deliver a written translation, following the formatting requirements of the client. In some cases, it is expected that the translator will provide a perfectly synchronised translation, ready to be recorded. In other cases, an editor has to revise the translation to check whether it meets the required standards (Matamala, 2019, p. 8).

Since voice-over has been conceptualised as a type of revoicing, a type of dubbing, and even a type of interpreting, it may be presented in the first-, or in the third-person narration. The first-person rendering is the direct voice-over, whereas the third person version is reported voice-over. The standard practice is to use first person voice-over, which means that the translation uses the same pronouns as the speakers in the source language; it makes the translator more invisible. In third person (the above-called ‘reported’ voice-over, the role of the translator is more visible because the text of the speaker is reported in the third person (Matamala 2019, p. 2). In addition to that, the number of voices featuring in the translated version could be one of the categorization criteria, because variations can differ.

The ‘lektor’ system, where a single narrator delivers a monotone translation over the original audio, has become a cultural norm for television voice-overs in Poland despite its lack of emotional variation (Szarkowska, 2011, p. 198). Spain predominantly uses dubbing for foreign content, employing a full cast of voice actors to closely match the original performances. This method is culturally ingrained and supported by a well-established dubbing industry (Chaume, 2013). However, in documentaries that use voice-over, both male and female voices are typically employed to revoice the original speakers (Matamala 2019). In the United States, dubbing is common mainly for foreign-language films and series, although such content is less prevalent in mainstream media compared to Europe (Perego,

2010). Similarly, dubbing dominates the audiovisual translation of foreign content in Japan, especially in cinema and television, reflecting audience preferences for localized voice acting that aligns closely with the original performances (Chiaro, 2009). Conversely, in the United Kingdom, subtitling prevails due to a strong cultural preference for original audio with minimal interference (Díaz Cintas & Remael, 2007). In Lithuania, voice-over is the most widely used audiovisual translation mode for foreign television programs, distinguished by the practice of employing two voice actors, a male and a female, accordingly, to represent all the performing male and female actors (Kovtun, 2012; Koverienė, & Satkauskaitė, 2014).

Although voice-over has not received as much scholarly attention as subtitling or dubbing (Chaume, 2012; Díaz Cintas & Remael, 2007), it continues to be widely used in many audiovisual markets due to its relatively low cost (Matamala, 2019, p. 64). Despite its economic advantages, this mode of AVT presents notable limitations. It often struggles to meet timing constraints and typically relies on two voice actors to portray all characters, which can compromise the expressiveness and authenticity of the original dialogue (Gottlieb & Grigaravičiūtė, 1999; Tomaszekiewicz, 2006; Garcarz, 2007). Nevertheless, recent technological advancements, such as the emergence of digital voice-over solutions, the rapid development of AI-powered text-to-speech (TTS) technologies, and the increasing adoption of voice cloning are significantly reshaping voice-over practices and expanding its potential applications in contemporary media environments.<sup>2</sup>

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<sup>2</sup> Voiceover and Dubbing Services Market – Overview. *Information Technology*, January 6, 2025. Available at <https://www.marketresearchintellect.com/blog/voiceover-and-dubbing-services-market-overview/>

### 3. *GEISHA* AS A JAPANESE CULTURAL ICON THROUGH THE LENS OF THE AMERICAN FILM DIRECTOR

Japan had a strict isolation policy called *sakoku* (鎖国), implemented during the Edo period (1603–1868), which severely limited foreign trade and interaction, allowing only a few select foreign entities, such as the Dutch and Chinese, to conduct business under severe conditions. Such policy lasted for over two centuries until the mid-nineteenth century (Craig, 2003). After its abandonment, Japan became more open to Western countries. The West was gradually introduced to hundreds of specific concepts and traditions from this enigmatic island nation (Morris, 1979). Since Japanese culture is noted for its complexity and numerous written and unwritten rules, it is not surprising that misconceptions are abundant (Befu, 2001).

The concept of the geisha is one of the most prominent examples of the failure to impose Western norms and perceptions onto culturally distant entities. Because of its lengthy development, it is not surprising that this concept is surrounded by controversy in the West. To distinguish truth from fiction, it is essential to critically analyse the available data. This chapter will explore the origin and development of the geisha phenomenon in Japan, as well as its (mis)representations in the West.

The following subchapters examine the origins and historical development of the geisha tradition within Japanese culture, alongside its cultural misrepresentations in the West, with particular attention to Rob Marshall's cinematic adaptation of Arthur Golden's novel *Memoirs of a Geisha*.

#### 3.1. The Origin and Development of the Geisha Phenomenon in the Japanese Culture

In Japanese, a range of specialized lexical items is used to refer to different categories of artists, each reflecting culturally specific roles and practices. For example, 芸術家 (*geijutsuka*) refers to an artist in a general sense; 画家 (*gaka*) and 画人 (*gajin*) both denote a painter; 作家 (*sakka*) refers to an author or novelist; 作者 (*sakusha*) designates the creator or author of a specific work; 詩人 (*shijin*) means a poet; and 漫画家 (*mangaka*) refers to a cartoonist or comic artist.<sup>3</sup> Within this broader context of artistic professions, the role of the geisha occupies a unique cultural position.

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<sup>3</sup> *Jisho English–Japanese Dictionary* available at <https://jisho.org> and *Japanese Dictionary* available at <https://www.japandict.com>

Historically, the profession of the geisha was regarded as high-status, requiring rigorous training and adherence to strict daily routines (Dalby, 1983). The Japanese noun *geiko* (芸子), meaning “person of the arts,” underscores the geisha’s role as a highly skilled practitioner of traditional Japanese dance, music, and singing, as well as an expert in refined conversation (Downer, 2001). As previously mentioned, in the city of Kyoto, geishas are referred to as *geiko* (芸子), while in the city of Niigata, due to local dialectal variation, they are called *geigi* (芸妓).

To dispel popular misconceptions, it is important to note that geishas are not courtesans but professional entertainers rooted in a long-standing artistic tradition. The origins of the profession can be traced back to as early as the thirteenth century, although the modern geisha as a cultural institution began to take shape in the Edo period (1603–1868) (Dalby, 1983; Bardsley, 2013). Over time, the role and image of the geisha have evolved significantly, reflecting broader socio-cultural transformations in Japanese society (Robertson, 1998).

It is interesting to note that the earliest geishas were men, known as *taikomochi* (太鼓持) or *hōkan* (幫間). *Taikomochi* were male entertainers who performed *zashiki gei* (座敷芸), or parlour arts comprising humorous dances, songs, jokes, games, and impersonations, which closely resemble the artistic repertoire of contemporary geishas (Brau, 2008, p. 82). The first recorded appearance of a female geisha dates to 1751, when a female drum bearer (*onna taikomochi*, 女太鼓持) unexpectedly joined a gathering in the Shimabara (島原) pleasure district. She was referred to as *geiko*, a term that remains in use today in Kyoto to denote female geishas. Shortly thereafter, similar female entertainers emerged in Edo (modern-day Tokyo), where they were called *onna geisha* (女芸者). By 1780, female geishas had outnumbered their male counterparts, and by 1800, the profession had become almost exclusively female (Dalby, 1983, p. 56).

In the seventeenth century, prostitution in Japan was closely associated with music and dance. Major cities had designated pleasure districts that concentrated various forms of entertainment, including brothels and geisha services. Edo (江戸) featured the renowned Yoshiwara (吉原) district, while Kyoto (京都) and Osaka (大阪) had Shimabara (島原) and Shinmachi (新町), respectively. Within these licensed quarters, all forms of entertainment were geographically and institutionally concentrated. However, geishas were legally

prohibited from engaging in sexual relations with clients, distinguishing them from courtesans. In 1779, the geisha profession was formally recognized as a distinct occupation. Notably, highly skilled courtesans were sometimes invited to perform auspicious songs and dances at elite banquets attended by courtiers and government officials. Over time, however, the number of prostitutes proficient in traditional performing arts declined significantly (Kawaguchi, 2010, p. 27).

Foreigners arriving in Nagasaki<sup>4</sup> were confined to their designated trading posts and were not permitted to bring women into Japan. However, they were allowed to request the services of professional courtesans. In the mid-nineteenth century, following the opening of the newly constructed port of Yokohama to international sea traffic, Japanese authorities introduced a system of regulated prostitution. Importantly, sexual services were not the sole form of entertainment available in the licensed quarters. Patrons could dine and drink while enjoying performances by professional female musicians and dancers, known as geishas (Kawaguchi, 2010, p. 2). As entertainment venues were located in close proximity and foreigners often interacted with multiple types of performers simultaneously, it was during this period that the conflation of geishas with prostitutes and courtesans began to take root. In the 1920s, the number of the geishas was 80,000, whereas, in the late 1970s, this number declined to 17,000. The main reason for such a decline in number is the intrusion of the Western-style bar hostesses because, from the women's point of view, it is much easier to become a bar hostess than a geisha, whereas, from a male's point of view, they find the bar hostesses to be keeping much better with the tempo of the times (*Kodansha Encyclopedia of Japan*, vol. 3, p. 14).

According to Adam Acar (2021), the widespread misconception of geishas as prostitutes emerged in post-war Japan, when some sex workers began identifying themselves as geishas to appeal to foreign soldiers, particularly Americans. This misrepresentation contributed to the popularization of a distorted image of the geisha in Western culture. Traditionally, geishas symbolized refinement, beauty, and artistic accomplishment, yet many women from lower social backgrounds adopted the term to attract attention, capitalizing on its cultural prestige. The decline of the geisha profession was already evident during World War II, when many geishas were conscripted into factory labor. Zoey Strzelecki (2014) similarly notes that numerous prostitutes assumed the identity of geishas in the postwar

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<sup>4</sup> Due to a policy of isolation maintained during a greater part of the Edo period (1600–1869), the port of Nagasaki was the only port which was open to foreigners in Japan.

period to appeal to American occupying forces, further reinforcing the confusion between the two roles.

### 3.2. The Cultural (Mis)representation of *Geisha* in the West

The Western perception of geishas has long been shaped by the misconception that equates them with prostitutes, resulting in exoticized and eroticized portrayals in popular media. As Kawaguchi (2010, p. 5) notes, geishas were traditionally trained to be agreeable to men and embodied a dual role: as self-sacrificing figures supporting their families and as women conditioned to please male clients. This complex image led Western audiences to interpret the geisha not as a culturally specific figure, but as a symbol of idealized Japanese womanhood, marked by submission and endurance (Kawaguchi, 2010, p. 9). The broader fascination with geishas was fueled by perceptions of Japanese culture as both exotic and sensual, with the profession appearing paradoxically respectable and mysterious to outsiders (Akita, 2006, p. 4).

Jin Jin (2011) argues that *Memoirs of a Geisha*, both the novel and its cinematic adaptation, indulges in orientalist fantasies shaped by a Western perspective. Arthur Golden, in his historical fiction novel, constructs an “imaginary Japan” and includes inaccuracies rather than conveying authentic representations of geisha culture. Both the novel and the film have been criticized for depicting geishas in a highly eroticised manner, employing exaggerated sexualised symbols (Jin, 2011, p. 6). A representative example is a passage from Golden’s novel (also portrayed in the film), where cultural difference is explicitly framed through a Western lens:

I must tell you something about necks in Japan, if you don’t know it; namely, that Japanese men, as a rule, feel about a woman’s neck and throat the same way that men in the West might feel about a woman’s legs. This is why geisha wear the collars of their kimono so low in the back that the first few bumps of the spine are visible; I suppose it’s like a woman in Paris wearing a short skirt (Golden, 1997, p. 46).

This comparison, clearly intended to accommodate Western readers, underscores the narrative’s external viewpoint and reflects a broader strategy of cultural translation filtered through Western assumptions (Jin, 2011, p. 20–22). The persistent confusion between geishas and prostitutes, reinforced in both the novel and the film, amplifies the sensuous portrayal of geishas and turns them into spectacles of oriental desire. Golden emphasises the sexualised dimensions of geisha culture through symbols and plotlines involving the protagonist Sayuri’s intimate relationships. Many of these elements are retained in Rob Marshall’s cinematic adaptation. The use of a female narrative voice by a Western male author illustrates

a core aspect of orientalist discourse, namely, the appropriation of the voice of the Other, wherein the Orient is spoken for by the West (Jin, 2011, p. 23).

After establishing himself as a Tony Award-winning choreographer, Rob Marshall made an unusual shift to accomplished film director with the acclaimed feature adaptation of the popular stage musical *Chicago* (2002). Prior to that, Marshall earned a reputation on Broadway as one of the finest choreographers due to his work on such films as *Kiss of the Spider Woman* (1993), *Damn Yankees* (1994) and *Cabaret* (1998). Though *Chicago* put him on the Hollywood map, Marshall actually made his screen debut with a television adaptation of the musical *Annie* (1999), which earned the director his first Emmy Award. Marshall ventured into non-musical territory for the first time with a compelling adaptation of Arthur Golden's *Memoirs of a Geisha* (2005), which allowed him to confirm his talent as a choreographer through the creation of an elaborate ceremonial dance for the film and established him as one of Hollywood's premiere directors.<sup>5</sup>

As Andrew Pulver remarks, with all its "consequent strengths and weaknesses [the film] is a contemporary japoneseque of a very expensive, beautifully engineered kind <...> replete with stately compositions, shimmering landscapes, and carefully coordinated colour schemes" (Pulver, 2006). Nonetheless, apart from positive and moderate acclaim, the director's attempt to balance visual storytelling with cultural authenticity received notable criticism mainly for the image of the geisha, the scenario, the plotline, and the Chinese cast. The reason Marshall chose Chinese actresses for the role of Japanese geishas in his film was laconically explained in one of his interviews:

I have a simple philosophy about casting: you cast the best person for the role. The hope that you have is that an actor claims their role. Every actor in this movie did that – there were no question marks at all. It's sort of a tradition in film making that an Egyptian-born Omar Sharif can play a Russian in *Doctor Zhivago*, or an American-born Renée Zellweger can play Bridget Jones, Nicole Kidman and Jude Law can be Americans in *COLD MOUNTAIN*. To me it's all about their acting. The demands for these roles were extraordinary and I couldn't have cast this movie twice. These are the best actors in the world for these roles, period. (Marshall, cited in Kalinowska, 2005)

The Japanese media and audience naturally felt offended and gave negative feedback.

Consider Meli:

[it] is wholly improper to have the two lead geisha roles played by Chinese actresses. This is seen as a sign of orientalist, or may be even racist, stereotyping on the part of the American producers and an insult to Japanese tradition (Meli, 2005, p. 26).

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<sup>5</sup> Retrieved from "Rob Marshall" available at [https://www.rottentomatoes.com/celebrity/rob\\_marshall](https://www.rottentomatoes.com/celebrity/rob_marshall)



Another reason for the negative reception of Rob Marshall's film is similar to the criticism of Arthur Golden's novel: both portray geishas as sexual objects (Meli, 2005, p. 32–33). Rob Marshall puts great effort into emphasizing this idea without providing any real cultural basis. This is evident in how Japanese characters are shown through familiar Western lens: "The main characters in the film are stereotypes, many of which are far too common in the history of Western representations of Asian women: greedy spinsters, seductive and calculating dragon women, and innocent butterflies" (Meli, 2005, p. 33). The storyline also reflects Western, rather than Japanese, cultural values. As Meli (2005) explains, the ending is unrealistic from a Japanese perspective:

For all its brilliant detail and painstaking character development, Golden's basic story line just doesn't work. It is just too American, un-Japanese... A typically Japanese ending would have the Chairman die prematurely and Sayuri find an adequate though passionless life with Nobu, or else either kill herself or take the tonsure... no Japanese ending could really be a happy one, and Golden knew this would fail to please an American crowd (Meli, 2005, p. 35).

The visual portrayal of geishas in the film also received criticism. The costumes, particularly the kimono styles, did not align with historical accuracy for the 1930s Japan: "Open necklines and backs, wild hair flowing all about, unkempt sexuality. These make for Hollywood sex appeal but are far from the real thing" (Meli, 2005, p. 38).

Overall, Rob Marshall's *Memoirs of a Geisha* can be seen as a cinematic construct created primarily to appeal to American audiences, often at the expense of historical and cultural authenticity.

#### 4. TRANSLATION OF CULTURE-SPECIFIC ITEMS IN ROB MARSHALL'S FILM *MEMOIRS OF A GEISHA*

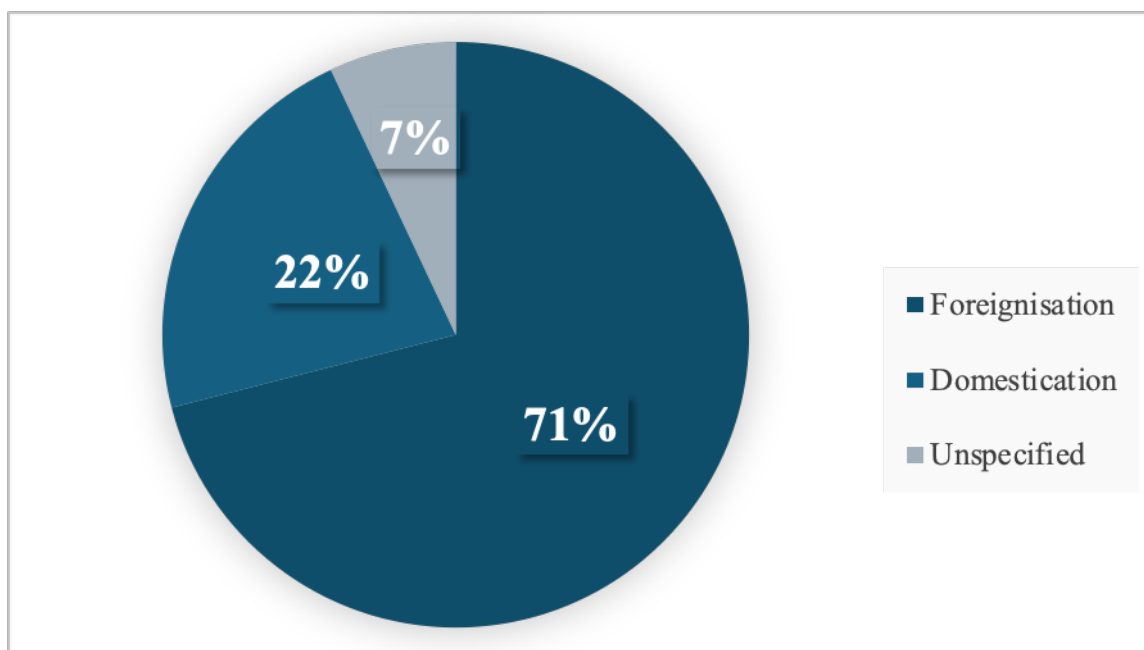
Since the primary focus of the current thesis is the voice-over translation of Japanese CSIs from English into Lithuanian in the film *Memoirs of a Geisha*, the empirical part of the paper offers the analysis based on the previously outlined theoretical framework which includes the categorisation of selected CSIs, along with the procedures and strategies applied in their translation.

Although the film *Memoirs of a Geisha* was primarily filmed not in Japan, it is set in Japan and depicts various aspects of Japanese culture, its original language is predominantly English, with occasional Japanese expressions interspersed throughout the dialogue. In this context, English functions as the intermediary language, facilitating access for an international audience. The Lithuanian voice-over was produced by Acne Group, however, the specific translators remain unidentified. For further information about the director of the film and its critical reception, see Chapter 3.

The action of the film takes place in the Japan of the late 1920s, when a nine-year-old girl Chiyo (Suzuka Ohgo) gets sold to a geisha house. There, she is forced into servitude, receiving nothing in return until the house's ruling hierarchy determines if she is of high enough quality to extend her services to the male clientele who visit the okiya and pay for conversation, dance and song. After rigorous years of training, Chiyo becomes Sayuri (Ziyi Zhang), a geisha of incredible beauty and influence. Sayuri endures a lengthy and arduous journey to become a geisha, overcoming numerous challenges along her career path; however, her long-awaited happiness and peace are disrupted by the onset of World War II.

The data for the analysis were collected from the full runtime (145 minutes) of the film *Memoirs of a Geisha*. A total of 455 culture-specific items (CSIs) were identified in the Lithuanian voice-over. These items were analysed to determine the most prevalent CSI categories, as well as the translation strategies and procedures applied in their rendering. The distribution of the results is illustrated in Figures 1, 2, and 3 below.

**Figure 1.** Translation strategies applied in the voice-over of “*Memoirs of a Geisha*”

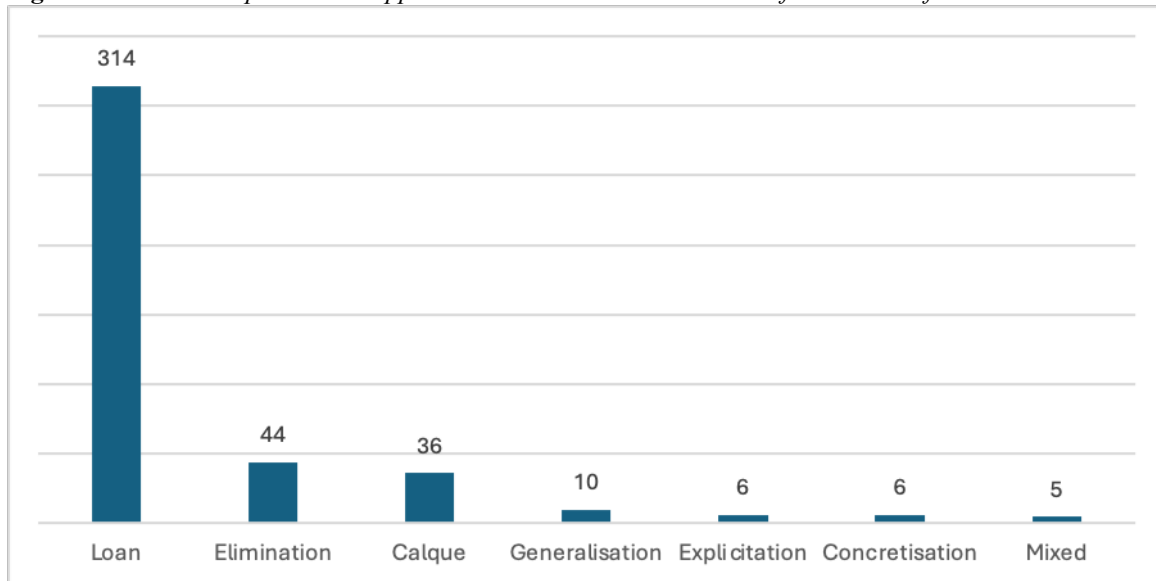


Source: created by the author

As illustrated in Figure 1, the predominant translation strategy employed in the Lithuanian voice-over of Rob Marshall’s *Memoirs of a Geisha* was foreignisation (71%), followed by domestication (22%). In certain cases, identifying a specific strategy proved challenging, either because both strategies could apply or none clearly did. Such instances accounted for 7% of the CSI translations in the VO of the film.

The data presented in Figure 2 shows a clear dominance of *loan* (314 instances), indicating a clear preference for preserving the original Japanese terms in the Lithuanian version, likely due to their cultural specificity. Other procedures, such as *elimination* (44) and *calque* (36), are used considerably less, while *generalisation* (10), *explicitation* (6), *concretisation* (6), and *mixed* (5) occur only sporadically. This distribution suggests a predominantly foreignizing approach taken by the translator, aimed at maintaining the cultural authenticity of the ST with minimal domestication.

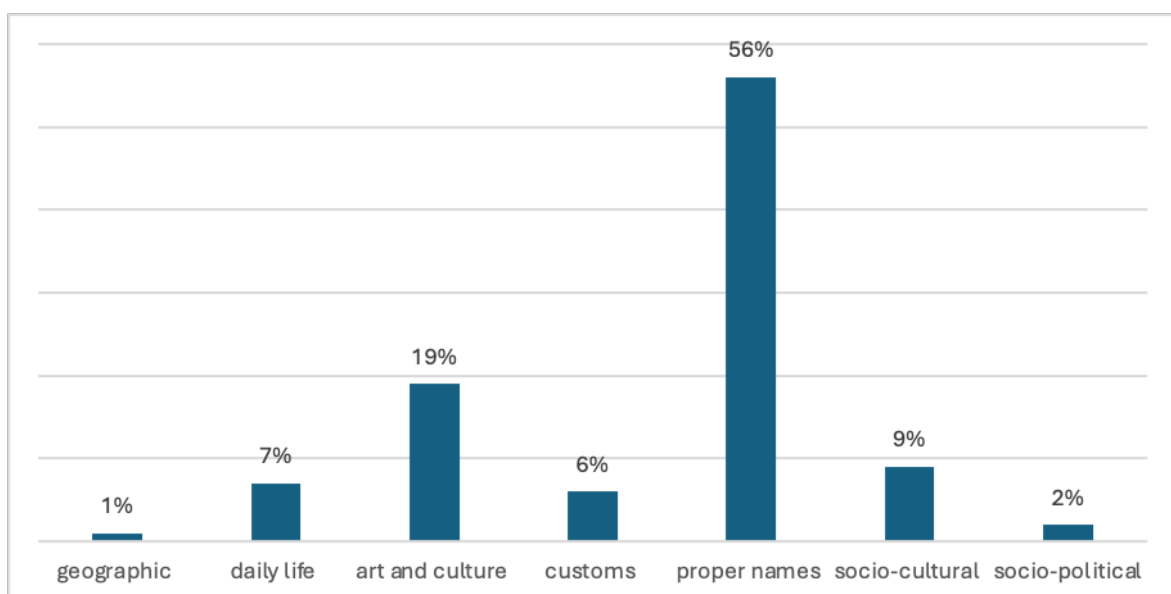
**Figure 2.** Translation procedures applied in the Lithuanian voice-over of “Memoirs of a Geisha”



Source: created by the author

Figure 3 presents a detailed distribution of different CSI categories identified in the VO translation of the film. This figure highlights the predominant types of CSIs, illustrating their relative prevalence and offering insight into the translator’s choices regarding which cultural elements to emphasize or adapt. By examining the frequency and proportion of each CSI category, the analysis sheds light on how cultural specificity is managed and conveyed to the Lithuanian audience.

**Figure 3.** Distribution of CSI categories in the Lithuanian voice-over of “Memoirs of a Geisha”



Source: created by the author

The analysis reveals that *personal names* represent the most frequently occurring category of CSIs, comprising 56% of the total instances identified in the film’s voice-over. Following this, *references to art and culture* account for 19%, indicating a significant emphasis on culturally embedded artistic elements. *Socio-cultural references* constitute 9% of the CSIs, while *references to daily life* make up 7%. The remaining categories appear with comparatively lower frequencies, each ranging between 1% and 6%. This distribution underscores the translator’s prioritization of personal names and cultural artistry in conveying the film’s cultural context to the Lithuanian audience.

#### 4.1. Loan

This subchapter examines the CSIs translated by applying the *loan* procedure, which was identified as the most frequently employed procedure in the VO of the film.

**Table 5.** *Examples of loan from the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:04:03 – 00:04:07	I certainly wasn’t born to the life of a <b>geisha</b> .	Man nelemta buvo tapti <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
00:30:28 – 00:30:31	A <b>geisha</b> is free to love?	Manei, kad <b>geiša</b> gali mylėti?	Reference to art and culture	Foreignisation	Loan
00:54:28 – 00:54:32	And to be a <b>geisha</b> is to be judged as a moving work of art.	Būti <b>geiša</b> , reiškia būti gyvu meno kūrinio.	Reference to art and culture	Foreignisation	Loan
00:56:03 – 00:56:09	You cannot call yourself a true <b>geisha</b> until you can stop a man in his tracks with a single look.	Tikra <b>geiša</b> tapsi tada, kai sugebėsi sustabdyti vyrą vienu žvilgsniu.	Reference to art and culture	Foreignisation	Loan
1:26:33– 1:26:35	And he disdains <b>geisha</b> .	Ir dar jis niekina <b>geišas</b> .	Reference to art and culture	Foreignisation	Loan

Source: created by the author

As illustrated by the examples above, the CSI *geisha* was rendered into Lithuanian by using *loan* procedure. In this case, the translator adapted the Japanese term (芸者 *geisha*), which appeared in the English ST as ‘geisha’, to conform to Lithuanian grammatical and orthographic norms, resulting in ‘geiša’. This translation reflects the application of *foreignisation* strategy, whereby the foreign term is preserved in the TL while being slightly

modified to align with the linguistic system of the Lithuanian language. A more detailed information on the geisha's role in Japanese culture is provided in Chapter 3.

Among the numerous cultural phenomena rendered through the *loan* procedure, one notable example is the term *kimono*, as illustrated in Table 6.

**Table 6.** Examples of loan the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:07:59–00:08:02	You wouldn't have to worry about the okiya burning, losing all your (2) <b>kimono</b> .	Galèsime nesibaiminti gaisro, nesibaiminti dėl jūsų (2) <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
1:31:24–1:31:25	He gave me a <b>kimono</b> .	Jis padovanojo man <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
1:49:50–1:50:02	But if you and a few geisha, would once again put on Your (2) <b>kimono</b> and join us, we could show the Americans how hospitable our country can be.	Bet jei jūs ir kitos geišos dar kartą užsivilkų (2) <b>kimono</b> , ir mums padėtumėte, mes amerikiečiams parodytume, kokia gali būti svetinga mūsų šalis.	Reference to art and culture	Foreignisation	Loan

Source: created by the author

As it is seen from the above-provided examples, the CSI *kimono* was rendered through the *loan* procedure, as it was transferred into Lithuanian (*kimonò*) without any phonological or morphological alteration. Due to its wide international recognition and the absence of a culturally equivalent term, no alternative translation strategy was required.

The *kimono*, perhaps the most widely recognized Japanese cultural garment, traditionally worn by both men and women is a tapestry woven with threads of artistry, craftsmanship, and societal values. Throughout its long history, the *kimono* has embodied Japanese aesthetics characterized by subtlety, simplicity, and understated elegance deeply rooted in samurai culture (English, 2011, p. 2).

The history of *kimono* can be traced back to the *hanfu*, a traditional Chinese robe that found its way to Japan during the Nara period (710-794). However, it was during the subsequent Heian era (794-1185) that the *kimono* truly blossomed into its distinctive form. Women of aristocracy, restricted within the walls of their residences, found comfort and a means of self-expression through the refined beauty of the kimono. This garment served as a medium for artistic creativity, featuring multiple layers of elaborate fabrics decorated with poetic inscriptions and delicate designs, thereby turning the wearer into a living work of art

(Ikegami, 2005). The choice of the kimono's colours, designs and materials became governed by a precise code of social appropriateness. While the kimono worn by wealthier people were made from exquisite silk fabrics, the farmers wore kimono made from cotton (English, 2011, p. 4).

During the Edo period (1603-1868), the kimono reached its zenith of popularity. A burgeoning merchant class, with newfound wealth, embraced the kimono as a status symbol. Elaborate patterns, rich colours, and luxurious fabrics became synonymous with affluence. The kimono was no longer just clothing but rather a wearable art form, reflecting the wearer's social standing and personal taste (Screech, 2002; Varley, 2000). In the late 17th century, darker clothing, especially black symbolizing self-discipline, became fashionable, signaling urban sophistication and refined taste (Ikegami, 2005, p. 275).

The creation of a kimono is a meticulous process that demands exceptional skill and artistry. From the selection of raw materials to the intricate dyeing and weaving techniques, each step is a testament to centuries of refined craftsmanship (McQuaid, 1998). Traditionally, the kimono is made from one piece of silk fabric sewn into eight rectangular panels, illustrating an elegant simplicity and standardized design. The main parts of the kimono are the robe itself, the *han eri* 半襟 (the undercollar), the *eri* 襟 (the collar), the *obi* 帯 (the wide decorative belt/sash), the *obiage* 帯揚げ (the obi scarf tucked in the top of the obi), the *obijime* 帯締め (the obi tie belt), the *ohashori* お端折り (the extra length tucked into a fold), the *tabi* 足袋 (Japanese split-toed socks), and the *geta* 下駄 or the *zōri* 草履 (the sandals). Additionally, the *haori* 羽織 (the jacket) on the top, or the *hakama* 袴 (the pants) could be worn by men (Reck, 2020, p. 5). (See Appendix 4, fig. 1, 2, 4)

During the Edo period, the *obi* (sash) evolved in size and significance. Originally about 30 cm wide and 2 meters long, it extended to 3–4 meters and became a vital part of the *kimono* ensemble. While unmarried women traditionally tied their *obi* at the back, married women tied it at the front. Notably, Kyoto's apprentice geishas (*maiko*) wear distinctive, colourful, long trailing *darari obi*. The *obi* is often more costly than the *kimono* itself, and patterned kimonos are typically paired with woven *obi* and vice versa (*Kodansha Encyclopedia of Japan*, vol. 6, p. 48–49).

Various kimono types correspond to formality, gender, and marital status. Examples include the informal summer *yukata*, the *furisode* with long sleeves for unmarried women, and the *tomesode* with shorter sleeves for married women (Montald, 2020). Wearing a

*kimono* requires mastering complex etiquette taught in *kitsuke* schools, which instruct on dressing, walking, bowing, and folding the garment (Assmann, 2008, p. 362).

The *kimono* remained Japanese everyday wear until the years preceding World War I (Reck, 2020, p. 8). Today, it is reserved for ceremonial occasions such as weddings, funerals, tea ceremonies, and traditional public holidays like Coming-of-Age Day (*Seijin no Hi*) and Children's Day (*Kodomo no Hi*).

The example of *loan* provided in Table 7 illustrates the rendition of another kimono-related CSI in the film under analysis. Consider:

**Table 7.** Example of loan in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:13:50 – 00:13:56	A kimono like this, made of <b>Tatsumura</b> silk, it would take a lifetime to earn.	Tokiam šilkiniam kimono <b>Tatsumura</b> reikia dirbti visą gyvenimą.	Proper name	Foreignisation	Loan

Source: created by the author

*Tatsumura Textile* (龍村) is a Kyoto-based company which makes clothing and accessories from silk. Its founder Heizo Tatsumura immersed into research and restored antique textiles, thinking that was essential for creating originality of the brand. This is the reason why he is called “the master of restoration” to this day. Tatsumura’s passion towards ‘beauty in textile’ to which he devoted his life and his inexhaustible spirit of inquiry is passed down and flows deep beneath within *Tatsumura Textile* today. In terms of its kanji combination 龍村, the name encompasses ‘dragon’ and ‘village’. It is distinct because of its mastery in Nishiki (賀錦) silk weaving, which is a form of brocading. In the twentieth century, this brand created unrivalled kimonos, and, until now, the *Tatsumura Textile* brand has been commissioned even by the Japanese Imperial Household.<sup>6</sup>

The personal name *Tatsumura*, as illustrated in Table 7, exemplifies the use of the *foreignisation* strategy and the *loan* procedure, as it remains unchanged in the Lithuanian translation. However, the translated sentence appears to be inaccurate because ‘Tatsumura’ is presented in a way that suggests it is either a personal name or the name of a kimono, leading to ambiguity. In this case, a more appropriate translation could be the following: *Tokiam kimono iš Tatsumura šilko reikia dirbti visą gyvenimą.*

<sup>6</sup> Retrieved from Tatsumura Art Textiles available at <https://www.tatsumura.co.jp/en>



**Table 8.** *Examples of loan in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:20:29–00:20:30	It’s <b>Mameha</b> ’s?	<b>Mamėjos</b> kimono?	Proper name	Foreignisation	Loan
00:22:04–00:22:06	This will teach the great <b>Mameha</b> .	Mes pamokysim tą didžiąją <b>Mamėją</b> .	Proper name	Foreignisation	Loan
00:47:29–00:47:31	<b>Mameha</b> is up to something.	<b>Mamėja</b> kažką sugalvojo.	Proper name	Foreignisation	Loan
1:09:10–1:09:12	(1) <b>Mameha</b> -san.	Ką jūs, (1) <b>Mamėja</b> ?	Proper name	Foreignisation	Loan
2:13:45–2:13:49	<b>Mameha</b> took you under her wing?	Jūs nesusimąstėte kodėl <b>Mamėja</b> ėmė jus globoti?	Proper name	Foreignisation	Loan

Source: created by the author

This example is particularly notable, as it suggests that the translator attempted to domesticate the personal name – specifically, part of it. However, the foreignization strategy and the loan procedure were applied to this CSI, since the root of the name remains unchanged and only the ending is modified. Rather than adapting the personal name to the phonetic and grammatical rules of the TL, it was simply altered. Consequently, it is uncertain whether the transformation of *Mameha* into *Mamėja* was intentional. Nevertheless, given its consistent use throughout the film, it is likely a deliberate choice of the translator. Furthermore, the reason behind the substitution of the letter *h* with *j* in the Lithuanian translation remains unclear and can only be hypothesized.

In the film, Mameha is portrayed as the most talented and renowned geisha, as well as the primary rival of Hatsumomo. Serving as both mentor and “elder sister,” she teaches Chiyo (Sayuri) the fundamentals of geisha etiquette and allure, while also guiding her professional development toward becoming one of the most distinguished geishas in Miyako. (see Appendix 4, Fig. 1, 3, 4, 9).

**Table 9.** *Examples of loan in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:03:31–1:03:33	We will entertain him and his partner <b>Nobu</b> .	Mes linksminsime jį ir <b>Noba</b> , jo kompanioną.	Proper name	Foreignisation	Loan
1:03:34–1:03:36	We may find <b>Nobu</b> quite a challenge.	<b>Nobas</b> sunkus reikalas.	Proper name	Foreignisation	Loan
1:05:10–1:05:12	Quick, turn your attention to <b>Nobu</b> .	Greitai imkis <b>Nobio</b> .	Proper name	Foreignisation	Loan

1:09:01– 1:09:05	We will meet (1) <b>Nobu</b> -san at the Tsunashima restaraunt.	Mes susitikime su ponu (1) <b>Nobiu</b> restorane Tsunasima.	Proper name	Foreignisation	Loan
1:12:06– 1:12:10	(1) <b>Nobu</b> -san. I had no idea you were so sentimental.	Pone (1) <b>Nobai</b> , nežinojau, kad jūs toks sentimentalus.	Proper name	Foreignisation	Loan
2:05:02– 2:05:06	And, please, do not tell <b>Nobu</b> that I will be there waiting.	Ir, prašau, nesakyk <b>Nobui</b> , kad aš ten jo lauksiu.	Proper name	Foreignisation	Loan
2:14:07– 2:14:09	I owe <b>Nobu</b> my life.	Aš skolingas <b>Nobu</b> gyvybę.	Proper name	Foreignisation	Loan

Source: created by the author

In the six above-provided examples, it can be noticed that the personal name *Nobu* retains its root. Yet, there is no consistency in the application of inflectional suffixes, as they are adapted to the rules of the Lithuanian language. In examples 1 and 4, ‘Nobu’ is inflected according to the Lithuanian grammatical patterns, resulting in ‘**Nobq**’ (corresponding to the nominative ‘**Nobas**’) and ‘**Nobiu**’ (corresponding to the nominative ‘**Nobis**’). This suggests an attempt to make the name ‘Nobu’ sound more natural in Lithuanian by aligning it with inflectional rules.

However, in the final example in the TL, the CSI remains unaltered as ‘*Nobu*’, rather than being inflected as ‘*Nobui*’, which deviates from the pattern established in the previous examples. Such inconsistency may lead to dissatisfaction among the audience. This issue is particularly evident in the case of ‘*Nobiu*’, as the translation introduces ‘*Nobis*’ instead of ‘*Nobas*’, effectively treating them as distinct names.

**Table 10.** Examples of loan in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
2:14:35– 2:14:39	Don’t be afraid to look at me, <b>Chiyo</b> .	Nebijok, pažiūrėk į mane, <b>Čijo</b> .	Proper name	Foreignisation	Loan
00:58:35– 00:58:38	From this day forward, you will be known as: <b>Sayuri</b> .	Nuo šiol tu būsi žinoma kaip <b>Sajuri</b> .	Proper name	Foreignisation	Loan
00:04:35– 00:04:45	Mother always said my sister (1) <b>Satsu</b> was like wood – as rooted to the earth as a sakura tree.	Mama sakė, kad mano sesuo (1) <b>Satsu</b> panaši į medį – jos šaknys giliai žemėje kaip sakuros.	Proper name	Foreignisation	Loan

Source: created by the author

The examples presented in Table 10 demonstrate instances where the word endings remain unchanged in the TL compared to the SL. The adaptation of the CSI Chiyo (ちよ,

meaning “thousand generations” or “thousand worlds”) involves the transcription of *ch* and *y* into Lithuanian as Čijo, using *č* and *j*. However, since this thesis focuses on voice-over translation, the primary concern is how the name is spelled and, consequently, how it would be pronounced without alterations relative to the original Japanese.

In the Lithuanian language, all names and surnames are gendered, with either masculine or feminine endings, allowing for the clear differentiation between male and female names. For example, female Lithuanian names typically end in *-ė* or *-a*, while male names end in *-as*, *-ys*, *-is*, or *-us*. In contrast, many Japanese names are gender-neutral and can be used for both boys and girls. However, certain names are traditionally associated with one gender based on their meanings. For instance, names like *Hana* (花; meaning “flower”), *Harumi* (晴美; meaning “sunny beauty”), and *Keiko* (景行; meaning “happy child”) are traditionally feminine. On the other hand, masculine names such as *Yuto* (裕翔; meaning “excellence and soar”), *Takehiko* (武彦; meaning “military and boy”), and *Daisuke* (大輔; meaning “big and help”) are examples of male names. In contrast to Lithuanian culture, in Japan, the first name is sometimes used as a surname. For instance, *Azumi* (杏美, 亜澄, 安澄, 安積, etc.) can be employed both as a female given name and as a surname. Nevertheless, as in Lithuanian, the gender of a Japanese personal name can often be inferred from its morphological ending. Typically, male names end in suffixes such as *-hiko*, *-suke*, *-hei*, *-o*, *-rō*, and *-shi*, whereas female names frequently end in *-e*, *-yo*, *-mi*, *-na*, *-ko*, or *-ka* (Collazo, 2016, p. 102).

In Marshall’s film, when Chiyo begins her training to become a geisha, her name is changed to Sayuri. In the context of becoming a maiko, an apprentice geisha, a girl adopts a professional name, known as *geimei* (芸名), meaning “artistic name,” to signify her new life. Many geisha names are often considered unusual, flamboyant, humorous, and flowery (Dalby, 1983, p. 246). In this instance, the name *Sayuri* (小百合) can be interpreted as “small lily” based on the combination of Japanese characters. In the TT, the name *Sayuri* was transcribed according to the rules of the TL, while its pronunciation remained unchanged.

Japanese names are highly complex in terms of both meaning and structure. For instance, the CSI *Satsu* lacks a typical masculine or feminine ending, making it a unisex name, though it is primarily given to girls. The meaning of the name *Satsu* can vary depending on the Japanese characters used: 札 (paper money), 殺 (murder), 刹 (Buddhist

temple), 察 (police), and 冊 (counter for books). While no morphological changes (i.e., no inflection) were applied in the Lithuanian version, the pronunciation was inconsistent, appearing as *Sātsu* in some instances and *Satsù* in others.

**Table 11.** *Examples of loan in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:17:20 – 00:17:22	<b>Hatsumomo</b> is at the bathhouse. Tidy up.	Kol <b>Hatsumomo</b> pirtyje, sutvarkyk čia.	Proper name	Foreignisation	Loan
1:05:08– 1:05:09	<b>Hatsumomo</b> , that snake.	<b>Hatsumoma</b> , ta gyvatė.	Proper name	Foreignisation	Loan
00:13:15 – 00:13:19	Only reason Mother tolerated <b>Hatsumomo</b> is because she brings in good money.	Motinėlė kenčia <b>Hatsumomą</b> tik dėl to, kad ji atneša daug pinigų.	Proper name	Foreignisation	Loan
1:02:18– 1:02:21	There is so much I would like to say to <b>Hatsumomo</b> .	Aš tiek daug noriu pasakyti <b>Hatsumomai</b> .	Proper name	Foreignisation	Loan

Source: created by the author

The CSI *Hatsumomo* appears multiple times in both, the original film and its Lithuanian VO. Here, inconsistency in the handling of name endings is evident, as sometimes the name retains its original form, while at other occasions it is adapted according to the Lithuanian language rules. In the first example, the name *Hatsumomo* (初桃, meaning “the first peach”) remains unchanged from the SL. In the second instance, an attempt is made to modify the final letter from *-o* to *-a*, despite the context being identical. In the third example, the translator uses the accusative case with the ending *-ą*, thus rendering the name as *Hatsumomą*. The fourth example further illustrates the modification of the name in an effort to enhance comprehension for the audience. While the name *Chiyo* is left uninflected in the translation, the name *Hatsumomo* is sometimes kept in its original form and sometimes inflected according to the Lithuanian grammar rules. However, such inconsistency is likely to cause frustration and lead the viewers to confusion. (see Appendix 4, Fig. 4)

**Table 12.** *Examples of loan in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:06:00– 00:06:03	These are the girls from <b>Tanaka</b> ?	Tai merginos nuo <b>Tanakos</b> ?	Proper name	Foreignisation	Loan
00:19:59– 00:20:01	What did you say, <b>Korin</b> ?	Ką tu pasakei, <b>Korina</b> ?	Proper name	Foreignisation	Loan

Source: created by the author

The surname *Tanaka* (田中), as used in the above example, literally means “center of the rice paddy,” combining the kanji 田 (*ta*, meaning “rice field”) and 中 (*naka*, meaning “center” or “middle”) (O’Neill, 1999). In the Lithuanian translation, however, it was modified according to the Lithuanian grammatical patterns, specifically by using the genitive case. In the context of the film, the character in question is asking whether the girls had been sent by a man named *Tanaka*, meaning the reference is to an individual rather than a location.

The CSI *Korin* is pronounced twice in the Lithuanian VO of the film. The first instance, presented here, does not carry significant implications, but the translator chose to modify it to sound more Lithuanian. In the Lithuanian translation, the name was modified by adding the suffix *-a*, thereby transforming *Korin* into *Korina*. *Korin* is a gender-neutral name in Japanese, and its meaning can vary depending on the kanji used, such as 小鈴 (little bell) or 香凛 (scent and dignified), among others. In the film, *Korin* is portrayed as a geisha and a friend of Hatsumomo. Together, they bully Chiyo, who is a servant at the time, as part of their scheme to harm her and take revenge on Mameha.

**Table 13.** Examples of loan in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:06:04– 00:06:06	Sisters, yes, from <b>Yoroido</b> .	Taip, seserys, iš <b>Joroido</b> .	Proper name	Foreignisation	Loan
00:35:32– 00:35:49	Dear Satsu and Little Chiyo: As one who was once an orphaned child myself, this humble person is sorry to inform you that six weeks after you left for your new life in (3) <b>Miyako</b> , the suffering of your honored mother came to its end–	Brangioji <i>Satsu</i> ir mažylė Čijo. Aš pats labai anksti netekau tėvų, todėl žinau kaip jums bus sunku sužinoti, kad po 6 savaitių po jūsų išvykimo į (3) <b>Mijaką</b> , jūsų gerbiamos motinos kančios pasibaigė.	Proper name	Foreignisation	Loan
00:48:53– 00:48:56	And now the two greatest geisha in (2) <b>Miyako</b> at war over me.	O dabar pačios žymiausios (2) <b>Miyako</b> geišos paskelbė man karą.	Proper name	Foreignisation	Loan

Source: created by the author

A similar situation is observed with place names. The Lithuanian translation closely mirrors the SL term, with the only modification being the transcription of the initial letter,

changing to ‘j’ (Joroido). The ending of the word remained unchanged, as it aligns with the genitive case – *iš Joroido* – which was appropriate for the context. In the film, *Yoroido* refers to a small fishing village where Sayuri was born and lived with her family. However, in reality, there is no such village or town named *Yoroido* in Japan. It can therefore be inferred that the village name was likely created by the filmmakers for the purpose of the narrative. The only kanji combination for the name *Yoroido* is 鎧戸, which literally means “slatted shutter” and “louver door (window)”.<sup>7</sup>

The CSI *Miyako* demonstrates the adaptation of the place name to Lithuanian, including the substitution of the letter ‘y’ with ‘j’ and the use of the accusative case in the first example, where ‘o’ changes to ‘-ą’. In contrast to the previous CSI, *į Mijaką* employs the accusative case, while *iš Joroido* uses the genitive case. Although both *Yoroido* and *Miyako* ends with the letter ‘-o’, *Miyako* could have been retained in its original form, similar to *Yoroido*: “<...> po jūsu išvykimo į Mijako.” This highlights a notable inconsistency in the translator’s approach.

Regarding the broader context, a city named *Miyako* does indeed exist in Japan. However, this introduces a new point of confusion. Although in the film dialogue, it is stated that “after you left for your new life in Miyako,” yet throughout the narrative, until World War II, Sayuri lived and worked in Kyoto, not Miyako. Moreover, the distance between Kyoto and Miyako is approximately 750 kilometers.<sup>8</sup> One plausible reference to *Miyako* could be *Miyako Odori* (see Table 32, Sub-chapter 4.8), which is a spring dance performance showcasing geishas and maikos in Kyoto’s five geisha districts (*hanamachi*). Consequently, the intended meaning behind *Miyako* remains speculative, and this confusion could potentially perplex the audience.<sup>9</sup>

#### 4. 2. Calque

*Calque* was not found to be a frequently used procedure in the VO of *Memoirs of a Geisha*. However, several instances can still be identified in the film where the translation involves no reduction or addition, maintaining a direct equivalence between the source and target languages. Consider:

<sup>7</sup> *Jisho English–Japanese Dictionary* <https://jisho.org/search/yoroido>

<sup>8</sup> Distance Between Cities on Map available at <https://www.distancefromto.net>

<sup>9</sup> A restaurant named *Miyako* is situated at Konstitucijos 7A, Vilnius, Lithuania, and its chef Katsumi Hinohara is of Japanese origin.

**Table 14.** *Example of the calque procedure in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:11:54– 00:12:05	Two nights ago, Hatsumomo had to stay at the (2) <b>teahouse</b> until dawn. That’s what she told Mother. But she was really here with a man the whole...	Praeitą naktį, pas Hatsumomo visą naktį buvo vyras, bet ji pamelavo motinėlei, kad visą naktį buvo (2) <b>arbatos namuose</b> .	Reference to daily life	Foreignisation	Calque

Source: created by the author

The Japanese equivalent for ‘teahouse’ is *ochaya* (お茶屋). Since the term *okiya* refers to the residence of geishas, the word *teahouse* is used in the film with reference to their workplace. In the Lithuanian VO, this CSI was rendered through *calque*, as the lexical structure of the original term was directly transferred into the TL to preserve its meaning and cultural function.

*Ochayas* are exclusive establishments within the *hanamachi*, where *ozashiki* (お座敷) – traditional banquets involving clients, geishas, and *maiko* – are held (Bardsley, 2021, p. 87). Both *ochayas* and *okiyas* operate under the guidance and success of their managers, many of whom are former geishas. These managers are responsible for cultivating long-term relationships with clients, which is essential for sustaining the business. Their role extends beyond event planning to include various social, cultural, touristic, and artistic responsibilities (Bardsley, 2021, p. 89). *Ochaya* could also be referred to as a guest house. As Nishio (2008, p. 221) explains, these establishments are “strictly regulated, members-only teahouses that accept new patrons solely by introduction from existing clients,” and they are distinguished by their specialization in organizing banquets tailored to meet the specific preferences of their clientele.

**Table 15.** *Example of calque in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:11:16– 1:11:17	<b>Konbanwa.</b>	<b>Labas vakaras.</b>	Reference to daily life	Domestication	Calque

Source: created by the author

The Japanese greeting *konbanwa* (こんばんは), commonly used in the evening to mean “good evening,” is domesticated in the film’s VO through *calque* procedure, thereby enhancing audience comprehension.

In contemporary Japanese, *konbanwa* is typically written using the hiragana syllabary rather than kanji characters. However, an etymological analysis of its kanji form (今晚) reveals its literal meaning as “now is evening.” Specifically, 今 (*kon*) means “now,” 晩 (*ban*) translates as “evening,” and は (*wa*) functions as a topic marker, often interpreted as “is” in translation.<sup>10</sup>

**Table 16.** Example of calque in the voice-over of “*Memoirs of a Geisha*”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:04:18–1:04:20	Nobu- <b>san</b> (2) will have to educate you.	(2) <b>Ponas</b> Nobas jumps paaĩskins.	Socio-cultural reference	Domestication	Calque
2:12:40–2:12:42	Where is Nobu- <b>san</b> (2)?	O kur (2) <b>ponas</b> Nobas?	Socio-cultural reference	Domestication	Calque

Source: created by the author

The Japanese honorific *-san* is a polite and gender-neutral form of address, used with both given names and surnames. The filmmakers’ decision to retain Japanese honorifics in the English version of the film indicates an effort to preserve the cultural specificity of the ST. In contrast, the Lithuanian VO omits *-san*, replacing it with the Lithuanian honorific *ponas* (“Mr.”). This substitution represents a domestication strategy that aligns with the TL norms but diminishes the cultural distinctiveness of the Japanese setting.

In the example provide in Table 17, the Japanese CSI *mizuage* has been translated into Lithuanian as *nekaltybė* (“virginity”). Although the translation does not preserve the original term, it conveys its core meaning in a way that is immediately accessible to the TA. Consider:

**Table 17.** Example of calque in the voice-over of “*Memoirs of a Geisha*”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:13:51–1:13:53	Your <b>mizuage</b> .	Tavo <b>nekaltybė</b> .	Custom	Domestication	Calque

Source: created by the author

As Bardsley (2021, p. 199) notes, *mizuage* is best understood as a custom and a form of coming-of-age ceremony marking a pivotal stage in a maiko’s apprenticeship. Historically, some maiko were expected to undergo *mizuage*, a practice in which a long-time client paid to be the first to engage in sexual intercourse with her. Following this event, the maiko adopted

<sup>10</sup> Takoboto へようこそ (Japanese–English dictionary) <https://takoboto.jp/?w=1289480>



a new hairstyle, symbolising her sexual initiation and transition into adulthood (Bardsley, 2021, p. 32). However, the portrayal of *mizuage* in popular media as a means of repaying debts, often distorts its meaning thus sensationalising and fetishising the practice (Bardsley, 2021, p.188). This misrepresentation contributes to the persistent socio-cultural misunderstanding surrounding the tradition. Actually, unlike in red-light districts, where *mizuage* does involve sexual acts, in geisha districts, it primarily signifies a change in hairstyle without the implication of sexual intercourse (Bardsley, 2021, p. 190).

The former geisha Mineko Iwasaki (2002) provides valuable insight into the widespread misconceptions surrounding *mizuage*. She clarifies that women known as *oiran* and *tayū* (high-ranking courtesans who, despite being accomplished in traditional arts, engaged in sex work) also underwent a ritual called *mizuage*. In their case, the ceremony involved being ceremoniously deflowered by a patron who paid a considerable sum for the privilege (Iwasaki, 2002, p. 226). This interpretation of *mizuage* has contributed significantly to the misunderstanding of geisha traditions and the false assumption that geishas engaged in similar sexual practices. In contrast, for a *maiko*, *mizuage* held symbolic rather than sexual significance. As Iwasaki points out, “A *maiko* changes her hairstyle five times throughout her training, each representing a stage in her development. During the *mizuage* ceremony, the topknot is symbolically cut to mark her transition from girlhood to young womanhood, after which she adopts a more mature hairstyle associated with full-fledged geisha status” (Iwasaki, 2002, p. 184). (For illustration of geisha hairstyles see Appendix 2, Fig. 20)

### 4.3. Explicitation

When *explicitation* is applied, additional words are added next to the translated CSIs, which help to expand and clarify their meaning. Although this approach requires more space and time, the translated CSIs appear to be more accessible to the TA. Consider the selected examples below:

**Table 18.** Example of explicitation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:07:41–1:07:43	I see now why you like <b>sumo</b> .	Aš supratau <b>sumo</b> <b>įmtynių</b> grožį.	Reference to art and culture	Domestication	Explicitation

Source: created by the author

*Sumo* (相撲) is a form of wrestling that is considered a national sport in Japan. It has been known from ancient times in Japan because the earliest sumo wrestlers were from

the warrior class (Otsuki & Brindstaff, 1995, p. 116). Later on, sumo tournaments were being arranged in the Imperial Palace (皇居 *kōkyō*), where the emperors watched the tournaments together with judges. It became a professional sport almost 300 years ago. Wrestlers grow to an average weight of 137 kilograms, and their average height is 183 centimetres. Most wrestlers start their careers in their mid-teens and retire in the early thirties (*Kodansha Encyclopedia of Japan*, vol. 7, p. 270–271).

The example provided in Table 18 is classified as an instance of *explicitation*, as the *Visuotinė lietuvių enciklopedija* presents the Japanese term *sumo* in its original form. In Lithuanian usage, the shorter form *sumo* is generally preferred over *sumo imtynės* (“sumo wrestling”). However, it may be noted that the expanded version *sumo imtynės* offers greater clarity and is likely to be more easily understood by the TA.

Another instance of *explicitation* may be examined in Table 19 below:

**Table 19.** *Example of explicitation in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:36:36 – 00:36:41	I had dishonored the <b>okiya</b> , so Mother had other plans for me.	Ir padariau gėdą <b>namui ir bendrijai</b> , todėl Motinėlė pakeitė savo planus dėl manęs.	Reference to daily life	Domestication	Explicitation

Source: created by the author

From the cultural perspective, *okiya* (置屋) is a type of the house where geisha apprentices and geishas live. Therefore, in this case, the selected word ‘*namui*’ could technically be a generalisation procedure because, indeed, it is a specific house where geishas live. And, since the addition ‘*bendrijai*’, which stands for “community, communion, association” is used, the procedure is deemed to be classified as *explicitation* because the translator broadened the meaning of the CSI concerned. On the one hand, the cultural perspective, most certainly, has been lost. Whereas, on the other hand, in the Lithuanian culture and language, there is no such *okiya* or anything similar, and thus the translation result is comprehensible.

Lessons, parties and other activities are organised through the *okiya*, and not personally with maiko and geishas. Kumiko Nishio refers to *okiya* as a ‘geisha agency’ (Nishio, 2008, p. 221). Consider:

the Hanamachi community in Kyoto comprises in a narrow sense the group of people involved in the career development of geiko and maiko, including the owners of the ochaya

and okiya, their staff, and the geiko and maiko themselves, as well as a group of outsiders who continuously participate in this community, including customers and instructors of the performing arts (Nishio, 2008, p. 230).

*Okiya* is matriarchal. The only man involved in the *okiya* is the *otokoshi* (男衆), the dresser, who comes to assist maiko and geiko with their kimono, by using his strength to fasten the *obi* (帯) well. It takes him only about ten minutes to dress a maiko or a geiko. Being the busiest on the days of major events when all the maiko and geishas require formal outfits, he may dress twenty-five or more women per day (Bardsley, 2021, p. 108).

#### 4.4. Generalisation

The application of *generalisation* results in CSIs being rendered in less specific terms in the TL. However, it is crucial that the translated information remains accessible and understandable to the TA. Consider the example provided below:

**Table 20.** Example of generalisation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:09:27–00:09:30	Probably in another (1) <b>okiya</b> in hanamachi.	Gal kitame mūsų bendruomenės (1) <b>name</b> .	Reference to daily life	Domestication	Generalisation

Source: created by the author

In this instance, the CSI is categorised under the *generalisation* procedure. The term itself does not denote an ordinary house since it specifically refers to the establishment where geishas reside or to which they are affiliated. As Dalby (1983, p. 185) clarifies, an *okiya* functions both as a home and a professional base for commuting geishas. Importantly, Japanese law mandates that every geisha must be registered with an *okiya*, regardless of whether she physically resides there (Dalby, 1983, p. 186). A more detailed discussion of the concept of *okiya* is provided in Subchapter 4.3, following Table 19.

**Table 21.** Examples of generalisation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:37:29–00:37:35	Once--when she was just a (1) <b>maiko</b> --she fell clean off her okobo.	Kažkada būdama dar (1) <b>mokinė</b> , ji nukrito nuo savo medinių batelių.	Reference to art and culture	Domestication	Generalisation

Source: created by the author

The provided example exhibits an instance of inconsistent rendering of the Japanese term *maiko* in the Lithuanian VO. In some cases, the term is translated as *mokinė* ('pupil' or 'student'), a choice that reflects the procedure of *generalisation*. While *mokinė* functions as a broad and semantically proximate equivalent, it fails to convey the specific cultural and professional context of *maiko* as an apprentice geisha. Although the surrounding context may suggest the intended meaning, this nuance is obscured by the generalised translation. Furthermore, inconsistency arises from the translator's alternating use of the loanword *maiko* in other parts of the film. Such inconsistency suggests the absence of a coherent translation strategy and compromises the overall quality of the film's voice-over translation. From a cultural standpoint, it is also crucial to acknowledge that a girl entering the geisha profession does not immediately attain the status of geisha or even *maiko*. Instead, she must progress through a series of rigorous training stages before being formally recognised as a *maiko*. Consider:

As novices, the *maiko* progress through three stages of apprenticeship: as a *shikomi* 仕込み (trainee) for several months; as a *minarai* 見習い (apprentice) for a party-laden few weeks; and finally, as a *maiko*, a position that may last a few years until a woman either quits or decides to become a geisha. *Maiko* spend most of their days in arts lessons and their evenings in parties, called *ozashiki* (お座敷), at which, accompanied by geisha, they perform songs and/or dances for clients (Bardsley, 2011, p. 39).

At banquets, young *maiko* typically perform simple dance routines, as more elaborate and theatrical dances are reserved for experienced geishas (Dalby, 1983, p. 12). Due to their distinctive and extravagant appearance, *maiko* are frequently chosen as models for promotional posters intended for public display. Generally, *maiko* remain rather quiet at large formal gatherings. As geisha-in-training, they are still developing their skills and often lack the experience necessary to feel confident in the presence of high-ranking officials or international guests.

Notably, a *maiko* is not expected to be witty or verbally engaging; it is usually sufficient for her to sit demurely, embodying the aesthetic ideal of a graceful, doll-like figure. If she happens to possess both beauty and intelligence, this enhances her appeal, but the role of engaging in conversation typically falls to a more mature geisha. The older geisha, even if she must dye her hair to achieve the desired jet-black sheen, draws upon years of experience to navigate social interactions skillfully and elicit conversation through tactful small talk (Dalby, 1983, p. 19). (See Appendix 4, Fig. 6, 7, 8)

**Table 22.** Example of generalisation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:42:18–00:42:22	This time – tune your <b>shamisen</b> before you play.	Palauk, ar nepamiršai suderinti <b>instrumentą?</b>	Reference to daily life	Domestication	Generalisation

Source: created by the author

*Shamisen* (三味線) is a traditional Japanese three-stringed musical instrument most commonly used by geishas. This banjo-like instrument imported from Okinawa during the fifteenth century was made of cat-skin and plucked with a large plectrum of wood or ivory. (Dougill, 2006, p. 177). The *shamisen* is also called *samisen* in the Kyoto and Osaka area, and *sangen* when used in classical chamber music (*Kodansha Encyclopedia of Japan*, vol. 7, p. 76). The instrument is also used in the *kabuki* (歌舞伎)<sup>11</sup> and puppet (文楽 *bunraku*)<sup>12</sup> theatres. According to Liza Dalby (1983, p. 255), once a geisha brings a shamisen to the banquet, she is expected to be able to accompany anything a customer might want to sing. These days, a geisha is trained either to sing or dance or play the shamisen before she can claim to be a geisha, and one kind of art activity is usually enough (Dalby, 1983, p. 196). In early days the situation was a lot different:

The girls would be sent outside in winter to practice playing the shamisen until their fingers bled and their voices cracked. There was no musical notation for them to study, so in order to avoid a rap on the head or hand from the teacher’s shamisen plectrum, they had to absorb the music perfectly and entirely by ear (Dalby, 1983, p. 223).

Although the Lithuanian language does include the loanword *šiamisenas*,<sup>13</sup> in the Lithuanian VO of the film under analysis, the translator opted for the generalised term ‘instrumentas’ (‘instrument’). Such choice conveys only the broad functional meaning of the CSI, thereby omitting its distinct cultural connotations. Consequently, the cultural perspective has significantly diminished.

#### 4.5. Concretisation

The *concretisation* procedure involves specifying the CSI in the TL by selecting an appropriate equivalent that enhances the audience’s understanding of the context, while simultaneously preserving the cultural perspective. Consider:

<sup>11</sup> Traditional performances with incorporated music, dances, vibrant costumes, and make-up.

<sup>12</sup> A traditional form of theatre, in which almost human-sized puppets are accompanied by the puppeteers, chanters and musicians.

<sup>13</sup> Visuotinė lietuvių enciklopedija (VLE) available at <https://www.vle.lt/straipsnis/siamisenas>

**Table 23.** *Example of concretisation in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:53:01– 1:53:03	Thank you, (1) <b>Onee-san.</b>	Ačiū, (1) <b>Mamėja.</b>	Socio-cultural reference	Foreignisation	Concretisation

Source: created by the author

Rob Marshall originally intended to use the term *ane* (姉), the neutral Japanese word for ‘elder sister’. However, the more respectful form *onee-san* (お姉さん) was ultimately chosen, as it is commonly used to address or refer to an older sister in a polite and affectionate manner. A more formal and stylized variation, *onee-sama* (お姉様), which conveys a heightened level of respect and is often associated with specific cultural tropes (particularly in fiction), also exists (Collazo, 2016, p. 95). yet was not employed in the film. Interestingly, the source text of the film includes the form “onei-san”, which is linguistically inaccurate and does not exist in Japanese. In geisha communities, younger geishas and maiko customarily refer to their senior counterparts as *onee-san*, using it as an honorific term. In the case under analysis, the translator opted for a shorter term in the TL to clarify the referent, thereby prioritizing clarity over full cultural preservation.

The CSI *okiya*, which refers to a geisha house, has already been examined in more detail in Sub-chapter 4.3. At first glance, the translation provided in the example Table 24 might appear inaccurate; however, this is not the case. Consider:

**Table 24.** *Example of concretisation in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:33:04– 1:33:06	It goes to this <b>okiya.</b>	Jie priklauso mūsų <b>šeimai.</b>	Reference to daily life	Domestication	Concretisation

Source: created by the author

In the scene under discussion, the character is speaking about money. While the translator could have opted for the Lithuanian term *namai* (“house”), the choice of a word meaning “family” is arguably more appropriate in this context. This lexical decision more precisely conveys the idea that the money belongs to the *family*, i.e. the geisha household as a social and economic unit, rather than merely to a physical building. Thus, this translator’s choice reflects contextual sensitivity and serves to preserve the intended meaning more effectively.

To conclude, although the cultural perspective may have been lost in some cases, it does not negatively affect the general understanding of the audience.

#### 4. 6. Elimination

This sub-chapter examines several CSIs that were excluded from the Lithuanian VO translation, remaining untranslated and thus potentially diminishing cultural context for the TA. Consider:

**Table 25.** *Examples of elimination in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:07:59– 00:08:02	You wouldn’t have to worry about the (1) <b>okiya</b> burning, losing all your kimono.	Galèsime nesibaiminti gaisro, nesibaiminti dėl jūsu kimono.	Reference to daily life	Domestication	Elimination
00:27:33– 00:27:35	Meet me at the <b>Sasame</b> bridge.	Susitikime prie tilto.	Proper name	Domestication	Elimination
00:29:04– 00:29:05	<b>Koichi</b> , don’t...	Neišeik.	Proper name	Domestication	Elimination

Source: created by the author

The translation of the CSI *okiya* has already been analysed in Sub-chapters 4.3, 4.4, and 4.5. The time code indicates that the case of *elimination* occurred prior to the translation of *okiya*, suggesting that its first occurrence in the film was left untranslated. It appears that the translator employed the *elimination* procedure in this instance, likely judging the term non-essential to the comprehension of the sentence or the broader narrative context. The *elimination* did not significantly impact the audience’s understanding of the scene.

In the second example, the name of the bridge *Sasame* was eliminated. As a result, the Lithuanian version fails to specify the meeting location chosen by the characters, which creates ambiguity, particularly since multiple bridges appear throughout the film. Although, the *Sasame Bridge* is a fictional construct, the corresponding scene was filmed on a real bridge in Kyoto, the Tatsumi (巽橋) Bridge over the Shirakawa (白川) River. While the *elimination* does not substantially affect the general narrative comprehension, retaining the name would have enhanced the authenticity of the setting and reinforced the Japanese cultural flavour. A more accurate Lithuanian rendering of the line would have been “susitikime prie Sasame tilto” (‘let’s meet at the Sasame Bridge’).

The third example involves the *elimination* of the personal name *Koichi*. In this scene, Hatsumomo addresses her lover directly, saying “Don’t [go].” In the Lithuanian

version, the phrase is rendered as “neišeik” (‘don’t go away’), thus omitting the addressee’s name. Given the visual context, where it is clear whom she is addressing, the exclusion of the character’s name does not hinder comprehension or narrative coherence.

The example provided in Table 26 illustrates the *elimination* of the personal name *Chiyo* and replacing it with the pronoun “jos” (‘her’) in the Lithuanian translation. Consider:

**Table 26.** *Example of elimination in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:46:39– 00:46:46	I will cover <b>Chiyo’s</b> schooling, all her expenses till after her debut.	Aš sumokėsiu už jos mokymą ir visas kitas jos išlaidas iki pat pirmo karto.	Proper name	Domestication	Elimination

Source: created by the author

In this example, the *elimination* strategy results in stylistic awkwardness, as the pronoun “jos” (‘her’) is repeated twice in the translated sentence. Although it remains clear that Mameha and the Mother of the okiya, Mrs. Nitta, are speaking about Chiyo, whose name is mentioned at the beginning of the conversation, the repetition affects the fluency of the translation. A more serious issue lies in the translation of “till after her debut” as “iki pat pirmo karto” (‘until the first time’). This phrase is vague and may confuse the audience, as it lacks clarity regarding whether it refers to her first dance, public appearance, or another specific event. As the context allows for many interpretations, the translator could have used a clearer and more specific term. Interestingly, later in the film, the same noun ‘debut’ is translated correctly as “debiute”, suggesting inconsistency in the translation approach. In this case, a more precise and consistent choice would have helped preserve clarity and meaning.

Another case of *elimination* is presented in Table 27. Consider:

**Table 27.** *Example of elimination in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:13:34– 1:13:35	<b>Mameha</b> , please.	Bet kodėl?	Proper name	Domestication	Elimination

Source: created by the author

This example is noteworthy not only because the CSI was eliminated, but also due to the substantial divergence between the translated excerpt and the original SL version. Although the omission of the CSI did not hinder comprehension or disrupt the narrative, the transformation of the expression “please” into “why?” raises questions regarding translation



choices. It is plausible that the translator opted for “why?” to better reflect the emotional tone of the scene: preceding this utterance, Mameha instructs Sayuri (Chiyo) to offer a gift to the doctor, prompting a reluctant “Mameha, please” from Chiyo in protest. In the Lithuanian VO, the phrase “bet kodėl?” (‘but why?’) arguably aligns more naturally with the scene’s emotional context. Consequently, this modification may have enhanced the audience’s understanding and preserved the intended tone of the original dialogue.

The two examples provided in Table 28 lack specification.

**Table 28.** *Examples of elimination in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:27:17– 1:27:18	That is why <b>Nobu</b> likes you.	Dėl to jūs ir patinkate.	Proper name	Domestication	Elimination
1:54:13– 1:54:17	I have wanted to apologize to you for so long about the <b>okiya</b> .	Aš labai seniai norėjau atsiprašyti tavęs.	Reference to daily life	Domestication	Elimination

Source: created by the author

In the first example, Sayuri and the Chairman are walking in a park and talking about Nobu. Then, suddenly their conversation shifts to life lessons. In the SL, it is clear who likes Sayuri. However, in the TL, this remains unclear, as it could be Nobu, the Chairman, or someone else. This unnecessary elimination creates confusion and weakens the message.

In the second example, the CSI *okiya* is omitted. In the SL, the character apologises for inheriting the *okiya*, which provides important context. In the TL, this meaning is lost, and the character simply apologises without explaining why. Presumably, the translator did not want to extend the time code because, without applying *elimination* in Lithuanian, the sentence would have been longer.

Overall, in the film, *elimination* of CSIs is fairly common, and, even though most of the cases do not largely affect the general understanding, in some cases, an impact is felt, and the cultural perspective is lost.

#### 4.7. Mixed Procedures

There are several instances in the VO of the film which exhibit the application of multiple translation procedures simultaneously. Consider:

**Table 29.** *Examples of mixed procedures in the voice-over of “Memoirs of a Geisha”*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:24:02– 1:24:04	It’s my annual <b>blossom-viewing</b> party.	Kasmetinis <b>grožėjimasis</b> <b>sakura</b> .	Custom	Domestication	Mixed: loan, concretisation, calque

Source: created by the author

The custom of blossom-viewing is highly prominent in the Japanese culture. More than one procedure is applied to deal with this CSI when rendering it in the TL. The American team used the general word ‘blossom’, which in Lithuanian could be translated as “gėlė” (‘flower’) or “žiedas” (‘blossom’). However, the translator decided to use the original Japanese CSI ‘sakura’ in this case. Interestingly, it is also a loan because the direct translation of ‘sakura’ into Lithuanian is ‘smailiadantė vyšnia’ or ‘japoninė vyšnia’ (‘Japanese cherry tree’).<sup>14</sup> Although the word “viewing” was translated into the TL as “žiūrėjimas” (‘watching’), yet “grožėjimasis” (‘admiring’) would better reflect the cultural meaning. It is also important to highlight that the VO actor stressed the second syllable of the word ‘sakura’ thereby turning the Lithuanian short vowel ‘u’ into the long ‘ū’. Two occurrences of such inappropriate stressing of the same noun have been noticed in the VO of the film. According to the Lithuanian Language Consultation Bank, the correct stress is on the first syllable: *sākura*.<sup>15</sup>

The Japanese tree *sakura* is the national flower of Japan, and it is derived from the word *sakuhana* in which *saku* means ‘to bloom’, and *hana* stands for ‘flower’ (Otsuki, &Grindstaff, 1995, p. 103). The trees bloom only for a short time in spring, and this is when Japanese people celebrate. They gather under sakura trees, usually covered in pink or white blossoms, and enjoy picnics. This tradition is called *hanami* (花見) (Kalman, 2009, p. 6).. It was started by the imperial court as early as the ninth century (McClellan, 2005, p. 9)

In the Nara Period, the Japanese people saw a direct relation between the sakura (also called cherry blossoms) and the annual rice harvest. Cherry blossoms were regarded as a representation of the power of the spirits or gods. As the authors suggest, it was believed that the cherry blossoms would gently persuade the rice plants to blossom and bring a good harvest. During the Heian Period, the supposed relation of cherry blossoms to the rice

<sup>14</sup> Valstybinės lietuvių kalbos komisijos konsultacijų bankas (VLKK) available at <https://vlkk.lt/konsultacijos/7546-sakura-smailiadante-vysnia>

<sup>15</sup> Ibid.

harvest lost its importance, and instead, the sakura was seen merely as an object of beauty (Otsuki, & Grindstaff, 1995, p. 104).

According to McClellan (2005, p. 9), the breathtaking sight of the cherry trees blooming in Japan has inspired princes, poets, artists and ordinary people for over 1000 years. The cherry tree blossoms are as closely associated with the image of Japan as Mount Fuji (富士山, Fuji-san). Like Mount Fuji, the cherry blossoms have a spiritual meaning for the Japanese people: “the beauty of the flowers and their brief life at the beginning of each spring symbolise the essence of human’s short life” (McClellan, 2005, p. 10). One Japanese legend explains why the cherry trees are so exquisite and ephemeral: the fairy *Konohanasakuya hime* (木花咲耶姫) who “causes cherry trees to bloom, hovers low in the spring sky, awakening the sleeping trees with her delicate breath” (McClellan, 2005, p. 11). Cherry blossoms are also associated with women in the Japanese art, especially with geishas and courtesans (McClellan 2005, 18). (see Appendix 4, Fig. 7)

Another case when *mixed procedures* were applied in rendering the Japanese CSI into Lithuanian is presented in Table 27.

**Table 30.** Example of mixed procedures in the voice-over of “*Memoirs of a Geisha*”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:24:10–00:24:15	She's in the next (1) <b>hanamachi</b> in a house called Tatsuyo.	Kaimyniniame (1) <b>rajone hanamačyje</b> , ji Tatsui name.	Proper name	Foreignisation	Mixed: loan, explication, specification

Source: created by the author

*Hanamachi* (花街) refers to a district or neighborhood where geishas and maiko live and work. The Japanese characters for *hanamachi* translate directly as “flower town.” Within a *hanamachi*, not only are their residences, known as *okiya*, located, but also the *ochaya* (teahouses) where they entertain clients. The term *hanamachi* broadly denotes a geisha district, which is further divided into smaller quarters, each with its own name. For example, in Kyoto, notable *hanamachi* quarters include Gion Kobu (祇園甲部), Gion Higashi (祇園東), Miyagawa-cho (宮川町), Kamishichiken (上七軒), and Pontocho (先斗町). The geisha community as a whole is known as the *karyūkai* (花柳界), literally meaning “flower and willow world” (*Kodansha Encyclopedia of Japan*, Vol. 3, p. 14).

The film under analysis presents several instances in which the CSI *hanamachi* is translated into Lithuanian as “bendruome” (‘community’), which may be misleading for

the TA, as *hanamachi* is not the name of a single specific district but rather a category of place that denotes a culturally specific type of district associated with geisha communities in Japan. In translation studies and cultural geography, such culturally marked place names can function as toponyms, especially when they refer to real and locatable urban areas known by that term (Dalby, 1983; Downer, 2001).

In other cases, the translator retains the original term as a loanword ('hanamačyje'), while in this particular example, it is rendered as 'rajone hanamačyje' ('in the hanamachi district'). This variation reveals inconsistency in the translation of the same CSI throughout the film. In this instance, three translation procedures are identifiable: *loan*, *explicitation*, and *specification*. The use of 'hanamačyje' constitutes a loan. The addition of 'rajone' serves both to explicate and specify the meaning. On the one hand, this strategy enhances clarity by informing the audience that hanamachi is a district name. On the other hand, the lack of consistency undermines the coherence of the translation and may hinder the audience's accurate understanding of Japanese cultural context. (see Appendix 4, Fig. 10, 11, 12)

#### 4.8. Instances of Translation Errors

The current subchapter of the thesis examines explicit inaccuracies encountered in the Lithuanian voice-over translation of *Memoirs of a Geisha*, with a focus on two principal categories of translation failure: *mistranslation*, which addresses overt inaccuracies that distort the original meaning, and *pseudotranslation*, which deals with superficial or inauthentic rendition. These categories are investigated in relation to their impact on viewers' comprehension and engagement with the narrative of the film. By analysing these issues, the subchapter aims to highlight the importance of accuracy and quality in AVT and its influence on audience reception.

##### 4.8.1. Mistranslation

The translator is to be aware of the differences between cultures, and the more he/she is familiar with the source and target cultures, the better translation quality may be achieved. Translation errors, which in this subchapter will be referred to as cases of mistranslation, disrupt the understanding of the SC, create frustrations and inaccurate impressions, and do

not match the expectations of the audience. In the VO of *Memoirs of a Geisha*, inexplicable instances of mistranslation are not rare. Consider the example presented in Table 31:

**Table 31.** Example of mistranslation in the voice-over of “*Memoirs of a Geisha*”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:37:29– 00:37:35	Once—when she was just a <i>maiko</i> —she fell clean off her <b>okobo</b> (2).	Kažkada būdama dar mokinė, ji nukrito nuo savo <b>medinių batelių</b> (2).	Personal life: clothing	—	—

Source: created by the author

*Okobo* (おこぼ) is a specific type of *geta*, or the traditional Japanese outdoor footwear, consisting of a thong attached to a wooden platform with two crosswise supports worn by *maiko*. The platform is usually made of paulownia or cryptomeria wood, and the thong of cloth or leather (Mizuo, 1983, p. 30). *Okobo* are usually worn with *tabi* (足袋) socks. The word itself is onomatopoeic, as it represents the sound of walking in them. As one of the most distinctive elements of traditional Japanese attire, they symbolise cultural heritage and the nuanced stages within the geisha apprenticeship system. The elevated design of *okobo* (approximately 15 centimetres) serves both, aesthetic and practical purposes. Aesthetically, the height enhances the wearer’s posture and the elegance of movement, which is essential in the performance arts associated with geisha. Practically, the height protects the hem of the kimono from dirt (Dalby, 1983, p. 319). The colour of the straps indicates the rank or experience of the *maiko*, starting off with red cloth thong and ending her *maiko* days with yellow, shortly before becoming full *geisha*. The change of status is also reflected in footwear, as geisha changes *okobo* to either standard *geta* or *zori*.<sup>16</sup>

This CSI is translated incorrectly since the Lithuanian noun ‘bateliai’ means “closed-toe female shoes,” which are not similar to sandals because they are open-toe. The Lithuanian diminutive form ‘bateliai’ constitutes contrast to the adjective ‘mediniai’. This CSI could have been translated as a calque, i.e., ‘sandalai’. It is mistranslation because wooden shoes do not exist as such. If this were worded as ‘medinių sandalų’, the procedures would be mixed – calque, specification, and explication, because ‘medinių’ would be an explication and, at the same time, specifications by indicating the material the sandals were made of. Also, in Lithuanian, it would be more precise to say ‘parkrito su bateliais’ or ‘parkrito su sandalais’.

<sup>16</sup> Traditional Japanese Footwear. Retrieved from <https://wafuku.wordpress.com/2009/03/11/traditional-japanese-footwear/>

**Table 32.** Example of mistranslation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:37:43–00:37:45	We see the <b>Spring Dances</b> every year.	Mes kiekvienais metais žiūrime <b>pavasarinius</b> .	Custom	–	–

Source: created by the author

The CSI ‘Spring Dances’ in focus is *Miyako Odori* (都をどり) in Japanese and denotes a festival where large-scale dances are performed by geishas and maiko for the public in their Hanamachi districts in Kyoto in April every year. It is obvious that the American producer and/or screenwriter of the film decided to domesticate this event by rendering it as ‘Spring Dances’. The Lithuanian translator followed in their steps and translated it as ‘pavasariniai’, which is not only confusing but, evidently, incorrect. It is not at all clear what actually is meant by ‘pavasariniai’ and whether the item in focus is in some way related to the spring season. The translator used only the adjective ‘pavasarinius’, whereas the noun ‘dances’ was simply eliminated outright. The translator could have used at the very least ‘pavasario šokius’ (verbatim – ‘spring dances’). However, in Japanese, *Miyako Odori* literally means “the capital city dance/dances,” and thus it would have been the optimal choice if the translator had rendered this phrase into Lithuanian as ‘sostinės šokius’.

Furthermore, it could be noted that these dances have been performed in Kyoto since 1872 because the capital was moved from Kyoto to Tokyo, and the goal of the Miyako Odori festival was to recapture Kyoto’s vitality and status. Dances and songs of Miyako Odori represent the ‘Old Japan’ and pursue the authentic Japanese style (Hiroi, 2016, p. 269). This festival is still celebrated nowadays.

**Table 33.** Example of mistranslation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:34:09–00:34:11	Dr. <b>Moro</b> is very expensive.	Daktaras <b>Morė</b> labai daug prašo.	Personal name	–	–

Source: created by the author

The given example illustrates an obvious mistranslation of a personal name in the TL. At first glance, such a modification creates an impression of an attempt to apply a loan procedure, yet when comparing this CSI to other Japanese names, such as Hatsumomo and Nobu, and the adaptation of their endings in accordance with the Lithuanian grammar rules, this adjustment inevitably brings in a double meaning for any Lithuanian spectator.

In Lithuanian ethnography, *Morė* is a spirit of winter in shape of a bogy female figure which is ritually burned or drowned during the celebration of *Užgavėnės* (ENG. Shrove Tuesday) to send off winter and ensure the regeneration of the earth its vegetation, and reproduction (Laurinkienė, 2012, p. 20). In Marshall's film, however, Dr. Moro was not presented as a negative, scary, or immoral character, therefore the reason for such translator's choice is difficult to comprehend. Interestingly, the same CSI was translated differently each time it was used in the film.

**Table 34.** Example of mistranslation in the voice-over of "Memoirs of a Geisha"

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:47:36– 00:47:40	Rumor has it--ever since the Prime Minister bought her <b>mizuage</b> --she has been rich!	Sklinda gandai, kad ji praturtėjo, kai ministras pirmininkas nupirko jos <b>mazuagė</b> .	Custom	–	–
1:14:14– 1:14:16	We call this <b>mizuage</b> .	Mes tai vadinam <b>mizuagė</b> .	Custom	–	–
1:14:35– 1:14:35	When you slip the rice cake to Dr. Crab it is a sign that says your <b>mizuage</b> is ripe for sale.	Kai atiduosi ryžių pyragaitį daktarui Krabui, tai reikš, kad tavo <b>mizuagė</b> parduodama.	Custom	–	–

Source: created by the author

The proper literal translation of the CSI *mizuage* was presented in Table 17, Subchapter 4.2 of this thesis. In the above-provided example, however, the translation of the CSI represents a case of lexical destruction. For unknown reasons, the translator transferred the term into the TL and repeated this action several times. Not only did the translator use the forms *mizuagė* and *mazuagė*, which do not exist in the Lithuanian language, but in the first instance also altered the vowel *i* to *a*, thereby changing the pronunciation. Given that the term *mazuage* does not exist in the Japanese language, the accuracy of the translation is significantly compromised. Moreover, the CSI was mispronounced by the voice-over actor, with the original [z] sound being rendered as [dz], which is inconsistent with standard Japanese pronunciation. Taking into consideration that a proper literal translation of the CSI had already been established in the TL, the translator could have simply continued using the appropriate equivalent.

**Table 35.** Example of mistranslation in the voice-over of "Memoirs of a Geisha"

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
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00:49:30– 00:49:33	The Baron is a very special man to me – my (2) <b>danna</b> .	Baronas man ypatingas žmogus, jis mano (2) <b>danas</b> .	Custom	–	–
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Source: created by the author

The Japanese CSI *danna* which originates from Sanskrit and denotes ‘temple donor’ or ‘one of the faithful’ is no longer in active use (Otsuki, & Grindstaff, 1995, p. 20). Over the years, this word has become a polite way to refer to a husband, a boss, and an honoured customer. In the traditional geisha world, however, the *danna* still plays an important role often acting as a patron and sponsor of the *hanamachi* who offers financial support to the geisha as an artist: supports her lessons, purchases a kimono, and invites her to events. (Bardsley, 2021, p. 94–95). While a geisha is not necessarily romantically involved with her *danna*, she may choose to spend more time with him if he proves to be a generous provider and pleasant companion. Unlike a boyfriend, a *danna* typically offers substantial financial support and expensive gifts, whereas a boyfriend is associated more with emotional connection and shared leisure. The presence of a *danna* does not preclude a geisha from having a romantic lover, as these roles are not mutually exclusive within the social structure of geisha life (Dalby, 1983, p. 111–112).

In the VO of the film under analysis, the Japanese CSI ‘danna’ is evidently mistranslated into Lithuanian as ‘danas’. This choice appears to be the translator’s attempt at domestication. However, the outcome lacks cultural and semantic accuracy and is likely to confuse the TA, as the common noun ‘danas’ in Lithuanian typically denotes a native of Denmark.

Consider another example of mistranslation exhibited in Table 36:

**Table 36.** Example of mistranslation in the voice-over of “Memoirs of a Geisha”

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
1:03:16– 1:03:20	Your first <b>sumo</b> match.	Mes eisim į <b>sumą</b> .	Sports	–	–
1:06:14– 1:06:18	<b>Shiomaki</b> ...They are throwing salt to purify the ring.	<b>Siamo apeigos</b> ... jie barsto druską, kad nuvalytų ringą.	Custom	–	–

Source: created by the author

The CSI *sumo* was previously examined in Table 18 of Sub-chapter 4.3. The three examples presented there will be incorporated into the analysis of the CSIs outlined in Table 36, due to their close interrelation. Occasionally, a change in transcription or pronunciation may, by coincidence, alter the meaning of a word. This is evident in the first example, where



the Lithuanian audience might mistakenly interpret the intended meaning as a reference to the Catholic Holy Mass. In Lithuanian Catholic tradition, the solemn Sunday Eucharist is commonly referred to as 'suma'. This Latin borrowing remains familiar and is still widely used among Lithuanian Catholics of the older generation. *Summa* is typically celebrated at noon on Sundays and other feast days designated by Canon Law, and during this liturgy, the Church prays for all people.<sup>17</sup> Consequently, the translation of the noun in question is highly misleading and causes considerable confusion for the target audience.

In a subsequent example, the same CSI is both mistranslated and mispronounced. The character explains the ritual 'shiomaki', a traditional element of sumo tournaments, yet the translator inexplicably introduces an entirely new term. The result is highly confusing, as the chosen rendering 'Siam' bears no cultural or semantic relation to the original. Siam is the former name of Thailand, used prior to 1939, and it is also associated with the Siamese cat breed and the term 'Siamese twins' for conjoined siblings.<sup>18</sup> Thus, the translator's rationale remains unclear.

Overall, such mistranscriptions and mispronunciations may stem from an attempt to domesticate CSIs and make them sound more familiar or more Lithuanian. However, these attempts have proven ineffective and misleading. The examples discussed above highlight the translator's responsibility to preserve both accuracy and cultural integrity in the translation process. To sum up, mistranslation occurs when a translator inaccurately renders the source text into the TL. This can happen due to various reasons, including linguistic incompetence, cultural misunderstandings, or contextual errors. Thereby, mistranslations can range from minor inaccuracies to significant distortions of meaning, and they can affect the readability, coherence, and overall quality of the translated text (Munday, 2016).

#### 4.8.2. Pseudo-translation

The term 'pseudo-translation' traces back to the year 1823, when the anonymous reviewer of Sir Walter Scott's novel *Saint Ronan's Well* used it as a synonym of free translation (Rambelli, 2019, p. 442). Until 1858, the term was being used to indicate a fictitious translation. Gideon Toury, who was among the first to systematically study the phenomenon of pseudotranslation, defines it as "text that is presented and/or widely received

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<sup>17</sup> Visuotinė lietuvių enciklopedija (VLE) available at: <https://www.vle.lt/straipsnis/suma/>

<sup>18</sup> Encyclopaedia Britannica available at: <https://www.britannica.com>

as a translation, but for which no single corresponding source text has ever existed.” (Toury, 1995, p. 40) This definition highlights the deceptive nature of pseudo-translation, where the reader is led to believe that the text is a translation when it is not.

Sometimes, pseudo-translation is referred to as ‘fictitious translation’ to define the original work published as a translation. Therefore, a translator creates his/her own words which do not exist in the source language and culture. Later on, until the end of the 20<sup>th</sup> century, it continued to be used compatibly with other terms, such as ‘imitation’ or ‘pretended translation’. Until now, the terms ‘pseudotranslation’ and ‘fictitious translation’ are used interchangeably by most scholars (Mahler, 2019, p. 382). Pseudo-translation has also been defined as “simulation, copy, inferior, free and deliberately falsified translation” (Jenn, 2014, p. 419).

Pseudo-translation has some reasons and motivations, for example, a way of introducing innovations into the target culture (Mahler, 2019, p. 383). It can also be a convenient marketing technique if the SL and its cultural production are popular in the target culture. Pseudo-translation can be examined when the text’s true nature has been revealed but, until then, it is regarded as translation. It can also have ties with censorship because, by pretending to be a translator, an author can get controversial ideas into circulation and avoid the responsibility. On top of that, cultural appropriation is observed as the pseudotranslator disguises him/herself as a member of another culture and speaks for the whole group; it is a serious concern because of the risk of propagating stereotypes. In the text, pseudo-translators use many loan words from the source language (Mahler, 2019, p. 384–390). When writing a text, a pseudo-translator also “shapes its source text by gathering together all the elements of the source culture with the aim to transfer them into that of his own” (Rambelli, 2019, p. 209). Andrea Bergantino (2023, p. 14) implies that the representation of CSIs and contexts specific to cultures, with which the author may not be familiar, problematises the representation of CSIs. Maher draws attention to the “special capacity of pseudo-translation to present foreignness and the exotic in a way that can be especially meaningful to the domestic readership” when reflecting current “domestic concerns” (Maher, 2019, p. 385).

Pseudo-translation, on the other hand, involves the deliberate presentation of an original text as a translation, even though no corresponding source text exists in another language (Venuti, 1995). Pseudo-translations are intended to deceive the reader into an illusion that the text is a translation, in order to exploit the perceived authority and legitimacy of translated works (Herman, 1985).

The above-provided information allows seeing that most instances of the CSIs selected for the analysis in this thesis are cases of mistranslation rather than cases of pseudo-translation. The reason for approaching pseudotranslation here is because it applies to the film in its SL, namely, English. The flaws and inaccuracies in the cultural representation were introduced in Chapter 3 of the current thesis. This issue involves propagation of stereotypes, and inclusion of numerous loan words of the Japanese culture with their transfer into their own ‘language’ (i.e., sake, obi, -san, -chan, mizuage). The presentation of the Japanese culture undoubtedly differs when it is presented by a native Japanese, and when it is interpreted by an American.

**Table 37.** *Examples of pseudo-translation of the CSIs from the VO of ‘Memoirs of a Geisha’*

Time code	The Source Language	The Target Language	Category	Strategy	Procedure
00:19:53–00:19:56	I know what you’re in the mood for, and his name is <b>Koichi</b> .	Žinau, kas tave traukia, jo vardas <b>Kiočis</b> .	Personal name	–	–
00:24:10–00:24:15	She’s in the next hanamachi in a house called (2) <b>Tatsuyo</b> .	Kaimyniniame rajone hanamačyje, ji (2) <b>Tatsui</b> name.	Personal name	–	–
1:44:47–1:44:49	Friend of mine is chief surgeon in <b>Kameoka</b> .	Mano draugas <b>Kamioko</b> vyriausias chirurgas.	Place name	–	–
1:45:06–1:45:07	This is <b>Arima</b> .	Tai <b>Ariba</b> .	Personal name	–	–
1:11:03–1:11:08	Ekubo. At the right moment, slip it to (2) <b>Nobu</b> .	Tai ikubai, ryžių pyragėliai. Tinkamu momentu atiduok juos (2) <b>Nabui</b> .	Personal name	–	–
1:44:03–1:44:05	Oh, (1) <b>Korin</b> . Have you seen Sayuri?	(1) <b>Karita</b> , tu nematei Sajuri?	Personal name	–	–

Source: created by the author

## CONCLUSIONS

The analysis of culture-specific item rendition in the Lithuanian voice-over translation of the cinematic adaptation of *Memoirs of a Geisha* by Rob Marshall (2005) allowed for the following conclusions to be drawn:

1. The data for the analysis collected from the full runtime (145 minutes) of the film *Memoirs of a Geisha* resulted in a total of 455 culture-specific items (CSIs) identified in its Lithuanian voice-over (VO). These items were analysed to determine the most prevalent CSI categories, as well as the translation strategies and procedures applied in the process.
2. The dominant category of CSIs identified in the film is *proper names*, comprising 257 instances (56%), largely due to frequent repetitions of characters' and locations' names rather than a wide range of unique entities. The second most frequent category is *art and culture*, accounting for 90 instances (19%), reflecting the film's cultural and intertextual references. Other categories appear with significantly lower frequencies: *socio-cultural references* – 45 instances (9%), *daily life* – 30 instances (7%), *customs* – 23 instances (6%), *socio-political references* – 9 instances (2%), and *geographic references* – 1 instance (1%). The overall distribution suggests that the cultural landscape of the film is predominantly shaped by named entities and artistic allusions, with other aspects of culture playing a more peripheral role.
3. The analysis of the collected data offers an insight into the linguistic and cultural adaptation choices made by the translator in an attempt to transfer Japanese CSIs to the Lithuanian audience. The predominant translation strategy employed in the Lithuanian voice-over of Rob Marshall's film was *foreignisation* – 322 cases (71%), followed by *domestication* – 99 cases (22%). The result shows that with foreignisation being dominant, the features of the source culture (SC) were mostly preserved, yet despite the translator's efforts to domesticate certain CSIs, some of them were either lost or mistranslated – 34 cases (7%).
4. The prevailing translation procedure employed in the film is *loan*, which involves 314 instances (69%) and facilitates the preservation of cultural specificity without distorting the audiovisual production. The significantly lower frequencies of

*elimination* – 44 instances (11%) and *calque* – 36 instances (8%) suggest a selective removal or literal translation of elements, likely employed when direct retention or adaptation proved contextually or culturally inconsistent. The eliminated CSIs mainly constitute the categories *proper names* and *socio-cultural* references, which appear in the dialogues on multiple occasions. Most of the eliminated items did not negatively affect the general understanding of the context, whereas some CSIs really lacked specification and could confuse the audience. Less frequently used procedures such as *generalisation* – 10 instances (2%), *explicitation* – 6 instances (1%), *concretisation* – 6 instances (1%), and *mixed procedures* – 5 (1%) demonstrate a minimal tendency toward interpretive intervention or semantic restructuring. Overall, the results obtained reveals a translation approach marked by minimal domestication and a high degree of foreignisation, prioritizing fidelity to the source language (SL) and source culture (SC) over target language (TL) fluency.

5. The rendition of CSIs in the Lithuanian VO of *Memoirs of a Geisha* is largely successful, with 421 instances identified as adequate translations. However, 34 cases (7%) were classified as mistranslations – a figure that, if treated as a translation procedure, would rank fourth in frequency, indicating a noteworthy degree of translational failure. These errors most commonly resulted from a lack of consistency, with identical CSIs rendered differently across the film. Some cases exhibited issues such as incorrect spelling, misused letters, or inaccurate synonym choices. Due to the absence of a written translation script, it remains unclear whether these inconsistencies stemmed from the translator's errors or the voice actor's misreading. Nevertheless, the findings suggest that insufficient consistency and limited cultural awareness may have hindered both the translator and the voice actor in navigating the culturally rich source material. This inconsistency compromises the overall quality of the Lithuanian voice-over. Another likely contributing factor is time pressure, which may have impeded the thoroughness required for high-quality translation. While it is unknown whether the translators were professionals, it is reasonable to expect that a professional would have adhered to officially approved equivalents, or (where unavailable) selected culturally and contextually appropriate alternatives, avoiding orthographic and semantic inaccuracies. The cases of translation errors considered highlight that successful translation of CSIs demands not only the application of appropriate strategies and procedures but also attentive, culturally informed negotiation during the translation process.

Pilipčuk, K. (2025). Rob Marshall's film "Memoirs of Geisha" (2005) and its Lithuanian voice-over translation: the problem of culture-specific item rendition. MA Thesis. Kaunas: Kaunas Faculty, Vilnius University.

## SUMMARY

The MA thesis aims at revealing the linguistic and cultural challenges involved in the rendition of culture-specific items (CSIs) in the Lithuanian voice-over translation of Rob Marshall's film *Memoirs of Geisha* (2005). The research employs descriptive, interpretive, and comparative methods, integrating quantitative and qualitative approaches to data collection and analysis. By integrating insights from translation studies and cultural studies, the thesis adopts an interdisciplinary perspective, offering a nuanced and contextually grounded understanding of the subject matter. The thesis comprises an introduction, four chapters, conclusions, summaries in English and Lithuanian, a list of references, data sources, and appendices.

The theoretical part of the paper attempts to conceptualise culture-specific items (CSIs) within translation studies drawing on the works of Sarah Maitland (2017), Marie Lebert (2023), Mona Baker (2021), Lawrence Venuti (2008), Jeremy Munday (2020), and Juliane House (2016). Different classification models of CSIs, as well as numerous classifications of translation procedures were addressed to develop a new taxonomy suitable for analysing CSIs in the voice-over translation of the chosen film. Voice-over as the third most widely used AVT modality is concerned with a focus on its basic characteristics, functional and contextual aspects, current state in AVT market and future prospects. A variety of critical perspectives highlighting issues of cultural authenticity, exoticism, and cross-cultural representation have been addressed to realise how Japanese cultural identity of the *geisha* is reimagined and reframed through an American cinematic perspective.

The empirical part of the thesis exhibits an attempt to identify and evaluate the translation strategies and procedures employed when rendering CSIs in the Lithuanian voice-over of the film. Instances of translation errors are examined with particular attention to two principal categories of translational failure: mistranslation, involving overt inaccuracies that distort the source meaning, and pseudo-translation, characterized by superficial or inauthentic renderings that compromise cultural and contextual fidelity.

Pilipčuk, K. (2025). Robo Maršalo filmas „Geišos išpažintis” (2005 m.) ir jo užklotinis vertimas į lietuvių kalbą: kultūrinių elementų perteikimo problema. Magistro darbas. Kaunas: Kauno fakultetas, Vilniaus universitetas.

## SANTRAUKA

Magistro darbo tikslas – atskleisti kalbinius ir kultūrinius iššūkius, kylančius perteikiant kultūrinės realijas Robo Maršalo filmo „Geišos išpažintis” (2005) užklotiniame vertime į lietuvių kalbą. Tyrime taikomi aprašomasis, interpretacinis ir lyginamasis metodai, integruojant kiekybinį ir kokybinį duomenų rinkimo ir analizės metodus. Integruojant vertimo studijų ir kultūrologijos įžvalgas, taikoma tarpdisciplininė perspektyva, leidžianti kontekstualiai suvokti ir pagrįstai vertinti nagrinėjamo reiškinių niuansus. Magistro darbą sudaro įvadas, keturi skyriai, išvados, santraukos lietuvių ir anglų kalbomis, literatūros sąrašas, duomenų šaltiniai ir priedai.

Teorinėje darbo dalyje siekiama konceptualizuoti kultūrinės realijas vertimo studijose, remiantis Sarah Maitland (2017), Marie Lebert (2023), Monos Baker (2021), Lawrence Venuti (2008), Jeremy Munday (2020) ir Juliane House (2016) darbais. Pasitelkti įvairūs kultūrinių realijų bei jų vertimo procedūrų klasifikacijų modeliai, siekiant sukurti naują taksonomiją, tinkamą analizuoti kultūrinės realijas „Geišos išpažintis” užklotiniame vertime į lietuvių kalbą. Užklotinis vertimas, kaip trečia plačiausiai naudojama AV moda, aptariamas akcentuojant jo pagrindines charakteristikas, funkcinius ir kontekstinius aspektus, dabartinę situaciją AV rinkoje ir ateities perspektyvas. Siekiant geriau suvokti, kaip japoniškasis *geišos* kultūrinis identitetas transformuojamas ir perteikiamas per amerikietiškosios kinematografijos prizmę, nagrinėjami įvairūs kritiniai požiūriai, susiję su kultūrinio autentiškumo, egzotiškumo ir tarpkultūrinės reprezentacijos klausimais.

Empirinėje darbo dalyje siekiama identifikuoti bei kritiškai įvertinti vertimo strategijas ir procedūras, taikomas užklotiniame filmo vertime į lietuvių kalbą. Vertimo klaidų atvejai nagrinėjami ypatingą dėmesį skiriant dviems tokių klaidų kategorijoms: klaidingam vertimui, susijusiam su akivaizdžiais netikslumais, iškreipiančiais originalo prasmę, ir pseudovertimui, kuriam būdingas paviršutiniškas ar neautentiškas perteikimas, pažeidžiantis ištikimybę kultūrai ir kontekstui.

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APPENDIX 1. *Selected examples of CSIs from Rob Marshall's film "Memoirs of a Geisha" and their Lithuanian translation*

**Table 39.** *The list of the collected Japanese CSIs from the film "Memoirs of a Geisha".*

No.	Time Code	The Source Language (SL)	The Target Language (TL)	CSI Category	Translation Strategy	Translation Procedure
1.	00:03:27 – 00:03:32	<b>Tanaka-san!</b> <b>Tanaka-san!</b>	–	Proper name	Domestication	Elimination
2.	00:03:27 – 00:03:32	Tanaka-san! Tanaka-san!	–	Socio-cultural reference	Domestication	Elimination
3.	00:04:03 – 00:04:07	I certainly wasn't born to the life of a <b>geisha</b> .	Man nelemta buvo tapti <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
4.	00:04:35 – 00:04:45	Mother always said my sister (1) <b>Satsu</b> was like wood – as rooted to the earth as a sakura tree.	Mama sakė, kad mano sesuo (1) <b>Satsu</b> panaši į medį – jos šaknys giliai žemėje kaip sakuros.	Proper name	Foreignisation	Loan
5.	00:04:35 – 00:04:45	Mother always said my sister Satsu was like wood – as rooted to the earth as a (2) <b>sakura</b> tree.	Mama sakė, kad mano sesuo Satsu panaši į medį – jos šaknys giliai žemėje kaip (2) <b>sakuros</b> .	Geographic reference	Foreignisation	Loan
6.	00:06:00 – 00:06:03	These are the girls from <b>Tanaka</b> ?	Tai merginos nuo <b>Tanakos</b> ?	Proper name	Foreignisation	Loan
7.	00:06:04 – 00:06:06	Sisters, yes, from <b>Yoroido</b> .	Taip, seserys, iš <b>Joroido</b> .	Proper name	Foreignisation	Loan
8.	00:06:10 – 00:06:11	No, no. <b>Chiyo!</b> <b>Chiyo! Chiyo!</b>	Nereikia.	Proper name	Domestication	Elimination
9.	00:06:12 – 00:06:13	<b>Satsu! Satsu!</b>	<b>Satsu</b> .	Proper name	Foreignisation	Mixed: Loan, elimination
10.	00:06:13 – 00:06:14	<b>Chiyo!</b>	<b>Čijo! Čijo!</b>	Proper name	Foreignisation	Mixed: Loan, explicitation
11.	00:06:14 – 00:06:15	<b>Satsu!</b>	<b>Satsu</b> .	Proper name	Foreignisation	Loan
12.	00:06:40 – 00:06:45	<b>Okaasan!</b>	<b>Motinėlė!</b>	Socio-cultural reference	Domestication	Calque
13.	00:07:53	But <b>Okaasan</b> , a	Brangioji	Socio-	Domestication	Calque

	–00:07– 56	little water is good to guard against fire.	<b>Motinėlė</b> , vanduo tai gerai.	cultural reference		
14.	00:07:59 – 00:08:02	You wouldn't have to worry about the (1) <b>okiya</b> burning, losing all your kimono.	Galėsime nesibaiminti gaisro, nesibaiminti dėl jūsų kimono.	Reference to daily life	Domestication	Elimination
15.	00:07:59 – 00:08:02	You wouldn't have to worry about the okiya burning, losing all your (2) <b>kimono</b> .	Galėsime nesibaiminti gaisro, nesibaiminti dėl jūsų (2) <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
16.	00:09:09 – 00:09:13	If you impress Mother and do exactly as she says... she will send you to school to be a <b>geisha</b> .	Jei klausysi jos, ji tave nusiųs į mokyklą ir padarys iš tavęs <b>geišą</b> .	Reference to art and culture	Foreignisation	Loan
17.	00:09:17 – 00:09:19	A (1) <b>geisha</b> like Hatsumomo.	(1) <b>Geiša</b> . Kaip Hatsumoma.	Reference to art and culture	Foreignisation	Loan
18.	00:09:17 – 00:09:19	A geisha like (2) <b>Hatsumomo</b> .	Geiša. Kaip (2) <b>Hatsumoma</b> .	Proper name	Foreignisation	Loan
19.	00:09:20 – 00:09:23	You will get to drink <b>sake</b> , and sleep until noon.	Gersi <b>sakė</b> ir miegosi iki vidurdienio.	Reference to daily life	Foreignisation	Loan
20.	00:09:27 – 00:09:30	Probably in another (1) <b>okiya</b> in hanamachi.	Gal kitame mūsų bendruomenės (1) <b>name</b> .	Reference to daily life	Domestication	Generalisation
21.	00:09:27 – 00:09:30	Probably in another okiya in (2) <b>hanamachi</b> .	Gal kitame mūsų (2) <b>bendruomenės</b> name.	Proper name	–	–
22.	00:10:10 – 00:10:12	This is a <b>geisha</b> house.	Tai <b>geišų</b> namai.	Reference to art and culture	Foreignisation	Loan
23.	00:10:15 – 00:10:17	Remember to always honor this <b>okiya</b> .	Turi gerbti <b>bendruomenę</b> .	Reference to daily life	–	–
24.	00:10:26 – 00:10:30	Be quiet. <b>Hatsumomo</b> is sleeping.	Tik tyliai. <b>Hatsumoma</b> ilsisi.	Proper name	Foreignisation	Loan
25.	00:10:36 – 00:10:38	Outside the <b>okiya</b> ?	-	Reference to daily life	Domestication	Elimination
26.	00:10:41 – 00:10:43	How will I find <b>Satsu</b> ?	Kaip gi man rasti <b>Satsu</b> ?	Proper name	Foreignisation	Loan
27.	00:10:45 – 00:10:48	You can't just walk up to every house in the <b>hanamachi</b> .	Tu juk negali apeiti visų <b>bendruomenės</b> namų.	Proper name	–	–

28.	00:10:51 – 00:10:53	<b>Chiyo. Chiyo-</b> <b>chan.</b>	<b>Čio, Čio.</b>	Proper name	–	–
29.	00:10:51 – 00:10:53	Chiyo. Chiyo- <b>chan.</b>	-	Socio- cultural reference	Domestication	Elimination
30.	00:11:54 – 00:12:05	Two nights ago, (1) <b>Hatsumomo</b> had to stay at the teahouse until dawn. T hat's what she told Mother. But she was really here with a man the whole...	Praeitą naktį, pas (1) <b>Hatsumomo</b> visą naktį buvo vyras, bet ji pamelavo motinėlei, kad visą naktį buvo arbatos namuose.	Proper name	Foreignisation	Loan
31.	00:11:54 – 00:12:05	Two nights ago, Hatsumomo had to stay at the (2) <b>teahouse</b> until dawn. T hat's what she told Mother. But she was really here with a man the whole...	Praeitą naktį, pas Hatsumomo visą naktį buvo vyras, bet ji pamelavo motinėlei, kad visą naktį buvo (2) <b>arbatos</b> <b>namuose.</b>	Reference to daily life	Foreignisation	Calque
32.	00:13:15 – 00:13:19	Only reason Mother tolerated <b>Hatsumomo</b> is because she brings in good money.	Motinėlė kenčia <b>Hatsumomą</b> tik dėl to, kad ji atneša daug pinigų.	Proper name	Foreignisation	Loan
33.	00:13:22 – 00:13:25	It is <b>Hatsumomo</b> who pays for your supper.	<b>Hatsumoma</b> moka už tavo vakarienę.	Proper name	Foreignisation	Loan
34.	00:13:50 – 00:13:56	A (1) <b>kimono</b> like this, made of (2) Tatsumura silk, it would take a lifetime to earn.	Tokiam šilkiniam (1) <b>kimono</b> (2) Tatsumura reikia dirbti visą gyvenimą.	Reference to art and culture	Foreignisation	Loan
35.	00:13:50 – 00:13:56	A kimono like this, made of (2) <b>Tatsumura</b> silk, it would take a lifetime to earn.	Tokiam šilkiniam kimono (2) <b>Tatsumura</b> reikia dirbti visą gyvenimą.	Proper name	Foreignisation	Loan
36.	00:14:02 – 00:14:08	A <b>geisha</b> needs an elegant wardrobe, just like an artist needs ink.	<b>Geišai</b> reikalingi gražūs drabužiai, kaip tikram menininkui reikalingas tušas.	Reference to art and culture	Foreignisation	Loan
37.	00:14:09	If she's not	Jei ji	Reference to	Foreignisation	Loan

	– 00:14:13	properly dressed, then she’s not a true <b>geisha</b> .	neapsirengusi kaip reikia, ji ne <b>geiša</b> .	art and culture		
38.	00:14:14 – 00:14:16	Nobody told me what a <b>geisha</b> is.	Man niekas nepasakė ką reiškia būti <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
39.	00:14:25 – 00:14:29	You are to become a <b>geisha</b> .	Ir galimas daiktas, labai greitai tu pati tapsi <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
40.	00:14:34 – 00:14:35	<b>Chiyo!</b>	<b>Čijo!</b>	Proper name	Foreignisation	Loan
41.	00:15:17 – 00:15:18	I’m going to find <b>Satsu</b> .	Aš rasiu <b>Satsu</b> .	Proper name	Foreignisation	Loan
42.	00:15:19 – 00:15:22	No, (1) <b>Chiyo</b> -chan, don’t.	Nereikia, (1) <b>Čijo</b> , ką tu? Sustok.	Proper name	Foreignisation	Loan
43.	00:15:19 – 00:15:22	No, <b>Chiyo</b> -chan (2), don’t.	Nereikia, Čijo, ką tu? Sustok.	Socio-cultural reference	Domestication	Elimination
44.	00:16:44 – 00:16:48	<b>Chiyo!</b> Where is Granny’s food?	<b>Čijo!</b> Kur senelės pusryčiai?	Proper name	Foreignisation	Loan
45.	00:17:16 – 00:17:18	<b>Chiyo! Chiyo</b> , come quickly.	<b>Čijo</b> , greičiau ateik.	Proper name	Foreignisation	Loan
46.	00:17:20 – 00:17:22	<b>Hatsumomo</b> is at the bathhouse. Tidy up.	Kol <b>Hatsumomo</b> partyje, sutvarkyk čia.	Proper name	Foreignisation	Loan
47.	00:17:26 – 00:17:29	(1) <b>Hatsumomo</b> does not run this okiya.	Namo šeiminkė aš, o ne (1) <b>Hatsumoma</b> .	Proper name	Foreignisation	Loan
48.	00:17:26 – 00:17:29	<b>Hatsumomo</b> does not run this (2) <b>okiya</b> .	(2) <b>Namo</b> šeiminkė aš, o ne <b>Hatsumoma</b> .	Reference to daily life	Domestication	Generalisation
49.	00:18:15 – 00:18:21	I can just hear the General now: “Why, <b>Hatsumomo</b> , you used to smell of jasmine.”	Negaliu pamiršti generolo žodžių: „ <b>Hatsumoma</b> , anksčiau tu kvepėjai jazminais“.	Proper name	Foreignisation	Loan
50.	00:18:35 – 00:18:39	Because your General will say, “ <b>Hatsumomo</b> , you stink”.	Todėl, kad generolas pasakys, jog <b>Hatsumomo</b> blogai kvepia.	Proper name	Foreignisation	Loan
51.	00:19:40 – 00:19:43	<b>Hatsumomo</b> . You’ll wake up the entire house.	<b>Hatsumomo</b> , tu pažadinsi visus namus.	Proper name	Foreignisation	Loan
52.	00:19:53 – 00:19:56	I know what you’re in the mood for, and his name is <b>Koichi</b> .	Žinau, kas tave traukia, jo vardas <b>Kiočis</b> .	Proper name	–	–
53.	00:19:59	What did you	Ką tu pasakei,	Proper name	Foreignisation	Loan

	– 00:20:01	say, <b>Korin</b> ?	<b>Korina</b> ?			
54.	00:20:21 – 00:20:26	A <b>geisha</b> as desired as she is... ought to keep a close eye on her clothes.	Tokia populiari <b>geiša</b> turi geriau rūpintis savo drabužiais.	Reference to art and culture	Foreignisation	Loan
55.	00:20:29 – 00:20:30	It's <b>Mameha's</b> ?	<b>Mamėjos</b> kimono?	Proper name	Foreignisation	Loan
56.	00:20:51 – 00:20:53	Little <b>Chiyo</b> , come.	Ateik pas mus, <b>Čijo</b> .	Proper name	Foreignisation	Loan
57.	00:20:56 – 00:21:00	Now, then, little <b>Chiyo</b> , it's time to practice your calligraphy.	Na, mažylė <b>Čijo</b> , metas tau imtis kaligrafijos.	Proper name	Foreignisation	Loan
58.	00:22:04 – 00:22:06	This will teach the great <b>Mameha</b> .	Mes pamokysim tą didžiąją <b>Mamėją</b> .	Proper name	Foreignisation	Loan
59.	00:22:36 – 00:22:39	That <b>kimono</b> was worth more than you.	Tas <b>kimono</b> kainavo daugiau nei tu.	Reference to art and culture	Foreignisation	Loan
60.	00:23:03 – 00:23:06	What have you done to <b>Hatsumomo</b> ?	Tu tai padarei <b>Hatsumomos</b> prašymu?	Proper name	Foreignisation	Loan
61.	00:23:10 – 00:23:14	Her little trick with that <b>kimono</b> will cost you.	Jos pokštas su svetimu <b>kimono</b> brangiai kainuos.	Reference to art and culture	Foreignisation	Loan
62.	00:24:10 – 00:24:15	She's in the next (1) <b>hanamachi</b> in a house called Tatsuyo.	Kaimyniniame (1) <b>rajone hanamačyje</b> , ji Tatsui name.	Proper name	Foreignisation	Mixed: Loan, explication, specification
63.	00:24:10 – 00:24:15	She's in the next hanamachi in a house called (2) <b>Tatsuyo</b> .	Kaimyniniame rajone hanamačyje, ji (2) <b>Tatsui</b> name.	Proper name	–	–
64.	00:24:20 – 00:24:23	Trust me, little <b>Chiyo</b> , you will find her.	Patikėk manimi, <b>Čijo</b> , tu rasi ją.	Proper name	Foreignisation	Loan
65.	00:25:48 – 00:25:49	<b>Tatsuyo</b> ?	Kur <b>Tatsui</b> namas?	Proper name	–	–
66.	00:26:17 – 00:26:28	(1) <b>Satsu! Satsu! Satsu!</b> from Yoroido! (1) <b>Satsu! Satsu!</b> No! <b>Satsu!</b> No! <b>Satsu! Satsu!</b>	(1) <b>Satsu! Satsu! Satsu!</b> Kur ji? <b>Satsu!</b> Kur <b>Satsu?</b>	Proper name	Foreignisation	Loan
67.	00:26:17 – 00:26:28	<b>Satsu! Satsu!</b> <b>Satsu! Satsu</b> from (2) <b>Yoroido!</b> <b>Satsu! Satsu!</b>	<b>Satsu! Satsu!</b> <b>Satsu!</b> Kur ji? <b>Satsu!</b> Kur <b>Satsu?</b>	Proper name	Domestication	Elimination

		No! Satsu! No! Satsu! Satsu!				
68.	00:26:59 – 00:27:03	<b>Satsu! Satsu!</b>	<b>Satsu! Satsu!</b>	Proper name	Foreignisation	Loan
69.	00:27:04 – 00:27:05	<b>Chiyo</b> -chan!	<b>Čijo.</b>	Proper name	Foreignisation	Loan
70.	00:27:04 – 00:27:05	Chiyo- <b>chan!</b>	Čijo.	Socio-cultural reference	Domestication	Loan
71.	00:27:09 – 00:27:10	But <b>Satsu</b> , I tried.	Aš mėginau, bet negalėjau.	Proper name	Domestication	Loan
72.	00:27:13 – 00:27:15	I went to your <b>okiya</b> weeks ago.	Neseniai buvau tavo <b>namuose.</b>	Reference to daily life	Domestication	Generalisation
73.	00:27:25 – 00:27:27	But we need money, <b>Chiyo.</b>	Mums reikia pinigų, <b>Čijo.</b>	Proper name	Foreignisation	Loan
74.	00:27:33 – 00:27:35	Meet me at the <b>Sasame</b> bridge.	Susitiksimė prie tilto.	Proper name	Domestication	Elimination
75.	00:27:45 – 00:27:47	Be there, <b>Chiyo.</b>	Klausyk, <b>Čijo.</b>	Proper name	Foreignisation	Loan
76.	00:28:58 – 00:29:00	<b>Koichi</b> , please.	<b>Koiči</b> , prašau.	Proper name	Foreignisation	Loan
77.	00:29:04 – 00:29:05	<b>Koichi</b> , don't...	Neišėik.	Proper name	Domestication	Elimination
78.	00:29:09 – 00:29:10	<b>Koichi.</b>	<b>Koiči.</b>	Proper name	Foreignisation	Loan
79.	00:29:32 – 00:29:33	Look, <b>Okaasan!</b>	Žiūrėkit, <b>motinė!</b>	Socio-cultural reference	Domestication	Calque
80.	00:29:49 – 00:29:51	His name is <b>Koichi!</b>	Jo vardas <b>Kiočis.</b>	Proper name	–	–
81.	00:30:28 – 00:30:31	A <b>geisha</b> is free to love?	Manei, kad <b>geiša</b> gali mylėti?	Reference to art and culture	Foreignisation	Loan
82.	00:30:36 – 00:30:38	No one is leaving this <b>okiya.</b>	Niekas iš čia neišeis.	Reference to daily life	Domestication	Elimination
83.	00:34:09 – 00:34:11	Dr. <b>Moro</b> is very expensive.	Daktaras <b>More</b> labai daug prašo.	Proper name	–	–
84.	00:34:13 – 00:34:16	(1) <b>Kimono</b> destroyed... geisha school...	Tu sugadinai (1) <b>kimono</b> ... geišų mokykla...	Reference to art and culture	Foreignisation	Loan
85.	00:34:13 – 00:34:16	Kimono destroyed... (2) <b>geisha</b> school...	Tu sugadinai kimono... (2) <b>geišų</b> mokykla...	Reference to art and culture	Foreignisation	Loan
86.	00:34:34 – 00:34:25	Mr. <b>Bekku.</b>	–	Proper name	Domestication	Elimination

87.	00:34:26 – 00:34:29	All this on top of the money I paid Mr. <b>Tanaka</b> .	Ir visa tai ką sumokėjau ponui <b>Tanakui</b> .	Proper name	Foreignisation	Loan
88.	00:35:32 – 00:35:49	Dear (1) <b>Satsu</b> and Little Chiyo: As one who was once an orphaned child myself, this humble person is sorry to inform you that six weeks after you left for your new life in Miyako, the suffering of your honored mother came to its end–	Brangioji (1) <b>Satsu</b> ir mažylė Čijo. Aš pats labai anksti netekau tėvų, todėl žinau kaip jums bus sunku sužinoti, kad po 6 savaitių po jūsų išvykimo į Mijaką, jūsų gerbiamos motinos kančios pasibaigė.	Proper name	Foreignisation	Loan
89.	00:35:32 – 00:35:49	Dear Satsu and Little (2) <b>Chiyo</b> : As one who was once an orphaned child myself, this humble person is sorry to inform you that six weeks after you left for your new life in Miyako, the suffering of your honored mother came to its end–	Brangioji Satsu ir mažylė (2) <b>Čijo</b> . Aš pats labai anksti netekau tėvų, todėl žinau kaip jums bus sunku sužinoti, kad po 6 savaitių po jūsų išvykimo į Mijaką, jūsų gerbiamos motinos kančios pasibaigė.	Proper name	Foreignisation	Loan
90.	00:35:32 – 00:35:49	Dear Satsu and Little Chiyo: As one who was once an orphaned child myself, this humble person is sorry to inform you that six weeks after you left for your new life in (3) <b>Miyako</b> , the suffering of your honored mother came to its end–	Brangioji <i>Satsu</i> ir mažylė Čijo. Aš pats labai anksti netekau tėvų, todėl žinau kaip jums bus sunku sužinoti, kad po 6 savaitių po jūsų išvykimo į (3) <b>Mijaką</b> , jūsų gerbiamos motinos kančios pasibaigė.	Proper name	Foreignisation	Loan
91.	00:36:36 – 00:36:41	I had dishonored the <b>okiya</b> , so Mother had other plans for	Ir padariau gėdą <b>namui ir bendrijai</b> , todėl Motinėle pakeitė savo planus dėl	Reference to daily life	Domestication	Explication

		me.	manęs.			
92.	00:36:42 – 00:36:48	I would pay back my debt year after year after year. But not as a <b>geisha</b> . As her slave.	Aš mokėsiu savo skolą labai daug metų, bet ne kaip <b>geiša</b> , o kaip jos vergė.	Reference to art and culture	Foreignisation	Loan
93.	00:37:29 – 00:37:35	Once--when she was just a (1) <b>maiko</b> --she fell clean off her okobo.	Kažkada būdama dar (1) <b>mokinė</b> , ji nukrito nuo savo medinių batelių.	Reference to art and culture	Domestication	Generalisation
94.	00:37:29 – 00:37:35	Once--when she was just a maiko--she fell clean off her <b>okobo</b> (2).	Kažkada būdama dar mokinė, ji nukrito nuo savo <b>medinių batelių</b> (2).	Reference to art and culture	–	–
95.	00:37:43 – 00:37:45	We see the <b>Spring Dances</b> every year.	Mes kiekvienais metais žiūrime <b>pavasarinius</b> .	Custom	–	–
96.	00:38:45 – 00:38:47	Now I'm a <b>geisha</b> too.	Štai dabar aš irgi <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
97.	00:39:51 – 00:40:02	I saw that to be a <b>geisha</b> could be a stepping stone to something else: a place in his world.	Aš supratau, kad <b>geišos</b> verslas – kiekvienas žingsnis link kažko didesnio: savo vietos pasaulyje.	Reference to art and culture	Foreignisation	Loan
98.	00:40:47 – 00:40:50	I asked one day to become a <b>geisha</b> .	Aš prašiau Dievo, kad kada nors tapčiau <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
99.	00:41:49 –	<b>Chiyo</b> -chan, I can't find my comb.	<b>Čijo</b> , aš pamečiau šukas.	Proper name	Foreignisation	Loan
100.	00:41:39 – 00:41:42	Chiyo- <b>chan</b> , I can't find my comb.	Čijo, aš pamečiau šukas.	Socio-cultural reference	Domestication	Elimination
101.	00:41:47 – 00:41:48	(1) <b>Arigato</b> , Chiyo.	(1) <b>Ačiū</b> , Čijo.	Reference to daily life	Domestication	Calque
102.	00:41:47 – 00:41:48	Arigato, (2) <b>Chiyo</b> .	Ačiū, (2) <b>Čijo</b> .	Proper name	Foreignisation	Loan
103.	00:42:18 – 00:42:22	This time - tune your <b>shamisen</b> before you play.	Palauk, ar nepamiršai suderinti <b>instrumentą</b> ?	Reference to daily life	Domestication	Generalisation
104.	00:45:06 – 00:45:09	<b>Chiyo!</b> Chiyo!	<b>Čijo. Čijo.</b>	Proper name	Foreignisation	Loan
105.	00:45:43 – 00:45:52	I would never question the great (1)	Aš neabejoju didžiosios (1) <b>Mamėjos</b> protu,	Proper name	Foreignisation	Loan



		<b>Mameha...</b> but you could choose anyone in the hanamachi.	bet jūs galėtumėte pasiimti bet kurią hanamačio bendrijos merginą.			
106.	00:45:43 – 00:45:52	I would never question the great Mameha... but you could choose anyone in the (2) <b>hanamachi</b> .	Aš neabejoju didžiosios Mamėjos protu, bet jūs galėtumėte pasiimti bet kurią (2) <b>hanamačio</b> bendrijos merginą.	Proper name	Foreignisation	Loan
107.	00:45:54 – 00:45:58	I'd give you my Pumpkin if she were not already tied to <b>Hatsumomo</b> .	Aš jums atiduočiau Moliūgėlę, jei ji nebūtų taip prisirišusi prie <b>Hatsumomos</b> .	Proper name	Foreignisation	Loan
108.	00:46:02 – 00:46:07	Besides, I could always sell (1) <b>Chiyo</b> to Mrs. Tatsuyo.	Tarp kitko, aš visada galiu parduoti (1) <b>Čijo</b> ponei Tatsui.	Proper name	Foreignisation	Loan
109.	00:46:02 – 00:46:07	Besides, I could always sell Chiyo to (2) Mrs. <b>Tatsuyo</b> .	Tarp kitko, aš visada galiu parduoti Čijo (2) ponei <b>Tatsui</b> .	Proper name	–	–
110.	00:46:15 – 00:46:22	If you were not the kind-hearted (1) <b>geisha</b> I know you to be, then I might think you were scheming against Hatsumomo.	Jei nežinočiau kokia jūs gera ir širdinga, tai pamanyčiau, kad sugalvojote kokią nors intrigą prieš Hatsumomą.	Reference to art and culture	Domestication	Elimination
111.	00:46:15 – 00:46:22	If you were not the kind-hearted geisha I know you to be, then I might think you were scheming against (2) <b>Hatsumomo</b> .	Jei nežinočiau kokia jūs gera ir širdinga, tai pamanyčiau, kad sugalvojote kokią nors intrigą prieš (2) <b>Hatsumomą</b> .	Proper name	Foreignisation	Loan
112.	00:46:28 – 00:46:31	Then I'm grateful, Mrs. <b>Nitta</b> , that you don't have a suspicious mind.	Ačiū jums, ponia <b>Nita</b> , kad jūs nelinkusi įtarti.	Proper name	Foreignisation	Loan
113.	00:46:39 – 00:46:46	I will cover <b>Chiyo's</b> schooling, all her expenses till after her debut.	Aš sumokėsiu už jos mokymą ir visas kitas jos išlaidas iki pat pirmo karto.	Proper name	Domestication	Elimination
114.	00:46:53 – 00:46:58	If <b>Chiyo</b> hasn't repaid her debt within six months after her debut...	Jei <b>Čijo</b> , praėjus pusmečiui, po pirmo karto nepadengs savo skolos...	Proper name	Foreignisation	Loan

115.	00:47:07 – 00:47:10	No <b>geisha</b> could ever...	Nei viena <b>geiša</b> to nesugeba.	Reference to art and culture	Foreignisation	Loan
116.	00:47:18 – 00:47:24	If <b>Chiyo</b> erases her debt in the time allowed, you will have no part in her future earnings.	Jei <b>Čijo</b> atiduos skolą nurodytu laiku, jos tolimesnis uždarbis jums nepriklausys.	Proper name	Foreignisation	Loan
117.	00:47:29 – 00:47:31	<b>Mameha</b> is up to something.	<b>Mamėja</b> kažką sugalvojo.	Proper name	Foreignisation	Loan
118.	00:47:36 – 00:47:40	Rumor has it--ever since the Prime Minister bought her <b>mizuage</b> --she has been rich!	Sklinda gandai, kad ji praturtėjo, kai ministras pirmininkas nupirko jos <b>mazuagė</b> .	Custom	–	–
119.	00:47:40 – 00:47:41	<b>Mizuage</b> ?	<b>Mazuagė</b> ?	Custom	–	–
120.	00:47:46 – 00:47:49	Absurd to think she noticed <b>Chiyo</b> .	Kvaila manyti, kad ji atsitiktinai nužiūrėjo <b>Čijo</b> .	Proper name	Foreignisation	Loan
121.	00:47:53 – 00:47:55	It's that <b>kimono</b> .	Viskas dėl <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
122.	00:48:00 – 00:48:10	(1) <b>Hatsumomo</b> sweeping into teahouse after teahouse with our little Pumpkin and Mameha with our maid.	Keista situacija, (1) <b>Hatsumomo</b> vaikšto po arbatos namus su savo mokine mūsų Moliūgėle, o Mamėja vaikšto po tuos pačius namus su mūsų tarnaitė.	Proper name	Foreignisation	Loan
123.	00:48:00 – 00:48:10	Hatsumomo sweeping into (2) <b>teahouse</b> after teahouse with our little Pumpkin and Mameha with our maid.	Keista situacija, Hatsumomo vaikšto po (2) <b>arbatos namus</b> su savo mokine mūsų Moliūgėle, o Mamėja vaikšto po tuos pačius namus su mūsų tarnaitė.	Reference to daily life	–	–
124.	00:48:00 – 00:48:10	Hatsumomo sweeping into teahouse after teahouse with our little Pumpkin and (3) <b>Mameha</b> with our maid.	Keista situacija, Hatsumomo vaikšto po arbatos namus su savo mokine mūsų Moliūgėle, o (3) <b>Mamėja</b> vaikšto po tuos pačius namus su mūsų tarnaitė.	Proper name	Foreignisation	Loan
125.	00:48:11 – 00:48:12	Don't worry, <b>Chiyo</b> -chan.	Nesijaudink, <b>Čijo</b> .	Proper name	Foreignisation	Loan

126.	00:48:11 – 00:48:12	Don't worry, Chiyo- <b>chan</b> .	Nesijaudink, Čijo.	Socio- cultural reference	Domestication	Elimination
127.	00:48:53 – 00:48:56	And now the two greatest (1) <b>geisha</b> in Miyako at war over me.	O dabar pačios žymiausios Miyako (1) <b>geišos</b> paskelbė man karą.	Reference to art and culture	Foreignisation	Loan
128.	00:48:53 – 00:48:56	And now the two greatest geisha in (2) <b>Miyako</b> at war over me.	O dabar pačios žymiausios (2) <b>Miyako</b> geišos paskelbė man karą.	Proper name	Foreignisation	Loan
129.	00:48:58 – 00:49:11	(1) <b>Hatsumomo</b> at my back. Mameha calling, offering me the chance to become one of those elegant women I'd seen on the bridge floating in a silk kimono, the Chairman at my side.	(1) <b>Hatsumomo</b> iš nugaros, o Mamėja kvietė pas save siūlydama tapti viena iš tų gražuolių, kurias aš mačiau ant tilto. Jos išdidžiai vaikščiojo šilkiniais kimono, o šalia būdavo pirmininkas.	Proper name	Foreignisation	Loan
130.	00:48:58 – 00:49:11	Hatsumomo at my back. (2) <b>Mameha</b> calling, offering me the chance to become one of those elegant women I'd seen on the bridge floating in a silk kimono, the Chairman at my side.	Hatsumomo at my back. (2) <b>Mameha</b> calling, offering me the chance to become one of those elegant women I'd seen on the bridge floating in a silk kimono, the Chairman at my side.	Proper name	Foreignisation	Loan
131.	00:48:58 – 00:49:11	Hatsumomo at my back. Mameha calling, offering me the chance to become one of those elegant women I'd seen on the bridge floating in a silk (3) <b>kimono</b> , the Chairman at my side.	Hatsumomo at my back. Mameha calling, offering me the chance to become one of those elegant women I'd seen on the bridge floating in a silk (3) <b>kimono</b> , the Chairman at my side.	Reference to art and culture	Foreignisation	Loan
132.	00:49:16 – 00:49:17	<b>Konnichiwa</b> .	<b>Labas</b> .	Reference to daily life	Domestication	Calque
133.	00:49:30 – 00:49:33	The (1) <b>Baron</b> is a very special man to me – my danna.	(1) <b>Baronas</b> man ypatingas žmogus, jis mano danas.	Socio- political reference	Foreignisation	Loan

134.	00:49:30 – 00:49:33	The Baron is a very special man to me – my (2) <b>danna</b> .	Baronas man ypatingas žmogus, jis mano (2) <b>danas</b> .	Custom	–	–
135.	00:50:13 – 00:50:14	About your <b>kimono</b> ...	Ta jūsų <b>kimono</b> ...	Reference to art and culture	Foreignisation	Loan
136.	00:50:33 – 00:50:36	As for (1) <b>kimono</b> , I'm no fool, Chiyo.	O dėl (1) <b>kimono</b> , tai nesu kvaila.	Reference to art and culture	Foreignisation	Loan
137.	00:50:33 – 00:50:36	As for kimono, I'm no fool, (2) <b>Chiyo</b> .	O dėl kimono, tai nesu kvaila.	Proper name	Domestication	Elimination
138.	00:50:37 – 00:50:39	<b>Hatsumomo</b> cannot tolerate competition.	<b>Hatsumomo</b> nepakelia konkurencijos.	Proper name	Foreignisation	Loan
139.	00:51:05 – 00:51:07	You are a magnificent <b>geisha</b> .	Tu nepaprasta <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
140.	00:51:10 – 00:51:13	Tell me, (1) <b>Chiyo</b> , does Mrs. Nitta ever speak of the future?	Sakyk, (1) <b>Čijo</b> , ar ponია Nita kada nors kalba apie ateitį?	Proper name	Foreignisation	Loan
141.	00:51:10 – 00:51:13	Tell me, Chiyo, does (2) Mrs. <b>Nitta</b> ever speak of the future?	Sakyk, Čijo, ar ponია (2) <b>Nita</b> kada nors kalba apie ateitį?	Proper name	Foreignisation	Loan
142.	00:51:15 – 00:51:21	Well, someday soon, she will have to name an heir. One of her own <b>geisha</b> to succeed her.	Greitai jai prireiks išsirinkti įpėdinę. Ja turės tapti viena iš <b>mokinių</b> .	Reference to art and culture	–	–
143.	00:51:22 – 00:51:24	Strange, isn't it, she has not adopted <b>Hatsumomo</b> .	Keista, kad ji dar neįdukrino <b>Hatsumomos</b> .	Proper name	Foreignisation	Loan
144.	00:51:32 – 00:51:36	And if Mrs. <b>Nitta</b> adopts Pumpkin, that is hardly a threat.	O jei ponია <b>Nita</b> įdukrins Moliūgėlę, jai nereikės bijoti.	Proper name	Foreignisation	Loan
145.	00:51:40 – 00:51:42	But Mrs. <b>Nitta</b> would never choose me.	Ponია <b>Nita</b> ne už ką neišsirinks manęs.	Proper name	Foreignisation	Loan
146.	00:51:50 – 00:51:54	If you do not inherit the <b>okiya</b> , then we will all be at the tiger's mercy.	Jei tu palikimui negausi <b>bendruomenės</b> , mes visos atsidursim tigro letenose.	Reference to daily life	–	–
147.	00:53:15 – 00:53:18	(1) <b>Mameha</b> , when does a geisha	(1) <b>Mamėja</b> , kada geiša išsirenka sau daną?	Proper name	Foreignisation	Loan

		choose her danna?				
148.	00:53:15 – 00:53:18	Mameha, when does a geisha choose her (2) <b>danna</b> ?	Mamėja, kada geiša išsirenka sau (2) <b>dana</b> ?	Custom	–	–
149.	00:53:21 – 00:53:23	Focus on your studies, <b>Chiyo</b> .	Gera mokinkis, <b>Čijo</b> .	Proper name	Foreignisation	Loan
150.	00:53:25 – 00:53:28	That's the surest way to attract a <b>danna</b> .	Tai tikriausias būdas sužavėti <b>globėja</b> siela, o ne kūnu.	Custom	Domestication	Calque
151.	00:54:06 – 00:54:09	Remember, (1) <b>Chiyo</b> , geishas are not courtesans.	Atsimink, (1) <b>Čijo</b> , geišos ne kurtizanės.	Proper name	Foreignisation	Loan
152.	00:54:06 – 00:54:09	Remember, Chiyo, (2) <b>geishas</b> are not courtesans.	Atsimink, Čijo, (2) <b>geišos</b> ne kurtizanės.	Reference to art and culture	Foreignisation	Loan
153.	00:54:24 – 00:54:27	The very word " <b>geisha</b> " means "artist."	Pats žodis „ <b>geiša</b> “ reiškia „meistrė“.	Reference to art and culture	Foreignisation	Loan
154.	00:54:28 – 00:54:32	And to be a <b>geisha</b> is to be judged as a moving work of art.	Būti <b>geiša</b> , reiškia būti gyvu meno kūrinium.	Reference to art and culture	Foreignisation	Loan
155.	00:56:03 – 00:56:09	You cannot call yourself a true <b>geisha</b> until you can stop a man in his tracks with a single look.	Tikra <b>geiša</b> tapsi tada, kai sugebėsi sustabdyti vyrą vienu žvilgsniu.	Reference to art and culture	Foreignisation	Loan
156.	00:56:40 – 00:56:43	Choose someone for me, <b>Onei-san</b> .	Išrinkite kurį nors, <b>Mamėja</b> .	Socio-cultural reference	Domestication	Concretisation
157.	00:56:40 – 00:56:43	Choose someone for me, <b>Onei-san</b> .	Išrinkite kurį nors, Mamėja.	Socio-cultural reference	Domestication	Elimination
158.	00:58:35 – 00:58:38	From this day forward, you will be known as: " <b>Sayuri</b> ."	Nuo šiol tu būsi žinoma kaip „ <b>Sajuri</b> “.	Proper name	Foreignisation	Loan
159.	00:58:40 – 00:58:49	When (1) <b>Mameha</b> granted me my new name, I felt little Chiyo disappeared behind a white mask with red lips.	Kai (1) <b>Mamėja</b> man davė naują vardą, aš įsivaizdavau, kad mažylė Čijo pasislėpė už baltos kaukės su raudonomis lūpomis.	Proper name	Foreignisation	Loan
160.	00:58:40 – 00:58:49	When Mameha granted me my new name, I	Kai Mamėja man davė naują vardą, aš įsivaizdavau,	Proper name	Foreignisation	Loan

		felt little (2) <b>Chiyo</b> disappeared behind a white mask with red lips.	kad mažylė (2) <b>Čijo</b> pasislėpė už baltos kaukės su raudonomis lūpomis.			
161.	00:58:50 – 00:58:54	I was a (1) <b>maiko</b> now. An apprentice geisha.	Dabar aš tapau (1) <b>maiko</b> , geiša- mokine.	Reference to art and culture	Foreignisation	Loan
162.	00:58:50 – 00:58:54	I was a maiko now. An (2) <b>apprentice geisha</b> .	Dabar aš tapau maiko, (2) <b>geiša- mokine</b> .	Reference to art and culture	Foreignisation	Loan
163.	00:58:56 – 00:59:05	From that moment, I told myself: "When I make tea, when I pour (1) <b>sake</b> , when I dance, when I tie my obi, it will be for the Chairman."	Nuo tos dienos, aš sau sakau: „Pilstydamą arbatą, (1) <b>sakę</b> , šokdama, vyniodama obi, visa tai darau pirmininkui.	Reference to daily life	Foreignisation	Loan
164.	00:58:56 – 00:59:05	From that moment, I told myself: "When I make tea, when I pour sake, when I dance, when I tie my (2) <b>obi</b> , it will be for the Chairman."	Nuo tos dienos, aš sau sakau: „Pilstydamą arbatą, sakę, šokdama, vyniodama (2) <b>obi</b> , visa tai darau pirmininkui.	Reference to art and culture	Foreignisation	Loan
165.	00:59:31 – 00:59:32	<b>Once-san.</b>	<b>Mamėja.</b>	Socio- cultural reference	Foreignisation	Concretisation
166.	00:59:31 – 00:59:32	<b>Once-san.</b>	Mamėja.	Socio- cultural reference	Domestication	Elimination
167.	00:59:41 – 00:59:46	Friends we have the pleasure to witness the debut of a new <b>maiko</b> .	Draugai, šiandien mums pasisekė dalyvauti naujos <b>maiko</b> debiute.	Reference to art and culture	Foreignisation	Loan
168.	00:59:47 – 00:59:48	<b>Kanpai!</b>	<b>Sėkmės jai!</b>	Reference to daily life	Domestication	Generalisation
169.	1:00:008 –1:00:09	<b>Sayuri.</b>	<b>Sajuri.</b>	Proper name	Foreignisation	Loan
170.	1:00:31– 1:00:35	If there'd been a drop of tea in that pot, <b>Sayuri</b> would	Jei ten būtų buvęs bent lašas arbatos, ji būtų jį iš ten išvarvinusi.	Proper name	Domestication	Elimination

		have gotten it out.				
171.	1:01:52–1:01:54	Her name is <b>Sayuri</b> .	Jos vardas <b>Sajuri</b> .	Proper name	Foreignisation	Loan
172.	1:01:55–1:01:59	<b>Sayuri</b> ? A name as sweet as she is.	<b>Sajuri</b> ? Nuostabus vardas, kaip ir ji pati.	Proper name	Foreignisation	Loan
173.	1:02:00–1:02:05	I'm afraid these days even a common chambermaid can call herself a <b>geisha</b> .	Bijau ateina metas, kai bet kuri tarnaitė galės pasivadinti <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
174.	1:02:06–1:02:09	So it's nice to see such a sincere young <b>maiko</b> .	Todėl taip miela matyti nuoširdžią jauną <b>maiko</b> .	Reference to art and culture	Foreignisation	Loan
175.	1:02:13–1:02:17	Surely you would like to thank <b>Hatsumomo</b> for her gracious compliments.	Tu žinoma padėkosi <b>Hatsumomą</b> už tokius komplimentus.	Proper name	Foreignisation	Loan
176.	1:02:18–1:02:21	There is so much I would like to say to <b>Hatsumomo</b> .	Aš tiek daug noriu pasakyti <b>Hatsumomai</b> .	Proper name	Foreignisation	Loan
177.	1:02:30–1:02:31	<b>Sayuri</b> .	<b>Sajuri</b> .	Proper name	Foreignisation	Loan
178.	1:02:32–1:02:34	I was a <b>maiko</b> myself once.	Aš irgi kažkada buvau <b>maiko</b> .	Reference to art and culture	Foreignisation	Loan
179.	1:03:08–1:03:11	All in the hope that Mrs. <b>Nitta</b> adopts Pumpkin instead of you.	Tikėdamasi, kad ponė <b>Nita</b> įdukrins Moliūgėlę, o ne tave.	Proper name	Foreignisation	Loan
180.	1:03:16–1:03:20	Your first <b>sumo</b> match.	Mes eisim į <b>sumą</b> .	Reference to art and culture	–	–
181.	1:03:22–1:03:25	Today you will meet <b>Iwamura Ken</b> .	Šiandien tu susipažinsi su <b>Kenu Ivamuru</b> .	Proper name	Foreignisation	Loan
182.	1:03:26–1:03:28	He is head of the (1) <b>Iwamura</b> Electric Company in Osaka.	Jis elektros kompanijos (1) <b>Iwamura</b> Osakoj savininkas.	Proper name	Foreignisation	Loan
183.	1:03:26–1:03:28	He is head of the Iwamura Electric Company in (2) <b>Osaka</b> .	Jis elektros kompanijos Ivamura (2) <b>Osakoj</b> savininkas.	Proper name	Foreignisation	Loan
184.	1:03:31–	We will	Mes linksminsimės	Proper name	Foreignisation	Loan

	1:03:33	entertain him and his partner <b>Nobu</b> .	jį ir <b>Noba</b> , jo kompaniją.			
185.	1:03:34–1:03:36	We may find <b>Nobu</b> quite a challenge.	<b>Nobas</b> sunkus reikalas.	Proper name	Foreignisation	Loan
186.	1:03:36–1:03:38	He does not like <b>geisha</b> .	Jis nemėgsta <b>geišų</b> .	Reference to art and culture	Foreignisation	Loan
187.	1:03:55–1:03:58	Chairman (1) <b>Iwamura</b> . President Nobu.	Pirmininkas (1) <b>Iwamura</b> . Prezidentas Nobis.	Proper name	Foreignisation	Loan
188.	1:03:55–1:03:58	Chairman Iwamura. President (2) <b>Nobu</b> .	Pirmininkas Iwamura. Prezidentas (2) <b>Nobis</b> .	Proper name	–	–
189.	1:03:59–1:04:01	This is my new younger sister, <b>Sayuri</b> .	Tai mano naujoji sesuo <b>Sajuri</b> .	Proper name	Foreignisation	Loan
190.	1:04:03–1:04:06	(1) <b>Nobu-san</b> . Nobu-san.	(1) <b>Pone Nobai</b> .	Proper name	Foreignisation	Loan
191.	1:04:03–1:04:06	Nobu-san (2). Nobu-san.	(2) <b>Pone Nobai</b> .	Socio-cultural reference	Domestication	Calque
192.	1:04:03–1:04:06	Nobu-san. (3) <b>Nobu-san</b> .	–	Proper name	Domestication	Elimination
193.	1:04:03–1:04:06	Nobu-san. Nobu-san (4).	–	Socio-cultural reference	Domestication	Elimination
195.	1:04:07–1:04:09	(1) <b>Hajimemashite</b> .	(1) <b>Malonu susipažinti</b> , pone Nobai.	Reference to daily life	Domestication	Calque
196.	1:04:14–1:04:17	(1) <b>Sayuri</b> , is this your first sumo match?	(1) <b>Sajuri</b> , ar jūs pirmą kartą žiūrite sumo imtynes?	Proper name	Foreignisation	Loan
197.	1:04:14–1:04:17	Sayuri, is this your first (2) <b>sumo</b> match?	Sajuri, ar jūs pirmą kartą žiūrite (2) <b>sumo imtynes</b> ?	Reference to art and culture	Domestication	Explicitation
198.	1:04:18–1:04:20	(1) <b>Nobu-san</b> will have to educate you.	Ponas (1) <b>Nobas</b> jums paaiškins.	Proper name	Foreignisation	Loan
199.	1:04:18–1:04:20	Nobu-san (2) will have to educate you.	(2) <b>Ponas Nobas</b> jums paaiškins.	Socio-cultural reference	Domestication	Calque
200.	1:04:23–1:04:26	That is the Chairman's diplomatic way of saying he hates <b>sumo</b> .	Kalbant diplomatiškiau, pirmininkui nepatinka <b>sumo imtynės</b> .	Reference to art and culture	Domestication	Explicitation
201.	1:04:56–1:04:59	Let the girl watch <b>sumo</b> .	Iwamura, leisk pažiūrėti <b>sumo imtynes</b> .	Reference to art and culture	Domestication	Explicitation
202.	1:05:08–1:05:09	<b>Hatsumomo</b> , that snake.	<b>Hatsumoma</b> , ta gyvatė.	Proper name	Foreignisation	Loan



203.	1:05:10– 1:05:12	Quick, turn your attention to <b>Nobu</b> .	Greitai imkis <b>Nobio</b> .	Proper name	Foreignisation	Loan
204.	1:05:13– 1:05:14	But, <b>Mameha-neisan</b> ...	Bet gerbiamoji sesė.	Proper name	Domestication	Elimination
205.	1:05:13– 1:05:14	But, Mameha- <b>neisan</b> ...	Bet <b>gerbiamoji sesė</b> .	Socio-cultural reference	Domestication	Calque
206.	1:05:15– 1:05:16	<b>Hatsumomo</b> finds him repulsive.	<b>Hatsumomo</b> jo nekenčia.	Proper name	Foreignisation	Loan
207.	1:05:37– 1:05:41	Perhaps <b>Nobu-san</b> will be kind enough to explain the rules of the match.	Gal ponas <b>Nobas</b> būtų toks malonus ir paaiškinų man kuo šios varžybos tokios įdomios.	Proper name	Foreignisation	Loan
208.	1:05:37– 1:05:41	Perhaps Nobu- <b>san</b> will be kind enough to explain the rules of the match.	Gal <b>ponas Nobas</b> būtų toks malonus ir paaiškinų man kuo šios varžybos tokios įdomios.	Socio-cultural reference	Domestication	Calque
209.	1:05:45– 1:05:51	Three things matter in life: <b>Sumo</b> , business and war.	Gyvenime svarbūs trys dalykai: <b>sumo imtynės</b> , verslas ir karas.	Reference to art and culture	Domestication	Explicitation
211.	1:05:53– 1:05:56	But why should a <b>geisha</b> care?	Bet kodėl tuo domisi <b>geiša</b> ?	Reference to art and culture	Foreignisation	Loan
212.	1:06:02– 1:06:05	What is <b>sumo</b> but a dance between giants?	Kas gi <b>sumo</b> , jei ne gigantų šokis?	Reference to art and culture	Foreignisation	Loan
213.	1:06:14– 1:06:18	<b>Shiomaki</b> ...They are throwing salt to purify the ring.	<b>Siamo apeigos</b> ... jie barsto druską, kad nuvalytų ringą.	Custom	–	–
214.	1:06:30– 1:06:31	That man is <b>Miyagiyama</b> .	Štai tas žmogus <b>Mijagijama</b> .	Proper name	Foreignisation	Loan
215.	1:06:40– 1:06:44	Only compared to his opponent! (1) <b>Miyagiyama</b> may use <b>hatakikomi</b> .	(1) <b>Miyagijama</b> moka <b>hatakikoki</b> .	Proper name	Foreignisation	Loan
216.	1:06:40– 1:06:44	Only compared to his opponent! Miyagiyama may use (2) <b>hatakikomi</b> .	Miyagijama moka (2) <b>hatakikoki</b> .	Custom	–	–
217.	1:06:53– 1:06:57	<b>Hatakikomi</b> is a movement the smaller combatant uses	<b>Hatakikomi</b> tai veiksmas, kuriuo mažesnis imtynininkas gali	Custom	Foreignisation	Loan

		to throw the larger man off balance.	pargriauti didesnį.			
218.	1:07:36–1:07:40	Now that is <b>hatakikomi!</b>	Pergalė! O tai ir buvo <b>hatakikomi</b> veiksmas.	Custom	Foreignisation	Loan
219.	1:07:41–1:07:43	I see now why you like <b>sumo</b> .	Aš supratau <b>sumo imtynių</b> grožį.	Reference to art and culture	Domestication	Explication
220.	1:07:49–1:07:53	<b>Mameha</b> . You may bring her again.	<b>Mamėja</b> . Galite atsivesti ją ir vėl.	Proper name	Foreignisation	Loan
221.	1:07:57–1:07:58	<b>Miyagiyama!</b>	<b>Mijagijama!</b>	Proper name	Foreignisation	Loan
222.	1:08:21–1:08:26	A moment stolen when I was forced to turn my attention to <b>Nobu</b> .	Kaip pavogtos akimirkos atminimą, tuo metu kai turėjau imtis <b>Nobio</b> .	Proper name	Foreignisation	Loan
223.	1:08:56–1:09:00	Tonight we will deliver a quick blow to (1) <b>Hatsumomo</b> – <b>hatakikomi</b> .	Šiandieną mes smogsim netikėtą smūgą (1) <b>Hatsumomai</b> – <b>hatakikomi</b> .	Proper name	Foreignisation	Loan
224.	1:08:56–1:09:00	Tonight we will deliver a quick blow to Hatsumomo – (2) <b>hatakikomi</b> .	Šiandieną mes smogsim netikėtą smūgą Hatsumomai – (2) <b>hatakikomi</b> .	Custom	Foreignisation	Loan
225.	1:09:01–1:09:05	We will meet (1) <b>Nobu</b> -san at the Tsunashima restaraunt.	Mes susitiksime su ponu (1) <b>Nobiu</b> restorane Tsunasima.	Proper name	Foreignisation	Loan
226.	1:09:01–1:09:05	We will meet Nobu-san (2) at the Tsunashima restaraunt.	Mes susitiksime su (2) <b>ponu Nobiu</b> restorane Tsunasima.	Socio-cultural reference	Domestication	Calque
227.	1:09:01–1:09:05	We will meet Nobu-san at the (3) <b>Tsunashima</b> restaraunt.	Mes susitiksime su ponu Nobiu restorane (3) <b>Tsunasima</b> .	Proper name	–	–
228.	1:09:10–1:09:12	(1) <b>Mameha</b> -san.	Ką jūs, (1) <b>Mamėja</b> ?	Proper name	Foreignisation	Loan
229.	1:09:10–1:09:12	Mameha-san (2).	Ką jūs, Mamėja?	Socio-cultural reference	Domestication	Elimination
230.	1:10:00–1:10:05	<b>Sayuri</b> is a special girl at a very special time in her life.	<b>Sajuri</b> ypatinga mergina ir jai dabar ypatingas momentas gyvenime.	Proper name	Foreignisation	Loan

231.	1:11:03– 1:11:08	<b>(1) Ekubo.</b> At the right moment, slip it to Nobu.	Tai <b>ikubai</b> , ryžių pyragėliai. Tinkamu momentu atiduok juos Nabui.	Reference to daily life	–	–
232.	1:11:03– 1:11:08	Ekubo. At the right moment, slip it to (2) <b>Nobu</b> .	Tai <b>ikubai</b> , ryžių pyragėliai. Tinkamu momentu atiduok juos (2) <b>Nabui</b> .	Proper name	–	–
233.	1:11:16– 1:11:17	<b>Konbanwa.</b>	<b>Labas vakaras.</b>	Reference to daily life	Domestication	Calque
234.	1:11:20– 1:11:22	Please, forgive us, (1) <b>Nobu-san</b> .	Atleiskite mums, pone (1) <b>Nobai</b> .	Proper name	Foreignisation	Loan
235.	1:11:20– 1:11:22	Please, forgive us, Nobu- <b>san</b> (2).	Atleiskite mums, (2) <b>pone</b> Nobai.	Socio-cultural reference	Domestication	Calque
236.	1:11:38– 1:11:42	One could not wish (1) <b>Nobu-san</b> to be anyone but Nobu-san.	Ponas (1) <b>Nobas</b> gali būti tik savimi ir nereikia norėti daugiau.	Proper name	Foreignisation	Loan
237.	1:11:38– 1:11:42	One could not wish Nobu- <b>san</b> (2) to be anyone but Nobu-san.	(2) <b>Ponas</b> Nobas gali būti tik savimi ir nereikia norėti daugiau.	Socio-cultural reference	Domestication	Calque
238.	1:11:38– 1:11:42	One could not wish Nobu-san to be anyone but (3) <b>Nobu-san</b> .	Ponas Nobas gali būti tik savimi ir nereikia norėti daugiau.	Proper name	Domestication	Elimination
239.	1:11:38– 1:11:42	One could not wish Nobu-san to be anyone but Nobu- <b>san</b> (4)	Ponas Nobas gali būti tik savimi ir nereikia norėti daugiau.	Socio-cultural reference	Domestication	Elimination
240.	1:12:06– 1:12:10	(1) <b>Nobu-san</b> . I had no idea you were so sentimental.	Pone (1) <b>Nobai</b> , nežinojau, kad jūs toks sentimentalus.	Proper name	Foreignisation	Loan
241.	1:12:06– 1:12:10	Nobu- <b>san</b> (2). I had no idea you were so sentimental.	(2) <b>Pone</b> Nobai, nežinojau, kad jūs toks sentimentalus.	Socio-cultural reference	Domestication	Calque
242.	1:12:13– 1:12:15	<b>Arigatou gozaimasu.</b>	<b>Labai ačiū jums.</b>	Reference to daily life	Domestication	Calque
243.	1:13:34– 1:13:35	<b>Mameha</b> , please.	Bet kodėl?	Proper name	Domestication	Elimination
244.	1:13:51– 1:13:53	Your <b>mizuage</b> .	Tavo <b>nekaltybė</b> .	Custom	Domestication	Calque
245.	1:14:06– 1:14:09	I live with <b>Hatsumomo</b> .	Aš gyvenu greta <b>Hatsumomos</b> .	Proper name	Foreignisation	Loan
246.	1:14:14– 1:14:16	We call this <b>mizuage</b> .	Mes tai vadinam <b>mizuagė</b> .	Custom	–	–
247.	1:14:17–	And to become	Kad taptum tikra	Reference to	Foreignisation	Loan

	1:14:20	a full <b>geisha</b> , you must sell it to the highest bidder.	<b>geiša</b> , reikia ją parduoti kuo brangiau.	art and culture		
248.	1:14:35–1:14:35	When you slip the rice cake to Dr. Crab it is a sign that says your <b>mizuage</b> is ripe for sale.	Kai atiduosi ryžių pyragaitį daktarui Krabui, tai reikš, kad tavo <b>mizuagė</b> parduodama.	Custom	–	–
249.	1:14:50–1:14:53	<b>Hatsumomo</b> went to see Dr. Crab, yes?	<b>Hatsumomo</b> buvo atėjusi pas daktarą Krabą?	Proper name	Foreignisation	Loan
250.	1:14:54–1:14:56	I have to go, (1) <b>Chiyo-chan</b> .	Man metas eiti, (1) <b>Čijo</b> .	Proper name	Foreignisation	Loan
251.	1:14:54–1:14:56	I have to go, <b>Chiyo-chan</b> (2).	Man metas eiti, Čijo.	Socio-cultural reference	Domestication	Elimination
252.	1:15:26–1:15:33	And (1) <b>Hatsumomo</b> then said to him: "I live in the same okiya as Sayuri."	(1) <b>Hatsumomo</b> jam pasakė: „Gyvenu vienuose namuose su Sajuri, ar jūs žinote, kad ji nuolat atsiveda skirtingus vyrus?“	Proper name	Foreignisation	Loan
253.	1:15:26–1:15:33	And Hatsumomo then said to him: "I live in the same (2) <b>okiya</b> as Sayuri."	Hatsumomo jam pasakė: „Gyvenu vienuose (2) <b>namuose</b> su Sajuri, ar jūs žinote, kad ji nuolat atsiveda skirtingus vyrus?“	Reference to daily life	Domestication	Generalisation
254.	1:15:26–1:15:33	And Hatsumomo then said to him: "I live in the same okiya as (3) <b>Sayuri</b> ."	Hatsumomo jam pasakė: „Gyvenu vienuose namuose su (3) <b>Sajuri</b> , ar jūs žinote, kad ji nuolat atsiveda skirtingus vyrus?“	Proper name	Foreignisation	Loan
255.	1:15:42–1:15:46	And <b>Hatsumomo</b> said to him, "What's the matter? Have I told you more than you wanted to know?"	<b>Hatsumomo</b> pasakė: „Kas? Aš papasakojau daugiau nei jūs norėjote išgirsti?“	Proper name	Foreignisation	Loan
256.	1:15:50–1:15:53	I wanted to say something but how could I, (1) <b>Chiyo-chan</b> ? How?	Aš norėjau paprieštarauti, bet kaip aš galėjau, (1) <b>Čijo</b> ? Kaip?	Proper name	Foreignisation	Loan
257.	1:15:50–1:15:53	I wanted to say something but how could I, <b>Chiyo-chan</b> (2)?	Aš norėjau paprieštarauti, bet kaip aš galėjau, Čijo? Kaip?	Socio-cultural reference	Domestication	Elimination

		How?				
258.	1:16:04– 1:16:06	Is (1) <b>Mameha</b> -san cruel to you too?	Ar (1) <b>Mamėja</b> tau žiauri?	Proper name	Foreignisation	Loan
259.	1:16:04– 1:16:06	Is Mameha- <b>san</b> (2) cruel to you too?	Ar Mamėja tau žiauri?	Socio-cultural reference	Domestication	Elimination
260.	1:16:17– 1:16:23	That man <b>Nobu</b> . Do you really like him?	Tas <b>Nobas</b> . Ar jis tau patinka?	Proper name	Foreignisation	Loan
261.	1:16:40– 1:16:44	Don't worry about me, (1) <b>Chiyo</b> -chan, I'll be fine.	Dėl manęs nesijaudink, (1) <b>Čijo</b> , man viskas gerai.	Proper name	Foreignisation	Loan
262.	1:16:40– 1:16:44	Don't worry about me, <b>Chiyo</b> -chan (2), I'll be fine.	Dėl manęs nesijaudink, Čijo, man viskas gerai.	Socio-cultural reference	Domestication	Elimination
263.	1:17:03– 1:17:06	We could still win, <b>Sayuri</b> .	Mes dar galime laimėti, <b>Sajuri</b> .	Proper name	Foreignisation	Loan
264.	1:17:07– 1:17:09	<b>Hatsumomo</b> has poisoned Dr. Crab against me.	<b>Hatsumomo</b> sugebėjo nuteikti daktarą Krabą prieš mane.	Proper name	Foreignisation	Loan
265.	1:15:15– 1:15:16	<b>Sayuri</b> .	<b>Sajuri</b> .	Proper name	Foreignisation	Loan
266.	1:15:17– 1:15:18	<b>Nobu</b> and the Chairman are business partners.	<b>Nobas</b> ir pirmininkas verslo partneriai.	Proper name	Foreignisation	Loan
267.	1:17:23– 1:17:29	Suppose there was a night in <b>Miyako</b> , hundreds of men, all in one place eager to bid for you.	Įsivaizduok, kad greitai <b>Mijake</b> bus vakaras, kai daug vyrų, susirinkę vienoje vietoje, visi tavęs trokš.	Proper name	Foreignisation	Loan
268.	1:17:35– 1:17:38	The most famous (1) <b>geisha</b> in the hanamachi.	Būsi pati žymiausia hanamačio (1) <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
269.	1:17:35– 1:17:38	The most famous geisha in the (2) <b>hanamachi</b> .	Būsi pati žymiausia (2) <b>hanamačio</b> geiša.	Proper name	Foreignisation	Loan
270.	1:17:52– 1:17:54	Ask <b>Mameha</b> .	Paklausk <b>Mamėjos</b> .	Proper name	Foreignisation	Loan
271.	1:17:55– 1:17:57	I'm asking you, <b>Okaasan</b> .	Aš klausiu jūsų.	Socio-cultural reference	Domestication	Elimination
272.	1:17:58– 1:18:00	How come <b>Sayuri</b> gets to be the lead?	Kaip <b>Sajuri</b> gavo pagrindinį vaidmenį?	Proper name	Foreignisation	Loan
273.	1:18:06–	What did	Ką padarė	Proper name	Foreignisation	Loan

	1:18:08	<b>Mameha</b> do?	<b>Mamėja?</b>			
274.	1:18:15– 1:18:18	Not every <b>geisha</b> uses that kind of currency.	Ne kiekviena <b>geiša</b> naudojasi tuo.	Reference to art and culture	Foreignisation	Loan
275.	1:18:26– 1:18:29	You know how I adore watching you dance, <b>Chiyo</b> .	Tu gi žinai, kad man patinka žiūrėti kaip tu šoki, <b>Čijo</b> .	Proper name	Foreignisation	Loan
276.	1:19:06– 1:19:11	The (1) <b>Baron</b> , Nobu-san, our beloved Hatsumomo and that dapper General of hers.	(1) <b>Baronas</b> , ponas Nobas, mūsų mylimiausia Hatsumoma su savo generolu.	Socio-political reference	Foreignisation	Loan
277.	1:19:06– 1:19:11	The Baron, (2) <b>Nobu</b> -san, our beloved Hatsumomo and that dapper General of hers.	Baronas, ponas (2) <b>Nobas</b> , mūsų mylimiausia Hatsumoma su savo generolu.	Proper name	Foreignisation	Loan
278.	1:19:06– 1:19:11	The Baron, Nobu- <b>san</b> (3), our beloved Hatsumomo and that dapper General of hers.	Baronas, (3) <b>ponas</b> Nobas, mūsų mylimiausia Hatsumoma su savo generolu.	Socio-cultural reference	Domestication	Calque
279.	1:19:06– 1:19:11	The Baron, Nobu-san, our beloved (4) <b>Hatsumomo</b> and that dapper General of hers.	Baronas, ponas Nobas, mūsų mylimiausia (4) <b>Hatsumoma</b> su savo generolu.	Proper name	Foreignisation	Loan
280.	1:19:31– 1:19:34	(1) <b>Onee</b> -san, what if I dance poorly?	(1) <b>Mamėja</b> , o kas jei sušoksiu blogai?	Socio-cultural reference	Foreignisation	Concretisation
281.	1:19:31– 1:19:34	Onee- <b>san</b> (2) what if I dance poorly?	Mamėja, o kas jei sušoksiu blogai?	Socio-cultural reference	Domestication	Elimination
282.	1:23:11– 1:23:13	<b>Sayuri</b> , you remember the doctor.	<b>Sajuri</b> , tu prisimeni daktarą.	Proper name	Foreignisation	Loan
283.	1:23:52– 1:23:55	<b>Sayuri</b> gave such a passionate performance, don't you think?	<b>Sajuri</b> šoko tiesiog nuostabiai, tiesa?	Proper name	Foreignisation	Loan
284.	1:23:57– 1:24:01	<b>Mameha</b> , did you invite the Chairman to my estate this weekend?	<b>Mamėja</b> , ar per išeišines jūs važiuojate su pirmininku į mano dvarą?	Proper name	Foreignisation	Loan
285.	1:24:02– 1:24:04	It's my annual <b>blossom-viewing party</b> .	Kasmetinis <b>grožėjimasis sakūra</b> .	Custom	Domestication	Mixed: loan, concretisation, calque
286.	1:24:13– 1:24:17	<b>Baron</b> , wouldn't Sayuri	<b>Barone</b> , Sajuri nuostabiai atrodys	Socio-political	Foreignisation	Loan

		look stunning among the flowers.	jūsų dvaro gėlių fone.	reference		
287.	1:24:13–1:24:17	Baron, wouldn't <b>Sayuri</b> look stunning among the flowers.	Barone, <b>Sajuri</b> nuostabiai atrodo jūsų dvaro gėlių fone.	Proper name	Foreignisation	Loan
288.	1:24:25–1:24:28	I'm certain Mr. <b>Bekku</b> will oblige.	Esu tikra, kad ponas <b>Bekas</b> neatsisakys.	Proper name	Foreignisation	Loan
289.	1:24:32–1:24:34	But <b>Sayuri</b> is required at the theatre.	Bet <b>Sajuri</b> užimta teatre.	Proper name	Foreignisation	Loan
290.	1:24:35–1:24:37	<b>Mameha</b> , I expect her there.	<b>Mamėja</b> , aš ten jos laukiu.	Proper name	Foreignisation	Loan
291.	1:24:38–1:24:40	<b>Nobu</b> . Coming Saturday?	<b>Nobai</b> , ar atvažiuosite šeštadienį?	Proper name	Foreignisation	Loan
292.	1:25:03–1:25:05	There is a reason <b>Hatsumomo</b> wants you there.	<b>Hatsumomo</b> neveltui nori, kad tu ten būtum.	Proper name	Foreignisation	Loan
293.	1:25:06–1:25:08	Trust me, I know my <b>Baron</b> , Sayuri.	Aš pažįstu savo <b>Baroną</b> , Sajuri.	Socio-political reference	Foreignisation	Loan
294.	1:25:06–1:25:08	Trust me, I know my Baron, <b>Sayuri</b> .	Aš pažįstu savo Baroną, <b>Sajuri</b> .	Proper name	Foreignisation	Loan
295.	1:25:11–1:25:14	And now you are the most celebrated (1) <b>geisha</b> in all Miyako.	O tu dabar pati žymiausia Mijako (1) <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
296.	1:25:11–1:25:14	And now you are the most celebrated geisha in all (2) <b>Miyako</b> .	O tu dabar pati žymiausia (2) <b>Mijako</b> geiša.	Proper name	Foreignisation	Loan
297.	1:26:00–1:26:02	Pardon me. <b>Sayuri</b> .	Atleiskite. <b>Sajuri</b> .	Proper name	Foreignisation	Loan
298.	1:26:23–1:26:25	To thank you for your attention To (1) <b>Nobu-san</b> .	Noriu padėkoti už dėmesį ponui (1) <b>Nobui</b> .	Proper name	Foreignisation	Loan
299.	1:26:23–1:26:25	To thank you for your attention to Nobu- <b>san</b> (2).	Noriu padėkoti už dėmesį (2) <b>ponui</b> Nobui.	Socio-cultural reference	Domestication	Calque
300.	1:26:26–1:26:28	<b>Nobu</b> can be a difficult man.	Jis labai nepaprastas.	Proper name	Domestication	Elimination
301.	1:26:29–1:26:32	Hates parties, <b>sake</b> only in moderation.	Nemėgsta susirinkimų, mažai geria <b>sakę</b> .	Reference to daily life	Foreignisation	Loan
302.	1:26:33–	And he disdains	Ir dar jis niekina	Reference to	Foreignisation	Loan

	1:26:35	<b>geisha.</b>	<b>geišas.</b>	art and culture		
303.	1:27:03–1:27:05	<b>Nobu</b> has taught me a great deal.	<b>Nobas</b> manęs daug ko išmokė.	Proper name	Foreignisation	Loan
304.	1:27:17–1:27:18	That is why <b>Nobu</b> likes you.	Dėl to jūs ir patinkate.	Proper name	Domestication	Elimination
305.	1:27:19–1:27:21	We must not expect happiness, <b>Sayuri.</b>	Laimė šiaip neateina, <b>Sajuri.</b>	Proper name	Foreignisation	Loan
306.	1:27:38–1:27:39	<b>Sayuri.</b>	A, <b>Sajuri.</b>	Proper name	Foreignisation	Loan
307.	1:27:50–1:27:54	(1) <b>Mameha</b> asked me to show you my kimono collection.	(1) <b>Mamėja</b> paprašė, kad parodyčiau jums savo kimono kolekciją.	Proper name	Foreignisation	Loan
308.	1:27:50–1:27:54	Mameha asked me to show you My (2) <b>kimono</b> collection.	Mamėja paprašė, kad parodyčiau jums savo (2) <b>kimono</b> kolekciją.	Reference to art and culture	Foreignisation	Loan
309.	1:27:56–1:27:59	My grandfather and father collected <b>kimono</b> before me.	Iki manęs <b>kimono</b> rinko visi mano protėviai.	Reference to art and culture	Foreignisation	Loan
310.	1:28:03–1:28:06	I've given a number of valuable (1) <b>kimono</b> to Mameha.	Mamėjai aš padovanojau ne vieną vertingą (1) <b>kimono.</b>	Reference to art and culture	Foreignisation	Loan
311.	1:28:03–1:28:06	I've given a number of valuable kimono to (2) <b>Mameha.</b>	(2) <b>Mamėjai</b> aš padovanojau ne vieną vertingą kimono.	Proper name	Foreignisation	Loan
312.	1:28:34–1:28:37	The <b>Baron</b> is too kind.	<b>Baronas</b> per daug geras.	Socio-political reference	Foreignisation	Loan
313.	1:28:37–1:28:42	I will happily try it on with (1) <b>Mameha</b> when the Baron returns to Miyako.	Aš mielai pasimatuosiu jį drauge su (1) <b>Mamėja</b> , kai Baronas grįš į Mijaką.	Proper name	Foreignisation	Loan
314.	1:28:37–1:28:42	I will happily try it on with Mameha when the (2) <b>Baron</b> returns to Miyako.	Aš mielai pasimatuosiu jį drauge su Mamėja, kai (2) <b>Baronas</b> grįš į Mijaką.	Socio-political reference	Foreignisation	Loan
315.	1:28:37–1:28:42	I will happily try it on with Mameha when the Baron returns to (3) <b>Miyako.</b>	Aš mielai pasimatuosiu jį drauge su Mamėja, kai Baronas grįš į (3) <b>Mijaką.</b>	Proper name	Foreignisation	Loan



316.	1:28:54– 1:28:56	I am experienced in knotting <b>obis</b> .	Aš moku rišti <b>obius</b> .	Reference to art and culture	Foreignisation	Loan
317.	1:29:01– 1:29:03	Mr. <b>Bekku</b> is waiting.	Ponas <b>Bekas</b> manęs laukia.	Proper name	Foreignisation	Loan
318.	1:29:04– 1:29:05	<b>Bekku</b> is waiting for no one.	Nieko jis nelaukia.	Proper name	Domestication	Elimination
319.	1:29:49– 1:29:50	<b>Sayuri</b> .	<b>Sajuri</b> .	Proper name	Foreignisation	Loan
320.	1:31:19– 1:31:21	Please, <b>Sayuri</b> , do not insult me.	<b>Sajuri</b> , neįžeidinėk manęs	Proper name	Foreignisation	Loan
321.	1:31:22– 1:31:23	I know the <b>Baron</b> better than that.	Aš labai gerai pažįstu <b>Baroną</b> .	Socio-political reference	Foreignisation	Loan
322.	1:31:24– 1:31:25	He gave me a <b>kimono</b> .	Jis padovanojo man <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
323.	1:31:25– 1:31:27	You sold yourself for a <b>kimono</b> .	Ir tu parsidavei jam už <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
324.	1:31:29– 1:31:32	Today is the day I accept bids for your <b>mizuage</b> .	Aš priimu siūlymus už tavo <b>mizuagė</b> .	Custom	–	–
325.	1:31:35– 1:31:37	He looked at me, that's all, (1) <b>Once-san</b> .	Jis tik pažiūrėjo į mane, (1) <b>Mamėja</b> .	Socio-cultural reference	Foreignisation	Concretisation
326.	1:31:35– 1:31:37	He looked at me, that's all, <b>Once-san</b> (2).	Jis tik pažiūrėjo į mane, Mamėja.	Socio-cultural reference	Domestication	Elimination
327.	1:31:39– 1:31:41	You will be examined at the <b>mizuage</b> ceremony.	Tave apžiūrės per <b>mizuagės</b> ceremoniją.	Custom	–	–
328.	1:32:03– 1:32:04	<b>Moshi moshi</b> .	<b>Klausau</b> .	Reference to daily life	Domestication	Calque
329.	1:32:43– 1:32:45	<b>Sayuri's</b> made history.	<b>Sajuri</b> liks istorijoj.	Proper name	Foreignisation	Loan
330.	1:32:45– 1:32:47	No <b>mizuage</b> has ever been sold for more.	Dar niekad tiek nėra mokėję už <b>nekaltybę</b> .	Custom	Domestication	Calque
331.	1:32:59– 1:33:04	Of course, none of it will go to (1) <b>Sayuri</b> . Or to you, Mameha.	Žinoma, nei vienos jenos iš šitos sumos neatiteks nei (1) <b>Sajuri</b> , nei jums Mamėja.	Proper name	Foreignisation	Loan
332.	1:32:59– 1:33:04	Of course, none of it will go to Sayuri. Or to you, (2) <b>Mameha</b> .	Žinoma, nei vienos jenos iš šitos sumos neatiteks nei Sajuri, nei jums	Proper name	Foreignisation	Loan

			(2) <b>Mamėja.</b>			
333.	1:33:04– 1:33:06	It goes to this <b>okiya.</b>	Jie priklauso mūsų <b>šeimai.</b>	Reference to daily life	Domestication	Concretisation
334.	1:33:12– 1:33:16	That <b>Sayuri</b> will inherit as my adopted daughter.	O namus <b>Sajuri</b> paveldės kaip mano įdukra.	Proper name	Foreignisation	Loan
335.	1:33:23– 1:33:26	But you promised the <b>okiya</b> to Pumpkin!	Jūs žadėjote mums, Moliūgėlei!	Reference to daily life	Domestication	Elimination
336.	1:33:29– 1:33:31	Still a virgin <b>maiko.</b>	Ji gi iki šiol <b>mokinė.</b>	Reference to art and culture	Domestication	Generalisation
337.	1:33:36– 1:33:37	Quiet, <b>Sayuri.</b>	Tylėk, <b>Sajuri.</b>	Proper name	Foreignisation	Loan
338.	1:33:40– 1:33:43	Pumpkin would only be <b>Hatsumomo's</b> puppet.	Moliūgėlė būtų <b>Hatsumomos</b> marionetė.	Proper name	Foreignisation	Loan
339.	1:34:10– 1:34:12	You have never even had a <b>danna.</b>	Tu niekad neturėjai <b>globėjo.</b>	Custom	Domestication	Calque
340.	1:34:14– 1:34:16	You chose that no-good <b>Koichi.</b>	Tu išsirinkai tą apgailėtiną <b>Koičį.</b>	Proper name	Foreignisation	Loan
341.	1:34:22– 1:34:24	Not like a <b>geisha.</b>	Taip elgiasi ne <b>geišos.</b>	Reference to art and culture	Foreignisation	Loan
342.	1:34:35– 1:34:36	But <b>Sayuri?</b>	O <b>Sajuri?</b>	Proper name	Foreignisation	Loan
343.	1:34:37– 1:34:40	<b>Sayuri</b> is destined to become a legend.	<b>Sajuri</b> taps legenda.	Proper name	Foreignisation	Loan
344.	1:34:58– 1:35:00	My dear <b>Okaasan.</b>	Ka gi, brangioji <b>motinė.</b>	Socio-cultural reference	Domestication	Calque
345.	1:35:15– 1:35:17	<b>Sayuri</b> , your room is too small.	<b>Sajuri</b> , tavo kambarys mažokas.	Proper name	Foreignisation	Loan
346.	1:35:18– 1:35:20	Take <b>Hatsumomo's.</b>	Persikelk į <b>Hatsumomos</b> kambarį.	Proper name	Foreignisation	Loan
347.	1:35:23– 1:35:26	From now on, your name is <b>Nitta Sayuri.</b>	Nuo šios dienos esi <b>Nita Sajuri.</b>	Proper name	Foreignisation	Loan
348.	1:35:53– 1:35:55	Was <b>Nobu</b> disappointed?	O <b>Nobas</b> nusiminė?	Proper name	Foreignisation	Loan
349.	1:35:55– 1:35:57	<b>Nobu</b> did not bid.	Jis nesiūlė kainos.	Proper name	Domestication	Elimination
350.	1:36:07– 1:36:09	Do you want to know the truth, <b>Sayuri?</b>	Nori sužinoti tiesą, <b>Sajuri?</b>	Proper name	Foreignisation	Loan
351.	1:36:40–	Celebrate this	Džiaukis	Proper name	Foreignisation	Loan

	1:36:42	moment, <b>Sayuri.</b>	gyvenimu, <b>Sajuri.</b>			
352.	1:36:43– 1:36:46	Tonight, the lights in the <b>hanamachi</b> all burn for you.	Šiąnakt visi <b>hanamačio</b> žibintai dega tau.	Proper name	Foreignisation	Loan
353.	1:38:39– 1:39:41	You are full <b>geisha</b> now.	Dabar tu visateisė <b>geiša.</b>	Reference to art and culture	Foreignisation	Loan
354.	1:39:21– 1:39:23	Why, little <b>Chiyo.</b>	Jaunoji <b>Čijo.</b>	Proper name	Foreignisation	Loan
355.	1:39:35– 1:39:38	The sacrifice every <b>geisha</b> must make.	Taip aukotis turi visos <b>geišos.</b>	Reference to art and culture	Foreignisation	Loan
356.	1:40:50– 1:40:53	(1) <b>Kimono!</b> <b>Kimono,</b> Sayuri! <b>Kimono!</b>	(1) <b>Kimono!</b> Gelbėkit <b>kimono!</b>	Reference to art and culture	Foreignisation	Mixed: Loan, elimination
357.	1:40:50– 1:40:53	Kimono! Kimono, (2) <b>Sayuri!</b> Kimono!	Kimono! Gelbėkit kimono!	Proper name	Domestication	Elimination
358.	1:42:09– 1:42:11	Now I am <b>geisha</b> to this house.	Dabar aš tapau šių namų <b>geiša.</b>	Reference to art and culture	Foreignisation	Loan
359.	1:44:03– 1:44:05	Oh, (1) <b>Korin.</b> Have you seen Sayuri?	(1) <b>Karita,</b> tu nematei Sajuri?	Proper name	–	–
360.	1:44:03– 1:44:05	Oh, Korin. Have you seen (2) <b>Sayuri?</b>	<b>Karita,</b> tu nematei (2) <b>Sajuri?</b>	Proper name	Foreignisation	Loan
361.	1:44:21– 1:44:24	<b>Osaka.</b> But you must not go.	Į <b>Osaką,</b> bet ten nereikia važiuoti.	Proper name	Foreignisation	Loan
362.	1:44:30– 1:44:35	<b>Nobu</b> and I are trying to find safe havens for as many of you as we can.	Mes su <b>Nobu</b> mėginame išvežti į saugias vietas kuo daugiau tokių, kaip jūs.	Proper name	Foreignisation	Loan
363.	1:44:47– 1:44:49	Friend of mine is chief surgeon in <b>Kameoka.</b>	Mano draugas <b>Kamioko</b> vyriausias chirurgas.	Proper name	–	–
364.	1:44:48– 1:44:50	What about <b>Sayuri?</b>	O kaip <b>Sajuri?</b>	Proper name	Foreignisation	Loan
365.	1:45:00– 1:45:01	<b>Sayuri!</b>	Sajuri!	Proper name	Foreignisation	Loan
366.	1:45:03– 1:45:04	<b>Sajuri.</b> Come.	<b>Sajuri,</b> eime.	Proper name	Foreignisation	Loan
367.	1:45:06– 1:45:07	This is <b>Arima.</b>	Tai <b>Ariba.</b>	Proper name	–	–
368.	1:45:08–	<b>Nobu</b> has got a	Ten <b>Nobas</b> turi	Proper name	Foreignisation	Loan

	1:45:10	friend there.	pažįstamą.			
369.	1:45:11– 1:45:12	A <b>kimono</b> maker.	Jis siuva <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
370.	1:45:27– 1:45:29	You said <b>Osaka</b> was dangerous.	Juk sakėt, kad <b>Osakoj</b> pavojinga.	Proper name	Foreignisation	Loan
371.	1:45:39– 1:45:42	I will express your gratitude to <b>Nobu-san</b> .	Aš visada prisiminsiu jus, <b>Sajuri</b> .	Proper name	–	–
372.	1:46:29– 1:46:31	Was I ever <b>geisha</b> ?	Ar aš buvau <b>geiša</b> ?	Reference to art and culture	Foreignisation	Loan
373.	1:47:05– 1:47:09	<b>Sayuri!</b> <b>Sayuri!</b>	<b>Sajuri! Sajuri!</b>	Proper name	Foreignisation	Loan
374.	1:47:10– 1:47:13	A man from <b>Osaka</b> has come to see you.	Tave nori matyti žmogus iš <b>Osakos</b> .	Proper name	Foreignisation	Loan
375.	1:47:39– 1:47:40	(1) <b>Nobu-san</b> .	Pone (1) <b>Nobai</b> .	Proper name	Foreignisation	Loan
376.	1:47:39– 1:47:40	<b>Nobu-san</b> (2).	(2) <b>Pone Nobai</b> .	Socio-cultural reference	Domestication	Calque
377.	1:47:49– 1:47:51	General <b>Tottori</b> was captured and tried as a war criminal.	Generolą <b>Totorį</b> suėmė ir teisė kaip karinį nusikaltėlį.	Proper name	Foreignisation	Loan
378.	1:47:57– 1:47:58	What about the <b>okiya</b> ?	O kaip <b>namai</b> ?	Reference to daily life	Domestication	Generalisation
379.	1:47:59– 1:48:01	Mr. <b>Bekku</b> is gone, but the others...	Ponas <b>Bekas</b> numirė, o visi kiti...	Proper name	Foreignisation	Loan
380.	1:48:26– 1:48:28	I'm so sorry, (1) <b>Nobu-san</b> .	Užjaučiu, pone (1) <b>Nobai</b> .	Proper name	Foreignisation	Loan
381.	1:48:26– 1:48:28	I'm so sorry, <b>Nobu-san</b> (2).	Užjaučiu, (2) <b>pone Nobai</b> .	Socio-cultural reference	Domestication	Calque
382.	1:48:30– 1:48:31	<b>Sayuri...</b>	<b>Sajuri...</b>	Proper name	Foreignisation	Loan
383.	1:48:44– 1:48:49	Somewhere, under those rags are you still the greatest (1) <b>geisha</b> in Miyako?	Aš tikiuosi, kad širdyje jūs likote geriausia Miyako (1) <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
384.	1:48:44– 1:48:49	Somewhere, under those rags are you still the greatest geisha in (2) <b>Miyako</b> ?	Aš tikiuosi, kad širdyje jūs likote geriausia (2) <b>Mijako</b> geiša.	Proper name	Foreignisation	Loan
385.	1:49:42– 1:49:44	I am not a persuasive man, <b>Sayuri</b> .	Aš nemoku įtikinėti, <b>Sajuri</b> .	Proper name	Foreignisation	Loan

386.	1:49:50– 1:50:02	But if you and a few (1) <b>geisha</b> , would once again put on Your kimono and join us, we could show the Americans how hospitable our country can be.	Bet jei jūs ir kitos (1) <b>geišos</b> dar kartą užsivilkų kimono, ir mums padėtų, mes amerikiečiams parodytume, kokia gali būti svetinga mūsų šalis.	Reference to art and culture	Foreignisation	Loan
387.	1:49:50– 1:50:02	But if you and a few geisha, would once again put on Your (2) <b>kimono</b> and join us, we could show the Americans how hospitable our country can be.	Bet jei jūs ir kitos geišos dar kartą užsivilkų (2) <b>kimono</b> , ir mums padėtų, mes amerikiečiams parodytume, kokia gali būti svetinga mūsų šalis.	Reference to art and culture	Foreignisation	Loan
388.	1:50:05– 1:50:07	How I wish, (1) <b>Nobu</b> -san.	Aš mielai sutikčiau, pone (1) <b>Nobi</b> .	Proper name	Foreignisation	Loan
389.	1:50:05– 1:50:07	How I wish, Nobu- <b>san</b> (2).	Aš mielai sutikčiau, (2) <b>pone</b> Nobi.	Socio- cultural reference	Domestication	Calque
390.	1:50:12– 1:50:18	I have no doubt, <b>Sayuri</b> that you could still melt the heart of any man.	Neabejokit, <b>Sajuri</b> . Jūs vis dar taip pat mokate ištirpdyti bet kurio vyro širdį.	Proper name	Foreignisation	Loan
391.	1:51:16– 1:51:19	But I was a far cry from the <b>geisha</b> I had once been.	Bet aš mažai buvau panaši į <b>geišą</b> , kokia buvau anksčiau.	Reference to art and culture	Foreignisation	Loan
392.	1:51:31– 1:51:36	Any streetwalker with a painted face and silk (1) <b>kimono</b> could call herself a geisha.	Bet kuri prostitutė su išdažytu veidu ir šilkiniu (1) <b>kimono</b> galėjo pasivadinti geiša.	Reference to art and culture	Foreignisation	Loan
393.	1:51:31– 1:51:36	Any streetwalker with a painted face and silk kimono could call herself a (2) <b>geisha</b> .	Bet kuri prostitutė su išdažytu veidu ir šilkiniu kimono galėjo pasivadinti (2) <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan
394.	1:51:37– 1:51:41	I looked for the one person who might help: <b>Mameha</b> .	Aš ieškojau vienintelio žmogaus, kuris galėjo padėti: <b>Mamėjos</b> .	Proper name	Foreignisation	Loan

395.	1:51:51– 1:51:56	(1) <b>Sayuri</b> , when my poor Baron filled his pockets with stones I was desperate.	(1) <b>Sajuri</b> , kai mano vargšas Baronas nusižudė, aš puoliau į neviltį.	Proper name	Foreignisation	Loan
396.	1:51:51– 1:51:56	Sayuri, when my poor (2) <b>Baron</b> filled his pockets with stones I was desperate.	Sajuri, kai mano vargšas (2) <b>Baronas</b> nusižudė, aš puoliau į neviltį.	Socio- political reference	Foreignisation	Loan
397.	1:52:00– 1:52:04	I sold my <b>kimono</b> , I traded my jade combs for rations.	Aš pardaviau savo <b>kimono</b> , išmainiau nefrito šukas į korteles.	Reference to art and culture	Foreignisation	Loan
398.	1:52:37– 1:52:40	I did keep one <b>kimono</b> .	Ką gi, aš išsaugojau vieną <b>kimono</b> .	Reference to art and culture	Foreignisation	Loan
399.	1:52:51– 1:52:54	The (1) <b>Baron</b> gave it to me when he became my danna.	Jį padovanojo (1) <b>Baronas</b> , kai tapo mano globėju.	Socio- political reference	Foreignisation	Loan
400.	1:52:51– 1:52:54	The Baron gave it to me when he became my (2) <b>danna</b> .	Jį padovanojo Baronas, kai tapo mano (2) <b>globėju</b> .	Custom	Domestication	Calque
401.	1:53:01– 1:53:03	Thank you, (1) <b>Onee-san</b> .	Ačiū, (1) <b>Mamėja</b> .	Socio- cultural reference	Foreignisation	Concretisation
402.	1:53:01– 1:53:03	Thank you, Onee- <b>san</b> (2).	Ačiū, Mamėja.	Socio- cultural reference	Domestication	Elimination
403.	1:53:52– 1:53:54	(1) <b>Chiyo-chan</b> ! Is that you?	(1) <b>Čijo</b> , tai tu?	Proper name	Foreignisation	Loan
404.	1:53:52– 1:53:54	Chiyo- <b>chan</b> (2)! Is that you?	Čijo, tai tu?	Socio- cultural reference	Domestication	Elimination
405.	1:54:13– 1:54:17	I have wanted to apologize to you for so long about the <b>okiya</b> .	Aš labai seniai norėjau atsiprašyti tavęs.	Reference to daily life	Domestication	Elimination
406.	1:54:36– 1:54:27	<b>Sayuri</b> , don't.	<b>Sajuri</b> , nereikia.	Proper name	Foreignisation	Loan
407.	1:55:05– 1:55:10	He has the power to approve American funding for <b>Nobu</b> and the Chairman.	Jis gali padėti <b>Nobu</b> ir pirmininkui gauti amerikietiško subsidijų.	Proper name	Foreignisation	Loan
408.	1:55:32– 1:55:35	I had to become a <b>geisha</b> once more.	Aš vėl pasidariau <b>geiša</b> .	Reference to art and culture	Foreignisation	Loan

409.	1:55:37– 1:55:41	Mother had reopened the <b>okiya</b> , but my powder box was empty.	Motinėlė vėl atidarė <b>namus</b> , bet mano pudrinė buvo tuščia.	Reference to daily life	Domestication	Generalisation
410.	1:56:34– 1:56:36	Just look at you, <b>Sayuri</b> .	Nejaugi tai <b>Sajuri</b> .	Proper name	Foreignisation	Loan
411.	1:56:53– 1:56:54	<b>Sayuri!</b>	<b>Sajuri!</b>	Proper name	Foreignisation	Loan
412.	1:57:12– 1:57:15	<b>Sayuri</b> is one of the mysteries of the Orient I told you about.	<b>Sajuri</b> viena iš rytų paslapčių, kurias tau minėjau.	Proper name	Foreignisation	Loan
413.	1:59:06– 1:59:08	Spoken like a true <b>geisha</b> .	Girdžiu tikrą <b>geišą</b> .	Reference to art and culture	Foreignisation	Loan
414.	1:59:30– 1:59:32	<b>Sayuri</b> know the rules.	<b>Sajuri</b> žino taisykles.	Proper name	Foreignisation	Loan
415.	1:59:52– 1:59:58	One day in <b>Sapporo</b> , where I was born, a fisherman caught a talking fish.	Kartą <b>Sapore</b> , kur gimiau, žvejys pagavo kalbančią žuvelę.	Proper name	Foreignisation	Loan
416.	2:00:12– 2:00:14	(1) <b>Nobu</b> -san, your turn. Please.	Pone (1) <b>Nobai</b> , jūsų eilė.	Proper name	Foreignisation	Loan
417.	2:00:12– 2:00:14	<b>Nobu-san</b> (2), your turn. Please.	(2) <b>Pone</b> Nobai, jūsų eilė.	Socio-cultural reference	Domestication	Calque
418.	2:00:15– 2:00:17	I'm no match for these <b>geisha</b> .	Aš ne konkurentas <b>geišoms</b> .	Reference to art and culture	Foreignisation	Loan
419.	2:00:23– 2:00:26	<b>Sayuri</b> , the truest story you know.	<b>Sajuri</b> , sakykite teisingą istoriją.	Proper name	Foreignisation	Loan
420.	2:00:27– 2:00:40	Once when I was a little girl on the banks of the <b>Sonogawa</b> a handsome stranger was kind enough to buy me a cup of sweet ice...	Kartą, kai buvau mergaitė, ant <b>Sonogavos</b> upės kranto vienas simpatiškas, mielas nepažįstamasis nupirko man ledų.	Proper name	Foreignisation	Loan
421.	2:00:43– 2:00:46	If Pumpkin drinks any more <b>sake</b> , she will pass out.	Jei moliūgėlė dar išgers <b>sakės</b> , ji neteks sąmonės.	Reference to daily life	Foreignisation	Loan
422.	2:01:06– 2:01:10	I beg your pardon, Colonel, that is not a <b>geisha's</b> custom.	Prašom atleisti, Pulkininke, bet <b>geišos</b> tuo neužiima.	Reference to art and culture	Foreignisation	Loan
423.	2:02:27–	I must beg your	Prašau man	Proper name	–	–

	2:02:29	forgiveness, (1) <b>Nobu-san.</b>	atleisti, pone (1) <b>Nobi.</b>			
424.	2:02:27– 2:02:29	I must beg your forgiveness, <b>Nobu-san</b> (2).	Prašau man atleisti, <b>pone</b> (2) <b>Nobi.</b>	Socio-cultural reference	Domestication	Calque
425.	2:02:45– 2:02:49	There is nothing I want more, (1) <b>Sayuri</b> than to become your <b>danna</b> .	Nieko daugiau nenoriu, (1) <b>Sajuri</b> , tai tik tapti jūsų globėju.	Proper name	Foreignisation	Loan
426.	2:02:45– 2:02:49	There is nothing I want more, Sayuri than to become your (2) <b>danna</b> .	Nieko daugiau nenoriu, Sajuri, tai tik tapti jūsų (2) <b>globėju</b> .	Custom	Domestication	Calque
427.	2:02:12– 2:02:13	<b>Sayuri...</b>	<b>Sajuri...</b>	Proper name	Foreignisation	Loan
428.	2:03:25– 2:03:30	When you first introduced me to <b>Nobu</b> , I was such a fool to give him my attention.	Kai jūs mane supažindinote su <b>Nobu</b> , aš buvau tokia kvaila, kad skyriau jam dėmesį.	Proper name	Foreignisation	Loan
429.	2:03:31– 2:03:32	But, <b>Mameha...</b>	Bet, <b>Mamėja...</b>	Proper name	Foreignisation	Loan
430.	2:03:27– 2:03:41	Sayuri, I know what it is like to try and scrape by without a <b>danna</b> .	Sajuri, aš žinau ką reiškia neturėti <b>globėjo</b> .	Custom	Domestication	Calque
431.	2:03:51– 2:03:53	<b>Nobu</b> has never treated you with anything but kindness.	<b>Nobas</b> visada buvo tau geras.	Proper name	Foreignisation	Loan
432.	2:03:57– 2:04:00	What more can we expect, we <b>geisha</b> ?	Ko dar gali tikėtis <b>geiša</b> ?	Reference to art and culture	Foreignisation	Loan
433.	2:04:15– 2:04:16	<b>Sayuri!</b>	<b>Sajuri!</b>	Proper name	Foreignisation	Loan
434.	2:04:18– 2:04:22	We don't become <b>geisha</b> to pursue our own destinies.	Mes tampame <b>geišomis</b> ne dėl todėl, kad taip pasirenkame.	Reference to art and culture	Foreignisation	Loan
435.	2:04:23– 2:04:26	We become <b>geisha</b> because we have no choice.	Mes jomis tampame, nes mes neturim pasirinkimo.	Reference to art and culture	Domestication	Elimination
436.	2:04:53– 2:04:57	At nine o'clock, bring <b>Nobu</b> to the pool, on the far side of the garden.	Devintą vakaro atvesk <b>Nobą</b> į sodą, gale esantį baseiną.	Proper name	Foreignisation	Loan
437.	2:05:02– 2:05:06	And, please, do not tell <b>Nobu</b> that I will be there waiting.	Ir, prašau, nesakyk <b>Nobui</b> , kad aš ten jo lauksiu.	Proper name	Foreignisation	Loan



438.	2:09:50– 2:09:52	It is not for <b>geisha</b> to want.	<b>Geišai</b> negalima norėti.	Reference to art and culture	Foreignisation	Loan
439.	2:09:53– 2:09:56	It is not for <b>geisha</b> to feel.	<b>Geišai</b> negalima jausti.	Reference to art and culture	Foreignisation	Loan
440.	2:09:59– 2:10:03	<b>Geisha</b> is an artist of the floating world.	<b>Geiša</b> kuria slystantį iš rankų pasaulį.	Reference to art and culture	Foreignisation	Loan
441.	2:10:29– 2:10:31	<b>Sayuri</b> , quickly.	<b>Sajuri</b> , greičiau.	Proper name	Foreignisation	Loan
442.	2:10:32– 2:10:34	The <b>teahouse</b> just called.	Ką tik skambino iš <b>arbatos namų</b> .	Reference to daily life	Foreignisation	Calque
443.	2:10:40– 2:10:42	It must be <b>Nobu</b> .	Tikriausiai <b>Nobas</b> .	Proper name	Foreignisation	Loan
444.	2:10:45– 2:10:50	He is going to be one of the richest men in <b>Osaka</b> .	Greitai jis bus pats turtingiausias žmogus <b>Osakoje</b> .	Proper name	Foreignisation	Loan
445.	2:10:52– 2:10:56	He wants to honor his promise: To become your <b>danna</b> at last.	Jis nori išpildyti pažadą: pagaliau tapti tavo <b>globėju</b> .	Custom	Domestication	Calque
446.	2:11:12– 2:11:16	<b>Kiko</b> , maybe one day you will be as lucky.	<b>Kiko</b> , gal ir tau kada nors taip pasiseks.	Proper name	Foreignisation	Loan
447.	2:11:19– 2:11:22	No <b>geisha</b> can ever hope for more.	<b>Geišos</b> negali apie nieką daugiau ir svajoti.	Reference to art and culture	Foreignisation	Loan
448.	2:12:40– 2:12:42	Where is (1) <b>Nobu-san</b> ?	O kur ponas (1) <b>Nobas</b> ?	Proper name	Foreignisation	Loan
449.	2:12:40– 2:12:42	Where is Nobu- <b>san</b> (2)?	O kur (2) <b>ponas Nobas</b> ?	Socio-cultural reference	Domestication	Calque
450.	2:13:27– 2:13:36	Some years ago I was on my way to the theatre. I saw a little girl weeping by the <b>Sonogawa</b> .	Kartą aš ėjau į teatrą ir pamačiau mergaitę ant tilto per <b>Sonogavos</b> upę.	Proper name	Foreignisation	Loan
451.	2:13:45– 2:13:49	<b>Mameha</b> took you under her wing?	Jūs nesusimąstėte kodėl <b>Mamėja</b> ėmė jus globoti?	Proper name	Foreignisation	Loan
452.	2:13:51– 2:13:54	<b>Mameha</b> came to me because of you.	<b>Mamėja</b> tuomet atėjo jūsų paprašyta?	Proper name	Foreignisation	Loan
453.	2:14:07– 2:14:09	I owe <b>Nobu</b> my life.	Aš skolingas <b>Nobu</b> gyvybę.	Proper name	Foreignisation	Loan
454.	2:14:35– 2:14:39	Don't be afraid to look at me, <b>Chiyo</b> .	Nebijok, pažiūrėk į mane, <b>Čijo</b> .	Proper name	Foreignisation	Loan
455.	2:16:20–	To a man,	<b>Geiša</b> vyrui	Reference to	Foreignisation	Loan

	2:16:25	<b>geisha</b> can only be half a wife.	žmona gali būti tik dalinai.	art and culture		
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Source: created by the author

APPENDIX 2. *Images of geisha in the late Meiji (1900-1912) and the early Taishō (1912-1926) periods*



**Figure 1.** *Geiko Yachiyo with feathered kanzashi (hair ornaments)* (1905)



**Figure 2.** *Geiko Yachiyo with a Heian period travelling hat* (1910)



**Figure 3.** *Maiko* Yachiyo showing her *obi* (sash), tied in the *tateya musubi* (standing arrow knot) (1900)



**Figure 4.** *Geiko* Yachiyo dressed as the Wisteria Maiden with another *geiko* dressed to dance the role of a man. (1908)



**Figure 5.** Osaka *maiko* (1905)



**Figure 6.** *Geiko* and *maiko* (1900)





**Figure 7.** Two *maiko* wearing autumn ensembles (1910)



**Figure 8.** *Geiko* with an insect cage (1905)



**Figure 9.** A gathering of prominent *geiko* from Osaka, together with their instructors and/or patrons. Including some of the most famous *geiko* of the late Meiji period (1900-1912)





**Figure 10.** A group of eight *maiko* (apprentice geisha) holding *mai-ōgi* (dancing fans) with the *kamon* (crest) of the Inoue School of Dance, Kyoto (15 November 1910).



**Figure 11.** An Osaka *maiko* (an apprentice geisha) or *minarai* (a watching apprentice under 13 years) in ceremonial dress (1910)



**Figure 12.** A *maiko* looking in a small mirror and adjusting her *kanzashi* (hair ornaments) appear to be for the Gion Matsuri festival in July.





**Figure 13.** *Geigi* (geisha) Manryō, one of the most popular models of the late Meiji and early Taishō periods on the cover of a book of poetry published by Mitsukoshi Gofukuten in 1914.



**Figure 14.** *Maiko* Momotaro in the *sakkou* hairstyle worn by apprentice geisha in the weeks leading up to their debut as full-fledged geisha (1920)



**Figure 15.** *Maiko* Shizue wearing a *shibori* kimono



**Figure 16.** A *maiko* dressed in a black, ceremonial

and a *kusadama* (flower balls and ribbons) *obi*. (1920)

kimono, with special tortoiseshell *kanzashi* in her hair and double *bira-kan* (fluttering hair ornaments). (1920)



**Figure 17.** Geisha of Beppu, *front* (1926)



**Figure 18.** Geisha of Beppu, *back* (1926)





**Figure 19.** Famous *maiko* and *geiko* from Osaka, during the late Meiji and the early Taisho periods.

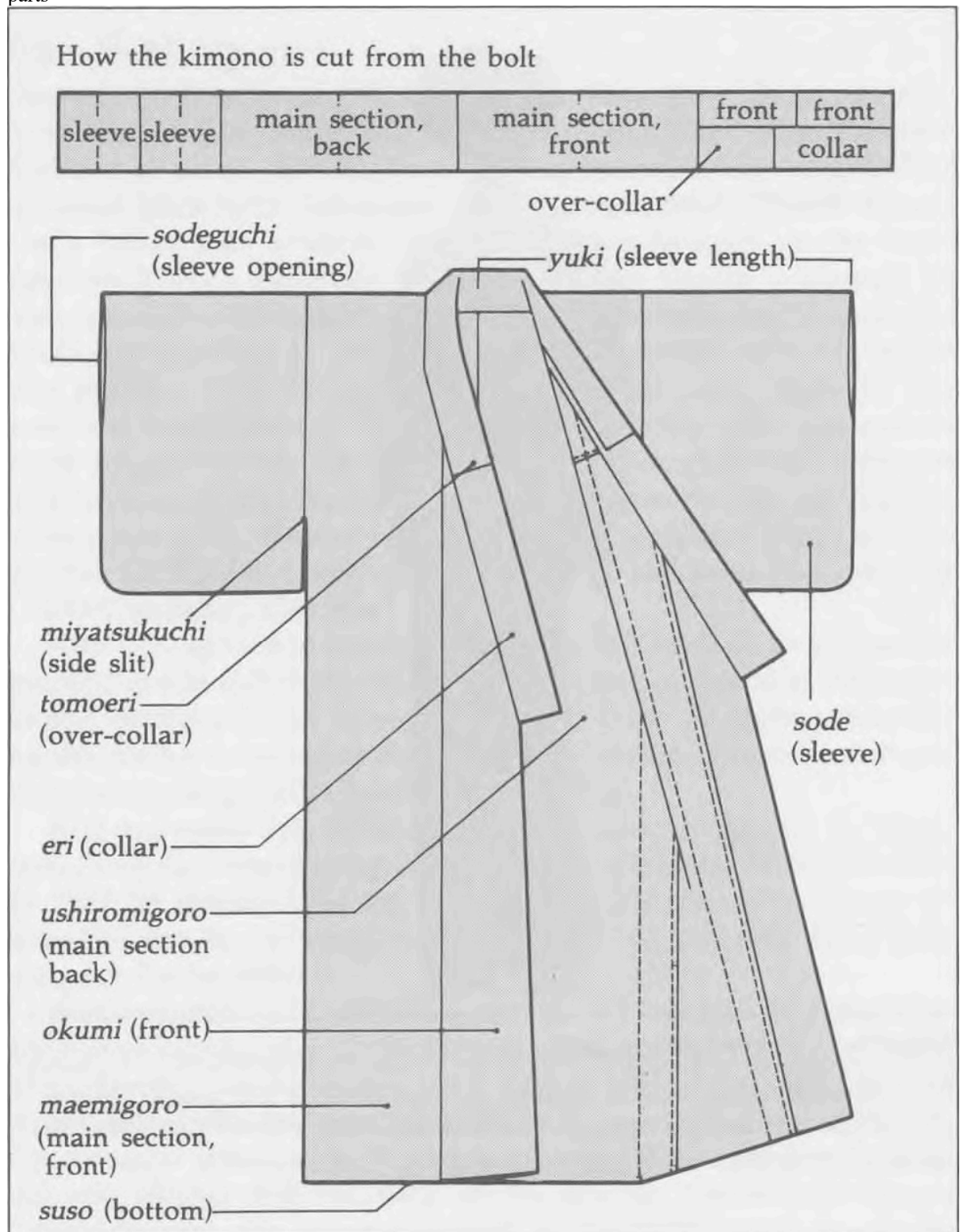




Figure 20. Hairstyles worn by Osaka *geiko* (1910)

APPENDIX 3. *Images of kimono in the late Meiji period (1900-1912)*

**Figure 1.** Kimono parts



Source: *Kodansha Encyclopedia of Japan*, Vol. 3, p. 210.



- 1 Shimada-mage
- 2 Kushi
- 3 Kohgai and hirauchi
- 4 Hitoe
- 5 Maru-obi
- 6 Dansen (=uchiwa)
- 7 Kaishi

**Figure 2.** *Geisha* in summer kimono in the later half of the Edo era. She wears a *hitoe* (one-piece) kimono, with five family crests; a *maru-obi* (round obi) band of 9 sun width is tied on the back. The *mage* (chignon) is in the *Shimada-mage* style; a *kohgai* hair ornament and a silver-made ornament for ladies are on the chignon.



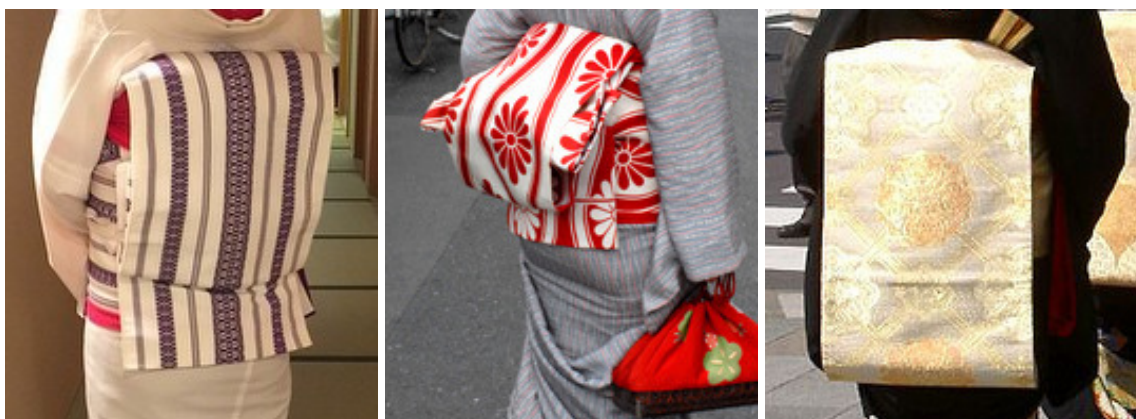


**Figure 3.** A *maiko* from Osaka wearing a spectacular *kasuri* kimono (1902)  
Source:



**Figure 4.** A *maiko* from Osaka showing her *obi* (sash) tied in the traditional *musubi* (knot) (1910)  
Source: [https://www.flickr.com/photos/blue\\_ruin\\_1/11925903945/](https://www.flickr.com/photos/blue_ruin_1/11925903945/)

**Figure 5.** *Taiko musubi* (drum knot) worn by a Tokushima *geiko*. This is a standard knot for every formal kimono (left); *Tsunodashi musubi* worn by older Tokyo and Sapporo *geiko* with a *tsubushi shimada* wig and *hikizuri* (centre); *Yanagi musubi* (willow knot) worn by a Tokyo *geiko*. This type of knot is worn with the *montsuki hikizuri* (the most formal kimono), mostly in Tokyo.  
Source: <https://maigeiko.tumblr.com/post/166102342916/three-different-types-of-obi-knots-worn-by-geigi>



**Figure 6.** Two maiko in kimono play the shamisen (1900s).



Source: <https://www.flickr.com/photos/29015725@N08/5449328563/in/photolist-9ixewK-8UyG3y>

**Figure 7.** *Jūni-hitoe*. A twelve-layered kimono



Source: Nishijin Textile Centre, Kyoto  
<https://nishijin.or.jp/eng>



APPENDIX 4. Screenshots from the Rob Marshall's film "Memoirs of A Geisha"

**Figure 1.** Sayuri (Zhang Ziyi) and Mameha (Michelle Yeoh) in beautiful kimono talk at the pond.



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 2.** *Sayuri (Zhang Ziyi) in kimono.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)



**Figure 3.** *Sayuri (Zhang Ziyi) and Mameha (Michelle Yeoh) walk on the bridge in kimono and okobo.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 4.** *Sayuri (Zhang Ziyi), Mameha (Michelle Yeoh) and Hatsumomo (Gong Li) in different kimonos and obi, with undone haistyles.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 5.** *Sayuri's (Zhang Ziyi) in kimono debut dance with umbrella.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 6.** *Maiko Sayuri (Zhang Ziyi) and Chairman (Ken Watanabe) walk in the garden.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 7.** *Maiko Sayuri (Zhang Ziyi) and Chairman (Ken Watanabe) talk under the blooming sakura tree.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 8.** *Maiko (name unknown) in kimono carrying a traditional Japanese umbrella "wagasa" (和傘).*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)



**Figure 9.** *Sayuri (Zhang Ziyi) and Mameha (Michelle Yeoh) ride a rickshaw.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 10.** *Hanamachi district.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 11.** *Hanamachi district in winter.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)

**Figure 12.** *Hanamachi district during the WWII.*



Source: Rob Marshall's "Memoirs of a Geisha" (2005)