CORRELATION OF CULTURAL AND TRANSLATION STUDIES IN THE PROCESS OF LITERARY TRANSLATION

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Introduction

Literature is indispensible from language and culture. There is a saying that if one wants to find out how people lived, he should read a history book, but if one wants to know how people felt, who they were, he should study their literature. Literary works that originated in one particular country are read and accepted in a different way by native people and by foreigners.

The second half of the 20th century is famous for the development of new academic disciplines. This phenomenon was induced by several factors: 1) the rapid change and development of the whole world required new areas of life to be researched; 2) the new level of life and social conscience demanded to look at well-known and well-established issues from different angles; 3) traditional disciplines using their traditional methodology could not cope with new research problems as well as certain problems could not be solved within the limits of a single discipline. The latter fact influenced the emergence of interdisciplinary approach i.e. combination of two or more academic fields into one single discipline. The development of translation studies and cultural studies which both are of particular interest of this research are typical examples of this phenomenon. Bassnett claims that "Both Translation Studies and Cultural Studies are interdisciplinary fields, dialogic in nature and involve processes of encoding and decoding" (Bassnett 2003, 433).

Translation of literature is closely related to cultural studies since cultural context is very important in interpretation of any literary piece. Even though there are some scientific studies which analyse a specific translated literary work from cultural perspective, there is no research where translations into two target languages – Lithuanian and Russian – are analysed.

With the respect to this problematic issue, the paper aims to describe the correlation between cultural and translation studies as well as to analyse translation strategies for culture-specific items in literary translation.

The primary text is Joanne Harris's novel *The Lollipop Shoes* (2007) and its Lithuanian and Russian versions: *Ledinukų bateliai*, translated by Eglė Bielskytė (2009), and *Леденцовые туфельки,* translated by Irina Togoyeva (2010).

The secondary materials consist of the works of Aixela, Baker, Bassnett, Davies, Dimitriu, Leonavičienė, Newmark, and Nida.

Culture and Language: Interdisciplinary Approach

Since ancient times a great number of philosophers, linguists, sociologists and other researchers have analysed the concept of culture. Up to the middle of the 20th century culture was studied within the limits of separate disciplines but gradually it has developed into a separate area of studies – cultural studies. In the book *Introducing Cultural Studies*, Sardar names the main characteristics of cultural studies emphasising the understanding of culture in all its complex forms as well as analysing the social and political context in which culture manifests itself. He claims that "Cultural studies functions by borrowing freely from social science disciplines and all branches of humanities and the arts. It adopts theories and methodologies from sociology, anthropology, psychology, linguistics, literary criticism, art theory, musicology, philosophy and political science. Almost any method from textual analysis, ethnography and psychoanalysis to survey research can be used to do cultural studies" (Sardar 1999, 7). Sardar provides a number of definitions, starting from the oldest one given by the British anthropologist Tylor in the book *Primitive Cultures*, which was published in 1871. According to Tylor, "Culture is that complex whole which includes knowledge, belief, art, morals, law, customs, and other capabilities and habits acquired by man as a member of society" (cited in Sardar 1999). The abundance of different definitions and interpretations of this concept reveals different theories of cultural understanding. *LONGMAN Dictionary of Contemporary English* defines culture as a set of "ideas, believes and customs that are shared and accepted in a society" (LONGMAN 2000). Thriveni states that the notion of culture may be categorised as follows: habits, customs and traditions, beliefs and feelings, myths and legends, religious elements and geographical and environmental elements (Thriveni 2001). Furthermore, this concept includes distinctive spiritual, material, intellectual and emotional features of a particular society or social group. Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1988, 94). Sardar also pays attention to the ambiguity of the concept of culture and states that "culture seems to be (almost) everything and cultural studies the study of (almost) everything" (Sardar 1998, 5). To sum up, all the aforementioned components of culture create a system that a society uses to cope with their world as well as with each other and transmits from generation to generation.

With reference to Staškevičiūtė's research, culture includes the concept of national identity. Ramanauskas and his co-authors describe the national identity as "a set of features and properties that unite the representatives of the nation within the

nation and make the nation to certain extent different from the others" (cited in Staš-kevičiūtė 2005, 10). In addition, Grigas claims that language takes a key role in the nation's sense of unity and gives the nation the ability to identify with the culture (Grigas 1995). As Petrulionė puts it, "Language, being a part of culture, is influenced and formed by the culture" (Petrulionė 2012, 44). Bassnett states that language is "the heart within the body of culture" (cited in James 2001, 8). Furthermore, every language possesses specific words and phrases for special kinds of culture-specific concepts: events, customs or things. Following Wierzbicka, vocabulary of the language and lifestyle of the nation has a close relationship between each other (Wierzbicka 1997). The statements presented in this paragraph allow saying that language plays a very important role and gives the nation ability to communicate as a unity.

The conception of literature as a reflection of culture and social life is traditional and commonly accepted. However, recent scholarly discussions reveal that literature is culture itself or at least a part of culture. Thus, in addition to its ability to describe and reflect cultural and social lives, literature makes a significant impact on culture and society itself. To conclude, language, literature and culture has always come together and they all should constitute an integral part of any research in the field of translation studies.

Cultural Translation

The issue of cultural translation has been discussed by many Lithuanian and foreign scholars; however, there is no single term to define culture-bound words. The following terms in translation studies are used inter-changeably: culture-specific items (Davies 2003), culture-specific concepts (Baker 1992), cultural concepts (Davies 2003), cultural words (Newmark, 1988), realia (Robinson 1997, Leonavi-čienė 2010), culture-bound phenomena (Robinson 1997) or culture-bound elements (Hagfors 2003). Consequently, there is no single definition of culture-specific items; however, for this research Aixela's approach appears to be the most appropriate. As he notes, culture-specific items (CSI) are linguistic items that cause problems for translation due to differences in cultural understanding (Aixela 1996). Petrulionė claims that "They include proper nouns, objects, customs, institutions, expressions and also concepts embodied in the source text that do not exist in the culture of the target language readership or are perceived differently" (Petrulionė 2012, 44).

According to Robinson, since ancient Rome there has been a discussion how to transfer culture-specific items of the source language text into the target language text (Robinson 2003, 186). The hardest thing in translation is to find right equivalents for words with cultural implications. Kazakova points out that translation is more complicated when there is a considerable temporal or spatial distance between the source and target cultures (Kazakova 2004, 102–104). The selection of an appropriate translation method for CSIs depends on various factors, including the characteristics of the target readership. According to James, source language readers have knowledge about the specific aspects of their cultural traits and historical events of their home-

land, so there is no difficulty in understanding the writer's ideas (James 2001). On the contrary, target language readers are usually introduced to history of the foreign country but do not have enough comprehension about specific cultural situations described in the text. Therefore, the main goal of translators is to give a complete explanation of what the writer intends to express using alien notions including the implicit ones.

CSIs are a very specific group of references that cause many problems in translation and require from translators both linguistic and cultural competence to achieve equivalence in most if not all levels of the text. To produce the target text of similar value as that of the source text, translators can employ different translation strategies. However, there is no single opinion when and which translation strategy should be used. In addition, "different specialists on translation have come up with a confusing variety of terms to describe strategies" (Danytė 2006, 203). For example, Hervey and Higgins describing cultural issues in translation mention exoticism, cultural borrowing, calque, communicative translation and cultural transplantation (Hervey, Sandor 1992). Aixela divides translation strategies into two major groups: conservation and substitution. Conservation includes repetition, orthographic adaptation, linguistic (non-cultural) translation, external gloss and intratextual gloss, while substitution involves synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation. In addition, he names a few potential strategies, for example, compensation, dislocation and attenuation (Aixela 1996). Newmark advocates for a range of translation strategies with transference and componential analysis at the opposite ends and cultural equivalent, neutralisation, literal translation, label, naturalisation, deletion, couplet, accepted standard translation, paraphrase, gloss, notes and classifier in between (Newmark 1998). Baker refers to the following strategies used by professional translators in dealing with non-equivalence at word level (including CSIs): translation by a more general word (superordinate), translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, and translation by illustration (Baker 1992). Leonavičienė in her numerous research established four main types of translation strategies applied by translators which include transposition, adaptation (internal and external), explicit transferring of cultural meaning and conversion (Leonavičienė 2011). Davies discusses translation strategies under seven headings: preservation, addition, omission, globalization, localization, transformations and creation (Davies 2003). According to Danytė, these translation strategies "have the advantage of being abstract and simple in formation" (Danytė 2009, 204). Taking into account the latter statement, Davis's classification is used as the framework for detailed analysis of translation strategies provided in the following paragraphs. Theoretical statements are illustrated with instances selected from Joanne Harris's novel *Lollipop Shoes*, and its translations into Lithuanian and Russian by Bielskytė and Togoyeva.
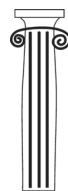
It would be rational to explain the choice of the book. First, Joanne Harris has won a number of British and international awards and her books are published in over forty countries. She has published fifteen books (thirteen novels and two collections of stories): *The Evil Seed* (1989), *Sleep, Pale Sister* (1993), *Chocolat* (1999), *Blackberry Wine* (2000), *Five Quarters of the Orange* (2001), *Coastliners* (2002), *Holy Fools* (2003), *Gentlemen and Players* (2005), *The Lollipop Shoes* (2007), *Runemarks* (2007), *Blueeyed Boy* (2010), *Runelight* (2011), *Peaches for Monsieur le Curé* (2012) and *A Cat, a Hat and a Piece of String (2012)*. In cooperation with Fran Warde she published two cookery books *The French Kitchen* (2002) and *The French Market* (2005). In addition, her stories also featured in various compilations. As it was previously mentioned, this analysis focuses on Harris's *The Lollipop Shoes,* a sequel of her most famous book *Chocolat*, which was made into an Oscar-nominated film. Second, cultural identity plays a very important role in this book. The novel was originally written in English, but the action takes place in France. Besides, French lifestyle is described in detail like it has been done by a local citizen without any contempt which is so common for the English while talking about the French. Finally, this novel can serve as a guide to French cultural and social life to foreign readers (since descriptions of national fiestas and other events are abundant) with an assumption that cultural aspect in both translations have not been distorted or too much domesticated.

The instances of CSIs were compiled from three sources – the original novel and its translations into Lithuanian and English – and provided in Tables 1 – 5. Column 1 contains the order number, Column 2 presents the source English text, Column 3 gives the target text, whether Lithuanian or Russian or both, as an example of a certain translation strategy to be discussed in the subsequent paragraph(s), and Column 4 is added only as a reference to the readers of this article if they want to find out how a specific CSI is treated in the second target text. The author of this article does not analyse the instances in Column 4 and only provides a few comments if the two examples from Column 3 and Column 4 should be contrasted for the purpose of clarification.

The empirical part of this research starts from **preservation** which is the first translation strategy in Davies's list. According to her, it is used when there is no close equivalent in the target language so that translators decide "to maintain the source text term in the translation" (Davies 2003, 73)**.** Other scholars also discuss this strategy but they use different terms. Baker (1992) calls it translation using a loan word, while Newmark (1988) calls it transference; Schäffner and Wiesemann (2001) use the term naturalization, Aixela (1996) prefers repetition and Leonavičienė (2011) refers to it as transposition. According to these scholars, preservation is a procedure when a source language word is transferred into the target text in its original form. The examples in the table below illustrate the strategy of preservation used for translation of CSIs.
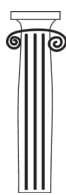
Table 1

Examples of CSIs translated using the strategy of preservation

No.	Source text	Example of preservation	2nd target text for reference
1.	Is it because we've never bought anything at the **Galleries Lafayette.** (Harris 2008, 59)	Dėl to, kad mes niekada nieko neperkame iš **„Lafayette" galerijų.** (Bielskytė 2010, 58)	Или это потому что мы никогда ничего не покупаем в **галерее Лафайет**. (Тогоева 2010, 69)
2.	All of them wear the same scent (this week it's **Angel**)> (Harris 2008, 210)	Visos vienodai kvepia (šią savaitę tai „**Angel**")> (Bielskytė 2010, 219)	Все они душатся одними и теми же духами (на этой неделе это **«Ангел»**)> (Тогоева 2010, 267)
3.	<wears well-worn clothes from **La Redoute**> (Harris 2008, 42)	<vilkėjo dėvėtus drabužius iš **„La Redoute"**> (Bielskytė 2010, 41)	<одежда, довольно поношенная, явно выписана по **каталогу «Ла Редут»**> (Тогоева 2010, 49)
4.	<while the aproned **patron** held forth some volume about someone called Paupaul> (Harris 2008, 19)	<а **patron** в фартуке, склонившись над каким-то гроссбухом, гневно разглагольствовал, что некто по имени Пополь> (Тогоева 2010, 17)	< о prijuostę pasirišęs **šeimininkas** garsiai pasakojo apie kažin ką, vardu Popolis> (Bielskytė 2010, 16)

Examples 1 and 2 in Table 1 are proper nouns, particularly a name of the most famous department store in Paris, *Galleries Lafayette* (1), and a fragrance which is popular among young women, *Angel* (2). In the target text they are provided in quotes, following Lithuanian rules for symbolic titles. Such kind of CSIs is usually preserved in the Lithuanian translation as their meanings could be understood within the context. On the contrary, the title of a mail-order catalogue or an online shopping website in Example 3 is little-known to most Lithuanian readers, but the translator's choice of this strategy in preference to addition or others could be explained by insignificance of this CSI in the novel. Additional information is not provided as it would be unnecessary and would distract readers' attention from more relevant CSIs. Different approach to this CSI in Russian translation is explained under Table 2. There are just single cases of preservation found in Russian translation due to differences between Cyrillic and Latin alphabets. Example 4 demonstrates the Italian way to address a superior. The word *patron* in Example 4 is understandable to ordinary Russian readers, but additionally it gives a special local colouring to the speech of characters. The usage of this strategy enables the reader to identify a word or a concept, and in literary texts offers local cultural atmosphere.

Addition is the second Davies' strategy. The addition of a lexical element in the process of translating is usually used "when simple preservation of the original CSI may lead to obscurity <…>, the translator may decide to keep the original item but supplement the text with whatever information is judged necessary" (Davies 2003, 77).
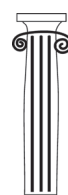
Two types of addition can be distinguished: extratextual and intratextual. Extratextual addition may be used in combination with other translation strategies, especially with preservation, when translators consider "it necessary to offer some explanation of the meaning or implications of the CSI" (Aixela 1996, 62). Extratextual addition may be of different types: footnote (Aixela 1996, Nida 1964), endnote, glossary, commentary/translation in brackets or italics (Aixela 1996), note (Newmark 1988), concluding remarks, foreword (Mikutytė 2005). The second type of addition, intratextual addition, happens when additional information is inserted directly into the text. As Aixela explains "the translators feel they can or should include their gloss as an indistinct part of the text, usually so as not to disturb the reader's attention" (Aixela 1996, 62). The examples in the table below are the ones of addition.

Table 2

Examples of CSIs translated using the strategy of addition

No.	Source text	Example of addition	2ⁿᵈ target text for reference
1.	<wears well-worn clothes from **La Redoute**> (Harris 2008, 42)	<одежда, довольно поношенная, явно выписана по **каталогу «Ла Редут»**> (Тогоева 2010, 41)	<vilkėjo dėvėtus drabužius iš **„La Redoute"**> (Bielskytė 2010, 49)
2.	Plus satchels, **iPods**, mobile phones, tubes of underarm deodorant, schoolbooks> (Harris 2008, 57).	O kur dar kuprinės, **„iPod" grotuvai**, mobilieji telefonai, dezodoranto flakonai, vadovėliai> (Bielskytė 2010, 56).	<со всеми их шкавчиками для обуви, запасными комплектами учебников, ранцами, мобильниками, флаконами с дезодорантом> (Тогоева 2010, 67)
3.	Books, clothes, furniture and the rest, I gave to **the Croix Rouge** (Harris 2008, 16).	Knygas, drabužius, baldus ir visa kita atidaviau **Croix Rouge*** (Bielskytė 2010, 11) *** Raudonajam kryžiui** А ее книги, одежду, мебель и прочее передала в **Croix Rouge*.** (Тогоева 2010, 13) *** Красный крест.**	
4.	She tells me stories about Quetzalcoatl and Jesus and **Osiris** (Harris 2008, 486)	<она рассказывает всякие истории: о Кецалькоатле, о Христе, об **Осирисе*** (Тогоева 2010, 615-616) *** Осирис – в египетской мифологии бог производительных сил природы и загробного мира.**	<ji man pasakoja istorijas apie Kecalkoatlį, Jėzų, **Ozirį**> (Bielskytė 2010, 504)
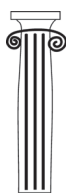
In Example 1 addition in the Russian translation is used due to a difference in the background knowledge of source readers and target readers. For the readers of both target languages the title of a mail-order catalogue or an online shopping website *La Redoute* or *«Ла Редут»* is not well-known, but only the Russian translator uses the word *каталог* to clarify the meaning. On the contrary, Example 2 contains a household name of the popular device among teenagers and could be understood without the additional word *grotuvas*. In colloquial speech Lithuanians refer to this gadget as *aipodas*, i.e., they use phonological adaptation as well as add Lithuanian inflections.

The most significant number of additions in both translations of the novel is extra-textual addition. In majority of cases it is used when the word in the target text is preserved in a foreign language other than English as it is seen in Example 3. Although *Croix Rouge* can be translated as *Raudonasis kryžius* and *Красный крест* respectively, since it is a well-known international humanitarian movement, both translators following the source text give them in French. To leave a CSI in its original form and to explain it in a footnote is quite common for the Lithuanian translator while the Russian one uses it more extensively. She tends to explain any cultural concept which may present a certain difficulty to the average target reader. As it is seen from Example 4, the name and 'functions' of Egyptian Deity *Osiris* is explained in detail even though a more educated audience is expected to know this information.

Omission is the opposite phenomenon to addition. According to Armalytė and Pažūsis, in translation those words are omitted which meanings might be known or understood in the text without them or to avoid repetition (Armalytė, Pažūsis 1990). Davies claims that there may be many reasons for such a choice: "It may sometimes be an act of desperation by a translator who can find no adequate way of conveying the original meaning (or possibly one who simply cannot interpret the original at all) or it may be reasoned decision where the translator could have provided some kind of paraphrase or equivalent, but decides not to because the amount of effort this solution would require, on behalf of either the translator or the translation's readers, does not seem justified" (Davies 2003, 80). This translation strategy is not so often used as one may think. An insignificant number of omissions in translation discourse Dimitriu explains by traditional source oriented positions in translation theory promoting the fundamental values of trust and truth in translation and by negative connotation of this term identifying omission with the translator's failure to render the necessary translation unit. (Dimitriu 2004). Dimitriu names a number of reasons to justify omission including its positive impact on acceptability of a text (Dimitriu 2004). This approach towards omission encourages not to treat it negatively and to use it in literary translations where necessary. The following table shows examples of omission.

Table 3

Examples of CSIs translated using the strategy of omission

No.	Source text	Example of omission	2nd target text for reference
1.	Plus satchels, **iPods**, mobile phones, tubes of underarm deodorant, schoolbooks> (Harris 2008, 57).	<со всеми их шкавчиками для обуви, запасными комплектами учебников, ранцами, мобильниками, флаконами с дезодорантом> (Тогоева 2010, 67).	O kur dar kuprinės, **„iPod" grotuvai**, mobilieji telefonai, dezodoranto flakonai, vadovėliai> (Bielskytė, 2010, 56).
2.	<these little shops along the warren of streets leading up the Bute de **Montmartre**> (Harris 2008, 18)	В лабиринте улиц, протянувшихся по склонам Холма, таких крошечных магазинчиков полным полно;> (Тогоева 2010, 16)	**Monmartro** kalvą kylančių gatvelių labirintų daugybė tokių krautuvėlių> (Bielskytė 2010, 15)
3.	<wished I hadn't called to her that day in front of the **chocolaterie.** (Harris 2008, 67)	Пожалела, что окликнула её в тот день, когда впервые увидела у нашей витрины. (Тогоева 2010, 81)	<pasigailėjau, kad aną dieną prie **šokoladinės** ją pašaukiau. (Bielskytė 2010, 67)

As it was mentioned before, omission is a comparably rare thing in translation, including the translations under analysis. The word *iPod* in Example 1 is omitted in the Russian text. If it is not a mistranslation, we can only guess the reason to use omission. To all likelihood, the word *мобильниками* stands for both words *iPods* and *mobile phones*, as both are mobile devices and very popular gadgets among the young. Examples 2 and 3 are not instances of 'pure' omission. Example 2 could be treated as partial omission because half of the concept *the Bute de Montmartre* is retained using the word *Холм* as a proper noun while the reference to the exact place of its location *Montmartre* is omitted. However, the surrounding context causes no doubts which hill the talk is about as the story takes place in Montmartre. The last word to examine is *chocolaterie* in Example 3 which is omitted in the target Russian text. The translator uses the metonymic concept *витрина* which is culturally neutral, but, as in the previous example, more specific information could be retrieved from the context. Thus, all the examples above should not be treated as translation failures because omitted information is compensated in the preceding or subsequent sentences.

The next strategy to discuss is **globalization**. Davies describes it as "the process of replacing culture-specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds (Davies 2003, 83). Baker names this strategy as translation by a more general word (superordinate) (Baker 1992), Newmark refers to this strategy as to functional equivalent (Newmark 1988) and Aixela uses the term universalization (Aixela 1996). Examples of CSIs which have been translated using the strategy of globalization are presented in the table below.

Table 4

Examples of CSIs translated using the strategy of globalization

No.	Source text	Example of globalization	2nd target text for reference
1.	There is a clear distinction here between the inhabitants of the **Butte** and the rest of Montmartre. (Harris 2008, 31).	Labai aiškiai juntamas skirtumas tarp **kalvos** senbuvių ir kitų Monmartro gyventojų> (Bielskytė 2010, 29)	Существует строгое разграничение между жителями **Butte**, то есть вершины Холма, и прочих обитателей Монмартра. (Тогоева 2010, 34)
2.	<returned by a roundabout route to my **bed-and-breakfast** in lower Montmartre> (Harris 2008, 74)	<aplinkiniais keliais grįžti į **viešbučio** kambarėlį žemutiniame Monmartre> (Bielskytė 2010, 74)	< вернулась в свою жалкую **квартирку – «ночлег и завтрак»** – у подножия Монмартского холма> (Тогоева 2010, 89)
3.	<that does the most wonderful *Saint Honorés* this side of paradise> (Harris 2008, 62)	<где подают самые замечательные в мире **пирожные с кремом>** (Тогоева 2010, 74)	<kur gamina pačius nuostabiausius *Saint Honorés** šiapus rojaus> (Bielskytė 2010, 62) *Pyragaitis su kremo rožele ir garsiąja vyšnia ant viršaus. Šventasis Onorė yra kepėjų globėjas.
4.	I finished my coffee and **croissant** by then. (Harris 2008, 19)	Jau buvau išgėrusi kavą ir suvalgiusi **raguolį**. (Bielskytė 2010, 16)	К тому времни я уже покончила с кофе и **круассаном** (Тогоева 2010, 17)

The word *Bute* in Example 1 is a proper noun which is used synonymically with *the Butte de Montmartre* and names a hill giving its name to the surrounding district in the north of Paris, whereas the target text contains a common noun *kalva* instead (no capitalizing all over the novel). In this case, the word *butte* is simply translated into Lithuanian, and the word *kalva* defines any natural elevation of the earth's surface, smaller than a mountain. In Example 2 a collocation *bed and breakfast,* which defines a very specific lodging establishment, is translated using a very general word *hotel* (*viešbutis*). The latter one refers to almost any type of establishment which provides lodging and meals and other services, whereas *bed and breakfast* usually offers only overnight accommodation and breakfast. Examples 3 and 4 contain the names of traditional French pastries. Based on the definition provided by the Lithuanian translator, *St. Honoré* is a small cake decorated with whipped cream and a cherry and it is named for the French patron saint of bakers and pastry chefs. The Russian translator generalizes this concept and uses a word combination *пирожные с кремом* which is neither culture-specific nor distinguishing from any other pastry with cream filling. *Croissant* in Example 4 is a very rich flaky crescent-shaped roll which has been known in Lithuanian for more than a decade. However, the word *raguolis* has
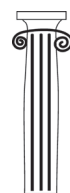
a broader meaning in Lithuanian and first associations are related to Lithuanian traditional cake which is also known as *ragaišis*. Taking into account the importance of food items in the novel under analysis the other translation strategies should be considered before applying the globalization strategy as the translation loss can exceed translation gain in this case.

Localization is the strategy which is opposed to globalization. According to Davies, it is used "to avoid loss of effect" and "instead of aiming for "culture-free" descriptions, they (translators) may try to anchor a reference firmly in the culture of the target audience" (Davies 2003, 84). Aixela (1996) names this strategy as naturalization, Baker (1992) uses the term cultural substitution and Newmark (1988) prefers cultural equivalent. According to these scholars, the target concept is not always accurate, but it is well-known to in the target culture. Davis's strategy of localization includes a wide range of translation methods; therefore, it would be convenient to subdivide this strategy into higher level of localization and lower level of localization. The first one is described above, and the second includes transliteration and transcription or, in Newark's words, transference and naturalization (Newmark 1988). Examples of CSIs which have been translated using the strategy of localization are presented in the table below.

Table 5

Examples of CSIs translated using the strategy of localization

No.	Source text	Example of localization	2nd target text for reference
1.	Windy late-October morning in **Montmartre.** (Harris 2008, 17)	Vėlyvas spalio rytas **Montmartre.** (Bielskytė 2010, 14)	<когда ветреным утром в конце октября на **Монмартре**> (Тогоева 2010, 15)
2.	A blue tin plate high up on the corner gave the name of the square as **Place des Faux-Monnayeurs.** (Harris 2008, 18).	Ant kampo aukštai prikaltoje mėlynos skardos lentelėje buvo užrašytas skvero pavadinimas **„Fo Monejero aikštė".** (Bielskytė 2010, 13).	Голубая жестяная вывеска высоко на углу сообщала, что это место называется **Place des Faux-Monnayeurs*.** (Тогоева 2010, 16) * Площадь Фальшивомонетчиков (фр.)
3.	Nowadays I am **Yanne Charbonneau**> (Harris 2008, 32)	Dabar aš esu **Jana Šarbono**> (Bielskytė 2010, 31)	
		Теперь я стала **Янной Шарбонно>** (Тогоева 2010, 36)	
4.	<**Rosette** went on crying until **Epiphany**> (Harris 2008, 29)	<Rosetė ir toliau verkė, iki pat **Trijų karalių**> (Bielskytė 2010, 26)	
		И Розетт продолжала непрерывно плакать до самого **Крещения>** (Тогоева 2010, 31)	
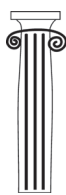
The translation strategy of localization is widely used in translation of proper nouns. Examples 1 and 2 in Table 5 present the names of places. Translation of *Montmartre* which is the hill as well as the district in the north of Paris does not cause any difficulties because it is well known to both Lithuanian and Russian readers on the contrary to *Place des Faux-Monnayeurs* which is likely a non-existing site. The latter was localised in the Lithuanian target text translating the word *place* as *aikštė* and adapting the second part of the proper name to Lithuanian orthography. Phonological and/or orthographical adaptation is the prevailing procedure to render the names of characters in both translations and it is evident from Example 3. The translation of the a Christian feast *Epiphany* as *Trys karaliai* and *Крещение* in Example 4 could serve as an example of cultural substitution, but not of phonological or orthographical adaptation like the previous examples. Even though this feast could be celebrated differently in terms of traditions or even the date depending on the branch of Christianity, both translators use the established local translation and do not go into further explanations. The translation strategy of localization is the dominating one in translations of CSIs in the novel under analysis and the usage of cultural equivalents or the words adapted to the phonological/grammatical/orthographical norms of the target language are comprehensible for the target reader.

Davies also distinguishes the strategy of **transformations**, which occurs "where the modification of a CSI seems to go beyond globalization or localization, and could be seen as an alteration or distortion of the original" (Davies 2003, 86). Danytė claims that "Lithuanian translators use transformation most often in the cases of meaningful names" (Danytė 2006, 209). According to Davis, "The decision to modify the content of a text may be influenced by the translator's or editor's assessment of the target audience's flexibility, tolerance and willingness to wrestle with possible obscurity" (Davies 2003, 86). Besides, she adds that "the distinction between this category and some of the others is not clear" (Davies 2003, 86). Considering the last statement, this strategy will not be discussed in this article as certain instances of possible transformations could be treated as localization or globalization, or even as mistranslation.

The last translation strategy introduced by Davies is **creation** "where translators have actually created CSIs not present in the original text" (Davies 2003, 88). This strategy is also commonly used to transfer the meaningful proper nouns which were not found in the translations of Harris's novel.

Concluding Remarks
The theoretical research showed that knowledge, beliefs, ideas, art, morals, law, customs, traditions, habits, feelings, myths, legends, religious elements, geographical and environmental elements shared and accepted in a society are components of culture which is a system that a society uses to cope with their world and with each other and transmits from generation to generation.

Literary works in addition to their ability to describe and reflect cultural and social lives, make a significant impact on culture and society itself. From this perspective, the main goal of translators is to give a complete explanation of what the writer intends to express using alien notions including the implicit ones.

CSIs are a very specific group of references that cause many problems in translation and require from translators both linguistic and cultural competence to achieve equivalence in most if not all levels of the text. To produce the target text of similar value as that of the source text, translators can employ different translation strategies. The most popular means of translating CSIs in both target texts is the usage of the strategy of localization, particularly the lower level of localization: the major part of proper names is transcribed taking into account the phonemic aspect and applying Lithuanian grammar rules and they are transcribed / transliterated in the Russian version. The usage of Lithuanian or Russian equivalent or the higher level of localization is less common. Addition as a footnote is very often used to explain the words of non-English origin, usually French. In those cases extratextual addition is used in combination with the strategy of preservation. The source word is repeated in the target text and explained in a footnote. In the Russian translation footnotes are used more often: there are 42 footnotes in the Lithuanian text while the Russian text contains 62 extratextual additions. The strategy of preservation alone is more often used for translation of symbolic titles and the words which are repeated in their original form are commonly placed between inverted commas. There are just single cases of preservation found in the Russian translation due to differences between Cyrillic and Latin alphabets. There were just a few cases of omission established; it confirms the existing negative connotation of this term with translators' failure to render the necessary translation unit. Some translation strategies which were described in this article were not established in the translations under analysis. These include creation and transformations.

To sum up, translation studies as well as cultural studies are extremely holistic disciplines, which combine a significant number of theories and practices to study cultural phenomena. Correlation between translation studies and cultural studies is of particular interest for further research.

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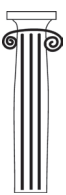
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Lolita Petrulionė

KULTŪROS IR VERTIMO STUDIJŲ KORELIACIJA LITERATŪRINIO VERTIMO PROCESE

Santrauka

Pagrindiniai žodžiai: *literatūrinis vertimas, kultūra, kultūros studijos, kultūrinės realijos, vertimo strategijos.*

Straipsnyje siekiama apibūdinti kultūros ir vertimo studijų koreliaciją, išanalizuoti vertimo strategijas, taikomas kultūrinėms realijoms versti literatūriniuose tekstuose. Atskleidžiamas tarpdisciplininis vertimo studijų pobūdis ir jų ryšys su kultūros studijomis, aptariami vertimo problemų keliantys kultūriniai konceptai, kurie iš vertėjo pareikalauja ne tik lingvistinės, bet ir kultūrinės kompetencijos. Siekdami patirti kuo mažiau vertimo nuostolių ir išlaikyti originalo teksto vertę, vertėjai turi taikyti įvairias vertimo strategijas. Praktinėje tyrimo dalyje pavyzdžiai suskirstyti remiantis E. E. Davies vertimo strategijų klasifikacija, skiriančia septynias kultūrinių realijų vertimo strategijas. Tai kultūrinės realijos išsaugojimas, pridėjimas, praleidimas, globalizacija, lokalizacija, vertimo transformacija ir kultūrinės realijos sukūrimas. Pavyzdžiai surinkti iš Joanne Harris romano „The Lollipop Shoes" (2007) ir jo vertimų į lietuvių („Ledinukų bateliai", vert. Eglė Bielskytė (2009)) ir rusų („Леденцовые туфельки", vert. Irina Togojeva (2010)) kalbas. Išanalizavus abu vertimus nustatyta, kad kultūrinės realijos daugiausia verčiamos taikant „žemesnio lygio" lokalizacijos vertimo strategiją. Pridėjimo strategija išnašos forma yra dažnai vartojama aiškinant ne anglų kalbos žodžius, dažniausiai prancūziškus. Rusiškame vertime išnašos naudojamos dažniau. Išsaugojimo strategija dažnai taikoma verčiant simbolinius pavadinimus. Dėl skirtingų alfabetų – lotyniškojo ir kirilikos – rusiškame vertime rasti tik pavieniai išsaugojimo strategijos atvejai. Buvo nustatyti tik keli praleidimo atvejai, o dviejų vertimo strategijų pavyzdžių, t. y. kultūrinės realijos sukūrimo ir transformacijų, analizuojamuose vertimuose nerasta.

Lolita Petrulionė

CORRELATION OF CULTURAL AND TRANSLATION STUDIES IN THE PROCESS OF LITERARY TRANSLATION

Summary

Keywords: *literary translation, culture, cultural studies, culture-specific items, translation strategies.*

The article aims to describe the correlation between cultural and translation studies as well as to analyse translation strategies for culture-specific items in literary translation. The paper explores the interdisciplinary character of translation studies and its relation with cultural studies, describes cultural references that cause many problems in translation and require from translators both linguistic and cultural competence. To produce the target text of similar

value as that of the source text, translators should employ different translation strategies. Davis's classification of translation strategies is used for the practical part of the research and all the instances are analysed under seven headings: preservation, addition, omission, globalization, localization, transformations and creation. The examples were compiled from Joanne Harris's novel *The Lollipop Shoes* (2007) and its Lithuanian and Russian versions: *Ledinukų bateliai*, translated by Eglė Bielskytė (2009), and *Леденцовые туфельки,* translated by Irina Togoyeva (2010). The study results have demonstrated that the strategy of localization has been used in both texts most often, particularly the lower level of localization. Addition as a footnote is very often used to explain the words of non-English origin, usually French. In the Russian translation footnotes are used more often. The strategy of preservation alone is more often used for translation of symbolic titles. Single cases of preservation in the Russian translation can be explained by differences between Cyrillic and Latin alphabets. There were just a few cases of omission found and translation strategies of creation and transformations were not established at all.