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**TRANSLATION OF CULTURE-SPECIFIC ITEMS  
FROM ENGLISH INTO LITHUANIAN AND RUSSIAN:  
THE CASE OF JOANNE HARRIS' GOURMET NOVELS**

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**KULTŪROS ELEMENTŲ VERTIMAS  
IŠ ANGLŲ Į LIETUVIŲ IR RUSŲ KALBAS  
PAGAL JOANNE HARRIS GURMANIŠKUSIUS ROMANUS**

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# 1. INTRODUCTION

Literature is inseparable from language and culture. If one wants to find out how people live, one reads popular scientific prose, but if one wants to know how people feel and who they are, one should study their literature. The literary works that originate in a particular country are read and interpreted in different ways by native people and by foreigners.

Traditionally, translation is defined as “the restatement of the forms of one language in another” (McArthur 2005:678). However, scientific studies on translation show that it is a much more complicated process. According to Susan Bassnett (2003: 447), “The problems of decoding a text for a translator involve so much more than language, despite the fact the basis of any written text is its language.” Discussing the problem of non-equivalence in translation, Eugene Nida claims that cultural differences are as important as linguistic ones and states that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida 1964: 130). Eirlys E. Davies goes deeper into the whole issue and claims that the translator is a mediator between two cultures whose role is “to provide the target audience with whatever it is they need to know in order to be able to process the translation in a way similar to the way members of the source culture process the source text” (Davies 2003:68). Taking into account that the process of translation involves not only two different languages, but also two different cultural systems, according to Alejandra Patricia Karamanian, “translators must be both bilingual and bicultural, if not indeed multicultural” (Karamanian 2002). This is certainly the case when translation of culture-specific items in literary texts is in question.

## **Relevance of the topic**

The issues of culture and translation, including translation of culture-specific items (CSIs), have been widely discussed in English by such linguists as Javier Franco Aixela (1996), Mona Baker (1999), Delia Chiaro (2009), Eirlys E. Davies (2003), Irma Hagfors (2003), Sandor Hervey and Ian Higgins (1994), Peter Newmark (1988), Lucía Molina and Amparo Hurtado Albir (2002), Carmen Valero Garces (2003), and Lawrence Venuti (1995, 2010). This is closely related to the *cultural turn* in translation studies which has brought changes of emphasis in the theory and practice of translation within the discipline. Researchers have moved beyond the linguistic approach, started to consider a broader context and debated a wider range of issues. In Lithuania, the culture-specific problem in translation is a growing research field, too. However, as for the English-Lithuanian language pair as well as comparative analysis of translations in two languages, they have not received enough attention as yet. This topic has become one of the most

popular in postgraduate studies (Pakštaitė 2008), but the number of scholarly articles or doctoral dissertations on this topic is rather small in Lithuania. So far, a few scholars have published their research articles on cultural aspects of translation from English into Lithuanian in literary discourse. Translation of various cultural elements has been of particular interest to Milda Danytė (2006), Irena Ragaišienė (2008) and Lolita Petrulionė (2012, 2013) while Evelina Jaleniauskienė and Vilma Čičelytė's (2009) research is solely confined to rendering of proper names (2009). On the other hand, it cannot be stated that Lithuanian linguists have ignored translation of CSIs altogether. For example, translations of Lithuanian cultural realia into other languages have been researched by Violeta Kalėdaitė and Vilma Asijavičiūtė (2005), Vytautas Magnus University; Daiva Staškevičiūtė and Reda Baranauskienė (2005), Šiauliai University; Aurelija Leonavičienė (2010 a), Kaunas University of Technology; general problems of realia translation have been analysed by Jurgita Mikutytė (2005), Lithuanian Association of Literary Translators; and translation of foreign (other than English) cultural realia into Lithuanian has been studied by Eglė Deltuvaitė and Rasa Klioštoraitytė (2013), Vilnius University, and some others. In addition, one doctoral dissertation may seem to have a certain relationship or overlap with the present research. In 2013, Jūratė Maksvytytė from Kaunas University of Technology, Faculty of Humanities defended her PhD thesis about the rendering of realia from German into Lithuanian, but her corpus consisted of lexicographical sources rather than literary works. Thus, culture-specific translation problems in literary discourse were not part of her thesis.

Every language possesses specific words and phrases for special kinds of cultural concepts – events, customs, traditions, objects, cuisine, etc. – which, in this thesis, are collectively called culture-specific items. These objects or phenomena occupy a special place in the worldview of the language of one particular nation, but may be misunderstood or misinterpreted by other peoples because certain CSIs do not exist in the target culture or are perceived differently. This conditions translation problems and scientific research *ipso facto*. Thus, the **object** of the present study is CSIs and their translation from English into Lithuanian and Russian.

### **Research aim and objectives**

The **aim** of this doctoral dissertation is to analyse translation strategies for culture-specific items used by translators from English into Lithuanian and Russian in gourmet novels by the British writer Joanne Harris. To achieve this aim, the following **objectives** have been set:

1. To introduce a general theoretical framework for the analysis of cultural aspects of translation: cultural approach to translation research, norms governing translation behaviour and domesticating vs. foreignizing tendencies in translation.
2. To define the concept, nature, types and main features of culture-specific items and identify translation problems related to their rendering into the target text.
3. To investigate translation strategies for CSIs by emphasising their diversity in terms of terminology, possible choice, adherence to the source or target culture and impact on the reader.
4. To present characteristic features of the gourmet novel as a distinct literary genre and discuss the importance of genre awareness among translators.
5. To analyse translation strategies for CSIs applied by translators in English-Lithuanian and English-Russian translations of Joanne Harris' gourmet novels.
6. To evaluate results achieved from qualitative and quantitative analysis in order to establish certain regularities of translation behaviour within Lithuanian and Russian translation communities.

This research is not intended to identify and correct instances of mistranslation of CSIs or evaluate the translations of the novels under analysis.

### **Sources, data, scope and methods of research**

The research is based on selecting instances of culture-specific items from gourmet novels and analysing translation strategies for culture-specific items used by translators from English into Lithuanian and Russian. Selection and presentation of CSIs require thorough knowledge of cultural aspects of translation. An interdisciplinary approach is to be employed to investigate the extra-linguistic context and socio-cultural factors which determine strategies applied by the translator and, consequently, the impact of the literary text on the target reader. In order to review issues concerning CSIs and their translation, and to interpret the results and conclusions made by other authors in similar investigations, the methods of the analysis of theoretical material and meta-analysis are applied in the research.

The material for the empirical part is based on the following Joanne Harris' novels, attributed to the genre of *gourmet novel*, and their translations into Lithuanian and Russian: *Chocolat* (1999) – *Šokoladas*, translated by Marija Galina Baužytė-Čepinskienė in 2004 and *Шоколад*, translated by Irina Novoseleckaja in 2009; *The Lollipop Shoes* (2007) – *Ledinuku bateliai*, translated by Eglė Bielskytė in 2009 and *Леденцовые туфельки*, translated by Irina Togojeva in 2010; *Peaches for Monsieur le Curé* (2012) – *Persikai ponui klebonui* translated by

Milda Dyke and Irena Jomantienė in 2013 and *Персики для месье кюре* translated by Irina Togojeva in 2013. The total number of CSIs selected from the three Harris' novels is 1141, and the scope of the research is extended by their equivalents found in Lithuanian and English versions of the novels. The methods adopted in analysing cases of translation of CSIs include the comparative method which is associated with the comparison of texts, the contrastive method which is useful in studying different language structures, and the descriptive method which allows to describe the research results (see Koster 2011:21). Finally, qualitative research is supplemented by quantitative research which helps obtain statistical results of the CSIs analysed and translation strategies applied to their translation.

### **Statements to be defended**

Based on the theoretical propositions and the research into cultural aspects of translation, this thesis presents the following statements:

1. Established regularities in translation behaviour or, in this particular case, in the choice of translation strategies for CSIs in general or their specific group signify the existence of translation norms operating in a certain culture.
2. The gourmet novel is a distinct literary genre which is/should be considered in translation of literary works attributed to this genre, including Joanne Harris' novels under analysis.
3. There is no obvious correlation between the use of a particular translation strategy and the extent to which the target text is domesticated or foreignized.

### **Novelty of the thesis**

Culture-specific items and their translation have been recognized as a valuable object of research by Lithuanian and foreign linguists, but the scholarly novelty of the thesis may still be seen in a number of areas. First, in Lithuania, there has been no doctoral dissertation defended where the translation of CSIs in literary discourse is analysed. Second, the novelty of the thesis is related to its contrastive aspect: mainstream Lithuanian research in translation studies focuses on translation of Lithuanian CSIs into other languages, and there have been just a few investigations in the opposite direction, that is, the English-Lithuanian language dimension. Furthermore, translations of CSIs into two languages, namely, Lithuanian and Russian, have never been compared before. Finally, this research is original in that it considers the gourmet novel as a distinct literary genre and attempts to establish an influence of the genre on translation behaviour. There is no doubt that establishing regularities in the choice of translation strategies for CSIs contributes to a deeper understanding of translation norms that exist in

Lithuanian and Russian translation communities. It is also expected that the results of the thesis will benefit translation studies in Lithuania as well as encourage further research in the field.

### **Dissertation structure**

The thesis consists of eight chapters. The Introductory chapter deals with the theoretical standpoints, formulates the main aim and objectives of the thesis, introduces the methodological framework, provides statements to be defended and describes the novelty of the research. Chapter 2 presents relevant theoretical issues. First, it gives an overview of the development of translation studies with particular focus on its interdisciplinary character and correlations with cultural studies. Second, it introduces the conception of translation as a norm-governed activity. Third, it deals with a framework of binary oppositions which are traced in a number of translational notions. Chapter 3 focuses on the concept, nature, types and main features of culture-specific items. It formulates a definition of the phenomena suitable for the needs of this thesis. Chapter 4 surveys more specific issues directly related to translation of culture-specific items and introduces translation strategies which can be used in the process of translation to solve cultural translation problems. Chapter 5 turns to a particular literary genre – the gourmet novel – and Joanne Harris’ novels which serve as a primary material to compile the corpus of the research. Chapter 6 introduces the process of the data compilation and analysis as well as explains different methodological decisions which have been made in relation to this research. Chapter 7 presents the study on CSIs which have been found in Joanne Harris’ gourmet novels. First, the types of CSIs are discussed. Second, a descriptive analysis of the translation of CSIs is provided. Furthermore, statistical data about the translation strategies employed for rendering different types of CSIs by Lithuanian and Russian translators is presented. Finally, a comparative analysis of translations into both target languages is given. The last chapter of the dissertation summarises results of this study and draws conclusions. The thesis ends with the list of primary sources, the list of references and five appendices. Appendix A contains a table where translation strategies for CSIs suggested by different scholars are compared. Appendices B, C and D include all examples of CSIs that have been collected for this study. Appendix E contains plot summaries of three gourmet novels by Joanne Harris.

## 2. CULTURAL APPROACH TO TRANSLATION STUDIES

Section 2.1 gives an overview of the development of translation studies with the particular focus on its interdisciplinary character and correlations with cultural studies. Section 2.2 introduces Toury's conception of translation as a norm-governed activity. Section 2.3 is devoted to the framework of binary oppositions which are traced in a number of translational notions, including translation strategies for CSIs.

### 2.1. Cultural Turn in Translation Studies

One of the most important features of the 20<sup>th</sup> century, especially its second half, in the area of science is the establishment of new academic disciplines. This phenomenon was induced by several factors: (1) rapid economic, scientific and technological developments both allowed and required new areas to be researched; (2) the new level of life and social conscience demanded looking at well-known and well-established issues from different angles; (3) traditional disciplines using their traditional methodology were unable and/or unwilling to address new research problems; and (4) certain scientific problems could not be solved anymore within the limits of a single discipline (see Repko 2012: 3-6). The two latter facts, in particular, influenced the emergence of interdisciplinary approaches, i.e. two or more academic fields merged into one single discipline, or two or more separate disciplines started to share common ground in research of one and the same issue. Although the roots of interdisciplinarity lie in ancient Greece (Ausburg 2006), it is commonly viewed as a 20<sup>th</sup> century concept since numerous research activities which cross boundaries of traditional disciplines, including environmental science, nanotechnology, psycholinguistics, sociolinguistics, etnolinguistics, computational linguistics, women's studies, urban studies, etc., emerged in the 20<sup>th</sup> century. The development of translation studies and cultural studies which both are of particular interest of the section are typical examples of the phenomenon of interdisciplinarity. Susan 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).

To explain correlations between translation studies and cultural studies, a brief overview of the evolution of both disciplines will be provided. Without extra-linguistic contextual knowledge, it would be difficult to understand changes of emphasis in theory and practice of translation within the discipline (for instance, the increased importance attached to cultural issues over and above linguistic ones). The term *cultural turn* was coined by Bassnett and Lefevere (Munday 2009:11); therefore, their approach towards the development of translation studies will be considered most.

Even though translation activity is as old as human language itself, translation studies are a relatively new field in linguistics. Up until the 20<sup>th</sup> century, translation had been viewed as a part of philology. James Holmes claims that World War II was a turning point when the phenomenon of translating and translations became more complex and required new ways to solve translation problems (Holmes 2000: 173). Over the next few decades, the field of translation attracted scholars from different fields both from neighbouring and more distant ones, “each of them carrying with him paradigms, quasi-paradigms, models, and methodologies that he felt could be brought to bear on this new problem” (Holmes 2000: 173). In 1972, Holmes stated that

After centuries of incidental and desultory attention from a scattering of authors, philologists, and literary scholars, plus here and there a theologian or an idiosyncratic linguist, the subject of translation has enjoyed a marked and constant increase in interest on the part of scholars in recent years. (Holmes 2000: 173)

However, Bassnett and Lefevere (1995: vii) argue that the development of translation studies is “a success story of the 1980s” as during that decade it evolved into a separate discipline in many countries and demonstrated potential to develop into the 21<sup>st</sup> century.

At the initial phase, translation studies was quite a formalistic discipline: one of the most popular pursuits was the study of two or sometimes more languages in contrast or the examination of translations using the evaluative method (see Bassnett and Lefevere 1998). Translation studies, as a discipline, developed very slowly. According to Bassnett, old concepts such as *equivalence*, *accuracy*, *faithfulness* and *definitive translations* were being discussed and the old methodology applied. Even “the language used to discuss work in translation was astonishingly antiquated” (Bassnett 2003: 434). Moreover, work was unsystematic and not related to history (Bassnett 2003: 441). In addition, an insignificant amount of research in translation studies laid emphasis on the differences between the source language and the target language systems, but not enough attention was paid to the extra-linguistic context.

Bassnett (2003: 434) sees “the first signal of change in the wind” in the Leuven seminar of 1976 where Andre Lefevere drew up the definition and the goal of translation studies. He emphasised a dynamic character of translation theory and its interrelation with translation practice which provides mutual nurturance (in Bassnett 2003). Besides, Lefevere stated that translation studies cannot be located strictly either within literary studies or within linguistics, but it has to “occupy a new space of its own” (in Bassnett 2003: 435).

In 1990, Bassnett and Lefevere provided significant evidence that translation studies were beginning to consider a larger context and wider issues: the object of study was redefined, and the discipline moved beyond the linguistic approach (see Bassnett and Lefevere 1998, Bassnett



2003: 433). This shift is called the *cultural turn* in translation studies and can be defined as a phenomenon in which the cultural approach predominates over the translational approach by involving more complex processes related (directly or indirectly) to translation: selection of the text to be translated – how it is done and what is the role of the translator; what/who determines strategies applied by the translator; how the text is accepted by the target culture. Bassnett claims that looking back she noticed that already in the 1970s “translation studies shared common ground with that other rapidly developing interdisciplinary field, cultural studies” and their similar agendas would assure productive collaboration (Bassnett 2003: 435).

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 20<sup>th</sup> century culture was studied within the limits of separate disciplines, thereby presenting just a partial or even secondary concern. However, in the 1960s a new discipline, cultural studies, emerged which focused first and foremost on cultural phenomenon in all its multiplicity. Cultural studies, having its roots in literary studies, combined insights of some more established disciplines, so that even the most complex cultural issues could be solved. This interdisciplinary phenomenon is directly related to the broadening and reassessment of the term *culture* and involvement of sociological approach (see Bassnett 2003: 440). Tony Bennett (1998: 60) claims that to provide a definition of cultural studies is a risky venture due to the wide range of meanings and uses related to the term; nevertheless, he describes it as a discipline which “is concerned with the analysis of cultural forms and activities in the context of the relations of power which condition their production, circulation, deployment and, of course, effects”. Ziauddin Sardar (1997) 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 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). This fact is found useful for the research as the analysis of cultural issues in translation may be supplemented by insights from a perspective of cultural studies. Besides, an interdisciplinary character of both disciplines and their mutual cooperation broaden a range of methodological tools to be used for the specific research.

Having adopted Anthony Easthope’s framework of transformations which cultural studies has undergone, Bassnett (2003:441) suggests that based on the shifts of emphasis in translation studies there may well be three phases distinguished, namely, culturalist phase, structuralist phase, and post-structuralist/cultural materialist phase. Regardless the inexact congruity in time both disciplines have much in common in terms of their establishment as well as development. The correlations are summarized in Table 1.

**Table 1.** Phases of the development of cultural studies and translation studies as academic disciplines (based on Bassnett (2003: 433-449))

Phases of transformations within the disciplines	Cultural Studies	Translation Studies
Culturalist phase	Broadening of the concept of culture.	Broadening of the concept of culture. Attempts to define equivalence. Dealing with notions of linguistic versus cultural untranslatability.
Structuralist phase	Investigation of the relationship between textuality and hegemony.	More systemic approach to the study and practice of translation. Introduction of polysystems theory.
Post-structuralist/cultural materialist phase	Turn to sociology, ethnography and history. Questions of cultural identity, multiculturalism, linguistic pluralism.	Turn to sociology, ethnography and history. Questions of multiculturalism and linguistic pluralism.

During the culturalist phase, broadening of the concept of culture which prompted the emergence of cultural studies was of the primary importance for translation studies as well. Due to the erased demarcation line between *high* and *low* culture, research into translation also focused on texts which belong to popular culture so that a more complete and adequate picture of translation activity and event would be received. The biggest disadvantage of this period was that scientific studies in the area of translation were pragmatic, unsystematic and unconcerned with history (Bassnett 2003: 440-441).

The structuralist phase brought a more systemic approach to the field. Polysystems theory was offered to apply to translation by a literary theorist Itamar Even-Zohar. According to Bassnett (2003:436), this new way of looking at translation enabled to establish “correlations between translated works and the target system”, find out selection criteria for the text to be translated and discover how “the translations might adopt specific norms and behaviours” (the latter to be investigated in Section 2.2). Bassnett claims that “Polysystems theory opened so many avenues to researchers in translation studies that it is hardly surprising that it dominated thinking for the next decade” (Bassnett 2003:438).

The post-structuralist/cultural materialist phase, also known as the internationalist phase, defines the period when both disciplines under discussion adopt methods from sociology, ethnography and history to explore the questions of multiculturalism and linguistic pluralism. In translation studies, improvement and expansion of methodological tools allowed to analyse what happens to texts in the process of translation.

As a result of such transformations in paradigms of cultural studies and translation studies, the first has shifted from its English focus to an international dimension while the second has moved away from “an anthropological notion of culture <...> towards a notion of cultures in plural” (Bassnett 2003:442). From a methodological perspective, translation studies changed linguistic discussion into an extra-linguistic one. All in all, in the 1980s and the 1990s translation studies and cultural studies found more parallel trends and came into a closer contact. A basic understanding of translation as communication between two languages yielded ground to a more complex treatment of translation as communication between two cultures. According to Bassnett and Lefevere, “neither the word, nor the text, but the culture becomes the operational ‘unit’ of translation” (Bassnett, Lefevere 1990: 8).

Bassnett’s discussion on the cultural turn in translation studies cannot be separated from Toury’s conception of translation as a norm-governed activity. The latter approach is of great value when considering translation of literary texts with rich abundance of cultural references since it enables one to make generalizations about tendencies in translation behaviour. This topic will be discussed in greater detail in the following section.

## **2.2. Translation as a norm-governed activity**

Gideon Toury’s approach to translation as a norm-governed activity stems from Even-Zohar’s Polysystems Theory (see Section 2.1) and is a significant feature of the cultural turn in translation studies. Even though Toury himself makes no claim for being the first to apply the notion of norms to translation behaviour, his numerous explicit works show the contrary (see Toury 1998: 11). Without a doubt it was him who rendered the term *norm* serviceable in explaining the act and the event of translation (see Danyté 2008).

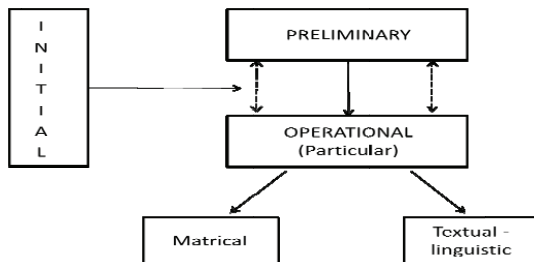
The first association with the term *norm* is quite basic in nature; people think of a certain standard or model which is regarded as typical. Toury has given the following characterization of what he refers to as *norm*:

<...> the translation of general values or ideas shared by a group – as to what is conventionally right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension. (Toury 1998: 15)

In other words, any community has a distinctive conception of good and bad; consequently, there should be rule-like instructions how to behave in a specific situation and/or to be accepted by other members of the community.

Toury (1995:54) claims that translation is influenced not only by specifics of the source text, differences between languages, textual traditions or cognitive apparatus. Socio-cultural factors play an important role here: translators work under different conditions, experience different constraints and, therefore, employ different translation strategies which may lead to different translation outputs of the same source text. Toury (1995: 54; 1998:17-18) describes socio-cultural constraints along a scale anchored between two extremes: *absolute rules* and *pure idiosyncrasies*. A middle ground is occupied by norms which can be graded according to their strength: strong, rule like, and weaker, idiosyncratic. The instruction-like constraints of the norm tend to move along the scale. If a certain more normative approach becomes accepted by a majority and, consequently, gains validity, it becomes a binding rule and vice versus.

Toury (1995: 56-61) observes that norms operate (1) in all kinds, (2) at all stages, (3) in all levels of translations and he distinguishes two sets of norms: initial norms vs. particular norms and preliminary norms vs. operational norms (see Figure 1).



**Figure 1.** Subordination and interaction of translation norms (based on Toury 1995: 53-69; 1998)

The term *initial norm* is concerned with translational decision-making. Translation activity “involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level” (Toury 1995:56). These two types of requirements are different in principle: “Were it not for the regulative capacity of norms, the tensions between the two sources of constraints would have to be resolved on an entirely *individual* basis, and with no clear yardstick to go by” (Toury 1995:56; see also Toury 1998:21-22). In fact, translation behaviour within one culture is quite regular (see Toury 1995, 1998). The translator sets an initial norm – either s/he adheres to the norms of the source culture/source language or to the

norms of the target culture/target language. Toury states that “whereas adherence to source norms determines a translation’s **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**” (Toury 1995: 56-57; emphasis in the original). Even if the translation is adequacy-oriented, shifts from the source text always take place. If the shifts are non-random, they are norm-governed. Toury states that “the more frequent a target-text phenomenon, a shift from a (hypothetical) adequate reconstruction of a source text <...>, the more it is to reflect (in this order) a more permitted (tolerated) activity, a stronger tendency, a more basic (obligatory) norm” (Toury 1995: 69).

Initial norms are applied on the macro-level. They are superordinate (logically but not necessarily chronologically) to particular norms applied on the micro-level. The initial norm implies the two extremes, and actual translation decisions guided by particular norms involve a certain combination of these two. Toury asserts that

Even if no clear macro-level tendency can be shown, any micro-level decision can still be accounted for in terms of adequacy vs. acceptability. On the other hand, in cases where an overall choice has been made, it is not necessary that every single lower-level decision be made in full accord with it. (Toury 1995:57)

According to Toury, absolute regularities do not exist in any behavioural domain, including translation (Toury 1998). It follows that by accepting the concept of regularities in translation one cannot expect those regularities to be absolute as the translator’s decision-making is motivated by a number of different factors. Aixela expands on Toury’s ideas, stating that when a translation problem, including the cultural one, arises translators “will act, consciously or unconsciously, taking as their starting point, (to be upheld or transgressed) the translation norms (genre conventions, intertextuality, credibility, interference, etc.) expected by their initiators, critics and/or readers” (Aixela, 1996: 58).

The second set of norms, preliminary and operational norms, is related to as well as overlaps the first set. It is beyond the scope of this research to address issues of preliminary norms which concern translation policy (selection of the text to be translated) and directness of translation (translating with/without mediating language) unless it is required to explain interrelations and mutual influences of norms. The discussion rather focuses on operational norms which direct “the decisions made during the act of translation” (Toury 1995: 58). They affect (1) the matrix of the text or an overall distribution of translation units within it, and (2) specific verbal formulations used to recreate a text in a foreign language. Matrical norms direct translators’ behaviour on a textual level while textual-linguistic norms are applied to smaller translation units as they are related to replacement of source textual and linguistic material with the target one. Operational norms serve “as a model, in accordance with which translations

come into being, whether involving the norms realized by the source text (i.e., adequate translation) plus certain modifications, or purely target norms, or a particular compromise between the two” (Toury 1995: 61). At this point it is worth mentioning that the term *operational norms* is synonymic to the term *particular norms*. The latter term is discussed implicitly by Toury and, consequently, other scholars omit the term at all (see: Vaičėnienė 2011; Hermans 2013). Even though Toury does not refer to the overlapping terms, similarity of their definitions emphasizing the main function of both norms as directing actual translation decisions (cf. Toury 1995:57 and Toury 1995:58,61) allow to assume their synonymy.

Toury (1995: 60) points out that preliminary norms are both logically and chronologically superordinate to the operational ones. Moreover, their interrelations, including mutual influences, are concerned with an initial norm thus constituting a certain framework for the research of translation as a norm-governed activity. To summarise overall functions of norms, David Katan’s words can be used: norms “govern all translation practice, from decisions regarding which texts are acceptable or accepted for translation, to the type of translation and assimilation/compensation strategies to employ, and to the criteria by which a translation is judged” (Katan: 2009:83).

Toury (1995: 55; 1998: 16) claims that translation norms are usually not verbalized. Even if their verbal formulations exist, they are not necessarily followed in translation practice. Milda Danytė’s idea is that norms are taken as a matter-of-course; therefore their academic characterizations are hardly found (Danytė 2008:50). Thus, in the majority of cases norms are observed indirectly from translational products. If certain regularities of translation behaviour are established, they signify the existence of norms. In fact, any research on translation first and foremost focus on regularities rather than individual manifestations, which would allow to draw more general or more specific conclusions concerning different translation issues.

### **2.3. Binary Oppositions in Translational Notions**

The binary opposition as a means of cognition was recognized and started to be used in the 20<sup>th</sup> century (Rudnev 1999: 38). Such a dual perception has entered a number of areas ranging from daily practices to elaborate scientific studies. Vadim Rudnev (1999: 38-39) claims that the role of the binary opposition is virtually limitless: left – right (hemispheres, hands, sides), vowels – consonants (phonemes), stressed – unstressed (syllables), idealistic – materialistic (culture), etc. Translation studies also finds this idea very convenient because translation activity always involves at least two texts, two languages and two cultures. Thus, in translation studies, many

translational notions are related to and many translational statements are presented in a certain binary opposition.

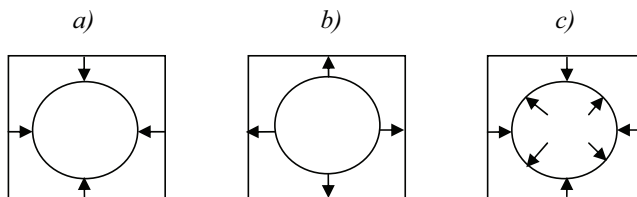
The first traces of this opposition with the firm theoretical background are found in the theory of dynamic equivalence created by the American linguist Eugene Nida. He distinguished two types of equivalence – dynamic and formal. Dynamic equivalence (also known as functional equivalence) attempts to convey the thought expressed in a source text while formal equivalence attempts to render the text word-for-word (see Nida 1964, Nida and Taber 2003).

Toury, whose discussion on translation norms has been presented in Section 2.2, also uses the framework of two elements describing a few notions in translation. For example, Toury views the value of translation in two major elements: (1) producing a text which occupies a certain position in the culture that uses that language, (2) producing a text “in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definable position within it” (Toury 1998:21). In addition, Toury (1995: 267-74) presents two translation laws: the law of standardization vs. the law of interference, where the first is related to peripheral treatment of translated texts resulting in their simplification and the second concerns translations from major into minor cultures/languages when the source text phenomena pervade the target text. Besides, Toury’s conception of norms was introduced by acceptability vs. adequacy.

However, Lawrence Venuti (1995, 1998) is the one who used (or even overused) the opposition of two poles to the greatest extent (to the extent that it attracted criticism from Anthony Pym (1999, 2010)) to define different translation phenomena: dominant vs. minor languages; hegemonic vs. minority cultures; good vs. bad translation; domesticating and foreignizing translation tendencies, etc. The latter conception is of particular interest because it is directly related to the primary aim of this research – the analysis of translation strategies for CSIs. Many translation strategies proposed by different scholars are backed by Venuti’s conception. In addition, as observed by Jurgita Vaičėnėnė (2011:10), Venuti’s discussion on domestication and foreignization has much in common or even is synonymous with Toury’s theory of translation norms. If a translation is acceptability-oriented, in Venuti’s words, it is domesticated, and if it is adequacy oriented, it is foreignized. The first aims for fluency and transparency in order to be read as an original, but not as a translation, while the second highlights the otherness (Venuti 1995, 1998). Without doubt these two translation tendencies are basic principles of translation which play an important role in the translator’s choice of translation strategies.

Discussion on translation as a process influenced by two opposing forces, source culture and target culture, proves to be significant among Russian scholars, too. For example, Anton

Popovich defines this opposition as *we* and *they* or *own* and *alien* (Popovich 1980: 130). He distinguishes three marginal positions when source and target cultures meet in translation. See Figure 2 below:



- a) external setting or source text culture is more active than internal setting or target text culture;  
 b) internal setting or target text culture is more active than external setting or source text culture;  
 c) influence of source text culture and target text culture is balanced in translation.

**Figure 2.** Interaction of source and target cultures in the process of translation (according to Popovich 1980: 130)

Which of the three positions will be adopted depends on many factors, including the translation norms described in Section 2.2. and the individual preferences of the translator. Both are usually not verbalised and, therefore, are difficult to be recognized as well as researched.

An important feature in a framework of binary opposition, particularly for translation strategies, is its graded nature. Most scholars who propose translation strategies for non-equivalent lexis place them on a scale between two extremes depending on the degree of modification of the source text they allow. For example, in Venuti's terms, the first extreme contains a domesticating strategy or the one which adapts the cultural context to the highest degree, whereas the second extreme is a strategy which retains as many source text characteristics as possible, or a foreignizing strategy. The space in between is occupied by various compromises between the two. Thus, Aixela groups translation strategies on "the scale, from a lesser to a greater degree of intercultural manipulation" where they are divided in two major groups separated by their conservative or substitutive nature, i.e. by the conservation or substitution of the original reference(s) by other(s) closer to the receiving pole" (Aixela, 1996: 61). Hervey and Higgins's (1994: 28) five procedures range "between the extremes of exoticism and cultural transplantation." Ghazala (2002: 209) claims "that his sixteen procedures are ordered unequivocally from best to worst, the best being to use what he calls a "cultural equivalent" while the worst is the use of gloss, glossary or footnotes, which he describes as "a bad, poor, boring and hence inadvisable procedure of translation, which should be avoided wherever possible" (cited in Davies 2003:70). Newmark's polar strategies are transference, which "offers local colour and atmosphere", but "excludes the message" and componential analysis, "the most accurate translation procedure, which excludes the culture and highlights the message" (Newmark 1988: 96).



However, a number of scholars such as Sergej Vlahov and Sider Florin (1980), Lucía Molina and Amparo Hurtado Albir (2002), Mona Baker (1999), Aurelija Leonavičienė (2010) and Eirlys E. Davies (2003) do not use or do not emphasize the binary opposition in their classifications of translation strategies. Davies claims that “there is not necessary a clear correlation between the use of a particular procedure and the degree of domestication and foreignization obtained in the target text” (Davies 2003:65). Besides, she does not think, “that various procedures can be consistently ordered on a scale either of degree of closeness to the source text or of degree of foreignization. Nor is there a predictable correlation between the degree of manipulation of the source text and the extent to which the target text is domesticated” (Davies 2003:97). Even the most foreignizing strategy may make the target text more accessible. In other words, it cannot be claimed that Venuti’s conception of domestication and foreignization completely applies to translation strategies for CSIs.

#### **2.4. Summary**

This chapter presented the main concepts and principles of a cultural approach to translation studies. Changes of emphasis in the theory and practice of translation within the discipline have brought the increased importance attached to cultural issues, over and above linguistic ones. Interdisciplinary character of translation studies and collaboration with cultural studies broaden a range of methodological tools and determine more complex processes to be involved into translation research.

The concept of translation norms rejects traditional understanding that translation is only influenced by specifics of the source text, differences between languages, textual traditions or cognitive apparatus. Socio-cultural factors also play a critical role here: translators work under different conditions, experience different constraints and, therefore, employ different translation strategies which may lead to different translation outputs of the same source text. Even though norms operate in all kinds, at all stages and in all levels of translations, they are usually not verbalized, but may be observed indirectly from translational products. If certain regularities of translation behaviour are established, they signify the existence of norms.

Venuti’s conception of domestication and foreignization covers two basic principles of translation. If the domesticating approach dominates, the translation is perceived as a text generated in the language of the target culture. On the contrary, if foreignization prevails, the text is identified as translation because it sounds foreign. These two translation tendencies play an important role in the translator’s choice of translation strategies; however, each individual translation strategy for CSIs cannot be completely assigned to any of the opposing poles.

### 3. CULTURE-SPECIFIC ITEMS AS A LINGUISTIC AND CULTURAL PHENOMENON

Section 3.1 discusses various approaches towards the concept of culture with the particular focus on how this complex notion is viewed in translation studies. Section 3.2 explains and defines the phenomenon of culture-specific items. Section 3.3 focuses on proper names by providing their functional, grammatical, semantic and cultural characteristics.

#### 3.1. The Concept of Culture

Edward T. Hall was one of the first who observed and explicitly described misunderstandings in cross-cultural communication which stem not from language differences, but rather from invisible, nonverbal and obscure elements of culture which function outside of the conscious awareness (Hall 1990). Thus, the concept of culture is very complex and far from being homogeneous. Gudavičius (2000: 9) claims that in 1952 the two Americans, Kroeber and Kluckhohn, provided 168 different definitions of *culture*. However, the oldest original definition which can be quoted here has been found in Ziauddin Sardar's book *Introducing Cultural Studies* (1999). He referred to the British anthropologist Edward Burnett Tylor and his book *Primitive Cultures* 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: 21). Definitions of culture in publications of the 21<sup>st</sup> century range from short and plain to very long and explicit. This tendency is observed in both lexicographical and non-lexicographical resources. David Katan (2009: 74) distinguishes three meanings of culture: humanistic, anthropological and sociological. The latter theory is also adopted by cultural studies. For humanists, culture is related to artistic, scholarly and other intellectual achievements of a developed society. Anthropologists view culture as a way of life of ordinary people who learn culture through socialization within the group. In sociology and cultural studies, culture is viewed as forces in society which dictate norms of behaviour (Katan 2009: 74-75).

At this point it is worth mentioning that an explicit theoretical analysis of the nature and development of culture is not going to be provided from either of the perspectives described in the previous paragraph. Taking into account the focus of this thesis, it is more important to discuss how culture is viewed in translation studies. It is fairly surprising that most translation theoreticians and practitioners provide very compact definitions of culture. For example, Peter 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).

Mildred L. Larson claims that culture is “a complex of beliefs, attitudes, values, and rules which a group of people share” (Larson 1984: 431). In Eugene A. Nida’s words, “culture may be described in a somewhat simplistic manner as the totality of beliefs and practices of a society” (Nida 2003: 413). The answer why those formulations are so laconic can be found in Eirlys E. Davies’ article “A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books” (Davies 2003). She claims that deeper analysis of this complex concept is the object of anthropology while “a rough characterization of culture as a set of values, attitudes and behaviours shared by a group and passed on by learning” is sufficient for a translation research. Davies also distinguishes a few layers of culture which range “from the deeper or inner layers, consisting of the beliefs and values held by a group, to the outer or more superficial layers represented by the customs, norms of behaviour, artefacts and symbols attached to the group” (Davies 2003: 68). Davies’ approach has much in common and is possibly based on the anthropological iceberg model promoted by Hall (1990) and explicated by Katan (2004, 2009) where visible elements such as art, food, geography, etc. are just the tip of the iceberg. The most compelling and influential things, however, are below the waterline, just below the surface or even much deeper. Davies also claims that “any or all of these layers may be manifested in the texts a translator is called to work on” (Davies 2003: 68).

A vast variety of definitions of the word *culture* reflect different understanding and different approaches towards this complex concept; however, all of them include such notions as customs and traditions, values and beliefs, environmental and geographical objects, national literature and folklore, social and religious aspects. Furthermore, this concept includes the distinctive spiritual, material, intellectual and emotional features of a particular society or social group. In conclusion, 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.

Language is a phenomenon which is closely linked to both the concept of culture and this research. It is the first and foremost thing which provides initial (but not necessarily superficial) information about the speaker. It is well known that no two cultures speak in the same way; that is why interrelation of these two phenomena is unquestionable. Even though Newmark (1988: 95) does not “regard language as a component or feature of culture”, other scholars do not question their integrity or even interdependence (Bassnett 2002; Bezuidenhout 1998; Grigas 1995; Gudavičius 2000, 2009; Lewis 2006; Nida 2003; Risager, 2006; Wierzbicka 1997). For example, Susan Bassnett claims – undoubtedly opposing Newmark’s approach – that language is the main component of culture or “the heart within the body of culture” (cited in James 2001: 8). Expanding on Bassnett’s ideas, it can be stated that language, being a part of culture, is

influenced and formed by the culture. Besides, many scholars view these concepts as inseparable. For example, Nida attests that “Culture cannot exist without language, and language is meaningless unless it relates to a culture (Nida 2003: 423-424). Risager (2006: 1) suggests, furthermore, that “language and culture are inseparable, language and culture are intimately linked, language is culture and culture is language.” It follows that the traditional treatment of language as the main communication tool is not sufficient for research into transaltion.

In addition to its main function to transmit the message, language also unites the nation (Grigas 1995; Gudavičius 2009:13) as well as protects “national character and even philosophy” (Lewis 2006: 63). Thus, language plays a very important role and gives the nation the ability to communicate as a unity. 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). In Edward Sapir’s words, “no two languages are ever sufficiently similar to be considered as representing the same reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached” (cited in Bassnett 2002:21). Besides, what may be obvious for the native speakers of one language, for foreigners may sound strange as they do not share a common experience and they do not belong to that particular unity. Ilze Bezuidenhout points out that “Communication with someone who speaks a different language, subscribes to different values and belief structures and maintains a different outlook on life, may lead to misunderstanding and miscommunication <...>” (Bezuidenhout 1998)

The views above can be linked to the Lithuanian linguist Aloyzas Gudavičius’s discussion on cultural research. He claims that language is the main as well as the most thorough source of information about culture (Gudavičius 2009: 9). The essence of culture is recognized and understood through the analysis of elements which are registered (cultural content) and encoded (systems of axiology and norms) in language (Gudavičius 2009: 10). Gudavičius also quotes Sapir who stated that “an attempt to get acquainted to the initial culture, leaving behind the language which represents that culture, one day will appear as amateur as work of the historian who has no access to the original documents of the civilization he explores” (cited in Gudavičius 2009: 10; my translation from Lithuanian into English).

The discussion about the relation between language and culture and their mutual influence can be concluded with Nida’s words: “Although language and culture seem to be so different, they are surprisingly alike since both are systems for communicating events, ideas, values and ourselves” (Nida 2003: 423-424). In this research, the complexity of these two systems as well

as their interaction manifest themselves in culture-specific items, which are the topic of the following section.

### 3.2. Culture-Specific Items: Definitions and Types

To get to the very nature of a CSI two interrelated non-conventional notions – *worldview of the language* and *categorization of the world* could be employed. These are the major concepts in ethnolinguistics; however, in this research, they can also be extended and/or adapted to cover translational approaches.

Aloyzas Gudavičius, the author of a comprehensive study on ethnolinguistics, claims that the worldview of the language is “an understanding of the world that has been arrived at during many centuries: classification of objects and phenomena, links among the elements of the world, the relation between the man and the world” (Gudavičius 2009: 233). However, the worldview of the language should not be treated as a mirror reflection, but rather as an interpretation of reality. For one thing, the vocabulary of the language also includes names for non-existing phenomena (the world of mythological and fantastical creatures); for another, it develops under the influence of speakers’ activity – segmentation, classification, arrangement, axiology, etc. Moreover, the worldview of the language changes over time. These changes are influenced by historical developments, scientific cognition and other languages (Gudavičius 2009: 16-18). The latter fact is of particular interest with regard to both translation and cultural studies. To illustrate modifications in the worldview of the language under the influence of other languages Gudavičius refers to Jelena Uryson’s study on Russian words *okruga* (approximate translation – *neighbourhood, region*) and *rajon* (approximate translation – *district, area, region*), where she claims that the borrowing from French *rajon* has changed some features of the Russian worldview of the language. Gudavičius states that “The semantic background of the word *okruga*, based on sociality and the associated perception of a residential space as a personal sphere, is replaced by ‘more objective’ and ‘cold’ content of the word *rajon*” (Gudavičius 2009: 18; my translation from Lithuanian into English).

With the above propositions in mind, it is important to emphasise that different languages have different views of the world. It follows thence that the other language may divide semantic fields for a certain concept differently. To support this idea Gudavičius (2009: 26) refers to research conducted more than a hundred years ago by the American anthropologist Franz Boas (1858–1942) who at the beginning of the 20<sup>th</sup> century noted the following: “each language, from the point of view of another language, may be arbitrary in its classifications; that what appears as a single simple idea in one language may be characterized by a series of distinct phonetic

groups in another” (Boas 1911:26). According to Gudavičius (2009: 26), the existence of certain elementary terms in the language depends on the main interests of a nation speaking that language. Boas’ example about the seal, whose name is highly differentiated in Eskimo, though slightly over-used, is the most familiar and one of the most thorough. The seal is named differently not only considering its age or gender differences, but also some insignificant factors – at least from the point of view of the average European. For example, the seal basking in the sun or the seal floating on the piece of ice are expressed by different terms (Boas 1911: 26). According to Gudavičius, “this detailed nomination is directly related to natural living conditions of Eskimos and importance of seals in their everyday life” (Gudavičius 2009: 27). Languages develop more specific and elaborate vocabulary in areas which are important in that particular culture. Newmark calls it *cultural focus* and claims that “Frequently where there is a cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and target languages” (Newmark 1988: 94).

As mentioned earlier, the worldview of the language develops under the influence of (or is developed by) humans, to be more precise, speakers of a particular language, based on their everyday experiences arranges reality in ways that make sense to them. Objects and phenomena are grouped by establishing certain relations among them. This process is called categorization of the world and is defined as “a natural way of identifying a kind of object or experience by highlighting certain qualities, downplaying others and hiding still others” (Lakoff, Johnson 1999: 164) and as “a process of formation of meaning, a mental experience, a mental construct or meaning” (Gudavičius 2009: 234). To spell out this complex formulation, categorization involves processes by which humans, in using language, identify and classify everything they can perceive with their five senses (one would mention the sixth sense too, because the subtle-dimension or the unseen world of the divinities and ghosts is verbalized indeed). In addition, linguistic (cognitive) categorization should not be confused with scientific classification. Even though both processes imply systematic grouping based on commonalities, but categorization is less logical and unequivocal (Gudavičius 2009: 49). In other words, the concept of categorization explains how the world is structured in the mind of people speaking by means of their language but not necessarily based on scientific principles.

According to Gudavičius (2009: 93) “characteristics of categorization of reality in a language are by far the most distinctly reflected in the structure of word meaning and it is most apparent while comparing it with other meanings, particularly with respective meanings of other languages” (my translation from Lithuanian into English). Words which essentially mean similar things in different languages are not completely equivalent. That is to say, semantic equivalence between words of different languages is arbitrary. Svetlana Ter-Minasova claims

that equivalence usually exists only at the level of the real world. In languages, however, words differ in their semantic coverage and lexical combinability, and have different stylistic and socio-cultural connotations (Ter-Minasova 2008: 63-64). However, nobody negates equivalent meanings in translations which nonetheless often differ in one or another semantic component. This difference is a result of different categorization: each language in its semantic system records particular attributes of real objects or phenomena in its own way (Gudavičius 2009: 93). With respect to translation issues, Aurelija Leonavičienė highlights that while searching for the most appropriate equivalent, it is important “not to forget that *scopes of word meanings, lexical norms and usage* differ in languages, each nation *interprets reality, categorizes phenomena in the language in a distinct way*” (Leonavičienė 2010 b: 87; my translation from Lithuanian into English; emphasis in the original).

At this point it is worth discussing words having no equivalents in other languages which are usually subsumed under the term *non-equivalent lexis*. Although our focus is specifically on words with national-cultural semantic component, it is believed that an overview of other types of non-equivalent words will contribute to a better understanding of culture-specific items in different cultural and linguistic systems.

Non-equivalent lexis requires a detailed study from both scholars and translators because it occupies a very significant place in the vocabulary of each nation and is “very important to cognize material and spiritual culture of a nation” (Gudavičius 2009: 94; my translation from Lithuanian into English). Non-equivalent words are not homogeneous from the point of view of their origin in a language. Some of them name specific objects and phenomena of a nation and simply do not have equivalents in other language, because those objects and phenomena do not exist there. (Gudavičius 2007: 89). The next group of non-equivalent words denominate objects and phenomena which exist in the target culture, but there are no words to name them. Gudavičius uses the term *lacuna* to refer to the aforementioned group of words and claims that the source of lacunas is not reality, but particularities of categorization of the world in a language (Gudavičius 2007: 96). In this instance, objects and phenomena are known or at least present in the target culture but they are not verbalized; therefore, to name them a phrase rather than a single word is required. The last group of non-equivalent words denominate objects and phenomena which exist in both cultures and there are words to name them in both languages, but the word in one of the languages has a different value either in function or in connotation. As regards different function of words, it means that the words have more specific or more general meaning. It is worthwhile to mention that Gudavičius extends the term *lacuna* to cover the instances when there are no words with narrower or broader meaning in one of the languages under comparison (Gudavičius 2007: 96). As for a different connotation an equivalent carries in the target language, this phenomenon

is quite common. Even if the target language speakers have some idea about an object or phenomenon, they may fail to grasp connotations it probably has for many source language speakers. According to Gudavičius (2009: 96), “In different languages, the interpretation of the same objects or phenomena may differ, because it depends on culture, traditions or just the way of life of a nation” (my translation from Lithuanian into English).

Mona Baker’s (1999) classification of non-equivalents is more detailed and is based not only on the origin of non-equivalent lexis in languages under comparison, but it also takes into account a translational aspect and textual features. She distinguishes eleven types of non-equivalence at word level: culture-specific concepts; source-language concepts are not lexicalised in the target language; source language words are semantically complex; source and target languages make different distinctions in meaning; the target language lacks a superordinate; the target language lacks a specific term (hyponym); differences in physical or interpersonal relations; differences in expressive meaning; differences in form; differences in frequency and purpose of using specific forms; and the use of loan words in the source text (Baker 1999: 18-23).

The most common non-equivalent lexical units are the ones with national-cultural specifics. They have been discussed by a number of Lithuanian and foreign scholars working in the areas of contrastive linguistics and translation studies; however, there is no single term to define culture-bound words. The following terms are used interchangeably: culture-specific items (Aixela 1996, Davies 2003, Kalėdaitė, Asijavičiūtė 2005), culture-specific concepts (Baker 1999), culture-specific references (Davies 2003, Chiaro 2009), cultural concepts (Davies 2003), cultural words (Newmark 1988), cultural elements (Thriveni 2002), realia (Vlakhov, Florin 1980, Robinson 1997, Mikutytė 2001, Leonavičienė 2010), cultural realia (Danytė 2006), culture-bound phenomena (Robinson 1997) or culture-bound elements (Hagfors 2003), non-equivalent lexis (Gudavičius 2007, 2009). Though often applied to describe the same phenomena (words with cultural implications), they actually suggest slightly different terms. They differ not only in their verbal formulation, but also in coverage. For example, Gudavičius’ term *non-equivalent lexis* denotes words which name “specific national realia, that do not exist in other nation’s culture” (Gudavičius 2007: 89), while in Baker’s classification, words with national specifics constitute only one of eleven groups of non-equivalent words. As can be seen from the above-stated, the term non-equivalent lexis used in the narrow sense may be misleading. Moreover, the term *realia* is one of the most popular to refer to cultural words, but Gudavičius claims that this term is not suitable, because realia are the very objects and phenomena rather than words which denominate realia (Gudavičius 2007: 89). Meanwhile Vlakhov and Florin (1980) accept a two-fold nature of the term, i.e. naming of both an object



and a word, but do not see any problem here. The main reason why the term *realia* has not been employed in this study is that the term usually refers to material things while this research also includes proper names. Although the term *culture-specific item* can be criticized for being both too long and explicit, it, as well as its acronym *CSI*, is used throughout this paper because it reflects the particularity of the phenomenon and matches its definition provided in the paragraphs below. Likewise, to avoid repetition, the terms culture-specific/cultural concepts, culture-specific/cultural references and cultural elements sometimes are used synonymically.

The multiplicity of terms precondition the fact (or vice versa) that there is no single definition of culture-specific items. Aixela (1996: 57) asserts that when speaking about CSIs “authors avoid any definition, attributing the meaning of the notion to a sort of collective intuition.” However, there are two problems: the concept of CSI seems to be too arbitrary and too static, i.e. independent from a pair of cultures and textual function. Thus, according to Aixela (1996: 57), the traditional understanding of culture-specific items as linguistic items “linked to the most arbitrary area of each linguistic system <...> which will normally present a translation problem in other languages” should necessarily be complemented by the following features: 1) the cultural problem in translation is “linked to a pair of languages in use,” but not to different languages in general; 2) an item acquires the status of a CSI only in concrete textual situations. Taking into account both linguistic and textual constraints a CSI is subjected to

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (Aixela, 1996: 58)

Thus, for this research, Aixela’s approach towards the concept of a CSI appears to be the most appropriate. According to this definition, any linguistic item can be a CSI “depending not just on itself, but also on its function in the text, as it is perceived in the receiving culture, i.e. insofar as it poses a problem of ideological or cultural opacity, or acceptability, for the average reader or for any agent with power in the target culture” (Aixela, 1996: 58). This fact implies a flexibility of the notion which is very convenient for research, because one never knows what will be found in a comparative study of texts.

The ambiguous character of CSIs is also reflected in the number of different classification systems for cultural references even though they are classified based on similar criteria. According to the area from which a CSI comes, Newmark, adapting Nida, distinguishes five groups: 1) ecology, 2) material culture, 3) social culture, 4) organizations, customs, ideas and 5) gestures and habits (Newmark 1988:94-103). However, a different distribution of cultural *realia* is suggested by Vlahof and Florin. They distinguish three types of cultural *realia*: 1) geographic,

2) ethnographic, and 3) political (Vlakhov, Florin 1980:51-56). Aloyzas Gudavičius proposes a classification scheme composed of two categories: 1) things denoting material culture (everyday life and work realia, specific agricultural work and geographic realia, endemic clothes and footwear, national cuisine and musical instruments); 2) intangible culture (national dances and songs, folk feasts, national folk customs and habits and mythological notions) (Gudavičius 2007, 2009). In his earlier research Gudavičius distinguished a third group of historical realia (domestic objects, social and political realia, and religious words) (Gudavičius 1985), but in later studies it was excluded because historical realia may denote both objects of material culture and phenomena of intangible culture. Aixela distinguishes only two main categories: proper names and common expressions (Aixela 1996). Despite its simplicity, this classification is useful, because it involves proper names which constitute an important part of this research.

All in all, following Aixela's approach, culture-specific items are perceived as linguistic items that cause problems for translation due to differences in cultural understanding (Aixela 1996). They include proper and common names embedded in the source text that 1) do not exist in the culture of the target language readership and therefore are either unknown or superficially known from secondary sources; 2) exist in the target culture, but either are perceived differently or recognized as foreign. The latter type of CSIs is mostly related to globalization processes – many foreign items flooded local markets, both business and cultural. Even though they are broadly consumed, they have no deep roots in the target culture and, for that matter, are not accepted as native.

Despite all discords and mismatches in terminology, conceptions and classifications, it is obvious that CSIs belong to non-equivalent lexis. Thus, both translators and scholars face a contradictory task to find translation equivalents for non-equivalent lexis. However, it needs to be emphasised that CSIs are non-equivalent in terms of vocabulary, but not in terms of translation, even though their translation can be problematic. Cultural translation problems are very common and not very easy to deal with. According to Newmark, where there are cultural words, “there will be a translation problem unless there is cultural overlap between the source and the target language (and its readership)” (Newmark 1988: 94). These problems as well as different translation strategies used by translators to solve them will be discussed in Chapter 4.

### **3.3. Functional, Grammatical, Semantic and Cultural Characteristics of Proper Names**

Pernilla Daniellson and Katarina Muhlenbock, with regard to their corpus-based study in parallel texts called *When Stalhandske Becomes Steelglove*, claim that proper names are usually neglected theoretically and are regarded as a rather heterogeneous group, difficult to handle

according to the established conventions (Danielsson, Muhlenbock 1998). Following Kazimieras Gaivenis and Stasys Keinys (1990), David Crystal (2008), Keith Brown and Jim Miller (2013), and many other scholars, the terms *proper name* and *proper noun* are used as alternatives in this study, even though some authors treat them as distinct. For example, Randolph Quirk claims that a proper noun is a single word while a proper name “may or may not consist of more than one word” (Quirk et al. 1985: 288). It follows that the analysis of proper names may deal with a single word, a phrase or even a sentence.

Even though the treatment of a proper name or proper noun as “the name of a person, place or object, as for example Iceland, Patrick, or Uranus” (Butterfield 2013: 1300) can be considered as typical and virtually suitable for the research, more thorough examination of the phenomenon is required. Based on the analysis of definitions/descriptions of proper nouns provided in dictionaries of linguistic terms (Matthews 1993: 300, Crystal 2008: 392, Brown and Miller 2013: 87, Gaivenis and Keinys 1990: 212), language encyclopaedias (Malmkjaer 2004: 333, Jarceva 2002: 473, Crystal 2005: 112), and grammars of the English, Lithuanian and Russian languages (Ambrazas 2006: 60-61, Biber et al 1999: 245, Quirk et al 1985: 294, Shvedova 1982: 460-461), the following common features can be distinguished:

- proper names denote objects or subjects which are (or are referred to in the definitions under analysis) as *specific, unique* and/or *individual*;
- proper nouns are generally opposed to common nouns;
- they are not commonly used with determiners;
- proper names usually have no plural form;
- orthographically, they are capitalized.

Some of these features require more comment as they are crucial in assigning words to the subcategory of proper nouns. Additionally, the words *usually*, *commonly* and *generally* used in the enumeration above imply that these are only broad tendencies and there should also be occasional exceptions.

As for the denotative function of proper names, a uniqueness of a certain item is the main criterion for assigning words to the subcategory of proper nouns. This feature is an underlying reason for the opposition with common nouns which denote a class of entities rather than one-of-a-kind items. Moreover, the name itself helps to distinguish an individual item out of a set of items. The opposition between common and proper nouns is observed in linguistic behaviour of words while their etymology is interrelated. Proper nouns often originate from common nouns, and the opposite tendency is also observed. Grammatical characteristics also play an important

role in attributing words to proper nouns. The issue of determiners is mainly discussed by English scholars who emphasize that the majority of proper nouns take no article. In addition to the exceptions listed in grammars of the English language, the usage of article is not strictly defined in case of symbolic titles. As for the category of number, it is common that proper names have no plural. However, there are some nouns which have only plural form and have no singular. Capitalization cannot also be a decisive factor in distinguishing between common and proper nouns. In addition, there are some differences among the English, Lithuanian and Russian languages. In English, names of months and days of the week are written with a capital initial letter and are assigned to the subcategory of proper names, while in Lithuanian and Russian, they are neither capitalized nor recognized as proper.

All things considered, neither of the features described above perfectly distinguishes proper names from common names. Therefore, in certain cases, each individual instance should be carefully examined as well as verified as to whether it corresponds with any of the semantic categories of proper names listed in the next paragraph.

There are many classifications of proper nouns which both differ and complement each other. Therefore, in order to minimize the risk of skipping a particular item which can be attributed to the class of proper nouns, it was decided to unite classifications provided by Sližienė and Valeckienė (1992), Jarceva (2002), Valentine et al. (2002), and Parianou (2007) into one comprehensive list. Thus, the following categories of proper names could be distinguished:

- personal names, pseudonyms, nicknames;
- names of Gods, religious characters, mythological beings and personalized names of a natural phenomena;
- proper names of animals, beasts, birds;
- proper names of trees, stones and other objects from the nature;
- names of celestial bodies;
- names of geographical and topographical objects;
- names of the most supreme authorities;
- names of companies, organizations and agencies;
- names of books, newspapers and magazines;
- trademark and brand names;
- names of unique objects and works of art;
- names of various documents;
- names of supreme awards;

- names of the more important historical events and eras;
- names of unique events, festivals and holidays.

According to Tim Valentine et al (1996:1), proper names have been researched in various disciplines, including anthropology, history, law, linguistics, philosophy, psychology and sociology. However, this study is more interested in how proper names are viewed in translation studies. Following Theo Hermans research *On Translating Proper Names, with Reference to De Witte and Max Havelaar*, Aixela (1996:59) divides proper nouns into two main categories: conventional and loaded. According to Aixela, conventional proper nouns are *unmotivated*, which means they are arbitrary and have no meaning. Loaded proper names, on the contrary, are *motivated* or having literal meaning which may be both implicit and explicit. Aixela points out that loaded names “include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture” (Aixela 1996:59). On the other hand, Mark Antony Lower (2005:1) argues that “all names were originally significant, although in the course of ages the meaning of most of them may have lapsed from the memory of mankind.” From the semiotic perspective, proper names, both meaningful and conventional, are signs which may indicate many things, including the descent of a person, location of an object or origin of an entity. Moreover, as Maria Tymoczko claims, semiotic meaning of names is often culture-bound thus causing grave difficulties in their translation (Tymoczko 1999: 224-239). The morphemic structure, form and function of a name as well as naming itself differ from one culture to another. For example, a man named *Johansson* can be easily identified as a Swede, because suffix –sson is typical for Swedish patronymic surnames (original meaning was Johan’s son), while Devon can be recognized as English because it corresponds to the name of the county in South West England. English and French surnames are not distinguished by gender, whereas Russian family names of masculine and feminine gender have different inflections. Lithuanian female surnames are the most exceptional ones, because they refer not only to nationality and gender of a woman, but also to her marital status.

Contrary to Aixela, Davies claims that not all proper names are culture specific: they can be divided into two subgroups – intercultural and acultural. Intercultural proper names are common in several cultures while acultural ones “are not identifiable as belonging to any particular language or culture” (Davies 2003:71). This theoretical objection will not be discussed here, except to state that the borderline between cultural and non-cultural proper nouns is indefinite; therefore, in this thesis, all proper names are considered as CSIs while at the

same time not forgetting Davies' idea that some proper names do not cause cultural problems in translation.

In literary texts, proper names may refer to real as well as imaginary items, and this property is deemed important for the research into translation. In addition, typical proper names have no inherent meaning or connotation until a description referring to the same subject/object is supplied. Therefore, proper nouns are rarely found in dictionaries (unless they have established equivalents), thus presenting various translation problems which will be discussed in the following chapter.

### **3.4. Summary**

This chapter focused on culture-specific items by exploring their linguistic and cultural properties. The concept of culture itself is very complex and far from being homogeneous. However, a simplified version of this notion proves to be sufficient in research into translation where culture is usually defined as a set of beliefs, values and practices shared by a society.

Many (if not all) cultural phenomena are embedded in a language and manifest themselves in culture-specific items which are assigned to non-equivalent lexis or the category which causes difficulties in translation. The origin of CSIs is often the result of categorization of the world which can be defined as the process of formation of meaning when an item is identified by emphasising some qualities and diminishing others. Languages develop more specific and elaborate vocabulary in the areas which are important in that particular culture. In this research, a culture-specific item is treated as an item embedded in the source text that 1) does not exist in the culture of the target language readership and therefore is either unknown or superficially known from secondary sources; or 2) exists in the target culture, but either is perceived differently or recognized as foreign.

Proper names are regarded as a distinct category of culture-specific items. Typical proper names have no inherent meaning or connotation until a description referring to the same subject/object is supplied. Consequently, proper nouns are rarely found in dictionaries, thus presenting various translation problems.

## **4. THEORETICAL AND PRACTICAL INSIGHTS INTO TRANSLATION OF CULTURE-SPECIFIC ITEMS**

Section 4.1 discusses cultural issues in translation and suggests possible ways to avoid and/or solve them. Section 4.2 gives definitions and classifications of translation strategies for CSIs provided by different scholars. Section 4.3 focuses on translation of proper nouns since they present a specific subgroup of CSIs both in terms of nomination and translation.

### **4.1. Cultural Issues in Translation**

With the rise of translation studies, attitudes towards translation have changed considerably. It is no longer viewed as rendering a text from one language into another where differences between the source language and the target language systems are of primary importance. Scholarly literature concerning translation has turned its attention to an extra-linguistic context, including cultural aspects of translation. Even though Robinson (2003: 186) claims that translation problems caused by cultural differences have been discussed since ancient Rome, more precise studies appeared only in the second half of the 20<sup>th</sup> century and their first traces can be found in publications of Nida 1964, Lotman 1978 and later on of Aixela 1996, James 2002, Karamanian 2002 and others. Cultural issues in translation arising from cultural gaps are not limited to CSIs which are the object of this research. Various problems may be concerned with translation of historical and literary allusions, rendering of local or foreign accents, social or regional dialects and other features related to speech of literary characters (Breus 2001:13).

The idea that the knowledge of a language should not be identified with the knowledge of a culture and the fact that the knowledge of a language does not guarantee good quality translation are widely accepted (see Landers 2001:73; Bassnett 2003: 447). Transference of cultural implications by means of a foreign language is a challenge for all translators. Tamara Kazakova (2004: 102–104) points out that translation is more complicated when there is a considerable temporal or spatial distance between the source and target cultures (see also Nida 1964:130; James 2002). The same happens when two countries share a geographical area but do not maintain cultural, political or economical relations (see also Popovich 1980: 130). On the other hand, Katharina Reiss (2000: 75) claims that “these difficulties are lessened day by day thanks to modern mass media and the growth of tourism which have greatly increased everyone’s awareness of environmental diversity.” Needless to say, cultural issues in translation are more often faced by literary translators than by others. According to Peter Bush, “As the creator of the new work in the target culture, the literary translator operates at the frontiers of language and culture, where identity is flux, irreducible to everyday nationalist tags of ‘Arab’, ‘English’, or ‘French’, or to foreign talk seen as irritating jabber” (cited in Baker 1999: 128).

Thus, the literary translator should be viewed not only as a communicator but also as a mediator or, in words of Bush (in Baker 1999: 127) and Karamanian (2002), to be both bilingual and bicultural. E. Clifford Landers (2001:75), however, assigns a different value to the latter terms. He claims that being bilingual is not the same as being fluent in a foreign language. Becoming bilingual is extremely difficult unless one is born in an environment where a couple of languages are spoken. Thus, becoming bicultural is almost impossible. According to Landers

To be truly bicultural means to perceive in a unique way the signs, symbols, and even taboos of both cultures; to pick up signals even at a subconscious level; and to share in the collective unconscious. The bicultural person reacts to cues not merely intellectually but with affect. (Landers 2001:77)

Acceptance of the fact that cultural issues in translation do exist produces debates on both their definition and resolution, whether complete or partial. With reference to Landers (2001:72), the first obstacle faced by the translator is recognition of a cultural reference. It follows that the linguistic competence should necessarily be supplemented with the intercultural one. If translators are unable to identify a cultural implication, their language and translation skills would not compensate translation loss. In order to recognize and interpret cultural implications, the context is usually required. Jakov Recker's framework of three types of contexts – narrow, broad and extralinguistic – may be adapted to explain the translational approach towards culture-specific words (Recker 1974: 17-23). Thus, a narrow context is a sentence; a broad context is a text which may consist of a set of sentences, a paragraph, a chapter or the whole literary piece; and an extralinguistic context is a totality of situational and cultural facts related to the translation (see also Kolomejceva, Makejeva 2004). In translation of culture-specific items, it would be naive to rely only on a narrow context. It is highly probable that a broad context or a text would be the main reference and the first aid for the translator in identifying and then solving a particular translation problem. However, almost every time when rendering a CSI into a foreign language, the translator should also consider an extra-linguistic context, that is, all participants of the literary/translational act and the cultural, historical, political, religious, etc. situation. Paul Ricoeur, meanwhile, assigns even more significance to an extra-linguistic context, attesting that the direction of translation is not from a word towards a sentence, text or cultural reality but vice versa (Ricoeur 2010:41).

It needs to be emphasized that not only the implicit, but even the most obvious cultural allusions require particular efforts from the translator to provide equivalent translations so that the target reader would not skip or even misinterpret certain cultural concepts (both verbal and non-verbal), misunderstand the behaviour of characters or under/overestimate importance of depicted activities and events. Landers provides some concrete suggestions to translators to



minimize cultural gaps, such as spending as much time as possible in the source language culture and getting involved in its different layers, especially the popular one; reading all kinds of publications and watching films and television; developing and maintaining contacts with authoritative members of the source language culture (Landers 2001:78).

Theoretical statements and practical insights provided in Section 4.1 explain how translators deal with cultural translation problems in practice. First, they find/recognize a CSI in a text and determine if it presents a translation problem; second, translators refer to the text as the starting point or often the main source for a proper interpretation of a cultural allusion; third, they consider all the extralinguistic facts related to solving the problem (target readers, differences between cultures and languages, translation norms, etc.); fourth, they consider appropriate translation strategies and choose the most suitable one; and finally, translators provide a specific translation which, according to them, is the most equivalent. The two latter steps will be discussed in detail in the following section.

#### **4.2 Translation Strategies for Culture-Specific Items**

CSIs are a very specific group of references that cause problems in translation and require from translators both linguistic and cultural competence so that the translation loss would not exceed translation gain. To achieve this objective, or more specifically, to produce a target text of similar value as that of the source text, different translation strategies can be applied.

Kalėdaitė and Asijavičiūtė (2005: 32) point out that the selection of an appropriate translation method of culture-bound words depends on various factors. The translator should understand the aim of the target text, consider the importance of the cultural realia, and take into consideration the intended audience. Kate James (2002) distinguishes two types of readers, the ideal source-text reader and the ideal target-text reader, and suggests translators find out how similar or different they are. She refers to Malcolm Coulthard's article "Linguistic Constraints on Translation" (1992) to describe the ideal readers. According to Coulthard, the ideal source-text reader has "knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence" (cited in James 2002). All this assures a thorough understanding of the writer's ideas. Meanwhile the target-text reader, the one having a roughly equal intellectual level and linguistic competence, is supposed to know the history of the foreign country, but does not have enough comprehension about the specific cultural situations described in the text. James's (2002) idea is that such an information gap between the ideal source and target readers should be filled in by means that are considered appropriate. Thus, the main goal of the translator is to ensure that target readers will interpret the text in the same way as source-text readers by providing a complete explanation of

what the writer intended to express using alien notions or leaving these implicit, relying upon the general erudition of target-text readers. As noted by Robinson (2003:189), texts usually move in space and time. Cultural differences are the result of their movement.

As in many areas of translation studies, terminology to define translation strategies for CSIs is not unified, and their number and specifics vary from one source to another. Milda Danytė claims that “different specialists on translation have come up with a confusing variety of terms to describe strategies” (Danytė 2006:203). A significant number of these terms are overlapping (see Table 15, Appendix A). Consequently, there is no single opinion regarding when and which translation strategy should be used. For example, Hervey and Higgins (1994: 28-34) discussing how to cope with cultural issues or cultural transposition in translation mention exoticism, cultural borrowing, calque, communicative translation and cultural transplantation.

Javier Franco Aixela (1996) divides translation strategies applied to CSIs in translation into two major groups, conservation and substitution, based on the degree of intercultural manipulation. Conservation, which allows for modification of cultural references to a lesser degree, includes repetition, orthographic adaptation, linguistic (non-cultural) translation, external gloss and intratextual gloss, while substitution, which covers a greater degree of intercultural manipulation, involves synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation. In addition, Aixela names a few potential strategies, such as, compensation, dislocation and attenuation (Aixela 1996:64).

Peter Newmark (1998) advocates a range of translation strategies with transference and componential analysis at the opposite ends and cultural equivalent, neutralisation, literal translation, label and naturalisation in between. The first strategy “offers local colour and atmosphere” while the last one, notwithstanding its accuracy, “excludes the culture and highlights the message” (Newmark 1998:96). He also expands the list of translation strategies with deletion, couplet, accepted standard translation, paraphrase, gloss, notes and classifier.

Mona Baker (1992) refers to the following strategies used by professional translators in dealing with non-equivalence at word level, which also includes 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.

Aurelija Leonavičienė establishes six main types of translation strategies applied by translators into Lithuanian which include substitution, transcription, external adaptation, internal adaptation, explicitation and transposition (Leonavičienė 2011a). In her discussion about

translations from the Lithuanian language, she also mentions conversion, which she defines as rendering a CSI by means of a third language, and omission (Leonavičienė 2011b).

Molina and Albir (2002) distinguish nineteen translation strategies which have been tested in a study of the translation of cultural elements in Arabic translations. These include adaptation, amplification, borrowing (pure), borrowing (naturalized), calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, variation. However, a few translation strategies which can hardly be applied for translation of CSIs will be withdrawn from the further research, including linguistic amplification, linguistic compression and substitution (they are used in interpreting rather than translation), transposition (which is related to grammatical but not lexical issues), variation (which is used while translating for theatre and children), and modulation (which is applied to larger translation units than CSIs).

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, Davies’ classification is used as the framework for detailed analysis of translation strategies provided in the following paragraphs.

Davies’ first translation strategy is **preservation**. 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). Exactly the same translation strategy is discussed by a number of scholars even though Baker (1999) calls it *translation using a loan word*, Newmark (1988) uses the term *transference*, Aixela (1996) prefers *repetition*, Leonavičienė (2010) refers to it as *transposition*, Hervey and Higgins (1994) calls it *cultural borrowing* while Molina and Albir (2002) cut it down to just *borrowing*. According to these scholars, preservation is a strategy when a source language word is transferred into the target text in its original form. This strategy is often used in literary texts because it gives a special local colouring to the speech of characters, offers local cultural atmosphere, increases exotic characteristics of CSIs and, finally, attracts the reader (see Newmark 1988:82; Aixela 1996:61). On the other hand, certain background knowledge is required so that a CSI would be transparent enough to interpret it correctly. Thus, if a CSI is well-known to a wider audience due to its spread in literary, journalistic or other texts it can be preserved and left without any comments (see Leonavičienė 2010a :86).

The strategy of preservation can be used when readers easily identify a word or a concept and any additional explanation is not needed. This usually happens when there is a cultural

overlap between source and target languages due to close geographical settlement, common historical past, etc. On the other hand, when a CSI is hardly understandable to ordinary readers but does not play an important role in the plot of the story, it can also be preserved. This strategy is often applied to transfer proper names, geographical and topographical objects, names of companies and organizations, trademark names, names of unique objects and works of art and literature, names of unique events and festivals, and the like, unless they already have recognized translations (see Newmark 1988:82). Preservation of an original cultural reference serves the purpose when any additional information would be unnecessary and would distract readers' attention from more relevant CSIs.

The strategy of preservation is not often used in Russian translations due to differences between Cyrillic and Latin alphabets. The strategy of localization is preferred instead. According to Danytė, this strategy is also not very popular among Lithuanian translators: "most still follow the older practice of phonological and grammatical adaptation" (Danytė 2006:205).

Under the heading of preservation, Davies also includes instances when a cultural reference is translated literally. Thus, preservation may be of two types – formal and semantic. Other scientists distinguish a separate translation strategy to define the latter. Aixela (1996) names *linguistic (non-cultural) translation*, Newmark (1988) refers to *literal translation* and *translation label*, and Molina and Albir (2002) lists *literal translation* and *calque*. In the words of Aixela, in order to achieve linguistic transparency of a CSI, "the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognised as belonging to the cultural system of the source text" (Aixela, 1996: 62). Newmark (1988:84) states that literal translation is commonly used to transfer common collocations, names of organizations as well as components of compounds and phrases, which Molina and Albir (2002) refers to as *calque*. The difference between Newmark's *literal translation* and *translation label* is that the latter is used to translate new terms "which should be made in inverted commas" (Newmark 1988:90).

Davies' second strategy is **addition**. The addition of a lexical element in the process of translating is usually used when certain information that is familiar to the source reader but obscure to the target one is considered significant and necessary to be conveyed. It often happens when there is no 'one-to-one' relation between words of different languages due to mismatching semantic components of a single word or phrase or absence of the whole concept in the target culture. Thus, the translator can insert one or more words into the target text for these reasons. According to Landers (2001:93), "the greater the cultural distance between the source culture and the target culture, the more the translator will need to bridge that gap. Davies claims that "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).

There are two types of addition: extratextual and intratextual. Leonavičienė uses the terms *external adaptation* and *internal adaptation* similarly to Aixela’s *extratextual gloss* and *intratextual gloss*. Extratextual addition may appear with other techniques, particularly with preservation and transliteration, when translators consider “it necessary to offer some explanation of the meaning or implications of the CSI” (Aixela 1996:62). It may stand as a footnote, endnote, glossary, commentary, translation in brackets or italics (Aixela 1996:62). Newmark refers to this strategy as *notes* and defines it as any additional information in the translation procedures (Newmark 1988). Nida claims that *footnotes* perform the following functions: they provide additional information and draw attention to the discrepancies between the source and target languages in the case of non-equivalent meaning (Nida 1964). According to Jurgita Mikutytė (2005), *concluding remarks* as well as a *preface* could be used when the text is full of cultural realia which make a great impact on the understanding of the whole text. However, translators should be careful not to overcrowd the text with additions because constant breaks to consult additional notes slow the reading progress, distract the reader and, consequently, reduce interest and enjoyment in the reading process. Despite some negative attitudes to extratextual additions, it is used quite often, particularly when the word in the target text is preserved in a foreign language other than the source language.

Some scholars (Landers 2001, Danytė 2008) observe that the usage of footnotes is directly connected to national literary traditions or, in Toury’s words, translation norms. Landers claims that the French use footnotes regularly, even to designate minor discrepancies, while translators in the United States are free to choose whether “to use or eschew footnotes” (Landers 2001:93). He also adds that the ones who use this strategy extensively are mainly academicians who “based on rigorous training in their disciplines <...> desire to convey the maximum possible amount of information and thereby uphold scholarly standards of objectivity and comprehensiveness while affording the opportunity for others to verify their work” (Landers 2001:93). In her research on “Changes in Norms for Literary Translation in Lithuania since 1990”, Milda Danytė draws the conclusion that under the influence of Western practice, there is a growing tendency to stop using footnotes which were traditionally used to explain cultural references in the Soviet period (Danytė 2008: 55).

The second type of addition, intratextual addition, happens when additional information is inserted directly into the text. As Aixela (1996:62) 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.” A similar sentiment is expressed by Landers who claims that “If done

carefully and with consideration the rhythmic flow of the language, interpolation (Landers refers to addition as interpolation – the author’s note) can be imperceptible” (Landers 2001:94). Newmark prefers intratextual addition to the extratextual one and states that “Where possible, the additional information should be inserted within the text, since this does not interrupt the reader’s flow of attention” (Newmark 1988: 92). However, the question about advantages and disadvantages of intratextual addition appears to be a complex one. Davies (2003: 77) claims that “such additions may hold up the narrative or burden the reader with irritating detail,” while Landers (2001:94) states that “Judicious interpolation neither adds to or subtracts from the text; it merely makes it more accessible to the TL reader while respecting the unique demands of mimesis.”

Based on the analysis of translation strategies provided by different scholars which fall under the heading of *intratextual addition*, it is obvious that the latter is not homogeneous. In certain cases a CSI is preserved and then either a generic term or any other helpful information is added. This translation strategy is called *classifier* by Newmark (1988), *amplification* by Molina and Albir (2002), *loan word plus explanation* by Baker (1992) and *internal adaptation* by Leonavičienė (2010). Intratextual addition or, in Newmark’s words, additional information within the text, may be of the following forms: (1) as an alternative to the translated word, using conjunction *or*, (2) as an adjectival clause, using pronouns *which* or *that*, (3) as a noun in apposition, (4) as a participial group, (5) in brackets, often for a literal translation of a transferred word, and (6) in parentheses (Newmark 1988: 92).

In other cases of intratextual addition, a CSI is not mentioned, but explanatory information or its definition is provided instead. Many scholars distinguish this technique as a separate translation strategy. For example, Baker (1992) points out two strategies: *translation by paraphrase using a related word* and *translation by paraphrase using unrelated words*. Leonavičienė (2010) describes *explicitation* which is applied when a certain realia is used only once in the text. Molina and Albir (2002) call it *description* which replaces “a term or expression with a description of its form or/and function.” In turn, Newmark (1988: 83-84) splits up this technique into three translation strategies – *neutralization* as descriptive equivalent, *paraphrase* and *componential analysis*. Under the term *descriptive equivalent*, he has in mind an explanation of a cultural reference by providing its description and naming its function. *Paraphrasing* is required when a text “is poorly written, or has important implications and omissions” (Newmark 1988: 90). Componential analysis is defined as “the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations” and it “is based on a component common to the SL and the TL” (Newmark 1988: 90, 96).

One more way to introduce additional information into the text is proposed solely by Davies (2003). She claims that it is possible to do “by making one character ask another for clarification” (Davies 2003: 77). It is hardly believed that this technique can be common, because it involves modification of both semantics and matrix of the text.

In the light of the above it can be claimed that addition is commonly used due to a difference in the background knowledge of source and target readers. A single word may not mean much to the target readership, but the additional word/words clarify the meaning. Moreover, translators should know their target audience very well “if they are to gauge accurately what supplementary information it is necessary to include” (Davies 2003:78). At this point it is worth mentioning that despite all reproaches on both types of addition related to the encumbrance of the text, from the perspective of the whole literary piece under translation, this strategy is fairly economical and efficient. Translators usually explain a CSI when it is met for the first time in the text and later on they use either more general word or repeat the original word. The latter one, in particular, is certainly more expressive and brief.

**Omission** is the opposite phenomenon to addition. According to Armalytè and Pažūsis (1990), omission is used when it does not impair understanding of the text, usually for the purpose of avoiding repetition. Davies claims that there may be many motives for such a decision: “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 as common as one may think. Rodica Dimitriu explains that an insignificant number of omissions in translation discourse is influenced by the two factors: traditional source oriented positions in translation theory promoting the fundamental values of trust and truth in translation, and negative connotation of this term identifying omission with the translator’s failure to render the necessary translation unit (Dimitriu 2004). Dimitriu distinguishes the following purposes for using omissions: to ensure linguistic accuracy and stylistic acceptability leveling differences in grammatical structures of languages and avoiding text redundancy; to present information in a more concise manner; to present only essential information; to avoid unnecessary culture, time and space bumps; to observe text-type and genre-related norms; to observe editorial norms; to avoid cultural taboos; to support the ideology of a political system; and, to translate for a particular group taking into account its characteristics of age, education, gender and social class (Dimitriu 2004). Thus, this translation strategy should not be treated negatively and can be used in the translation of fiction.

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). Newmark refers to this strategy as to *functional equivalent* and states that it requires the use of a culture-neutral word (Newmark 1988: 83). Aixela uses the term *universalization* and distinguishes two types: *limited universalization* and *absolute universalization* (Aixela 1996: 63). Baker names this strategy as *translation by a more general word* (superordinate) and claims that “This is one of the commonest strategies for dealing with many types of non- equivalence” and “it works equally well in most, if not all, languages, since the hierarchical structure of semantic fields is not language-specific” (Baker 1992: 23).

The strategy of globalization is also used to translate proper nouns when they are replaced with common nouns. Translation using a general word makes an object or item neither culture-specific nor distinguishable from any other. The repeated usage of the strategy of globalization may cause the risk of too much translation loss. If a CSI plays an important role in the literary work, the other translation strategies should be considered before applying this strategy.

The strategy which is opposed to globalization is called **localization**. 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 calls this strategy *naturalization* and claims that in this way a CSI is brought “into the intertextual corpus felt as specific by the target language culture” (Aixela 1996: 63). Baker uses the term *cultural substitution* and claims that in this case the CSI does not have the same prepositional meaning but is comprehensible for the target reader. However, cultural substitution may cause “vulnerability” problems and the scholar suggests that sometimes the usage of loan words and/or explanations should be preferred instead (Baker 1992). Using Newmark’s framework, three strategies fall under the heading of localization: *transference*, *naturalization* and *cultural equivalent* (Newmark 1988: 82). The first two strategies are very similar and to avoid repetition, they can be called transliteration and transcription. The third strategy distinguished by Newmark, i.e. cultural equivalent, is defined as replacement of a cultural word in the source language with a target language one, “even though they are not accurate” (Newmark 1988: 83). Considering the fact that Davies’ strategy of localization includes a wide range of ways to translate CSIs, it would be convenient to subdivide this strategy into the higher level of localization and the lower level of localization. The first one covers the cases when the source concept is replaced with the target concept which is not always accurate, but it is well-known in the target culture; the second includes (1) transliteration, (2) transcription and (3) phonological (transcription) and/or orthographical adaptation. Phonological and/or



orthographical adaptation is the prevailing procedure to render the names of characters in translations into Lithuanian. Danytė (2006: 207) claims that it is typical of Lithuanian translators to phonologically adapt all the names of characters and place names. Exceptions are usually made to the names of historical/religious personalities or names which have an adapted established Lithuanian form of the name. The latter case is specified by Newmark (1974: 101) and referred to as *accepted standard translation* while Molina and Albir (2002: 510) place such instances under the title of *established equivalent*. More information on translation of proper names can be found in Section 4.3.

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). Accessibility is probably the main spur to change the meaning of a word; however, Davies warns that there is a risk not only to over-clarify allusions which were present in a text, but also to specify the ones which were not present here at all (Davies 2003: 87-88). Davies asserts that “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 more detail as certain instances of possible transformations could be treated as localization, globalization, intratextual addition, 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). Aixela refers to this strategy as *autonomous creation* and claims that “this is a very little-used strategy in which the translators (or usually their initiators) decide that it could be interesting for their readers to put in some non-existent cultural reference in the source text” (Aixela 1996: 64). This strategy, as well as the strategy of transformations, is commonly used in translation of meaningful proper names and titles of films and books.

This section overviewed definitions and classifications of translation strategies for CSIs provided by different scholars. Due to terminological, conceptual and classification confusions, Davies’ framework has been chosen as a yardstick against which other propositions are measured. In addition, the summary of translation strategies in terms of their overlapping and complementary nature is provided in Appendix A, Table 15. The next section will focus on translation of proper nouns since they present a specific subgroup of CSIs not only in terms of nomination, but also in terms of translation.

### 4.3. Loaded and Conventional Proper Names in Translation

Although the translation of proper names follows similar principles as the translation of other CSIs, and the translation strategies described in section 4.2 are commonly applied by translators, proper names require additional study for several reasons. First, proper nouns in the novels under analysis make up the greater number of CSIs. Second, their translation or rendering is usually regulated by the rules established by national authorities. Third, the previous statement prompts a discussion about Lithuanian and Russian national traditions or norms separately. Finally, the analysis covering all the issues above deserves a separate section in this thesis due to its significance and coverage. The majority of authors who will be referred to or cited in the following paragraphs mostly discuss personal names; however, all their ideas can be applied to other proper nouns ranging from geographical objects to brand names.

Albert Peter Vermes claims that

The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. Contrary to popular views, the translation of proper names is a non-trivial issue, closely related to the problem of the meaning of the proper name. (Vermes in Pour 2009)

Viktorija Mažeikienė describes the procedure adopted by the Hungarian translator Sider Florin in translation of proper names. She states that “first, he makes a catalogue of all proper names mentioned in the literary piece, second, he checks the meaning and pronunciation of the names, particularly the historical ones, in different dictionaries, catalogues, and finally, he traces the line of those characters in the development of narrative” (Mažeikienė 2000: 31; my translation from Lithuanian into English).

Even though the view that proper names are not purely arbitrary has been taken (see Section 3.3), for the purpose of this research their division into loaded or meaningful and conventional or meaningless should be also considered since, in literary translation, this two-pronged approach may dictate a choice of translation strategies. Additionally, in fiction one comes across with names of both existing and non-existing people or objects which are often used next to each other. For the literary translator, it is very important to recognize loaded proper nouns because they carry a special connotation about the referent.

All seven translation strategies from Davies’ framework – preservation, addition, omission, globalization, localization, transformations and creation – can be applied in translation of meaningful proper names, especially the ones which refer to fictitious characters or non-existing objects. Depending on the aims of the translator, s/he can *preserve* either the form or the meaning of a name. The first allows to achieve an exotic effect, while the second reveals a

descriptive character of a name. However, Davies (2003: 76) argues that “the desire to preserve the meaning of an element may lead to a loss of other aspects of the name, such as sound patterning or connotations, while preservation of the form may lead to loss of recognizable meaning.” Nevertheless, according to Aixela, preservation of meaning or linguistic translation is the most common translation strategy used for loaded proper names, and the tendency to literally translate a name increases with its expressivity (Aixela 1996: 60). *Addition*, according to Davies (2003: 79), will raise the level of explicitness of the original name, and Newmark suggests to use an intratextual addition or classifier when an object, including geographical ones, is unknown to the readership (Newmark 1998: 35; 215-216). As for the strategy of *omission*, all aspects discussed in Section 4.2 apply here as well; i.e. omission can be justified when a proper name is unknown to target readers and it is not significant enough (in regard to narrative) so that it needs to be explained. *Globalization* in the case of translation of proper names manifests itself when a proper noun is replaced by a more general or generic word. The higher level of *localization* or replacement of a foreign name by one which is more typical in the target culture is quite common for loaded proper nouns, while the lower level of localization is commonly used for conventional proper nouns, and this phenomenon will be discussed in detail in the following paragraph. The strategy of *transformations* or a change of meaning is not very common in translation of CSIs, but it is used more often “in the cases of meaningful names” (Danytė 2006: 209). *Creation* of proper names in fiction is also possible even though it is very rare. Despite the fact that Newmark has not established such a translation strategy, his suggestion about what should be done with names “where both connotations (rendered through sound-effects and/or transparent names) and nationality are significant” partly corresponds to Davies’ description of the translation strategy called creation (Newmark 1998: 215). Thus, Newmark proposes “first to translate the word that underlies the SL proper name into the TL and then to naturalise the translated word back into a new SL proper name” (Newmark 1998: 215).

As for translation of conventional proper names, the freedom of the translator is more rigidly curtailed, because the process is usually regulated by certain rules established by the governmental or scientific institutions responsible for or/and interested in the proper use of the national language. Aixela (1996: 59) observes that

From the point of view of current translating, most proper nouns seem to present the basic trait of adapting themselves in a very regular way to pre-established translation norms – which does not mean each one of them is always subjected to the same translation strategy, whatever the context and/or average reader. (Aixela 1996: 59)

As stated earlier, real proper names can be used along with fictitious names; therefore, Newmark (1998: 221) suggests translators to “look up all proper names” they do not know. It is also required because some names may have “a pre-established translation based on tradition” (Aixela 1996: 60). These established or naturalized translations of names include important toponyms, historical fictional or non-fictional names of saints, monarchs, popes, prominent figures of classical Greece, Rome, the Renaissance and some other (Aixela 1996: 60, Newmark 1988: 214, Komissarov 1990: 173). As regards other conventional proper names, they are usually repeated, transcribed or transliterated (Aixela 1996: 60). At this point it is worthwhile to switch from general translation tendencies to the more specific ones, i.e. how foreign proper names are rendered into Lithuanian and how this process differs in translations into Russian. For this purpose, some basic rules of transferring foreign names into Lithuanian and Russian will be presented.

Referring to the rules approved by the Commission of the Lithuanian Language, foreign proper names in fiction, popular publications and publications for children and the youth should be adapted, that is, they should be presented according to their pronunciation. If foreign personal names occur in scientific, advertising, information and specialized texts, their authentic forms ought to be provided while more common toponyms should be replaced by their adapted forms. The authentic and adapted forms may also be written next to each other, with one of them presented in parentheses (Lietuvių kalbos komisijos nutarimai 1998: 67). Moreover, the authentic forms may be written with Lithuanian inflections. Lithuanian inflections are not added in case the authentic forms are written in parentheses or used in incoherent text, such as bibliography, information notes, etc. (Sližienė, Valeckienė 1992: 88).

The following rules should be considered while rendering foreign proper names into Lithuanian:

- Lithuanian inflections -as, -is, -(i)us are used with the authentic personal names of masculine gender, which end in a consonant and are inflected like corresponding Lithuanian nouns: with inflection -as *Stiuartas* (*Stewart*); with inflection -is: *Čerčilis* (*Churchill*), with inflection -(i)us: *Hemingvėjus* (*Hemingway*).
- Inflections are not usually used with female names and surnames, for example *Smit* (*Smith*), *Bes* (*Bess*), *Meri* (*Mary*).
- Inflections of plural forms of family names are usually replaced by corresponding Lithuanian plural inflections, for example *Stiuartai* (*Stewarts*).
- -s is added to male personal names which end in unstressed -i, and -is is added to the ones which end in unstressed -y, for example *Kraševskis* (*Kraszewski*), *Henris* (*Henry*).

- Unstressed inflection -e (-ē) is replaced by -è in names of feminine gender, for example *Feličè (Felice)*, *Brontè (Bronte)*.
- Personal names ending in unstressed -a, -ia (-ya) are not changed and they are inflected like corresponding Lithuanian nouns, for example *Aiva (Aiva)*, *Apolonija (Apollonia)*.
- Inflections are not used with personal names ending in stressed vowels, for example: *Hugo (Hugo)*, *Kamiu (Camus)*, *Debiusi (Debussy)*.
- Names ending in unstressed -u or two vowels' juncture are not inflected and inflections are not added, for example *Antonesku (Antonescu)* or *Romeo (Romeo)*.
- Unstressed -o is replaced by Lithuanian inflection -as, for example *Brunas (Bruno)*.
- Apostrophe could be used with foreign personal names ending in mute -e or unpronounced consonant, for example *Verlaine'as (Verlaine)*, *Burke'as (Burke)*.
- Lithuanian inflections are commonly not added and personal nouns are not inflected when their original form ends in a stem vowel (except a) or diphthong, for example *Goethe*, *Hemingway (Slišienė, Valeckienė, 1992: 83-89)*.

Rendering of proper names from English into Russian is a more complicated process due to differences between Latin and Cyrillic. Moreover, Viktor Slepovich claims that an attentive reader may find one and the same English name in two different versions: William – Вильям, Уильям, Нуклеу – Гексли, Хаксли, Watson – Ватсон, Уотсон (Slepovich 2003: 49). This phenomenon is caused by the fact that, in the past, English names were rendered into Russian by help of transliteration which, in the course of time, yielded ground to transcription (Slepovich 2003: 49-50). Thus, the rendering of personal names using transliteration has either historical or traditional background. A good example of this would be Conan Doyle's famous character Dr Watson who is only known as *Ватсон*, but not as *Уотсон* because the series of books about Sherlock Holmes is more than a hundred years old. Slepovich claims that "all the other attempts to solely use transliteration while rendering personal names instead of transcription, where it is possible, present *contravention of the established norm*" (Slepovich 2003: 50; emphasis in the original; my translation from Russian into English). Slepovich also points out that sometimes a combination of transcription and transliteration should be used due to mismatching phonemes. Looking at the Russian language, one notes that it does not have the sounds [æ], [ŋ], [w], [ð] and other. Therefore, for the translator it is important to know which Russian letter corresponds to a particular English sound. In his course-book on translation, Slepovich gives some recommendations on transliteration from English into Russian (Slepovich 2003: 51-53). Correspondence between English phonemes and Russian letters together with examples of proper names are summarized in Table 2.

**Table 2.** Correspondence between English sounds and Russian letters (according to Slepovich 2003: 51-53)

English sound	Corresponding Russian letter(s)	Examples	Notes
[æ]	‘э’ or ‘а’	Bradley – Брэдли, Allan – Аллан.	
[e]	‘э’ or ‘е’	Coen – Коэн, Ben – Бен.	
[ʌ]	‘а’	Shuttle – Шаттл.	Historically, [ʌ] is replaced with ‘у’, for example, Dublin – Дублин.
[ɜ:]	‘е’ or, rarely, ‘э’	Burns – Бернс, Bird – Бёрд.	
[r]	‘r’	Darwin – Дарвин.	Letter ‘r’ is always replaced with ‘p’ even though it is unpronounced/mute, for example, Richard – Ричард.
[ɒ]	‘з’	Warner Brothers – Уорнер Бразерс.	
[θ]	‘т’	Smith – Смит.	
[ŋ]	‘нг’	Strong – Стронг.	
[w]	‘у’	Wilde – Уайлд, Queen – Куин.	When [w] is followed by [u], it is replaced with ‘в’, for example, Wood – Вуд.
[h]	‘х’	Horton – Хортон.	Traditionally, [h] is replaced with ‘r’, for example, Henry – Генри.
[ə]			[ə] is rendered using transliteration, for example, Boston – Бостон, Chester – Честер.
Diphthongs followed by letter ‘r’	One vowel plus ‘p’	Clear – Клир.	
Triphthongs followed by letter ‘r’	One or two vowels plus ‘p’	Tower – Тауэр.	

As for rendering of French proper names which are found in abundance in the gourmet novels under analysis, a few points should be noted, too. Regina Kvašytė and Genovaitė Kačiūšienė (2009:312) observe that when rendering French proper names, the most important role is played by silent and non-silent letters or pronunciation particularities of combinations of certain letters. For example, in French, final consonants *-d* (*Arnauld*), *-t* (*Clairmont*) and a vowel *-e* (*Octave*) is usually not pronounced. Combination of sounds *-eau* (*Letourneau*) and *-ot* (*Maginot*) at the end of words are pronounced as [v], and *-ou* (*Pitou*) is pronounced as [o]. As in other languages, including English and Russian, double consonants also appear in French words. When rendered into Lithuanian, clusters of identical consonants are reduced to a single letter (*Charlotte* – *Šarlotė*), whereas their Russian versions usually retain both (*Шарлотта*).

All the rules, regulations or suggestions on how to render foreign proper names into Lithuanian or Russian languages are far from being complete or flawless. Lionginas Pažūsis, with reference to his own and other scholars’ experience, claims that it is impossible to develop specific rigid rules concerning rewriting of foreign names (Pažūsis 2014: 53). However, even

these general instructions are helpful for translators to maintain consistency in translation which bears a direct relation to translation quality.

In sum, translators into both Lithuanian and Russian, when dealing with conventional proper names in a literary text, should first check if the name refers to an existing person or object and whether it has an established translation. For the translator into Russian, it is necessary to consider the historical aspect. If a name is fictitious or it does not have an established translation, the Lithuanian translator must use an adapted form of a name or phonological and grammatical adaptation while the Russian translator should apply both transcription and transliteration, and, rarely, grammatical adaptation. Transcription of a name requires the translator's knowledge of how the name is pronounced in the source language. Grammatical adaptation in case of translation into Lithuanian involves compliance with the clearly defined writing rules for foreign names stated in the paragraphs above, while in translation into Russian it is concerned with the addition of a Russian inflection, if required. Transliteration while rendering proper names into Russian encompasses the choice of corresponding English and Russian letters.

#### **4.4. Summary**

This chapter provided theoretical and practical insights into translation of culture-specific items. The procedure of dealing with cultural translation issues is the following: recognizing a CSI in a text and determining if it presents a translation problem; referring to the text as the starting point for a proper interpretation of a cultural allusion; taking into account all the extralinguistic facts related to solving the problem; considering appropriate translation strategies and choosing the most suitable one; and providing the most equivalent translation.

Translation of CSIs require from translators both linguistic and cultural competences so that the translation loss would not exceed translation gain. To produce a target text of similar value as that of the source text, different translation strategies can be applied. Davies' framework of seven translation strategies, including preservation, addition, omission, globalization, localization, transformations and creation, is considered as the most suitable for this research.

Proper names present a specific subgroup of CSIs and translators, when dealing with conventional proper names, should first check if the name refers to an existing person or object and whether it has an established translation. Phonological adaptation requires translators' knowledge of the original pronunciation of the name, whereas grammatical adaptation involves addition of an inflection (if required).

## 5. THE GOURMET NOVEL AS A DISTINCT LITERARY GENRE

This chapter presents a brief overview of the gourmet novel and the issues it deals with. Section 5.1 discusses the concept of genre and attempts to define the gourmet novel as a literary genre. In Section 5.2 the focus is on the main features of the gourmet novel. Section 5.3 explains how the awareness of genre is pertinent to translation quality.

### 5.1. Genre and the Gourmet Novel as a Genre

The concept of *genre* has been known since ancient times, and their classical division includes poetry, prose and drama which are subdivided further (see Chandler 2000: 1, 11). Due to its simplicity and clarity, the classification of genres provided by the Greeks was followed for centuries. Jonathan Culler (2000: 72-73) claims that this division into three broad classes is based on the speaker: “poetic or lyric, where the narrator speaks in the first person, epic or narrative, where the narrator speaks in his own voice but allows characters to speak in theirs, and drama, where the characters do all the talking.” Even though genres used to be viewed as “constraining and inhibiting authorial creativity” (Chandler 2000: 6), today “it is more generally accepted that genres have conventional rather than an intrinsic justification” (Goring et al. 2010: 369).

Genre conventions have changed with time and also with people who write and read them. Existing genres gained more forms and new genres appeared in order to meet new philosophical, social and cultural tendencies. Traditionally, genres were more easily recognized because they had a distinct style, a definite structure and a particular content (see Jones 2012: 82; Chandler 2000: 2), but in contemporary discourse, it is more difficult “to make clear-cut distinctions between one genre and another: genres overlap, and there are ‘mixed genres’ (such as comedy-thrillers)” (Chandler 2000: 2). John Hartley claims that “the same text can belong to different genres in different countries or time” (cited in Chandler 2000: 2). Thus, to ascribe a text to a particular genre is not an easy thing.

Anne LeCroy (1989: 7) notices that, “The Greeks who had a muse for every literary genre, failed to provide us with one for gourmandise embedded in poem, essay, novel, and murder history.” Thus, considering all that has been stated in the previous paragraph, this chapter aims at describing the genre to which Joanne Harris’ novels *Chocolat*, *The Lollipop Shoes* and *Peaches for Monsieur le Curé* can be assigned. In order to make the research more comprehensive and reliable, it seems justifiable to expand this list with two more novels by the same writer, *The Blackberry Wine* and *Five Quarters of the Orange*, because they share some common characteristics in terms of the topic, literary devices and matter-of-course food



references. The latter two novels were written in 2000 and 2001, respectively, or one and two years later than *Chocolat*, which appeared in 1999. The *Dictionary of Literary Biography* called the three novels “the “food trilogy” both because their titles mention food and drink and also because Harris is concerned with food and describes it artfully” (“Joanne Harris,” *Dictionary of Literary Biography*). All five novels can be attributed to a new genre which has no established name as yet and is interchangeably referred to as *gastromance*, *gourmet fiction*, *gastronomic fiction*, *coffee pulp fiction*, *food romance* or *foodie literature*.

Description of the genre as “new” is rather relative, because literary works where food is an important part of a narrative could be found in the days of old. Probably the most prominent example is François Rabelais’ historical novel *Gargantua and Pantagruel* (1532-1553) where food-related items appear almost in every paragraph. A long list of books from classical literature as well as from national literatures can be compiled where references to food, including its growing and harvesting, trading/buying and storage, preparation and consumption, play an important role in a literary piece. However, the terms *gastromance*, *gourmet fiction*, *gastronomic fiction*, *food romance* and *foodie literature* emerged only at the end of the 20<sup>th</sup> century and they are still used sporadically and inconsistently. Joanne Harris herself does not like the term *gastromance* as it sounds as “a stomach complaint” (“Frequently Asked Questions”, *The Joanne Harris Website*); therefore, in this study, the term *gourmet novel* will be used instead of any of the above-stated terms. The word *gourmet* has been chosen as the first constituent of the term in preference to the word *food* because the novels under analysis depict luxurious, speciality and sometimes exotic dishes rather than staple or homey foods. The latter ones, especially with particular emphasis on their ethnic origin, are also favoured by both writers and readers, but these kinds of literary works are beyond the scope of this study. The word *novel* rather than *fiction* is used because the genre analysis is largely based on Harris’ literary works which are chiefly novels, while *fiction* is a broader term which also covers other literary genres such as short story or drama.

The main obstacle for this genre analysis is the lack of reliable scientific studies on this issue, so that the author of this thesis will largely appeal to her own observations and to some online resources, such as educational websites, online learning environments, interviews with the author Joanne Harris and book reviews. Even though the gourmet novel is not explicitly defined by scholars, it is certainly recognized by the literary community, and all available terms referring to this phenomenon as well as plenty of online discussions confirm that this genre exists. Linda Wolfe claims that narrative and cookery are the two most ancient arts – “They speak of their own century, their culture, and their class” (cited in LeCroy 1989: 21). A similar

opinion is expressed by Magda Danciu who claims that tastes in food reflect “the eater’s identity,” and eating practices signify and define “the boundaries of cultures” (Danciu 2012: 89).

Since novels, the same as chronicles, record the most significant things of a particular epoch, they may serve as documents which reveal lifestyle, fashion and other trends dominating in a society. Thus, one of the main reasons for the appearance as well as of popularity of the gourmet novel is a growing obsession with food culture. In the United States as well as in Europe, TV cooking shows occupy the most watchable time of broadcasting, and TV cooking channels are becoming as popular as sport, music or film channels. Recipe books are ranked among bestsellers, and it has become a very common thing among celebrities to publish their own book about the art of cooking. Joanne Harris, reacting to the success of her novels and encouraged by her readers, has also published two cookery books where she provides recipes for the dishes mentioned in her first novels. It is obvious that Joanne Harris is well aware of the tastes and demands of her potential readership as she states that “readers understand food; in our increasingly diverse and multicultural society, eating remains one of the very few experiences we all have in common; a pleasure, a comfort and a means of expression” (“Frequently Asked Questions,” *The Joanne Harris Website*).

Anne LeCroy sorted various works connected to food into a taxonomy with the following four categories:

- a) General history of human cuisine with a modest assortment of recipes or suggested uses for foods;
- b) Essays, often personal memoirs, with recipes related to the essay topics;
- c) Recipes with short introductory essays or anecdotes or comments ranging from historical to philosophical;
- d) Fiction, with recipes in the text and use of food woven well into the fictive material, whether to show character, develop plot or establish setting and atmosphere (LeCroy 1989: 8).

All of Joanne Harris’s gourmet novels, as well as the genre that is aimed to be described, fall into the last category. While the writer speaks against attaching genre labels to her novels (see Muir 2007: 2), in her article for *The Guardian*, Harriet Lane named Joanne Harris as the inventor of gastromance (Lane 2001). This genre is defined as “a work that merges the exuberance of food with the ecstatic qualities of romantic fiction” (“Author Interview. Joanne Harris on *Coastliners*.” *Harper Collins Publishers*). In addition, food itself and food-related activities are not only depicted in a literary work, but food is often personified and becomes as important as any other human character. Without doubt, the influence of Harris’ novels in the field of the gourmet novel may surely be qualified as profound. Descriptions of the look and the

smell of food found in her novels are far more vivid than in other genres. Lane (2001) claims that in Harris' books, "food dominates events as a token of love, a bargaining chip, a gesture of defiance."

## 5.2. Main Features of the Gourmet Novel

To better understand the genre of the gourmet novel, it is necessary to discuss its features, particularly the ones which are shared by the novels under analysis and which should be taken into account in the translation process. The first common feature of the great majority of gourmet novels is that their titles commonly contain a word referring to food or food preparation or consumption related activities. For example, all Joanne Harris' titles mention an edible item, such as *chocolate*, *lollipops*, *peaches*, *blackberry wine* and *oranges*. To provide more evidence for supporting the statement, one should refer to the blog called *Books are my Favourite and Best*. On 15 October, 2012, it posted the "Top Ten" of "Foodie Literature" which included *Like Water for Chocolate* by Laura Esquivel, *The Dinner* by Herman Koch, *The Gourmet* by Muriel Barbery, *Fried Green Tomatoes at the Whistle Stop Cafe* by Fannie Flagg, *The Cook* by Wayne Macauley and *Pomegranate Soup* by Marsha Mehran, etc. Thirteen out of fifteen books mentioned in this website have a food reference in their titles. That may be explained by the wish of the author to inform the reader which genre the book belongs to or, in other words, what he/she can expect from reading the book.

The second common feature of all Joanne Harris' gourmet novels is the setting. As a country whose cuisine is included into UNESCO World Heritage list, France is a perfect background for any gourmet story. However, David Bevan's (1988: 3) opinion that culinary artistry, including writing about it, is not limited to France, cannot be ignored. Even though the setting of Harris' novels is in this country, the main characters indeed are of different nationalities.

The term *gourmet novel* presupposes that the main ingredient of the literary piece is food. It appears in many forms – names of foodstuffs and dishes dominate the vocabulary; descriptions of their appearance deserve as much attention from the writer as descriptions of environment or characters; culinary practices are mixed up with everyday activities of the protagonists; and food preparation and consumption constitute a framework for events. Harris can start describing food in the middle of intense actions or boiling emotions, but it is never distracting. Even though the novels are multi-layered, full of interlocking stories, they are beautifully structured, and food imagery serves as a cohesive device. The luxurious, provocative, sensual vocabulary used to describe the appearance, smell and taste of food evokes

readers' positive emotions and memories. Detailed descriptions of the cookery process as well as dining rituals may supply the reader with a wide range of facts which are not necessary directly related to food.

In her book about food in literature, Linda Wolfe points out that "behaviour toward food has been used by writers to demonstrate the innermost workings of their characters' personalities" (cited in LeCroy 1989: 21). Harris complements this statement saying that "eating habits provide us with an insight into a person's background, character, family and upbringing, as well as their general attitude to life and to other people" ("Frequently Asked Questions," *The Joanne Harris Website*). The more attentive reader finds information not only about individual characters, but about the whole nation, society or community depicted in a novel. This can be explicitly observed in descriptions of feasts where everybody gathers. It is not clear whether for this purpose or for any other the feast is a focal point of plot in the majority of gourmet novels (see "Food in Literature," *Critical Essays*). Communal dining provides much knowledge about social structure, national cuisine, customs and traditions. It is acknowledged that food is "a key indicator of ethnicity" ("Food in Literature," *Critical Essays*). Hence, communal dining or sharing food with others is not only the easiest way to get in touch with people, but also to acquire knowledge about different cultural groups.

As has been discussed in previous paragraphs, food plays an important role in the development of events and expression of characters as well as having an impact on the emotions of readers. However, it is just superficial, and much more is involved in understanding the imagery system, literal and metaphorical. Food serves as a vehicle in a number of stylistic devices – epithet, oxymoron, simile and metaphor. On the one hand, food imagery helps to describe physical characteristics of characters; on the other hand, it reveals implicit things. Mary Anne Schofield claims that "food cooked, eaten and thought about provides a metaphoric matrix" and is used as a "rhetorical structure that allows them [writers] to articulate abstract, internal and difficult to express concepts; the food rhetoric objectifies the ineffable qualities of life, thus providing the artist with a necessary 'imagining power'" (Schofield 1989 a: 1-2). In other words, many aspects of the novel, especially the implicit ones (such as inner contradictions of characters, their emotional status, feelings and senses), are revealed through the metaphor of food. In her interview on "food trilogy" with Dennis Lythgoe in 2001, Harris explained that "Each food stands for a different metaphor. Chocolate stood for tolerance and enjoyment, blackberries stood for changes from the past and the orange is a metaphor for hatred and is used as a weapon" (cited in Tindle 2007:23).

Contemplation on gender issues has gained an unexpected relevance in the analysis of the gourmet novel. Concepts, objects or processes which are typically referred to as feminine or

masculine are not only woven into the plot of novels, but they can explain much about the writer and the reader. The *Dictionary of Literary Biography* with reference to *Chocolat* states that the majority of Harris' readers are women who are "attracted by the author's combination of sensuous evocativeness, particularly of French life; powerful and perhaps somewhat old-fashioned plotting; and touches of the supernatural" ("Joanne Harris," *Dictionary of Literary Biography*). It can be assumed that Harris' novels, at least the ones which belong to the series, are mainly targeted at an audience of women and, consequently, are written in a way to satisfy the expectations of her readers, or, based on theoretical propositions above, according to the norms of the genre. It is also observed that food is "a significant theme in literature by and about women" ("Food in Literature," *Critical Essays*). It should be noted that the translators into Lithuanian and Russian of the five Harris' novels are also women. In the light of the above, women are in the majority among readers, among writers and among characters depicted in gourmet novels.

Such parallels between the genre and femininity are not surprising. In the essay on food in literature, it is observed that "food and its related concerns with feminine identity and domesticity have been given a central place in many works of women's literature" ("Food in Literature," *Critical Essays*). Traditionally, women are the ones who take care of the house and family – the first goal is to be clean and cosy, the second is to be fed and healthy. The study of Hispanic women writers came to the conclusion that "they [women writers] have used the domesticity of women, as symbolized by the kitchen, as a vehicle for their creativity and for promoting female solidarity" ("Food in Literature," *Critical Essays*). Commenting on Brookner's writings, Schofield claims that food being used as feminine dialogue is an example of "the encoding language that women have adopted in order to be able to talk to one another. This encoding effect has developed art of their need to tell their story" (Schofield 1989 b: 62). In her article "Mimesis and Metaphor: Food Imagery in International Twentieth-Century Women's Writing," Harriet Blodgett states that "cooking, broadly conceived as female context, appears to offer some persuasive explanation why women may be drawn to food imagery. Women's imaginations are experientially linked to food as inspiration for mimesis or metaphor since women are, after all, the infant's first food giver and customarily gendered as the family cook and meal arranger" (Blodgett 2004: 2). In other words, cooking allows a woman to free her imagination, to demonstrate creativity and to express her feelings towards the ones who are going to eat the meal she prepared.

On the other hand, the masculine gender cannot be completely withdrawn from the food domain. First, even though women are normally expected to prepare food for the family, the most famous chefs are men. Second, no romantic novel can be imagined without male

characters who are far from being of secondary importance. For example, the protagonist in *Blackberry Wine* is a man. Third, male writers also write about food; however, as Blodgett notices, they use food imagery for different purposes. She claims that “men are more inclined to link food with sexuality than women, who attach it rather to female roles and status in their writing” (Blodgett 2004: 1). Finally, the book *Food and Cultural Studies* refers to an expert on food writing, Stephen Mennell, who distinguishes between two forms – gastronomic literature and cookery books – and “conceives of the former as an expression of a developing public sphere, and therefore as masculine” (Ashley et al. 2004: 153).

A reason why the gourmet novel is not yet defined and established as a literary genre can be its heterogeneity. As has been stated earlier, in modern literary discourse genres overlap and there are “hybrid genres.” An example of this can be found in the book *Food and Cultural Studies* (2004: 153-170), where Ashley and his co-authors describe gastronomic literature as a mixture of romantic fiction and food writing. An explanation of this phenomenon is provided in Mary Frances Kennedy Fisher’s book *The Art of Eating* (1976) where she says that “our three basic needs for food, security and love are so mixed and mingled and entwined that we cannot straightly think of one without the others” (cited in LeCroy 1989: 11). This statement finds confirmation in Harris’ novels where the protagonists are striving for both psychological and physical comfort, where delicious food becomes a symbol of steady life, home, friendship and peace which they want to find as well as to give to other people. In addition, Harris’ novels are often attributed to magic realism which is referred to as “art that attempts to produce a clear depiction of reality that includes a presentation of the mysterious elements of everyday life” (Bowers 2004: 130 *Magic(al) Realism*; cited in Tindle 2007: 5). Along with different magical qualities, rituals and events, magical properties are also attributed to food – chocolate relieves heartache, blackberry wine reveals secrets, the smell of oranges causes an unbearable migraine, etc. The food-making process is always described as a rite which encompasses supernatural practices. On the other hand, food and food-related activities create a realistic context for all those miraculous things scattered over the novels. Moreover, the last Harris’ novel, *Peaches for Monsieur le Curé*, bears similarities to a detective novel as many puzzles have to be solved and many secrets revealed which are a matter of life and death for some characters of the novel. In addition, as Ingrida Eglė Žindžiuvienė observes, gourmet fiction has many common elements with travel writing, such as “detailed description of food, processes of meals, various dishes, habits of eating, special table traditions, etc.” (Žindžiuvienė 2013: 14). Finally, numerous interesting links can be established between the gourmet novel and satire or humour as description of eating practices or cultural gaps related to local cuisine are often full of fun and excitement as well as aimed at entertaining and causing laughter.

Blodgett claims “that some writers <...> characteristically think in terms of **food** imagery so that not just one work but any one of their works is likely to show **food** patterns” (Blodgett 2004: 285; emphasis in the original). Even though she had in mind other writers, this statement can also be applied to Joanne Harris. Lane claims that after writing *Five Quarters of the Orange*, Harris decided not to write about food anymore, because everyone else was doing it at that time (Lane 2001). Nonetheless, in 2007 she published *Lollipop Shoes* and in 2012 *Peaches for Monsieur le Curé* – the second and the third book in the *Chocolat* series.

### 5.3. Awareness of Genre in Translation

Genre, at first sight an abstract notion, has specific functions for writers and readers. For writers, genre supposes conventions (stylistic, structural, etc.) to be used to construct a specific text. For readers, genre determines expectations. Culler argues that “knowing whether we are reading a detective story or a romance, a lyric poem or a tragedy, we are on the lookout of different things and make assumptions about what will be significant” (Culler 2000: 72). Literary translation is also sensitive to genre, including its process and output quality. Ingrida Eglė Žindžiuvienė claims that “literary genre determines the choice of translation strategies; therefore, disregard of elements of genre may result in the translation which fails to meet the readers’ expectations” (Žindžiuvienė 2012: 118; my translation from Lithuanian into English).

Basil Hatim (2009: 46) claims that “At the level of genre, language tends to serve a particular focus on norms surrounding how certain communicative events are conventionally dealt with.” Nevertheless, as he observes, genre shifts in translation are rather common and the translator should always be provided with genre-based experience (Hatim 2009: 46; see also Hatim 2014: 154). It seems that retaining particular features of genre is a complex and challenging task for translators. Therefore, Hatim suggests that

In dealing with genre, it is particularly important to recognize that changes haphazardly introduced in the translation can irreparably dislocate the text from its intended genre and thus distort the rhetorical structure of the original, a case of what Carl James calls ‘genre violation’. (Hatim 2009: 46)

Each of the novels mentioned in this chapter has a characteristic topic, imagery system, style and narrative manner which enable the reader to recognize the genre. Yet all of them have strong ties to other literary traditions, particularly to romantic and fantastic fiction. The choice of this genre for the doctoral dissertation has been determined by several factors: the genre provides a very rich field for analysis, because CSIs, mostly in form of the names of foreign dishes or their ingredients, can be found in abundance. Consequently, individual translation strategies employed by translators for CSIs promise to be diverse and both interesting and

worthy to be researched. Thus, the translation of the names of dishes and other food-related items can be viewed as a distinguishing feature of the translation process of the gourmet novel. Consequently, the goal of the translator is not only to choose proper equivalents in the target language, but also to retain the imagery and coherence of the original. In other words, “the translator’s responsibility lies in translating the source text (ST) within the boundaries of the same genre” (Žindžiuvienė 2012: 136). All this leads to the conclusion that the notion of genre serves as a practical guide on how to write, how to read and how to translate a text.

#### **5.4. Summary**

This chapter has presented a general framework for understanding what the gourmet novel is. The focus has been on the concept of genre and how it has changed markedly over the years: existing genres gained more forms, new genres appeared and there is no clear-cut distinction any more between one genre and another.

The chapter described the main features of the gourmet novel and provided evidence that the gourmet novel is a distinct literary genre. It has been noted that food not only plays an important role in the development of events and expression of characters, but it is also involved in the imagery system, literal and metaphorical.

This chapter has also focused on the issue of translation within the boundaries of a specific literary genre. In literary translation, genre determines the choice of translation strategies, and unmotivated changes introduced in the translation may distort the rhetorical structure of the original. Thus, the awareness of genre is pertinent to translation quality.



## 6. RESEARCH MATERIAL AND METHODS

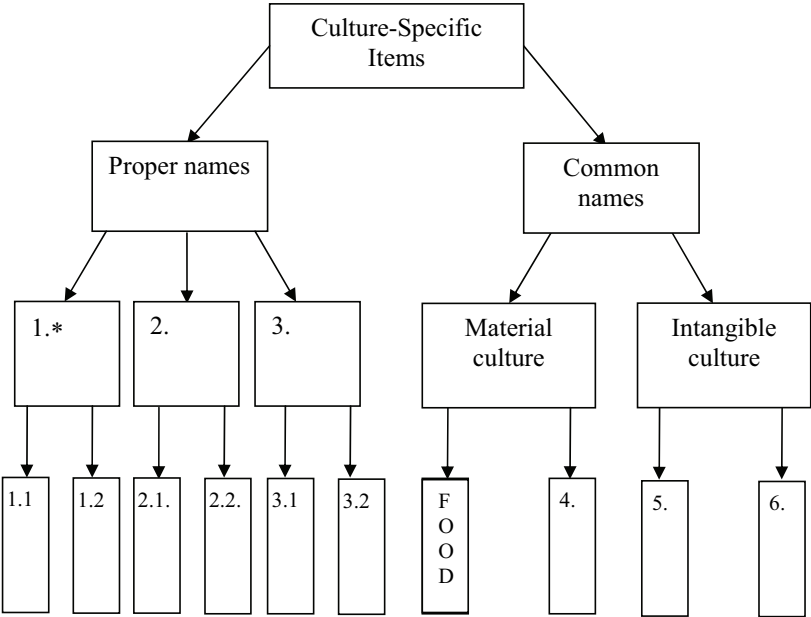
This chapter explains the choice of the writer and selection of the books to be researched, and presents the process of the data compilation and analysis. The focus is on different methodological decisions that have been made at the beginning and in the course of the investigation in order to guarantee the novelty, interest, reliability and expedience of the research.

As stated earlier, this research is based on selecting instances of culture-specific items from three of Joanne Harris' gourmet novels and analysing translation strategies for culture-specific items used by translators from English into Lithuanian and Russian. The reasons for the choice of this particular research material are both objective and subjective; in other words, the aesthetical side of literary pieces has almost been as important as subject-specific aspects. To begin with, 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), *A Cat, a Hat and a Piece of String* (2012) and *The Gospel of Loki* (2014). In cooperation with Fran Warde she published two cookery books *The French Kitchen* (2002) and *The French Market* (2005). Her stories also featured in various compilations. As mentioned earlier, this analysis focuses on the most famous book by the writer, *Chocolat*, which was made into an Oscar-nominated film and its sequels *The Lollipop Shoes* and *Peaches for Monsieur le Curé*. Secondly, cultural identity plays a very significant role in these books. The novels were originally written in English, but their setting takes place in France. French lifestyle is described in detail as though it has been done by a local citizen without any irony which is so common for the English while speaking about the French. Thirdly, the novels include a great variety of CSIs: proper names which refer to people, places and objects, common expressions which cover the spiritual, social and domestic areas of a human life. Fourthly, the CSIs are of different origin: predominantly French cultural elements are interwoven with English, Spanish, Arabic and even Aztecan cultural inserts. Finally, these novels can serve as a guide to French cultural and social life for foreign readers (since descriptions of national traditions ranging from routine daily habits to lavish feasts) with the assumption that the cultural aspect in both Lithuanian and Russian translations has not been distorted or domesticated too much.

In 2010, at the beginning of the research, the primary choice of the books was different. There were four books selected – *Chocolat*, *The Lollipop Shoes*, *Blackberry Wine* and *Five Quarters of the Orange*. The decision to reject the two latter books was influenced by a few factors. The most important reason to change the primary sources was that the Lithuanian Association of Literary Translators includes *Five Quarters of the Orange* into its list of books that are not recommended to be bought, read or advertised due to poor translation, editing or/and preparation for publishing (“Nerekomenduojamos knygos”, *Lietuvos literatūros vertėjų sąjunga*). Moreover, even though all novels belong to the genre of gourmet fiction, *The Lollipop Shoes* is a sequel to *Chocolat* while the other two books tell different stories and involve different characters. Finally, in 2012, *Peaches for Monsieur le Curé*, the third book in the series was published, and in 2013 the novel was translated into Lithuanian and Russian. As a consequence, the conclusion was drawn that CSIs compiled from the trilogy provide a less heterogeneous corpus that leads to more reliable research results. All in all, the scope of the research is sufficient enough, even though the CSIs are selected from three books instead of the initially intended four.

The next step entailed collecting the instances of CSIs from three sources: the original novels and their translations into Lithuanian and Russian. The total number of texts analysed is nine and the total number of examples of CSIs found in the original novels is 1141. The scope of the research is extended by their equivalents compiled from Lithuanian and English versions of the novels. The notion of a CSI includes proper and common names embedded in the source text which 1) do not exist in one or both cultures of the target language readerships and therefore are either unknown or superficially known from secondary sources; 2) exist in one or both target cultures, but either are perceived differently or recognized as foreign. The study excludes phraseological units, winged words, extralinguistic allusions and quotations. The data collection was formed by reading the original texts and comparing the potential instances of CSIs with their equivalents in the translated texts. The suitability of potential CSIs was checked against lexicographical sources, available online resources, and intuitions of native speakers. The pattern of analysis was the same for all 1141 examples. Later, all the instances were sorted out using a hybrid classification system which consisted of three stages. First, as suggested by Aixela (1996), all CSIs were divided into proper names and common names. Second, Gudavičius’ classification was applied by splitting all common names into two groups – (1) CSIs denoting material things and (2) CSIs denoting intangible items (see Gudavičius 2007). Third, the newly formed categories of proper names and common names (the latter ones had already been divided into words denoting material culture and words denoting intangible culture during the second stage of the classification) were subdivided further based on semantics of their referents. The

last stage of the classification process was slightly different for instances from different books as it was context-dependent. For example, in the *The Lollipop Shoes*, in the category of proper names, a considerable number of names of mythological creatures and deities resulted in formation of a separate subgroup under this name while in other books there were just single cases of such names that naturally were assigned to other subgroups. The classification of CSIs can be summarised in the following way:



\* Cells containing a number instead of a title are relative representations of subgroups/sets of CSIs, and both their type and number may differ for each book under analysis.

**Figure 3.** Classification framework for CSIs used in this research

As the main focus of this research is on translation, all CSIs are analysed from the translational perspective with the purpose of establishing translation strategies that are used to render cultural references into foreign languages, Lithuanian and Russian. Davies’ (2003) classification of translation strategies which includes *preservation*, *addition*, *omission*, *globalization*, *localization*, *transformations*, and *creation* is used as the framework for detailed analysis of CSIs. A comprehensive description of the translation strategies is provided in Section 4.2, but they can be briefly described in the following way:

- The strategy of *preservation* refers to a technique where a source text linguistic unit is transferred to the target text unchanged.

- The strategy of *addition* takes place when extra information is added to the target text in order to clarify the meaning of an obscure or unknown item.
- The strategy of *omission* refers to an action when meaningful words or phrases present in the source text are left out when producing the target text.
- The strategy of *globalization* is the process of replacing culture-specific references with ones that are more neutral or general in order to be understood by readers from a wider range of cultural backgrounds.
- The strategy of *localization* covers instances when cultural elements of a source text are replaced by target language equivalents which are not always accurate, but are well-known in the target culture.
- The strategy of *transformations* occurs where an original CSI is modified, inasmuch that its meaning is altered or distorted.
- The strategy of *creation* takes place when the translator introduces non-existent cultural references into the target text.

In order to make the research more specific, certain translation strategies are split into smaller groups due to a wide range of coverage. For example, within the strategy of *preservation*, *preservation as literal translation* is distinguished, because the impact on the reader and the degree of domestication or foreignization greatly depend on whether the form or the meaning is preserved. Moreover, the strategy of *addition* is divided into *intratextual* and *extratextual*, and two levels – *higher* and *lower* – are distinguished in the strategy of *localization*. Some CSIs, particularly the ones which consist of a few words, have been translated using a combination of two translation strategies. Their number is rather small and diversity of combinations is fairly wide, so that all instances fall under the umbrella term *couplet*, as suggested by Newmark (1988: 91). Due to the fact that the research is not designed to evaluate or intended to identify and correct mistranslations, the examples which prove to be misinterpreted by translators are treated as *transformations*, because this strategy encompasses instances with the distorted or altered original meaning (see Davies 2003: 86-88).

At this stage the research is extended with the qualitative analysis that aims at presenting and explaining the most typical, interesting and/or exceptional cases of CSIs and their translation with particular focus on both differences and similarities in translations into Lithuanian and Russian. Due to the large number of examples, a limited number of instances will be analysed as well as listed in the tables within the main body of the text. However, in order to have the more comprehensive view of the whole network of CSIs, the qualitative analysis is carried out on different semantic groups and subgroups. The complete lists of examples are provided in Appendices B, C and D.

Finally, the qualitative analysis is supplemented with the quantitative one that provides the possibility to systematize and estimate the distribution of translation strategies and display them graphically. A statistical mean of different translation strategies is calculated by each category of CSIs, i.e. proper names and common names, and by each target language, i.e. Lithuanian and Russian. Both quantitative and qualitative analyses have helped to establish certain tendencies in translation behaviour within Lithuanian and Russian translation communities.

## **7. CULTURE-SPECIFIC ITEMS AND THEIR TRANSLATION FROM ENGLISH INTO LITHUANIAN AND RUSSIAN IN JOANNE HARRIS' GOURMET NOVELS**

This chapter presents information about the translation of CSIs found in Joanne Harris' novels *Chocolat*, *The Lollipop Shoes* and *Peaches for Monsieur le Curé*. First, it focuses on general issues of CSIs and then on each of the three books separately by introducing distribution of CSIs within the established categories, groups, subgroups and sets of semantically related words and presenting their qualitative and quantitative characteristics from the translational perspective. The last section of this chapter provides a comparative analysis of translations into Lithuanian and Russian.

Translation of CSIs is not straightforward but rather a complex process. Recker's framework of three types of contexts, narrow, broad and extralinguistic, which facilitate decoding of a cultural message (see Section 4.1) can be extended by Davies' idea of a two-level perspective which benefits both translation of an individual CSI and the whole cultural context depicted in a literary work. Davies attests that the immediate context does not reveal all particularities of CSIs and "translators need to see them within a wider perspective, where individual cases are evaluated in terms of their contribution to the global effect of the whole text" (Davies 2003: 89). She advises estimating how significant/insignificant a particular CSI is in the book or even series and translating it accordingly (Davies 2003: 89; see also Jull Costa 2007: 114). It follows that translators should adopt two approaches, micro-level and macro-level, to translation of culture-bound words. The traditional micro-level approach which is related to the search for an equivalent meaning of a particular CSI should be supplemented by the macro-level approach which enables the translator to view an individual CSI in the whole network of cultural references and leads to a more motivated and more consistent application of translation strategies. This discussion corresponds closely to Toury's (1995: 58-61) insights about operational norms which direct translators' behaviour both on a textual level and towards individual translation units. Accordingly, the choice of translation strategies is not only the personal preference of the translator, but also a realization of norms accepted by the translation community.

Taking into consideration discussions on the importance of a global vision towards cultural references, all the CSIs have been classified according to their semantics. As stated earlier, a 3-stage hybrid classification system has been used in this study. The first and second stages are universal (CSIs fall into proper and common names, and the latter denote material things and intangible items), i.e. they are applied in the analysis of all three books while the third one is context-dependent, and, therefore, different in each of the books. The third stage, in

particular, allowed observing and recording more specific tendencies and drawing more concrete conclusions regarding the translation of CSIs from English into Lithuanian and Russian. This approach coincides with Davies' opinion that "Looking at the individual CSIs as components of these larger sets of references may lead to a more systematic, coherent treatment" (Davies 2003: 89).

### **7.1. Culture-Specific Items in Joanne Harris' Novel *Chocolat***

This section of the thesis provides the analysis of CSIs that are selected from Joanne Harris' novel *Chocolat* (2007) and its translations into Lithuanian and Russian – *Šokoladas*, translated by Marija Galina Baužytė-Čepinskienė in 2004, and *Шоколад*, translated by Irina Novoseleckaja in 2009. First, the typology of CSIs will be discussed. Second, a descriptive analysis of the translation of CSIs will be provided. Finally, statistical data about the translation strategies employed for rendering different types of CSIs by Lithuanian and Russian translators will be presented.

#### **7.1.1. Quantity, Categories and Characteristics of CSIs Found in Joanne Harris' Novel *Chocolat***

The total number of CSIs that are compiled from Joanne Harris' novel *Chocolat* amounts to 363 examples and all of them can be found in Appendix B. The first stage of classification divides all CSIs into 2 categories, proper names and common names, with 177 and 186 instances, respectively. During the second stage of classification, common names fall into two groups – words which define material culture and words which define intangible culture. The first group of CSIs makes up 155 examples while the second one constitutes 31 examples.

As stated in the previous paragraph, the total number of proper names amounts to 177 in *Chocolat* (see Table 16, Appendix B). The large number and the heterogeneity of proper names suggest their further division into groups and subgroups. Three bigger subject groups are comprised of names of living beings, names of geographical and public objects, and names of social and cultural phenomena. Names of living beings total 78 and include the names of characters of the novel (42 instances), names of characters from other literary pieces (10 instances), names of mythological, religious and folkloric characters (14 instances) and names of real people referred to in the novel (12 instances). The largest number of proper names refers to living beings – people, animals, mythological, religious and folkloric characters, and the biggest subgroup encompasses 42 names of major and secondary characters of the novel including two names of pets and one of an imaginary friend. In this category people are referred to either by their full names or only by their first or family names. In the text, the latter ones are usually preceded by a title. There are 24 instances of full names collected and 18 cases when the

first or family name stands alone. The latter ones include 16 French names, for example, *Antoine*, *Claude*, *Cussonnet* and 2 Arabic names, such as *Ahmed* and *Mahmed*. Full names are solely of French origin, including, *Paul-Marie Muscat*, *Julien Narcisse*. It is important to mention that some names with identical spelling exist in both the English and French languages, such as *Guy*, or in some other languages, as in *Michel*, *Simon*. However, due to the French setting of the novel, all of them are treated as French unless there is a reference to a different etymology of the name or origin of the character.

Other subgroups are less abundant. For example, there are 14 names of mythological, religious and folkloric characters, such as *Mithras*, *St Elmo* and *Grosses Têtes*. Names of real people referred to in the novel make up 12 instances and they mostly refer to artists – painters, musicians, poets, writers, actors – or historical figures, for instance, *James Dean*, *de Musset* or *Marie Bloody Antoinette*. The smallest subgroup encompasses 10 names, including *Aladdin*, *Red Queen* and *Dorothy*, which belong to characters from other literary pieces, mainly from the *Arabian Nights*, *Alice in Wonderland* and *The Wizard of Oz*.

The next group of proper names is constituted of the names of geographical and public objects which amount to 68. For the purpose of the translation analysis, this subject group is subdivided into macrotoponyms (14 instances), names of towns (33 instances), microtoponyms (9 instances) and names of different establishments (12 instances). Such a division is based on Newmark's approach that when rendering geographical terms, the translator has to check them all "in the most recent atlas or gazetteer" (Newmark 1988: 216). Thus, first two subgroups include the names of objects which can be found in an average atlas in the translators' target language. Macrotoponyms encompass 11 geographical objects (*Everglades*, *Jersey*, *Ourcq*), 2 administrative units, specifically, names of American states (*Florida* and *New Mexico*) and one fictional object (*Mordor*) which is a universe of Middle-earth in J.R.R. Tolkien's *The Lord of the Rings*. It is important to mention that names of the countries are not included into the list of CSIs because they are supposed to be well-known by an average reader and are considered as culturally neutral units. On the contrary, names of towns and cities are assigned to the class of CSIs because one cannot expect an average reader (as well as the translator) to know them all. Therefore, there is a chance for a potential translation problem to arise and, consequently, different translation options to occur. Although the names of metropolises will hardly cause a translation problem, it is impossible to measure how well or little known a place is by the target reader, and the exclusion of one or another city or town from the list based on pure speculation is not justified from the scholarly point of view. In addition, the subgroup of towns is distinguished as separate even though it complies with criteria of macrotoponyms. For one



thing, homogeneous groups always allow to draw more concrete conclusions. For another, the total number of towns (33 instances) is representative enough to form a separate group.

The third subgroup is the least abundant as it is composed of 9 microtoponyms (which are mostly fictional) including the names of 6 streets (*Avenue des Francs Bourgeois*, *Rue des Poètes*, *Unter den Linden*), 2 squares (*Place des Artistes*, *Place des Beaux-Arts*) and one neighbourhood/quarter of the village (*Les Marauds*). As is seen from classification principles of the group encompassing the names of geographical and public objects, fictional names go along with the real ones. The rationale for this decision is that fiction and reality are interwoven in Joanne Harris' gourmet novels (just the same as in the large majority of literary texts) and the writer does not want her readers to make a distinction between them. Consequently, the translator's decision on translation strategies should not necessary depend on whether an item exists in the real world or not in order to pursue the writer's ideas. On the other hand, fictional names are often semantically loaded and their preservation or transcription may result in translation loss. Undoubtedly, a separate group or subgroup encompassing only fictional names would allow researching translation behaviour when dealing with fictional names in greater detail. However, their number is not sufficient, so that reliable and representative research results would be obtained.

The very last subgroup is made up of 12 names of different establishments, mostly the ones which provide different services. As it is quite predictable for the gourmet novel, there are 7 names of catering institutions, such as *Café de la Paix*, *La Céleste Praline*, *Temptations Divines*. The names of two churches, *St Jérôme's* and *Notre-Dame cathedral*, are also ascribed to this subgroup.

The last group within the category of proper names is comprised of names of social and cultural phenomena with the total number of 31. Brand and trade names make up 11 instances and they refer to different products, including cars, electronics, food, cigarettes, for example, *Citroën*, *Toshiba*, *Suchard*, *Gauloises*. The second subgroup is even smaller (8 instances) and it is comprised of the titles of 2 books, 1 film, 4 magazines and 1 radio channel which are collectively entitled as names of pieces of art and media products. *Casablanca*, *Télérama* and *Radio-Gascogne* may serve as examples of this subgroup. There are 9 names of different festivities collected, but one can argue whether all of them are culture-specific. The motive to assign such proper names as *Easter*, *Good Friday*, *Holy Week* or *Lent* to CSIs is that the languages as well as cultures under analysis include Russian. Russia, even though a Christian country, bases its Easter date, as well as related fasts and feasts, on the Julian calendar while Lithuania, France, the United Kingdom and other western countries use the Gregorian calendar. Furthermore, celebration traditions in all of the countries differ. Finally, the etymology of these

proper nouns is also quite different and from a linguistic point of view, it presents a scholarly interest. Three remaining proper names, such as *Foreign Legion*, *Légion d'honneur* and *Belle du Languedoc*, defining a military unit, a medal and a sort of plum, respectively, could not be subsumed under either of the three subgroups stated above due to the lack of common semantic component and, therefore, have been labelled as “other.”

Surprising as it may seem, in Harris' *Chocolat*, the two main categories of CSIs – proper names and common names – are distributed more or less equally. Common names comprise 186 instances and this is only nine items more than the category of proper names described in the previous paragraphs. However, further distribution of common names into the groups of CSIs which belong to the spheres of material culture and intangible culture is not so equal. Cultural words which refer to material things account for 155 instances while cultural references from the group of intangible culture make up only 31. What is more, an uneven distribution of CSIs is also observed within the two subgroups of material culture with 104 and 51 examples. Nevertheless, taking into account the literary genre of the novel, it is quite predictable that a subgroup of names of food ought to be the most numerous.

In order for this diverse group to be more transparent, all 104 examples are distributed into four smaller sets of approximately equal quantity. Thus, there are 31 names of chocolates, deserts and other sweets distinguished. This fact is directly related to the plot of the novel: the main character, Vianne Rocher, runs a chocolate shop where all these tempting things are both produced and sold. The reader having a sweet tooth should be overwhelmed by a wide range of chocolates, such as *Manon blanc* or *Venus's nipples*, displayed on the counters of Vianne's *chocolaterie*, fascinated by deserts, such as *maraschino cream* or *tiramisu*, served to customers and guests, and amazed by a fancy sweets, such as *candied rose-petals* or *marrons glacés*.

Twenty-nine names of starters and main dishes of a meal and their ingredients are easily spotted by readers who are fond of cooking. It is impossible not to grow curious about how to cook *soupe de tomates à la gasconne* or *confit de canard*, what the ingredients of *merguez* or *boudin* are, and where to buy *spider-crabs* or *Malaga raisins*. It is important to mention that many names of dishes and ingredients remained outside the list of CSIs. The main selection criterion for the dishes was their spread in the target cultures and the existence of established equivalents. For example, different types of salads, including *herb salad*, *mint salad* and *rocket salad*, have been rejected, because, even if translated literally, they would not cause any translation loss. Even though *mint salad* is not very widely spread either in Lithuanian or in Russian cuisine, the literal translation as *mėtu salotos* or *мятный салат* is just as transparent and accultural as their English counterparts. As for the ingredients of dishes, it mainly concerns edible animals and plants. If an animal, commonly the one which is served as seafood, does not

live in the area of either Lithuania or Russia, or a plant does not grow in one of those countries under natural conditions and they are not widely known among average readers, the names of those items are assigned to culture-specific. In these cases the criteria of established equivalent is not applied, because vocabulary of flora and fauna is recorded in most of the languages and their translations can be found in bilingual dictionaries.

The next set of CSIs encompasses 25 names of bakery, pastry and confectionary products. These names are related to French culture in particular. They appear in the novel not only once or twice when a feast is described, but form an integral part of the whole narrative as an indispensable element of everyday life in an ordinary French home. The French can hardly imagine their morning without *brioche* or *pain au chocolat*, afternoon coffee without *croissants* or *petits fours*, dinner without different types of *tartlets* or *pâte brisée* and Easter season without *galette* or *flambéed pancakes*.

The last set of words within the subgroup of food consists of 19 names of beverages. Only a professional barista or, at least, the reader who has ever lived in a country of “coffee culture” would distinguish between *café-crème*, *café-cognac*, *grand crème*, *chocolat viennois*, *chocolat espresso*, *espresso*, *mocha* and *chococcino*. The range of liqueurs is also impressive – *amaretto*, *crème de cacao*, *crème de cassis*, *kahlua*, *noisette liqueur* and *Tia Maria*. France cannot be pictured without wine, and Harris offers two of them – a wine-based aperitif *St Raphaël* to start the gala dinner and *Chablis* to round it off. For those who favour strong drinks, French *eau-de-vie* or *calvados* are at hand. Finally, at the end of the day, a bedtime *tissane* is served to relieve distress and have sweet dreams.

The very last subgroup of CSIs within the group of material culture carries the name “miscellaneous” because due to its heterogeneity, it was difficult to find the heading covering all 51 instances. However, certain regularities have been established and CSIs which belong to this subgroup can be discussed in semantic sets ranging from seven to ten instances. Three sets which refer to clothing, items used to prepare, serve and store food, and festival attributes are comprised of nine instances each. Clothing is often defined as culture-specific by scientists, but they usually refer only to national clothes. This study, indeed, assigns some clothing items as culture-specific even though they are not completely strange to the target readers. In today’s world, where the fashion industry pervades all areas of human lives while ignoring all the boundaries, including the geographical ones, people would hardly be startled at the view of *dirndl*, *sarong* or *bandana*. However, it is doubtful if they are aware of the origin of a particular outfit or etymology of the word defining it. For example, the primary meaning of *dirndl* is “a woman’s dress with a full gathered skirt and fitted bodice originating from Tyrolean peasant wear,” but in modern English, it may define “a gathered skirt of this kind” (Butterfield 2003:

470). *Sarong* is “a draped skirtlike garment worn by men and women in the Malay Archipelago, Sri Lanka, the Pacific Islands, etc.” but to average readers it is only “a fashionable Western adaptation of this garment” (Butterfield 2003: 1436). Furthermore, *bandana* is not simply a scarf, but “a large silk or cotton handkerchief or neckerchief” usually of a particular pattern tied around the head or neck for decorative or protective purposes (Butterfield 2003:127).

The next set of words is also related to food; however, they are not the names of dishes or their ingredients, but the words which define items that are used for food preparation, serving and storage, in other words, food utensils. Main dishes can be cooked on the *brazier* or *rôtisserie*, beverages can be served in *coupes à champagne*, *demis*, *pints* and *demitasses*, and the remains of a meal can be left on the *plateau* and kept under the *cloche* or placed in the *tupperware box*.

The setting of the novel covers the period from Shrovetide till Easter; therefore, there are some CSIs which are directly related to these religious holidays and their traditions. Sounds of *bourdons* and *clochettes* invite the villagers to pray, while *tambourines* and *calliope music* call for celebrations. Even though *palm crosses* and *rameaux* are the symbols of Palm Sunday, a feast which is known in all Christian countries, those symbols themselves, especially the first one, are strange to Lithuanian and Russian cultures.

The next set of CSIs includes ten words which refer to different places of residence or business. Words of French origin predominate in this set, including *boutique*, *chocolaterie*, *confiserie-pâtisserie*, *pâtisserie-chocolaterie*, *bidonvilles*. Words of English origin, such as *half-timbered houses* or *houseboats*, are linguistically transparent, but the comparative analysis of the texts shows that they cannot be translated without a certain translation loss.

The last two sets of CSIs have seven words each. The first set includes different elements of nature, such as plants, animals, and other environmental items. The plants and animals that are selected for this group are inedible and are not considered as local with regard to one or both countries/cultures under analysis. The examples could be *citronella* and *seringa*, *nautilus*, *capuchin* and *parakeet*. The second set is referred to as “other material things” because it includes very dissimilar items, such as two monetary units, *francs* and *sovereigns*, a North American cultural item, an *apple-doll*, a covering attached to the exterior wall of a building, an *awning*, which is not very common either in Lithuania or in Russia and therefore there is no name to define it, and some others.

The groups of CSIs which belong to the sphere of intangible culture is composed of 31 instances and is subdivided into words that refer to people (20 examples) and mythological and cultural phenomena (11 examples). The first subgroup is composed of titles, forms of address or other common names that refer to people considering their activity, origin, life-style, etc. Fifteen

instances out of a total of 20 are words of French origin. They include different forms of address used for formal occasions, such as *Madame*, *Dame*, *Mademoiselle*, *Monsieur*, as well as in intimate environment, for example, *chérie*, *mémé*, *mon fils*. Some of the words refer to the occupation of a person, for example, *curé*, *gendarme*, *traiteur*. The words of English origin include an Americanism *gunslinger*, religious title *Pope* and some others. The title *Pope*, which refers to “the bishop of Rome as head of the Roman Catholic Church,” is considered as culture-specific only because Russian culture is involved (Butterfield 2003:1264). Russians adhere to the Orthodox Christian Church of Russia with the Patriarch of Moscow as its head.

The division and subdivision of CSIs that have been compiled from Joanne Harris’ novel *Chocolat* and their quantitative characteristics are summarized in Table 3.

**Table 3.** Classification and quantity of CSIs found in Joanne Harris’ novel *Chocolat*

Classification of CSIs in <i>Chocolat</i>	1*	2**	3***	4****
<b>1. PROPER NAMES</b>	177			
<b>1.1. Names of living beings</b>		78		
1.1.1. Names of <i>Chocolat</i> characters			42	
1.1.1.1. First or family names				18
1.1.1.2. Full names				24
1.1.2. Names of mythological, religious and folkloric characters			14	
1.1.3. Names of real people referred to in the book			12	
1.1.4. Names of characters from other literary pieces			10	
<b>1.2. Names of geographical and public objects</b>		68		
1.2.1. Macrotoponyms			14	
1.2.2. Names of towns			33	
1.2.3. Microtoponyms			9	
1.2.4. Names of different establishments			12	
<b>1.3. Names of social and cultural phenomena</b>		31		
1.3.1. Brand and trade names			11	
1.3.2. Titles of pieces of art and media products			8	
1.3.3. Names of festivities			9	
1.3.4. Other			3	
<b>2. COMMON NAMES</b>	186			
<b>2.1. Material culture</b>		155		
2.1.1. Names of food			104	
2.1.1.1. Chocolates, deserts and other sweets				31
2.1.1.2. Starters and main dishes of a meal and their ingredients				29
2.1.1.3. Bakery, pastry and confectionary products				25
2.1.1.4. Beverages				19
2.1.2. Miscellaneous			51	
2.1.2.1. Clothing				9
2.1.2.2. Household items connected to food				9
2.1.2.3. Festival attributes				9
2.1.2.4. Places of residence or business				10
2.1.2.5. Elements of nature				7
2.1.2.6. Other material things				7
<b>2.2. Intangible culture</b>		31		
2.2.1. Titles, forms of address or other common names that refer to people			20	
2.2.1. Mythological and cultural concepts and phenomena			11	
<b>TOTAL NUMBER OF CSIs</b>	<b>363</b>			

\* Number of CSIs within categories.

\*\* Number of CSIs within groups.

\*\*\* Number of CSIs within subgroups.

\*\*\*\* Number of CSIs within sets of semantically related words.

### 7.1.2. Qualitative Analysis of the Translation of CSIs in Joanne Harris' Novel *Chocolat*

This section will provide a descriptive analysis of the translation of CSIs with the purpose of explaining translation strategies used to translate a particular group of CSIs and distinguish differences as well as similarities between translations into Lithuanian and Russian. Due to the large number of instances, only the most typical, interesting and/or exceptional cases of CSIs will be analysed and discussed.

In an orderly succession, the descriptive analysis starts from the very first subgroup of proper names, i.e. from the personal names of characters of *Chocolat*. As was stated in the previous paragraph, of the total 42 examples, 24 names are full names and 18 names are first or family names used alone. Some examples of the latter ones are presented in Table 4.

**Table 4.** The translation of first or family names in *Chocolat*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	<asked <b>Cécile</b> , who owns the pharmacy on the main street. (p.30)	<paklausė <b>Sesilė</b> , kuriai priklauso vaistinė pagrindinėje gatvėje. (p.29)	Localization (lower level)
		<спрашивает <b>Сесиль</b> , хозяйка аптеки. (p.30)	Localization (lower level)
2.	' <b>Lariflete</b> ,' said Armande. (p.152)	– <b>Larifletė</b> , – pasakė Armanda. (p.164)	Localization (lower level)
		– <b>Ларифлет</b> , – промовила Арманда. (p.185)	Localization (lower level)
3.	<b>Poitou</b> sent some furniture> (p.25)	<b>Puatu</b> atsiuntė baldų> (p.24)	Localization (lower level)
		<b>Пуату</b> снабдил ее кое-какой мебелью> (p.25)	Localization (lower level)
4.	<b>Lambert's</b> soldier son. (p.90)	<b>Lambero</b> sūnų kareivį. (p.96)	Localization (lower level)
		<у <b>Ламбера</b> – про сына-солдата> (p.107)	Localization (lower level)
5.	<then <b>Pourceau</b> with his ladders. (p.25)	<po to <b>Purso</b> su kopėčiomis. (p.24)	Localization (lower level)
		А следом <b>Порсо</b> со своими лестницами. (p.24-25)	Localization (lower level)
6.	He had his dog, <b>Charly</b> , with him> (p.28)	Atsivedė su savimi šunį <b>Šarliį</b> > (p.27)	Localization (lower level)
		Пришел вместе со своим псом <b>Чарли</b> . (p.28)	Localization (lower level)
7.	<b>Guy</b> , my confectioner, has known me for a long time. (p.63)	<b>Gajus</b> , mano konditeris, buvo senas mano pažįstamas. (p.66)	Transformations
		<b>Ги</b> , мой кондитер, знает меня с давних времён. (p.74)	Localization (lower level)
8.	<b>Pantoufle</b> wants to play outside. (p.21)	<b>Šepetė</b> nori žaisti lauke. (p.21)	Preservation (literal translation)
		<b>Пантуфль</b> хочет поиграть на улице. (p.21)	Localization (lower level)

The lower level of localization or phonological, orthographical and/or grammatical adaptation is the prevailing procedure to render first or family names of characters of the novel in both Lithuanian and Russian translations and it is evident from Examples 1-6. Even though all the instances were assigned to the same translation strategy, the lower level of localization, they are not homogeneous. Examples 1 and 2 are typical ones because many female French names, not excepting the characters of this novel, end in the unstressed inflection *-e*. Following Lithuanian grammar rules on rendering of foreign proper names into Lithuanian discussed in Subsection 4.3, unstressed *-e* is regularly replaced by *-ė*, for example, *Cécile* – *Sesilė*, *Lariflete* – *Larifletė*.

When these or similar names are rendered into Russian, the tendency is to remove the unstressed inflection and end the name with a preceding consonant, either soft as in *Сесиль* or hard as in *Ларуфлет*. Example 3 in Table 4 illustrates a case when Lithuanian inflections are not used with personal names ending in stressed vowels, for example *Poitou – Puatu*. In the Russian language, inflections are not used with foreign names much more frequently, so that the name *Пуаты* is a case in point rather than an exception. This fact is related to the original Slavonic names, particularly masculine ones, which do not have inflections in nominative case. Besides, this instance is a characteristic example of a French name ending in *-ou* which is pronounced as [o], and this particularity of the language is fully respected by both translators. Example 4 in Table 4 presents the French name which ends in letter “t” that is not pronounced in French. This aspect has been taken into account in both translations when rendering the name *Lambert* as *Lamberas* and *Ламбер*. Example 5 in Table 4 is convincing evidence that words can be transcribed with various levels of precision resulting in different translation outputs. The name *Pourceau* is transferred as *Purso* into Lithuanian and as *Порсо* into Russian considering pronunciation of the final *-eau* as [o]; however, a qualitative difference between sounds [o] and [ɔ] in the stem of the name is obvious. Notwithstanding the previous arguments, this mismatch cannot be treated as a mistake, because transcription for the purpose of translation of proper names may be restricted to easily heard sounds and may differ a little from phonemic transcription made by scientists. In addition, phonemes in different languages do not have absolute values, thus leading translators to certain phonetic approximations.

Even though English is the source language, the translators must have in mind that the majority of proper names are French. Therefore, knowledge of French pronunciation rules is fairly helpful and prevents the confusion of English and French versions of some names which are identical in spelling but differ in pronunciation. As is seen in Example 6 (Table 4), the Lithuanian translator treats the dog’s name *Charly* as French, while the Russian translator approaches it as the English one, thus providing the readers with different versions: the Lithuanian variant *Šarlis* with initial [ʃ] is based on French pronunciation of the name whereas the Russian version *Чарли* with initial [tʃ] follows English traditions.

The converse interpretation of the name in terms of its origin is shown in Example 7 in Table 4. This time the transcription of the French name *Guy* in the Russian translation gives the name *Гу* with a vowel sound [i:] in the root, while in the Lithuanian translation, transcription of the English name provides the name *Gajus* which retains English pronunciation [gaɪ] and adds Lithuanian inflection of a masculine gender *-us*. These two versions of the same name serve as one more example of the qualitative mismatch between vowel sounds in the root of the name in

Lithuanian and Russian translations. However, the Lithuanian translation may be also treated as mistranslation, which is why this instance is assigned to the strategy of transformations. If such a loose translation is tolerated for the name of the dog *Charly* (Example 6, Table 4), it is obviously inadequate for the character *Guy* (Example 7, Table 4) who is a confectioner. It is hardly believed that such a professional in France, in the country of “food culture,” could be of other origin than French.

The first or family names discussed above are all conventional except for the surname *Pourceau* in Example 4 (Table 4), which, if translated according to semantic meaning, means *swine*. However, both translators have chosen not to translate but rather to transcribe the name. It can be explained by the fact that the character named *Pourceau* is a secondary one and he is not characterized by any animal features. Thus the translators do not perceive any connotation and render the name as a conventional one. In all likelihood, Harris herself has not implied anything under this name. On the contrary, Example 8 in Table 4 contains a meaningful name which belongs to a rabbit, an imaginary friend of Anouk, a daughter of the main heroine of the novel. Baužytė-Čepinskienė translates the name *Pantoufle* literally as *Šlepetė* (back translation: *slipper*) while Novoseleckaja does not distinguish this name among others and renders it as *Пантуфль*, i.e. by adapting it to the spelling and pronunciation of the Russian language. In the latter translation, the lower level of localization leads to a certain translation loss: in consciousness of readers, *slippers* are usually associated with something soft, warm and homey while for the Russians *Пантуфль* is just a conventional name even though slightly resembling the word *туфель* (back translation: *shoe*).

The lower level of localization, which prevails in the translation of the personal names, is a domesticating strategy (even synonymy of the words *local* and *domestic* implies that), but one cannot claim that it excludes the foreign effect. Phonological and grammatical adaptations in both translations make the texts better readable, but the names retain their foreign flavour.

The next subgroup to be discussed from the translational perspective includes the names of towns. They amount to 33 instances and it is one of the biggest subgroups among all CSIs that are selected from the novel *Chocolat*. In addition, it is the most homogeneous in terms of the referents and translation strategies. As mentioned in Subsection 7.1.1, the typical procedure for the translation of towns is to look their names up in recent local maps or atlases. Consequently, translators use the accepted standard translation which is usually based on phonemic and orthographical adaptation of a name. Some examples of translation of the names of towns are presented in Table 5.



**Table 5.** The translation of the names of towns in *Chocolat*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	<a year in <b>Budapest</b> , another in <b>Prague</b> , six months in <b>Rome</b> , four in <b>Athens</b> , then across the Alps to Monaco, along the coast, <b>Cannes</b> , <b>Marseille</b> , <b>Barcelona</b> ... (p.44)	<vieneri metai <b>Budapešte</b> , vieneri <b>Prahoje</b> , šeši mėnesiai <b>Romoje</b> , keturi <b>Atėnuose</b> , paskui per Alpes į Monaką, jūros pakrante į <b>Kanus</b> , <b>Marselį</b> , <b>Barseloną</b> ... (p.44)	Localization (lower level)
		<год в <b>Будапеште</b> , следующий – в <b>Праге</b> , полгода в <b>Риме</b> , четыре года – в <b>Афинах</b> , затем через Альпы в Монако и вдоль побережья – <b>Канны</b> , <b>Марсель</b> , <b>Барселона</b> ... (p.48)	Localization (lower level)
2.	The wind smells of the sea, of ozone and frying, of the seafront at <b>Juan-les-Pins</b> , of pancakes and coconut oil and charcoal and sweat. (p.319)	Vėjas atsiduoda jūra, ozonu ir kepsniais, <b>Chuan le Ponso</b> pajūriu, lietiniai, kokosų aliejumi, medžio anglimi ir prakaitu. (p.349)	Transformations
		Ветер пахнет морем, озоном, жареной пищей, набережной <b>Жуан-ле-Пен</b> , блинами, кокосовым маслом, древесным углем и потом. (p.397)	Localization (lower level)
3.	<b>Lansquenet-sous-Tannes</b> , two hundred souls at most, no more than a blip on the fast road between Toulouse and Bordeaux.(p.12)	<b>Lankėnė-su-Tanas</b> daugiausia du šimtai gyventojų, vos keli kilometrai greitkelio tarp Tulūzos ir Bordo (p.10)	Localization (lower level)
		<b>Ланскне-су-Танн</b> . Сотни две душ, не больше. Крошечная точка на скоростном шоссе между Тулузой и Бордо. (p.8)	Localization (lower level)

Example 1 represents the names of metropolitan or otherwise famous cities, such *Budapest*, *Prague*, *Rome*, *Athens*, *Cannes*, *Marseille* and *Barcelona* which have their official established translation probably in all languages of the world that have a system of writing. The translators do not have to transcribe or transliterate the names themselves because their official forms can be found even in a simple atlas. As for less known toponyms, there is always a risk of making a mistake. In Example 2, a town in the southeastern France *Juan-les-Pins* is rendered as *Chuan le Pinsas* in Lithuanian. It seems there is an attempt to transcribe the first and second constituents of the name, but to transliterate and grammatically adapt the last one. In addition, the transcription of the name *Juan* is obviously incorrect. In the Spanish language, this name is pronounced with the initial [h] thus giving the version *Chuan*. In French, however, the first phoneme is [ʒ] and the name should be rendered into Lithuanian as *Žuan*. The Russian translator is more successful in rendering the name, thus providing the equivalent name *Жуан-ле-Пен*. As a result, the Lithuanian version *Chuan le Pinsas* is treated as an alteration of the original and thereby assigned to the strategy of transformations.

Translation of imaginary toponyms in all subgroups of the names of geographical and public objects follows the same strategy as translation of the real ones: the names are transcribed in Lithuanian and transcribed or transliterated in Russian. In addition, the majority of proper names when rendered into Lithuanian are adapted to grammar rules and inflected. Example 3 demonstrates the translation of the imaginary little town or village *Lansquenet-sous-Tannes*, which in the Lithuanian text is rendered as *Lankėnė-su-Tanas* and in the Russian text as

*Lanckne-cy-Tann*. In other words, all constituents are transcribed, including the preposition *sous* which means *under*. Thus, the name can be interpreted as “the village of Lansquenet under the river Tannes” and translated as *Lankenė prie Tano* into Lithuanian and *Ланскне-на-Танне* into Russian. There are no directions on how to render fictional names and, therefore, both versions can be acceptable. The choice of both translators to render this name by using phonemic transcription may be influenced by the wish to remain consistent with other names used in the novel which are the real ones indeed. On the other hand, the translators could have tried to make or retain an allusion to the Lansquenet community which is under the strong influence of the Catholic Church. French pronunciation of *sous-Tannes* accords with pronunciation of *soutane* which defines a priest’s cassock. This rhetoric effect created by paronomasia is noticed in both target languages, too.

One more group of CSIs to be discussed is the names of chocolates, desserts and other sweets with 31 examples out of a total of 104 in the subgroup of food. As stated earlier, this set of CSIs is one of the most significant in the novel. On the one hand, all the food items assume extra value in gourmet fiction. On the other hand, sweets, especially chocolates, are indispensable from the life of Vianne Rocher, the protagonist of *Chocolat*. She not only produces and sells those dainties, but also treats them as magical. A sixth sense tells Vianne which are her customers’ favourites and she uses this knowledge to comfort, inspire or encourage people around her. If the writer assigns such significance to particular CSIs, translators also should handle them with extra care. As stated in Section 5, sensitivity to genre has a considerable impact on translation quality. Some examples of translation of sweets are provided in Table 6.

**Table 6.** The translation of chocolates, deserts and other sweets in *Chocolat*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	Another gesture at the ranks of <b>chocolate gems</b> , marzipan fruit garlands, silver paper, silk flowers. (p.76)	Dar vienas mostelėjimas į eiles <b>šokoladinių perlų</b> , marcipaninių vaisių girliandas, sidabrinio popieriaus kaspinus, šilkinę gėles. (p.79)	Preservation (literal translation)
		Он вновь обвёл рукой <b>шоколадные жемчужины</b> , марципановые гирлянды, серебряную фольгу, шёлковые цветы. (p.88)	Preservation (literal translation)
2.	In glass bells and dishes lie the chocolates, the pralines, <b>Venus's nipples</b> , truffles, mendiants, candied fruits, hazelnut clusters, chocolate seashells, candied rose-petals, sugared violets . . (p.33)	Stikliniuose kupoluose ir dubeniuose – šokoladas, cukruoti migdolai, <b>Veneros speneliai</b> , triufeliai, <i>mendiantis</i> , riešutų kekės, šokoladinės kriauklės, cukruje virti rožių vainiklapiai ir žibuoklės...(p.32)	Preservation (literal translation)
		В стеклянных колокольчиках и на блюдах – шоколад, жареный миндаль в сахаре, <b>«соски Венеры»</b> , трюфели, mendiantis, засахаренные фрукты, гроздья лесного ореха, шоколадные ракушки, засахаренные лепестки роз и фиалки... (p.34)	Preservation (literal translation)
3.	Anouk has hers with <b>Crème Chantilly</b> and chocolate curls> (p.49)	Anuka geria su <b>Šantiji grietinėle</b> ir šokolado gabaliukais> (p.49)	Localization (lower level) + preservation (literal translation)

		Анук пьёт шоколад со <b>взбитыми сливками</b> и шоколадной стружкой, я – горячий, чёрный, крепче эспрессо. (p.54)	Globalization
4.	<this has a throaty richness like the perfumed beans from the coffee-stall on the market, a redolence of amaretto and <b>tiramisu</b> , a smoky, burnt flavour which enters my mouth somehow and makes it water. (p.136)	<šis graužia gerklę kaip kvapnios kavos pupelės turgaus kioske, atsiduoda amaretu ir <b>tiramisu</b> *, jo dūminis degėsių skonis tarsi skverbiasi į burną, išsiskiria seilės. (p.147) *Klasikinis itališkas desertas (it.).	Addition (extratextual)
		<Этот шоколад источает сочную тёрпкость, как душистые бобы на кофейных лотках на рынке, благоухание «Амаретто» и <b>тирамису</b> , приятный жжёный аромат – он проникает мне в рот, у меня текут слюнки. (p.165)	Localization (lower level)
5.	<this brisk, cheery woman the <b>chocolate brazils</b> . (p.56)	<šiai gyvai judriai moteriškei – <b>šokoladiniai braziliški riešutai</b> . (p.57)	Addition (intratextual)
		<а эта бодрая весёлая женщина – <b>бразильский орех в шоколаде</b> . (p.63)	Addition (intratextual)

Preservation as literal translation is the most common strategy used in translation of chocolates, deserts and other sweets in both translations. Word-for-word translation is quite helpful when a source CSI is named by a descriptive phrase which is based on similarity between the form, colour or general appearance of a food item and a concrete object, or which refers to ingredients from which a particular food item is made. However, the target reader does not always get the exact sense of an item. Example 1 in Table 6 is a case where both translators try to preserve the meaning by directly translating *chocolate gems* into Lithuanian and Russian as *šokoladiniai perlai* and *шоколадные жемчужины*, respectively. However, the translators could have searched for better equivalents, because small hard sweets of round shape are called *žirniukai* (back translation: *peas*) or *dražė* (back translation: *drops*) in Lithuanian and *драже* (back translation: *drops*) in Russian (Keinys 2000:960; Ozhegov and Shvedova 1999:152). Similarly, in Example 2, both translations retain the literal meaning of the confections *Venus's nipples* as *Veneros speneliai* in Lithuanian and *соски Венеры* in Russian, but those names hardly say anything about this treat to the target readers. Preservation is supposed to be a foreignizing strategy, but the examples demonstrate that preservation as literal translation leads to neutralization rather than foreignization.

Example 3 in the source text contains words of French origin, *Crème Chantilly*, and the Lithuanian translator translates the first constituent literally and transcribes the second one. However, the translation *Šantiji grietinėlė* does not reveal that it is a specific kind of cream that is sweetened and whipped. Another option for the translator to avoid translation loss could be the usage of addition which suggests translation as *plakta Šantiji grietinėlė* (back translation: *whipped Chantilly cream*). On the contrary, the Russian translator mentions that cream is whipped, i.e. *взбитые сливки* (back translation: *whipped cream*) but omits the proper noun *Chantilly*. That leads to a more general effect as the French flavour is not retained.

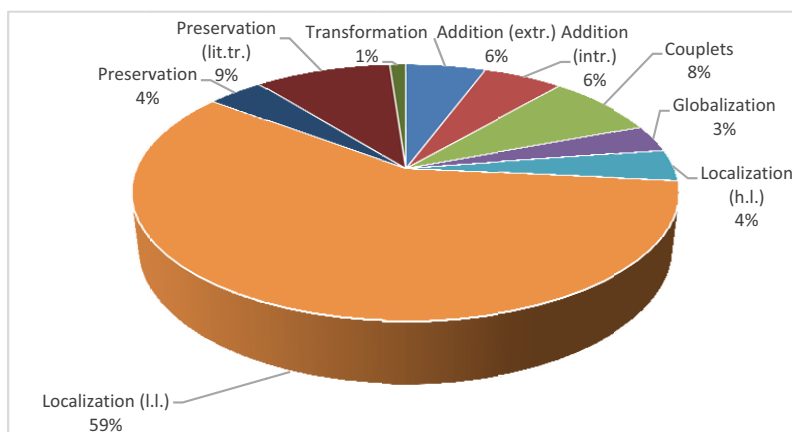
While translating this set of words, Baužytė-Čepinskienė uses addition extensively, especially the extratextual one, probably with the purpose to be as clear as possible when it concerns food items. Example 4 in Table 6 presents a case where a footnote refers to the type and origin of the sweet *tiramisu*. Even though this desert is not new in Lithuanian, the translator decides to add some specific information. Novoseleckaja has not added any explanation and simply transliterated the word as *мурамуцы*. It is possible that this dessert is even more popular in Russia than in Lithuania and the word requires no explanation. On the other hand, the Russian translator has not used extratextual addition in the translation of names of food at all.

Intratextual addition is used by both translators in Example 5 (Table 6). In translation of *chocolate brazils*, it is required to add the word *riešutai* in the Lithuanian text and the word *opex* in the Russian text, which mean *nuts*, so that the target readers could understand what *brazils* are.

### 7.1.3. Quantitative Analysis of the Translation of CSIs in Joanne Harris' Novel *Chocolat*

This section will provide a quantitative analysis of the translation of CSIs with the purpose of establishing predominant translation strategies in translation of particular categories, groups and subgroups of CSIs in the Lithuanian and Russian translations. First, the rendering of proper names is analysed and then the translation of common names is studied.

This analysis of the translation of CSIs from English into Lithuanian in Joanne Harris' gourmet novel *Chocolat* reveals that the translator Galina Baužytė-Čepinskienė uses different translation strategies to provide appropriate equivalents. The distribution of translation strategies employed in the translation of proper names is shown in Figure 4.



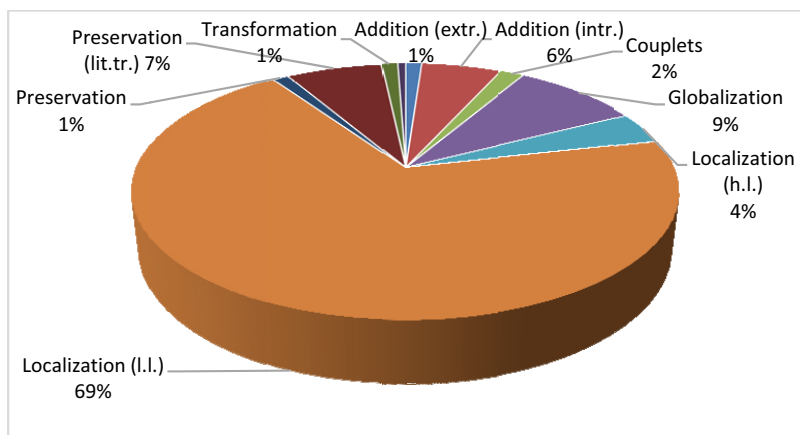
**Figure 4.** Strategies for translating proper names from English into Lithuanian in Joanne Harris' novel *Chocolat* (the translator – Galina Baužytė-Čepinskienė)

As can be seen in Figure 4, of the total 177 examples of proper names, 59% of cases are translated by employing the lower level of localization. That means that a large proportion of proper names are phonetically and grammatically adapted according to the laws of the Lithuanian language, for example, *Cussonnet* – *Kiusonė*, *Cerisette Plançon* – *Serizetė Planson*, *Quetzalcoatl* – *Kecalkoatlis*, *Herman Hesse* – *Hermanas Hesė*, *Aladdin* – *Aladinas*, *Jersey* – *Džersis*, *Montauban* – *Montobanas*, *Disneyland* – *Disneilendas*, *Citroën* – *citroenas*, *Casablanca* – *Kasablanka*. These examples represent each subgroup and set of proper names, except for the subgroups of microtoponyms, names of festivities and the smallest subgroup referred to as “other,” because no CSIs assigned to these subgroups have been rendered by employing the lower level of localization. Furthermore, this translation strategy predominates in the category of couplets, i.e. when two translation strategies are combined in translation of one and the same CSI, for example, *Avenue des Francs Bourgeois* – *Frank Buržua gatvė* (globalization + localization (lower level)).

It is important to mention that the lower level of localization is mainly used in translation of conventional or meaningless proper names. On the contrary, when the Lithuanian translator comes across loaded or meaningful proper names, she uses the strategy of preservation as literal translation which accounts for 9% of all the instances. The following proper names may serve as examples of the application of this strategy: *Pantoufle* – *Šlepetė*, *White Rabbit* – *Baltasis Triušis*, *Rocky Mountains* – *Uolėtieji kalnai*.

Other translation strategies are distributed more or less equally. Couplets or combinations of two translation strategies account for 8% of instances, the strategies of intratextual addition and extratextual addition make up 6% each, while the strategies of preservation and the higher level of localization gather 4% of instances apiece. Only 3% of CSIs are translated employing the strategy of globalization and 1% of examples demonstrates the strategy of transformations. The strategies of omission and creation are not used in the translation of proper names from English into Lithuanian in Joanne Harris’ novel *Chocolat*.

The analysis of the translation of proper names from English into Russian reveals that the translator Novoseleckaja also uses different translation strategies so that appropriate equivalents would be provided. The distribution of translation strategies employed in the translation of proper names from English into Russian is shown in Figure 5.



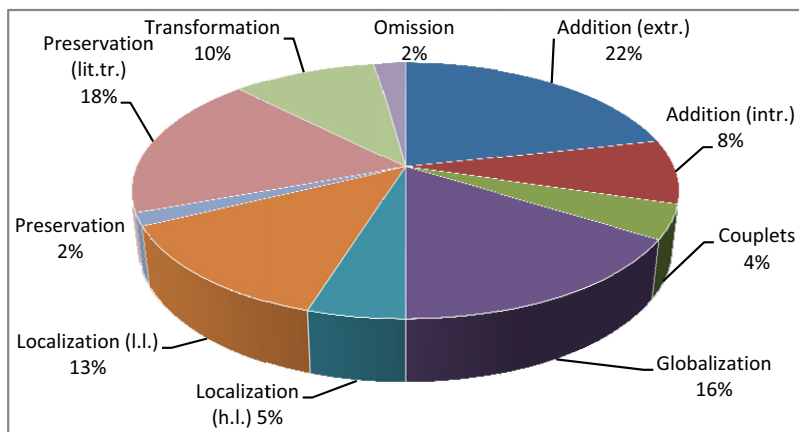
**Figure 5.** Strategies for translating proper names from English into Russian in Joanne Harris' novel *Chocolat* (the translator – Irina Novoseleckaja)

As can be seen in Figure 5, of the total 177 examples of proper names, 69% of cases are rendered by transcribing or, rarely, transliterating the names and, when it is required by Russian grammar rules, inflections are added. The lower level of localization is used in rendering proper names of all subgroups and sets of CSIs distinguished in *Chocolat*, except for the two subgroups: names of festivities and the smallest subgroup referred to as “other.” Furthermore, in translation of two subgroups – names of *Chocolat* characters (42 instances) and names of towns (33 instances) – the lower level of localization is the only strategy employed to render the names into Russian. The following examples illustrate the latter subgroups: *Claude* – *Клод*, *Jean Drou* – *Жан Дру*, *Rivoli* – *Риволи*, *Toulouse* – *Тулуза*.

The use of other translation strategies range from 9% to 0%. Thus, 9% of instances are globalized (*Grosses Têtes* – *карнавальные куклы* (back translation: *carnival dolls*)), 7% are translated literally (*Plague Doctor* – *Врачеватель Чумы*), 6% of proper names are explicated by using intratextual and 1% by using extratextual addition. The higher level of localization accounts for 4% of instances and the strategies of transformations and preservation make up 1% each. Even though the graph shows 0% for the strategy of omission, there is one single instance of it. However, due to the large number of examples, this is not treated as statistically significant. The strategy of creation is not used in translation of proper names from English into Russian in Joanne Harris' novel *Chocolat*.

As stated in Subsection 7.1.1, the categories of proper names and common names are distributed more or less equally: the first one accounts for 177 examples while the second comprises 186 instances. However, their distribution in terms of translation strategies is rather

different. Translation strategies employed in the translation of common names from English into Lithuanian are shown in Figure 6.



**Figure 6.** Strategies for translating common names from English into Lithuanian in Joanne Harris' novel *Chocolat* (the translator – Galina Baužytė-Čepinskienė)

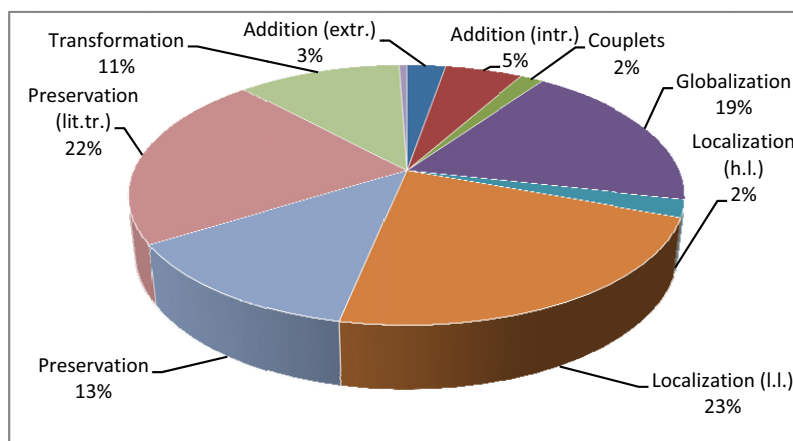
The total number of common names is 186 examples. As can be seen in Figure 6, the biggest number of CSIs is translated applying the strategy of extratextual addition, which accounts for 22%. This translation strategy is used when a CSI requires more detailed explanation so that the average reader would understand it. The analysis shows that semantically complex CSIs exist in all subgroups of common nouns. Most often, Baužytė-Čepinskienė adds extra information when translating names of food. For example, in the set of CSIs which define starters and main dishes of a meal and their ingredients, 18 items out of 29 are explicated in footnotes. Thus, the meanings of *bernique*, *boeuf en daube*, *bouillabaisse*, *brandade truffle*, *champignons farcis à la grecque*, *chantrelle*, *confit de canard*, *Eisbrei*, *Escalopes à la Reine*, *foie gras*, *Kartoffelsalat*, *langoustine*, *palourde*, *plateaux de fruits de mer*, *rillettes*, *Sauerkraut*, *Soupe de tomates à la gasconne* and *tourteaux* are explained in footnotes.

Preservation as literal translation amounts to 18% of instances. Even though in different numbers, this strategy is used in translation of all subgroups and all sets of common names, except for one set of items referred to as “other” assigned to the subgroup of miscellaneous CSIs. The following examples both reflect and confirm this tendency: *glacé fruits* – *cukruoti vaisiai*, *lobster* – *omaras*, *pâte Brisée* – *trapi tešla*, *noisette liqueur* – *riešutinis likeris*, *baseball cap* – *beisbolo kepuraitė*, *coupes à champagne* – *taurės šampanui*, *cornet-surprise* – *staigmenų ragelis*, *pâtisserie-chocolaterie* – *konditerija-šokoladinė*, *marais* – *pelkės*, *curé* – *klebonas* and *fairy* – *fėja*.

The strategy of globalization is used in 16% of instances, for example, *cracknel – sausainis* (back translation: *biscuit*), *galette – pyragėlis* (back translation: *pie*), *parakeet – papūga* (back translation: *parrot*), etc. Surprising as it may seem, the lower level of localization is used less often when compared to its application in the translation of proper nouns. In this category of CSIs, words are phonemically and grammatically adapted in 13% of instances, for example, *croissant – kruasanas*, *bidonvilles – bidonviliai*, *citronella – citeronelė*, etc.

Other translation strategies are distributed in the following way: 10% of common names are translated using the strategy of transformations when the original meaning of a CSI is changed or even distorted (*majorette – būgnininkas* (back translation: *drummer*)); 8% of CSIs are described in more details or otherwise explained by adding information directly into the text (*river-gypsies – ant upės gyvenantys čigonai* (back translation: *gypsies who live on the river*)); 5% of common names are localized to a higher degree when a local cultural element replaces the foreign one (*rameaux – verba*); couplets or a combination of two translation strategies account for 4%. The strategies of omission and preservation occur sporadically, with 2% of examples for each. Once again, the strategy of creation has not been used in translation of common names from English into Lithuanian in Joanne Harris' novel *Chocolat*.

As for translation of common names from English into Russian, the translator Irina Novoseleckaja employs different translation strategies to solve translation problems related to cultural implications. Their distribution is shown in Figure 7.



**Figure 7.** Strategies for translating common names from English into Russian in Joanne Harris' novel *Chocolat* (the translator – Irina Novoseleckaja)

As is seen in Figure 7, the largest group of common nouns is translated using the strategy of localization, particularly its lower level. It accounts for 23% from the total of 186 examples. It is



an interesting phenomenon, because the lower level of localization is usually used for conventional names, while common names are usually semantically loaded. Furthermore, this translation strategy is used in the translation of all subgroups of common names which belong to both material and intangible culture, for example, *praline* – *пранлине*, *calliope* – *каллиона*, *gendarme* – *жандармы*, *monster* – *монстр*.

Twenty-two percent of instances, just 1% less than in the previous category, account for preservation as literal translation which is also used in the translation of all subgroups of common names, for example, *hazelnut clusters* – *гроздь лесного ореха*, *pâtisserie* – *кондитерская*, *river-gypsy* – *речные цыгане*, *Easter-egg hunts* – *ловить пасхальные яйца*. Among other significant translation strategies are globalization (19%), preservation (13%) and transformations (11%). The percentage of CSIs translated by applying the strategy of globalization is the highest in this study. The following examples illustrate cases when very specific CSIs are replaced by more general words/phrases: *sugarplums* – *сладости* (back translation: *sweets*), *gris nantais melon* – *дынька* (back translation: *melon*), *galette* – *лепёшка* (back translation: *flat bread/cake*), *tartelette méridionale* – *пирог* (back translation: *pie/cake*), *spaghetti western* – *вестерн* (back translation: *western*). The strategy of preservation is expected not to be common due to differences between Cyrillic and Latin alphabets. However, it is used both to translate CSIs which belong to the sphere of material culture and intangible culture. In the first group, indeed, this strategy is applied more often. All four sets of CSIs in the subgroup of the names of food contain at least one instance of preservation: *guimauve*, *berniqne*, *pain au chocolat* and *crème de cacao*.

The strategy of transformation is used chiefly in translation of food items. Some examples seem to be unsuccessful attempts to provide right equivalents for CSIs due to their complex semantic meaning (*flambéed pancakes* – *блины, сбрызнутые бренди* (back translation: *pancakes sprinkled with brandy*)) or polysemy (*marshmallow* – *алтей*; translated as the name of the plant, even though the immediate context suggests that it is a type of confection), lack of cultural knowledge (*Eisbrei* – *ледяная каша* (back translation: *icy cereal*), *rillettes* – *свиной фарш* (back translation: *minced pork*)) or confusion between two similar items in terms of nomination (*Crème Caramel* – *Крем-брюле* (back translation: *Crème Brulée*), or the referent itself (*eau-de-vie* – *коньяк* (back translation: *cognac*)). However, other instances seem to be the motivated translator's decision to tackle with cultural obstacles in the easiest way possible as they have very little significance in the whole context, for example, *rocher noir* – *шоколадная конфета* (back translation: *chocolate*, *florentine* – *вафель* (back translation: *waffle*)).

Other strategies are used less frequently. 5% of instances are translated using the strategy of intratextual addition, 3% of common names are explained by adding footnotes while the higher level of localization and couplets account for 2% each. There is one instance (even though 0% is shown in the pie chart) of omission, but the strategy of creation has not been used at all.

## **7.2. Culture-Specific Items in Joanne Harris' Novel *The Lollipop Shoes***

This section provides the analysis of CSIs that were selected from Joanne Harris' novel *The Lollipop Shoes* (2007) and its translations into Lithuanian and Russian *Ledinukų bateliai*, translated by Eglė Bielskytė in 2009 and *Леденцовые туфельки*, translated by Irina Togojeva in 2010. It discusses the types of CSIs, provides a descriptive analysis of the translation of CSIs and presents statistical data about the translation strategies employed for rendering different types of CSIs by Lithuanian and Russian translators.

### **7.2.1. Quantity, Categories and Characteristics of CSIs Found in Joanne Harris' Novel *The Lollipop Shoes***

The total number of CSIs in *The Lollipop Shoes* amounts to 419 and all the examples are provided in Appendix C. First, all CSIs are divided into two categories, proper names and common names, with 251 and 168 instances, respectively. Second, common names are split into two groups – words which define material culture with 134 instances and words which define intangible culture with 34 instances. Further division and subdivision of CSIs will be discussed in the following paragraphs and illustrated with examples.

The category of proper names is rather numerous and heterogeneous (see Appendix C, Table 18). Thus, all 251 proper names are divided into three subject groups: names of living beings, names of geographical and public objects; and names of social and cultural phenomena. Names of living beings include names of characters of the novel (55 instances), names of mythological creatures and deities (27 instances); names of real people referred to in the book (20 instances); and names of characters from other literary or artistic pieces (12 instances).

The largest number of proper names refers to living beings – people, animals, deities and other creatures, and the biggest subgroup encompasses 55 names of major and secondary characters of the novel including three names of pets and/or imaginary friends. In this subgroup, two sets of names can be distinguished. The first set includes monomial names, i.e. when characters are referred to by their first names or surnames alone or preceded by a title. Among 35 instances of these names there 32 French names, such as *Michèle*, *Héloïse*, *Paupaul* and three

foreign names – German, *Cunégonde*, Arabic, *Faridah* and English, *Bamboozle*. The majority of the names are conventional and only three are meaningful. *Roux*, a masculine surname, means *red-haired*, *Bamboozle* can be translated as *hoodwink* and *Pantoufle* is the French word for *slipper*.

The next set of personal names include 20 full names which consist of first names, second names (if they are given) and surnames. Similarly to the previous set of names, the vast majority of full names are French, for example, *Yanne Charbonneau*, *Thierry le Tresset*, *Mercedes Desmoines*. Three foreign names include the name of Scotch or Irish origin, *Scott McKenzie*, the English name *Emma Windsor* and the Spanish name *Zozie de l'Alba*.

Another subgroup of proper names defining living beings is names of mythological creatures and deities, and it differs considerably from the previous subgroup in terms of referents and subject matter. The subgroup is comprised of 27 names from a great variety of ancient cultures – Mesoamerican Indian, including Maya, Mexican, including Aztecs, Aboriginal, Pagan, Egyptian, Greek and Persian. The antagonist of the novel, *Zozie de l'Alba*, uses black magic which is her personal system encompassing all possible spells or cantrips which have ever been invented by any civilization. Thus, the evil deities *Tezcatlipoca*, *Hurakan*, *Lady Blood Moon*, *Mictecacihuatl* and others are often called in to implement her devious schemes.

The next subgroup of proper names includes 19 names of various personages which were referred to in the book, but they are not characters in the novel *The Lollipop Shoes*. It is the most heterogeneous group compared to the previous ones, as it includes different types of names: loaded and conventional, known and unknown, from films and from literary pieces, etc. The names of characters from traditional and worldwide famous fairytales, such as *Big Bad Wolf*, *Cinderella*, *Little Red Riding Hood*, *Wicked Witch*, go along with the names which are best known from Disneyland production, for example, *Mickey Mouse* and *Tigger*. Additionally, some names are easily recognised by readers, for example, *Pooh* or *Prince Charming* while others, such as *Colégram*, *Pic Blue*, *Pic Red* may be seen for the first time.

Another subgroup of proper nouns can be opposed to the three previous because it encompasses names of real personalities rather than fictional ones. Similarly to the subgroup of fictional characters, some names might be familiar to the reader while others might be little-known. For example, the names of French Algerian singer *Dalida*, French actress *Jeanne Moreau* or American poetess *Sylvia Plath* may not be known to some Lithuanian and Russian readers. On the contrary, the names of English King *Henry IV*, French writer *Jules Verne* or classical Greek philosopher *Socrates* are better known than some prominent personalities from local cultures.

The second big subject group consists of names of geographical and public objects, including names of towns and rivers, regions, areas and districts, parks, squares, ports, stations and bridges, and, finally, streets. The total amount of instances which are assigned to this group is 86. The first subgroup includes 24 names of objects of worldwide or nationwide significance which can be found in an ordinary atlas. The biggest part of macrotoponyms consists of names of cities, towns and villages, for example, *New York*, *London*, *Moscow*, *Venice* and *Mexico City*. Among 16 names of cities/towns/villages, there are three fictional names, such as *Lansquenetsous-Tannes*, *Lansquenet* and *Les Laveuses*. Furthermore, *Garone*, *Loire*, *Rhône* and *Seine*, the names of major rivers of France, go well with the fictional river *Tannes*. Finally, the list of macrotoponyms ends with three names of geographic and/or administrative regions of France, such as *Val d'Isère*, *Midi* and *Gers*.

The second subgroup of geographical and public objects includes 24 microtoponyms or the objects of local significance: names of districts or quarters (*Montmartre* and *Neuilly-Plaisance*), parks (*Louxiembourg* and *Parc de la Turlure*), squares (*Place de la Sorbonne* and *Place de la Concorde*), a cemetery (*Père Lachaise*), ports (*Port de Plaisance* and *Port de l' Arsenal*), stations (*Gare du Nord* and *King's Cross*), and a bridge (*Pont Morland*). This subgroup has been distinguished from the first one because these proper names can hardly be found in atlases or bilingual dictionaries. The best reference for the translator is a travel guide or a book about a place (in this case, it is mainly Paris) designed for the use of visitors. However, there is not always a suitable book. Even if there is, it is not always helpful, because books published in foreign languages usually preserve place names so that visitors and tourists would not confuse the places when comparing foreign and original versions of their names. Of the total 24 examples of microtoponyms found in the novel under analysis, 22 are real names and two are fictional. The latter two are the names of a neighbourhood (*Les Marauds*) and a square (*Place des Faux-Monnayeurs*).

The third subgroup encompassing the names of streets could be subsumed under the previous category of microtoponyms, but due to its representative number (18) and regular translation pattern, it was decided to analyze it separately. All names of streets are compound words which consist of a nominal word/words and a generic word referring to the type of road. The following generic words have been recorded: *avenue*, *boulevard*, *champs*, *rue* and *street*. Thus, *Avenue Gambetta*, *Bond Street*, *Boulevard de Clichy*, *Champs-Élysées*, and *Rue des Faux-Monnayeurs* may serve as examples of the names which belong to the subgroup of streets.

The last subgroup of geographical and public objects consists of the names of different establishments including names of churches (5 examples), catering, lodging and entertainment institutions (11 examples), and educational institutions (4 examples). The total number of

instances is 20. This time fictional names predominate the real ones; however, it is very difficult to check whether a certain small institution, for example, a café, exists. Such places often disappear or change their names, thus making the translator-investigator's task almost impossible. Nevertheless, there is no doubt that *Notre-Dame des Apôtres*, *Sacré-Coeur*, *Moulin Rouge* and *Starbucks* are real names, while *Le P'tit Pinson* and *Le Rocher de Montmartre*, raise doubts about their authenticity. Moreover, it is evident from the examples above that most of these names are meaningful.

The last subject group in the category of proper names is the one for names of social and cultural phenomena, which amounts to 51 instances. The first subgroup under the title of brand and trade names includes 18 instances. The majority of them are luxury brands from the fashion industry, which is natural as the setting takes place in Paris, the European capital of fashion. Thus the characters of the novel purchase and wear or just dream about purchasing and wearing *Hermès*, *Mulberry*, *Prada* and *Tiffany*. Girls smell of *Angel* and ladies carry *Louis Vuitton* bags which are bought in *Galeries Lafayette*. If one cannot afford these things, a mail-order catalogue or an online shopping website *La Redoute* are available. As for masculine tastes, there are brands of electronics, such *Yashica* and *Sony*, or French cigarettes, *Gauloise* and *Gitanes*. Finally, everything may be paid for by *Carte Bleue*.

The second subgroup of social and cultural phenomena includes titles of pieces of art and media products which amount to 14. Well-known literary pieces, such as *Arabian Nights*, *Hansel and Gretel* are mentioned along with less known ones, for example, *Babies in the Wood*, or the books, devoted to the occult audience, such as *I Ching*, *Liber Null* or *Necronomicon*. Furthermore, *Nimrod*, *Petite Fleur*, *V'la l'bon vent*, which are the names of musical pieces and *Jules et Jim*, the title of a film, are also included in this subgroup. Lastly, four names of French newspapers, *Paris-Match*, *Paris-Soir*, *Le Point* and *Ouest-France*, have been compiled from the novel.

The last subgroup of the category of proper names is composed of 19 names referring to public phenomena, including 13 names of festivals (Christian, contemporary and ancient), 4 organizations and movements (humanitarian and spiritual), and 2 music bands. The most interesting thing about the names of festivities is that there are five different names for the celebration observed in a number of countries on 31 October which is known as *Hallowe'en*, *Day of the Dead*, *All Hallows' Eve*, *Dia de los Muertos* and *Mischief Night*. As for the names of organizations or movements, they include *Salvation Army*, *Croix Rouge*, *New Age* and *Golden Dawn*. The *Beatles* and the *Stones*, the iconic music bands which are known all over the world, finish the list of social and cultural phenomena.

When discussing CSIs which have been selected from the novel *Chocolat*, it was observed that the two major categories – proper names and common names – are distributed almost equally. However, the number of CSIs in *The Lollipop Shoes* is much larger in the category of proper names. The latter category comprises 251 instances (see Appendix C, Table 18) while common nouns make up 168 examples (see Appendix C, Table 19). That can be explained by the different settings of the novels. The scene of *Chocolat* is in a small French village of Lansquenet, whereas the scene of *The Lollipop Shoes* is set in Paris, the capital of France. Consequently, the number of places the characters of the novel see and visit, or the number of people they meet every day, are much bigger. As for the category of common names, further distribution of CSIs into groups of material culture and intangible culture is rather uneven. Cultural words which refer to material things account for 134 instances, while cultural references from the group of intangible culture make up 34. As has been expected, CSIs are unevenly distributed between the two subgroups of material culture too. Names of food include 79 instances and miscellaneous cultural references comprise 54.

The biggest subgroup within the category of common names is the one of the names of food. All 79 examples are distributed into four smaller sets of approximately equal size. The pattern of distribution is the same as for food items in *Chocolat*. Firstly, there are 25 names of chocolates, deserts and other sweets. Once again, this fact is directly related to the plot of the novel: the main character, Yanne Charbonneau (former Vianne Rocher), leases a chocolate shop where all these sweets are sold. At the beginning, she sells only simple items, such as *rose creams* or *praline*, but later she buys the best *couverture* and starts making luxury *gilded chocolate chilli squares*, *Lunes de miel* and *Manon blanc*, unforgettable *lavender brittle* and *bitter-coated orange peel* and her customers' favourite *mendiants du roi* or *celestines*.

The second set of words defines starters and main dishes of a meal and their ingredients. As for the ingredients, it is obvious that they can be used for deserts, beverages or pastry, too. The reason why *sultanas*, *Theobroma cacao* or *maguery cactus* are assigned to this group is that main dishes can be made from a variety of products – sweet, sour or bitter, liquid or solid, local or foreign. Surely it would be logical to distinguish a separate set of words which encompasses only ingredients, but their number in this novel (as well as in the other two) is not sufficient. Twenty names assigned to this set include snacks or starters, such as *canapés* and *chestnuts*, main dishes, including *jambon-frites* for less picky eaters or *salmon baked en papillote* served with *Béarnaise sauce* for dainty eaters, and the required cheeses, such as *Gruyère* and *p'tits cendrés*, which are indispensable for French meals.

French cuisine is famous for bakery, pastry and confectionary products. There are 16 names, including the world-wide known *croissants* or *ginger-bread* and the slightly exotic *Yule*

*log, pan de muerto or Saint-Honorés*. As for the beverages, there are 18 different kinds for all tastes: *Coke* and *vanilla latte* for children, *Chateau d'Yquem* and *mulled wine* for women, *Armagnac* and *blonde* for men.

The last subgroup of CSIs within the group of material culture is rather heterogeneous. However, semantic-componential analysis allowed the establishment of certain regularities and the division of the words into three semantically related sets of words, namely, places of residence or business (20 instances), household items (17 instances) and other material things (19 instances). The first set of words includes such CSIs as *bed-and-breakfast, houseboat, boulangerie, chocolaterie, confiserie* and others. *Bolster, demi-tasse, and gourd* are assigned to household items. Other CSIs such as *brogues, arrondissement, inch, penny* and others fall under the title “other material things,” because they have either weak or no semantic relation among each other so that a logically structured semantic group could be formed.

The group of CSIs which belong to the sphere of intangible culture is composed of 33 instances and is subdivided into words that refer to people (18 examples) and mythological, cultural and social concepts and phenomena (15 examples). The first subgroup is composed of titles, forms of address or other common names that refer to people, for example, *comtesse, lady, gardien and dervish*. The second subgroup includes the following CSIs: *avatar, belote* and *plat du jour*.

Division and subdivision of CSIs that have been compiled from Joanne Harris’ novel *The Lollipop Shoes* as well as their quantitative characteristics are summarized in Table 7.

**Table 7.** Classification and quantity of CSIs found in Joanne Harris’ novel *The Lollipop Shoes*

Classification of CSIs in <i>The Lollipop Shoes</i>	1*	2**	3***	4****
<b>1. PROPER NAMES</b>	251			
<b>1.1. Names of living beings</b>		114		
1.1.1. Names of <i>The Lollipop Shoes</i> characters			55	
1.1.1.1. First or family names				35
1.1.1.2. Full names				20
1.1.2. Names of mythological creatures and deities			27	
1.1.3. Names of characters from other literary or artistic pieces			20	
1.1.4. Names of real people referred to in the book			12	
<b>1.2. Names of geographical and public objects</b>		86		
1.2.1. Macrotoponyms			24	
1.2.2. Microtoponyms			24	
1.2.3. Streets			18	
1.2.4. Names of different establishments			20	
<b>1.3. Names of social and cultural phenomena</b>		51		
1.3.1. Brand and trade names			18	
1.3.2. Titles of pieces of art and media products			14	
1.3.3. Public phenomena			19	
<b>2. COMMON NAMES</b>	168			
<b>2.1. Material culture</b>		135		
2.1.1. Names of food			79	

2.1.1.1. Chocolates, deserts and other sweets			25
2.1.1.2. Starters and main dishes of a meal and ingredients			20
2.1.1.3. Bakery, pastry and confectionary products			16
2.1.1.4. Beverages			18
2.1.2. Miscellaneous		56	
2.1.2.1. Places of residence or business			20
2.1.2.2. Household items			17
2.1.2.3. Other material things			19
<b>2.2. Intangible culture</b>		33	
2.2.1. Titles, forms of address or other common names that refer to people			18
2.2.1. Mythological, cultural and social concepts and phenomena			15
<b>TOTAL NUMBER OF CSIs</b>	<b>419</b>		

\* Number of CSIs within categories.

\*\* Number of CSIs within groups.

\*\*\* Number of CSIs within subgroups.

\*\*\*\* Number of CSIs within sets of semantically related words.

### 7.2.2. Qualitative Analysis of the Translation of CSIs in Joanne Harris' Novel *The Lollipop Shoes*

This section will provide a qualitative analysis of the translation of CSIs with the aim of describing translation strategies used to translate a particular group of CSIs and distinguishing differences as well as similarities between translations into Lithuanian and Russian. The same scheme for all three novels under analysis is followed, i.e. only the most typical, significant and/or exceptional cases of CSIs will be discussed.

Both in this novel and in the whole series, one of the most fascinating subgroups of proper names defining living beings is the one which includes the names of mythological creatures and deities. A wide range of cultures in terms of geographical location and historical perspective requires from translators extended and multifarious knowledge. Some examples of the names of mythological creatures and deities are provided in Table 8 below.

**Table 8.** The translation of names of mythological creatures and deities in *The Lollipop Shoes*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	<gave her the fish sign of <b>Chantico</b> the Fast Breaker> (p.332)	<skyriau jai <b>Čantiko</b> , Greitosios bangos ženklą> (p.347)	Localization (lower level)
		Ей я дала знак <b>Шантико</b> , Нарушителя Поста. (p.425)	Localization (lower level)
2.	<b>Xochipilli</b> the silver-tongued; the god of prophesy and dream (p.121).	<b>Šočipilis</b> saldžialiežuvis; pranašysčių ir sapnų dievas. (p.125)	Localization (lower level)
		Я незаметно шевельнула пальцами, изобразив в воздухе символ бога <b>Шочипилли</b> *. Среброязыкий Шочипилли, бог сновидений и пророчеств. (p.153) * Шочипилли (Кочипилли) — «Повелитель цветов», бог музыки и красоты, брат-близнец Шочикецаль, богини любви и цветов. Несмотря на свой добрый нрав и положительные обязанности, Шочипилли всегда изображается с черепом в руках. Впоследствии Шочипилли и Шочикецаль стали ассоциироваться с центральными богами пантеона –	Addition (extratextual)



		богом-творцом Кецалькоатлем и богом неба и солнца Уцилопочтли.	
3.	She tells me stories about Quetzalcoatl and Jesus and <b>Osiris</b> and Mithras and Seven Macaw> (p.486)	<ji man pasakoją istorijas apie Kecalcoatlį, Jėzų, <b>Ozirį</b> , Mitrą ir Septynias aras> (p. 504) <она рассказывает всякие истории: о Кецалькоатле, о Христе, об <b>Осирисе</b> , * о Митре, о Семи Попугаях (p.616) * Осирис – в египетской мифологии бог производительных сил природы и загробного мира.	Localization (lower level) Addition (extratextual)
4.	The names and symbols of One Jaguar and <b>Rabbit Moon</b> , written in marker on the bottom of her schoolbag > (p.153)	Jaguaro 1 ir <b>Triušio mėnulio</b> vardai ir simboliai, užrašyti ant jos kuprinės dugno> (p.159) Имена и символы «Самого первого ягуара» и « <b>Кролика-Луны</b> », нарисованные фломастером на дне ее школьного портфеля > (p.194)	Preservation (literal translation) Preservation (literal translation)
5.	She told them about Yule and Saturnalia, and the <b>Oak King</b> and the Holly King, and the two great winds that divide the year.	Papasakoją apie Kalėdas ir saturnalijas, apie <b>Karalių Ažuolą</b> , ir apie Šventąjį karalių, ir apie du didžiuosius vėjus, dalijančius metus. (p.363) А потом она принялась рассказывать о Святках, о сатурналиях, о <b>Дубовом Короле</b> и о Короле Падуба, и о двух великих ветрах, что делят год пополам. (p.443)	Preservation (literal translation) Preservation (literal translation)
6.	She told them about Yule and Saturnalia, and the Oak King and the <b>Holly King</b> , and the two great winds that divide the year. (p.347)	Papasakoją apie Kalėdas ir saturnalijas, apie Karalių Ažuolą, ir apie <b>Šventąjį karalių</b> , ir apie du didžiuosius vėjus, dalijančius metus. (p.363) А потом она принялась рассказывать о Святках, о сатурналиях, о Дубовом Короле и о <b>Короле Падуба</b> , и о двух великих ветрах, что делят год пополам. (p.443)	Transformations Preservation (literal translation)
7.	< and sugar skulls on sticks and <b>Santa Muerte</b> parading through the streets with her three faces watching every which way– (p.460)	<cukrinės kaukolės ant pagaliukų, o gatvėmis traukia <b>Santa Muerte</b> su trimis veidais, žvelgiančiais į skirtingas puses... (p.477) <все лакомятся сахарными черепами на палочках, и трехликая <b>Santa Muerte, Святая Смерть</b> , торжественно проходит по улицам, и три пары ее глаз смотрят одновременно в три разные стороны... (p.584)	Preservation Addition (intratextual)

Two translation strategies dominate in the Lithuanian translation – the lower level of localization and preservation as literal translation – while rendering 27 names of mythological entities. The first one is employed when rendering conventional proper names while the second is used in translation of loaded proper names. In the translation into Russian, there can also be two dominating strategies distinguished – extratextual addition and preservation as literal translation – with 10 instances each. In Example 1 (Table 8), the name *Chantico* and its versions *Čantiko* and *Шантико* illustrate the lower level of localization in both translations when names are adapted to phonemic systems of the target languages. Furthermore, it is not always possible to find out how names of deities from Mesoamerican Indian, Mayan and Aztec cultures are pronounced and, therefore, transliteration together with approximate transcription is used as in Example 2 (Table 8), *Hochipilli* – *Šočipilis* and *Шочитилли* (or *Кочитилли* as explained in a footnote). Besides, the names of those mythological entities may have a certain meaning in the corresponding ancient languages. However, it is difficult to trace whether a name is loaded and

the Lithuanian translator chooses to treat them as conventional ones. On the contrary, the Russian translator provides explanations where it is possible and sometimes they are fairly lengthy. The cases when an established equivalent or accepted standard translation of the name already exists and translators do not have to transcribe or transliterate the names themselves are also assigned to the lower level of localization. This is because accepted standard translations are commonly based on phonemic transcription. Established equivalents are found for certain cultural concepts which entered a foreign culture long ago and are widely used and thus well-known to the average target reader. In Example 3 (Table 8), the name of an ancient Egyptian god *Osiris* is known as *Oziris* in Lithuanian and *Осирис* in Russian and no other versions are possible. However, the Russian translator explains the name and “functions” of Egyptian deity *Osiris* in detail even though a more educated audience is expected to know this information.

The strategy of preservation as literal translation is applied for loaded or meaningful proper names. In Example 4 (Table 8), the name of the Aztec mythological (also East Asian folklore) character *Rabbit Moon* is literally translated as *Triušio mėnulis* and *Кролик-Луны*, and in Example 5 (Table 8), the Pagan archetype *Oak King* is translated as *Karalius Ažuolas* and *Дубовый Король*. However, in Example 6 (Table 8), *Holly King*, the adversary of *Oak King*, is translated as *Šventasis karalius* into Lithuanian which means *holy king* or *saint king*. Distortion of the meaning of the word *holly* suggests assigning this example to the strategy of transformations. However, this instance may be treated both as mistranslation and as a motivated translator’s decision – first caused by similarity of words *holy* and *holly* while second induced by domestication tendency because the literal translation as *karalius bugienis* (back translation: *holly king*) sounds slightly odd in the Lithuanian language.

There is only one instance of the strategy of preservation when the name has been transferred directly into the target text. Example 7 in Table 8 presents the name of a Mexican religious figure *Santa Muerte* which means *saint death* in the Spanish language. This name is used in the English text without translation and explanation, and Bielskytė follows the same procedure. Togojeva, on the contrary, tends to explain any cultural concept which may present a certain difficulty to the target reader.

Another subgroup to be discussed from the translational perspective is the one which includes 24 microtoponyms or the names of objects of local significance. As stated earlier, these proper names cannot always be found in atlases or bilingual dictionaries. Consequently, translators have more freedom in the choice of translation strategies. Some examples of their translation into Lithuanian and Russian are provided in Table 9.

**Table 9.** The translation of microtoponyms in *The Lollipop Shoes*

No.	Source text	Target text	Translation strategy
1.	There is a clear distinction here between the inhabitants of the Butte and the rest of <b>Montmartre</b> . (p.31)	Labai aiškiai juntamas skirtumas tarp kalvos senbuvių ir kitų <b>Monmartro</b> gyventojų> (p. 29)	Localization (lower level)
		Существует строгое разграничение между жителями Butte, то есть вершины Холма, и прочих обитателей <b>Монмартра</b> . (p. 34)	Localization (lower level)
2.	A blue tin plate high up on the corner gave the name of the square as <b>Place des Faux-Monnayeurs</b> . (p. 18)	Ant kampo aukštai prikaltoje mėlynos skardos lentelėje buvo užrašytas skvero pavadinimas „ <b>Fo Monejero aikštė</b> “ (p.13).	Localization (lower level) + preservation (literal translation)
		Голубая жестяная вывеска высоко на углу сообщала, что это место называется <b>Place des Faux-Monnayeurs*</b> . (p.16) * Площадь Фальшивомонетчиков (фр.)	Addition (extratextual)
3.	You have to book with the <b>Port de Plaisance</b> . (p.385)	Juk reikia gauti vietą <b>Pramogų uoste</b> . (p.402)	Preservation (literal translation)
		Нужно зарегистрироваться в <b>порту Плезанс</b> > (p.493)	Localization (lower level) + preservation (literal translation)
4.	<and this part of the <b>Butte</b> is almost a parody of rural France, with its cafés and little <i>crêperies</i> > (p.17)	<ši jo dalis ant <b>kalvos</b> šiek tiek primena Prancūzijos kaimo parodiją; tos kavinukės ir mažutės <i>crêperies</i> >	Globalization
		<эта часть <b>Монмартрского холма, Butte**</b> , являет собой почти пародию на сельскую Францию с ее кафе и крошечными <i>crêperies</i> > (p.15) ** Холм, пригородок (фр.)	Addition (intratextual and extratextual)

The most popular means of translating names of places or objects both into Lithuanian and Russian is the usage of a combination of two translation strategies, the lower level of localization and preservation as literal translation, with ten and eight instances, respectively. The strategy of the lower level of localization alone is also popular: there are eight instances in the Lithuanian translation and six instances in the Russian version of the novel. In Example 1, the translation of *Montmartre*, which is the hill giving its name to the surrounding district in the north of Paris, does not cause any difficulties as it is well known to Lithuanian and Russian readers by this name. Moreover, an established translation of this toponym exists in both target languages. A combination of two translation strategies or, in Newmark's terminology, a couplet, is commonly used by both translators when they deal with compound proper names. The lower level of localization and preservation as literal translation is used when the words *place* (in the meaning of *square*), *parc* (*park*), *pont* (*bridge*) and *port* stand for the first component of a compound name.

The Lithuanian translation in Example 2 and the Russian translation in Example 3 serve as typical examples of this type of couplet. In Example 2, *Place des Faux-Monnayeurs* is translated as *Fo Monejero aikštė* into Lithuanian, i.e. by literally translating the word *place* as *aikštė* (back translation: *square*) and adapting the second part of the proper name to Lithuanian pronunciation and orthography. Identical translation behaviour is observed in the translation of *Port de Plaisance* into Russian as *порт Плезанс* in Example 3: the first component is translated literally

while the second is transcribed. However, both parts of compound proper names are meaningful in these two examples. Togojeva provides literal translation of *Place des Faux-Monnayeurs* as *Площадь Фальшивомонетчиков* (back translation: *the square of Counterfeiters*) in a footnote (Example 2, Table 9) while Bielskytė translates *Port de Plaisance* as *Pramogų uostas* (back translation: *pleasure-port*) in the main body of the text (Example 3, Table 9). No credible explanation can be found for this inconsistent approach towards the meaningful constituents of the composite proper names. Even if there is a certain reasoning behind this, it can be challenged by the idea about the global vision towards cultural references leading to the more motivated and reasonable application of translation strategies and, consequently, to a better translation quality of a whole literary work (see Chapter 7).

The Lithuanian translation in Example 4 (Table 9) presents a rare case of the strategy of globalization. The word *Butte* 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. Togojeva employs an exceptional combination of translation strategies (at least in this study), i.e. both intratextual and extratextual addition. In the rest of the text, the word *Холм* (back translation: *hill*) is consistently capitalized as a regular proper noun and it is a literal equivalent of the word *Butte*.

One more subgroup of CSIs which is included into the qualitative analysis is the one which names different public phenomena. The high heterogeneity of the group necessitates the application of various translation strategies which are illustrated with examples in Table 10.

**Table 10.** The translation of names of public phenomena in *The Lollipop Shoes*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	She told them about Yule and <b>Saturnalia</b> , and the Oak King and the Holly King, and the two great winds that divide the year. (p.347)	Papasakojo apie Kalėdas ir <b>saturnaliijas</b> , apie Karalių Ažuolą, ir apie Šventąjį karalių, ir apie du didžiuosius vėjus, dalijančius metus. (p.363)	Localization (lower level)
		А потом она принялась рассказывать о Святках, о <b>сатурналиях</b> , о Дубовом Короле и о Короле Падуба, и о двух великих ветрах, что делят год пополам. (p.443)	Localization (lower level)
2.	<Rosette went on crying until <b>Epiphany</b> > (p.29)	<Rosetė ir toliau verkė, iki pat <b>Trijų karalių</b> > (p.26)	Localization (higher level)
		И Розетт продолжала непрерывно плакать до самого <b>Крещения</b> > (p.31)	Localization (higher level)
3.	Books, clothes, furniture and the rest, I gave to the <b>Croix Rouge</b> . (p.16)	Knygas, drabužius, baldus ir visa kita atidaviau <b>Croix Rouge*</b> (p.11) * Raudonąjam kryžiui	Addition (extratextual)
		А ее книги, одежду, мебель и прочее передала в <b>Croix Rouge*</b> . (p.13) * Красный крест.	Addition (extratextual)

4.	Notre-Dame des Apôtres. <b>Seven weeks'</b> time. (p.266)	Dievo motinos apaštalų katedroje. Per <b>Sekmines</b> .(p.278)	Localization (higher level)
		В церкви Нотр-Дам-дез-Апотр. Через <b>семь недель</b> . (p.338)	Preservation (literal translation)

Example 1 in Table 10 demonstrates a typical case of phonological and orthographical adaptation which is the prevailing procedure to render proper names in the novel under analysis in both Lithuanian and Russian translations. *Saturnalia*, “an ancient Roman festival celebrated in December: renowned for its general merrymaking” (Butterfield 2003: 1438), is translated as *saturnalijos* and *самурналии*, i.e. by adapting it to the pronunciation and grammar of both target languages and to the Russian alphabet. In addition, the original capitalization is not retained and instead of a proper noun, the translators use common nouns in plural form. It is difficult to predict how differently this CSI is accepted by source and target readers, but a common noun in plural form does not sound like a title of a festival, but rather as activities related to the planet Saturn. In Example 2 (Table 10), the translation of the Christian feast *Epiphany* as *Trys karaliai* and *Крещение* could serve as examples 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 do not go into further explanations.

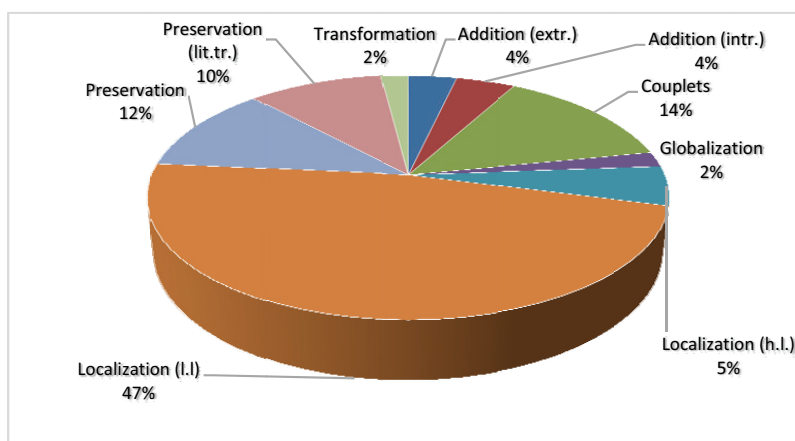
The most significant number of additions in both translations of the novel is extra-textual addition. In the majority of cases it is used when the word in the target text is preserved in a foreign language other than English, as is seen in Example 3 (Table 10). Although *Croix Rouge* can be translated as *Raudonasis kryžius* (back translation: *Red Cross*) and *Красный крест* (back translation: *Red Cross*), 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 Bielskytė, while Togojeva uses it more extensively. She tends to explain any cultural concept which may present a certain difficulty to the average target reader.

Example 4 in Table 10 is an exceptional one when referring to the translation into Lithuanian: the neutral expression *Seven weeks* is rendered by using the Lithuanian proper noun *Sekminės* (back translation: *Pentecost*), an ecclesiastical festival commemorating the descent of the Holy Spirit, which is celebrated on the seventh Sunday after Easter (Keinys 2000:648). The use of a cultural equivalent suggests assigning this instance to the higher level of localization even though the instance also partly corresponds to the criteria of the strategy of creation. The Russian translator translates it literally (*seven weeks – семь недель*) and the phrase sounds culturally neutral.

### 7.2.3. Quantitative Analysis of the Translation of CSIs in Joanne Harris' Novel *The Lollipop Shoes*

This section will provide statistical information on the translation of CSIs with the aim of establishing which translation strategies are used in the translation of particular categories/groups and subgroups of CSIs in Lithuanian and Russian translations. First, it focuses on the rendering of proper names and then on the translation of common names.

This analysis of the translation of CSIs from English into Lithuanian in the gourmet novel *The Lollipop Shoes* reveals that the Lithuanian translator Eglė Bielskytė uses different translation strategies to provide equivalent translation output. The distribution of the translation strategies applied in the translation of proper names is shown in Figure 8.



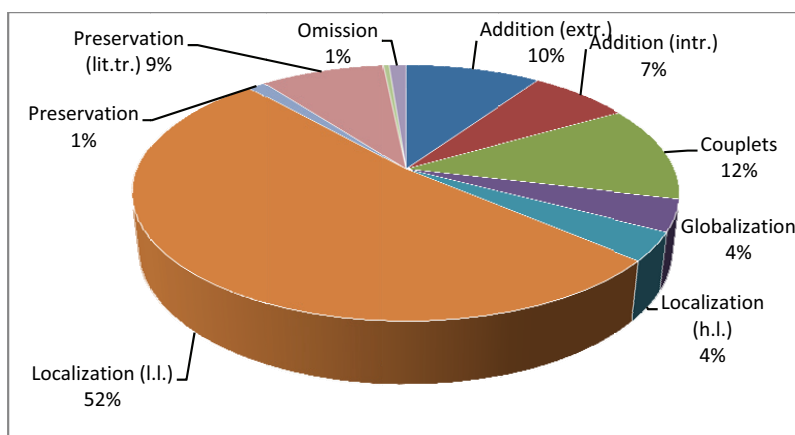
**Figure 8.** Strategies for translating proper names from English into Lithuanian in Joanne Harris' novel *The Lollipop Shoes* (the translator – Eglė Bielskytė)

As can be seen in Figure 8, of the total 251 examples of proper names, 47% of instances are translated by employing the lower level of localization. In other words, almost half of the proper names are rendered using phonological and grammatical adaptation. In addition, this translation strategy is often used in combination with other translation strategies which are collectively referred to as couplets. The lower level of localization is often used in rendering the names of human beings (*Jeanne Moreau* – *Žana Moro*, *Sylvia Plath* – *Silvija Plat*), including fictional characters of the novel (*Jean-Loup Rimbault* – *Žanas Lu Rembo*, *Mathilde Chagrin* – *Matilda Šagren*). It is important to stress that all names of characters, just with a few exceptions, are conventional, and this translation strategy is the best if not the only choice for the translator. Twenty-two percent of proper names are preserved – 12% in their form (*Santa Muerte*, *Chez Eugène*), and 10% in their meaning (*Rabbit Moon* – *Triušio mėnulis*, *Pied Piper* – *Margasis Fleitininkas*). Repetition of the name is the most common in the group of names of social and

cultural phenomena where 20 out of 51 instances are preserved. This strategy is mainly applied in rendering brand and trade names (*Gitanes, Louis Vuitton, Tiffany*) and titles of pieces of art and media products (*Petite Fleur, Ouest-France, Paris-Soir*).

Other translation strategies are less popular. The higher level of localization accounts for 5% of instances. The same percentage is shared by extratextual and intratextual additions (4% each), and globalization and transformations (2% each).

The analysis of the translation of proper names from English into Russian shows that the translator Irina Togojeva also uses different translation strategies so that appropriate equivalents would be provided. The distribution of the translation strategies employed in translation of proper names from English into Russian is shown in Figure 9.



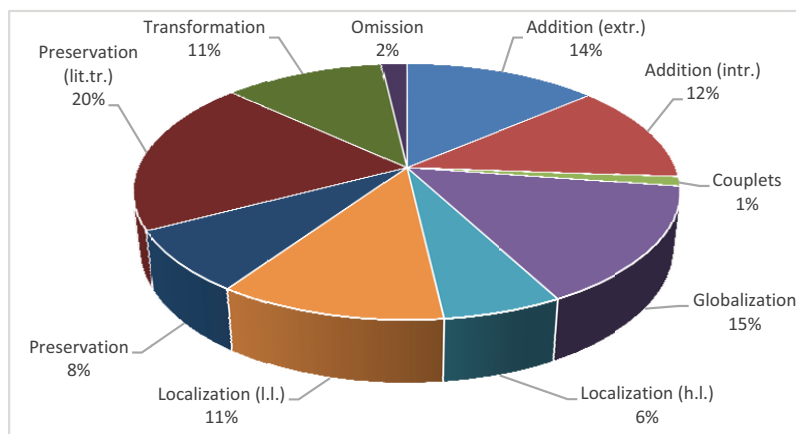
**Figure 9.** Strategies for translating proper names from English into Russian in Joanne Harris' novel *The Lollipop Shoes* (the translator – Irina Togojeva)

As can be seen in Figure 9, of the total 251 examples of proper names, 52% of instances are rendered by transliterating and/or transcribing the names following the laws and the norms of the Russian language. The lower level of localization is used in all groups and subgroups of proper names: names of *The Lollipop Shoes* characters (*Emma Windsor – Эмма Виндзор, Gustave Jean-Marie Pinson – Гюстав Жан-Мари Пансон*), names of mythological creatures and deities (*Chantico – Шантико, Matariga – Мамарига*), names of characters from other literary or artistic pieces (*Butch – Буч, Colégram – Колеграм*), names of real people referred to in the book (*Chagall – Шаган, de Segur – де Сегюр*), macrotoponyms (*Nantes – Нант, Val d'Isère – Валь-д'Изер*), microtoponyms (*La Villette – Ла-Вилетт, Neuilly-Plaisance – Нёйи-Плезанс*), names of streets (*Avenue Gambetta – авеню Гамбетта, Avenue Rachel – авеню Рашель*), names of different establishments (*Sacré-Coeur – Сакре-Кёр, Lycée Jules Renard –*

лицей Жюль Ренара), brand and trade names (*Hermès – Гермес, Louis Vuitton – Луи Вуйтон*), titles of pieces of art and media products (*Liber Null – Либер Нулл, Nimrod – Нимрод*), and public phenomena (*Hallowe'en – Хэллоуин, New Age – Нью эйдж*).

The use of other translation strategies range from 12% to 0% and they can be arranged in the following order: 12% of instances are translated by using couplets (*Place de la Sorbonne – площадь Сорбонны* (localization (lower level) + preservation (literal translation)), 10% by adding additional information in footnotes (*Dalida* (see Appendix C, Table 18, item 107)), 9% by employing the strategy of preservation as literal translation (*Prince Charming – Принц Очарование*), and 7% by inserting additional information into the text (*Santa Muerte – Santa Muerte, Святая Смерть* (back translation: *Santa Muerte, Saint Death*). The strategies of globalization and the higher level of localization make up 4% each. Only 1% of CSIs is preserved and only 1% of them is omitted. The strategy of transformations is not reflected in the chart due to the low statistical significance while the strategy of creation has not been used at all.

The category of common names includes 168 instances, and quantitative data on the translation strategies applied in the Lithuanian translation is presented in Figure 10.



**Figure 10.** Strategies for translating common names from English into Lithuanian in Joanne Harris' novel *The Lollipop Shoes* (the translator – Eglė Bielskytė)

The total number of common names found in *The Lollipop Shoes* amounts to 168 examples. As can be seen in Figure 10, the greatest number of CSIs is translated applying the strategy of preservation as literal translation, which accounts for 20%. The Lithuanian translator finds this strategy universal because it is applied in the translation of all subgroups and sets of common names.



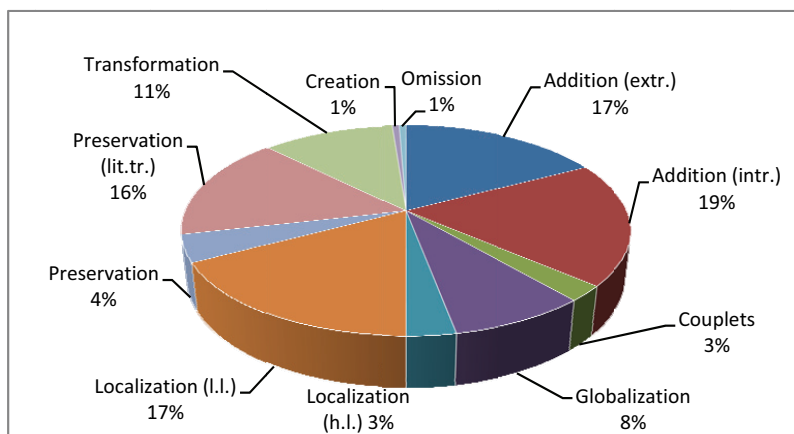
In the group of CSIs which are related to material culture, preservation as literal translation is employed in translation of all sets of common names: chocolates, deserts and other sweets (*caramel swirls – karameliniai suktukai, coconut squares – kokoso plytelės*), starters and main dishes of a meal and ingredients (*chestnut – kaštainis*), bakery, pastry and confectionary products (*choux – plikyti sausainiai*), beverages (*winter punch – žieminis punčas*), places of residence or business (*houseboat – namas-laivas, chocolaterie – šokoladinė*), household items (*Advent house – advento namelis, Dutch-doll – olandiška lėlė*), and other material things (*inch – colis, engineer boots – mechniko batai*).

CSIs which are related to intangible culture are also translated literally. The words *curé – klebonas, comtesse – grafiėnė, gardien – sargas* may serve as examples for the subgroup of titles, forms of address or other common names that refer to people, while *fairy – fėja* belong to the subgroup of mythological, cultural and social concepts and phenomena.

Other translation strategies are used in a similar percentage of instances. Globalization is applied in 15% of examples (*chocolate fudge squares – šokoladiniai saldainiai* (back translation: *chocolates*), extratextual and intratextual addition are employed almost evenly, encompassing 14% and 12% of CSIs, respectively (see Appendix C, Table 19, items 31 and 6).

Transformations and the lower level of localization make up 11% each. 8% of CSIs are simply repeated, 6% are replaced by a local cultural equivalent while 2% of common names with cultural implications are omitted. The strategy of creation has not been used in translation of common names from English into Lithuanian in Joanne Harris' novel *The Lollipop Shoes*.

Statistical information on translation of the category of common names from English into Russian is presented in Figure 11.



**Figure 11.** Strategies for translating common names from English into Russian in Joanne Harris' novel *The Lollipop Shoes* (the translator – Irina Togojeva)

As can be seen in Figure 11, four translation strategies dominate in the translation of common nouns: intratextual addition (19%), extratextual addition (17%), the lower level of localization (17%), and preservation as literal translation (16%). The numbers show that the Russian translator Irina Togojeva tends to explicate CSIs either by adding a footnote or inserting explanatory information directly into the text. Both types of addition collectively account for 36% of instances of common names. When translating the names of food into Russian, CSIs are explained outside the main body of the text the same number of times as in the Lithuanian translation, i.e. in 14 out of 79 instances. The following food items are explained in footnotes by the translator into Russian: *celestines*, *lunes de miel*, *choucroute garnie*, *coulis*, *foie gras*, *jambon-frites*, *p'tits cendrés*, *salmon baked en papillote*, *steack-frites*, etc. (see Appendix C, Table 19). In the translation of other subgroups of CSIs, footnotes are used more often in the Russian translation than in the Lithuanian one.

Intratextual addition is also used in the translation of all subgroups of common names: names of food (*chilli square* – *плитка шоколада с перцем чили* (back translation: *a bar/square of chocolate with the chilli pepper*)); miscellaneous common names (*gourd* – *кувшин с узким горлышком* (back translation: *jug with a narrow neck*)); titles, forms of address or other common names that refer to people (*Pope* – *Папа Римский* (back translation: *Pope of Rome*)); and mythological, cultural and social concepts and phenomena (*art déco* – *стиль ар-деко* (back translation: *art déco style*)).

The strategy of transformations is used in 11% of instances and this percentage matches the translation of corresponding CSIs into Lithuanian. The following examples serve as illustrations of the strategy: *walnut cluster* – *разнообразные марципаны* (back translation: *various marzipans*), *violet creams* – *засахаренные фиалки* (back translation: *glacé violets*), *wild lettuce* – *дикий лук* (back translation: *wild onion*), *cheerleader* – *шаман* (back translation: *shaman*).

Other strategies are used less frequently. 4% of instances are preserved in their form, 3% of common names are translated by employing the higher level of localization, and 3% account for couplets. The tendency that the strategy of omission makes up only 1% is observed again. The strategy of creation accounts for 1% of instances and it has been recorded for the first time in this study. Thus, this rare case requires some explanation. Togojeva, when translating the thoughts of Vianne Rocher's daughter Anouk about her mother's unwanted marriage and her future stepfather's plans to have a fancy ceremony, adds the word *кадиллак* (back translation: *cadillac*) to emphasize that the wedding is going to be luxurious. Thus, the sentence "*The whole*

*hog, with Rosette and me in matching frocks*” is translated as “<...> с огромным «кадиллаком», со свадебными нарядами для меня и Розетт” (back translation: *with a big “cadillac,” with wedding attires for me and Rosette*).

### **7.3. Culture-Specific Items in Joanne Harris’ Novel *Peaches for Monsieur le Curé***

This section of the thesis provides the analysis of CSIs that are found in Joanne Harris’ novel *Peaches for Monsieur le Curé* (2012) and its translations into Lithuanian and Russian – *Persikai ponui klebonui*, translated by Milda Dyke and Irena Jomantienė in 2013, *Персики для месье кюре* translated by Irina Togojeva in 2013. First, the types of CSIs will be discussed. Second, a descriptive analysis of the translation of CSIs will be provided. Third, statistical data about the translation strategies employed for rendering different types of CSIs by Lithuanian and Russian translators will be presented.

#### **7.3.1. Quantity, Categories and Characteristics of CSIs Found in Joanne Harris’ Novel *Peaches for Monsieur le Curé***

The total number of CSIs that are compiled from Joanne Harris’ novel *Peaches for Monsieur le Curé* adds up to 359 examples and all of them can be found in Appendix D. The first stage of classification divides all CSIs into 2 categories, proper names and common names, with 194 and 165 instances, respectively. During the second stage of classification, common names are split into two groups – words which define material culture and words which define intangible culture. The first group of CSIs constitutes 110 examples, while the second one makes up 55 examples. The words which belong to these particular categories and groups as well as their further subdivision will be discussed in more detail in the following paragraphs.

As has been stated earlier, the category of proper names comprises 194 instances which are divided into three big subject groups: names of living beings; names of geographical and public objects; and names of social, cultural and natural phenomena (see Table 20, Appendix D). Names of living beings which account for 106 instances include names of people (75 instances), names of pets, toys and characters from artistic pieces (17 instances), and names of mythological and religious characters (14 instances). This subdivision is rather different from the ones used in classifying proper names which have been compiled from Harris’ novels *Chocolat* and *The Lollipop Shoes* and described in Sections 7.1.1 and 7.2.1. Both previous classifications include subgroups which are comprised of the names of characters of the novels and the names of real people referred to in these books. In *Peaches for Monsieur le Curé*, there are only two names of real persons mentioned, *Victor Hugo* and *Hazrat Abu Hurairah*, which are ascribed to names of human characters of the novel thus forming a subgroup of names of

people. Names of pets and imaginary friends which also play an important part in the novel have been joined with names of characters from other artistic pieces, particularly ones intended for an audience of children. Thereby, Travers' *Mary Poppins*, Tchaikovsky's *Sugar Plum Fairy* and German legendary *Pied Piper* go along with Harris' *Foxy*, *Pantoufle*, *Sputnik* and others. On the one hand, three names of characters from other artistic pieces are not enough to form a separate subgroup. On the other hand, all these names have much in common from the semantic point of view as most of them are loaded.

The subgroup of proper names defining mythological and religious characters is as large as the one in *Chocolat* (14 instances), but almost half the size than in *The Lollipop Shoes* (27 instances). The names come from three sources or cultures – ancient (*Charybdis*, *Scylla*, *Hurakan*), Christian, (*Saint-Jérôme*, *Jonah*, *Magdalene*, *Sainte-Anne*) and Islamic (*Allah*, *Satan*).

The second large subject group is composed of 50 names of geographical and public objects which are split into two subgroups: 1) macrotoponyms and 2) microtoponyms and names of different establishments with 31 and 19 instances, respectively. The rationale for this division is the same as for the instances collected from the two previous novels under analysis. Macrotoponyms include names of objects of worldwide or nationwide significance – cities, towns, villages, regions, rivers – which can be found in an average atlas, for example *Agadir*, *Seine*, *Gers*, *Nantes*. In addition, fictional names, such as *Pont-le-Saôul*, *Lansquenet*, *Tannes* and some other are also included into this subgroup. The latter decision is twofold. First, the writer coined these names following norms as well as traditions for the formation of toponyms so that their otherness would not be recognized. Second, having the previous statement in mind, translators are supposed to translate fictional names consistently with the real ones.

The second subgroup of geographical and public objects includes 19 microtoponyms and names of different establishments of local significance. In contrast to the subgroup of macrotoponyms, these proper names can hardly be found in atlases or bilingual dictionaries. It is likely that only a small part of names are real and, therefore, they cannot be found in travel guides or other references, thus giving translators more freedom in the choice of translation strategies or simultaneously causing more translation problems. *Notre-Dame*, *Left Bank* and *Montmartre cemetery* may serve as examples of real places which have or are expected to have their established translations in the majority of the world languages. On the contrary, *Les Marauds*, *Rue de la Pix* and *Le Boulevard P'tit Baghdad* may be rendered into target languages in a different way, depending on translation norms or individual preferences of translators.

The third subject group in the category of proper names encompasses names of social, cultural and natural phenomena and it amounts to 38 instances. The first subgroup under the title

of brand and trade names includes 16 instances. It is impossible to estimate which area of business the biggest part of examples belong to because they are very heterogeneous. The names range from disposable to durable products, such as *Bic* and *Audi*, from toys to social networks, for example *Barbie* and *Facebook*, from candies to alcoholic beverages, including *Haribo* and *Cointreau*, etc. An interesting thing about this subgroup of CSIs is that one brand name emerges only in the Lithuanian translation: a common noun in the source text *wellington boots* have been translated as „*Wellington*“ *guminukai* (back translation: “*Wellington*” *rubber boots*). Lithuanian translators Dyke and Jomantiėnė place the word *wellington* between inverted commas as it is commonly done with symbolic titles including brand or trade names.

It is pertinent to mention that a good deal of CSIs assigned to the subgroup of brand and trade names do not always correspond with the criteria of proper names, particularly, capitalization of the first letters of names. A lower-case letter at the beginning of a proper noun is an exception rather than a rule in other groups or subgroups of CSIs which can be explained either by the typographical error or the motivated translator’s decision to turn a proper name into a common one by applying the strategy of globalization. In the subgroup of brand and trade names, on the contrary, this phenomenon becomes fairly common. However, there is no explanation why, in the Russian translation, *ауди, квантро, диснеевский, айпод, найк* and *оранжина*, and, in the Lithuanian text, *barbė, facebook* and *haribo* are not capitalized.

The name of the second subgroup of social, cultural and natural phenomena is referred to as “other,” because it is even more heterogeneous than the previous one. For the first time in this study, natural phenomena are called by proper names. *Autan, White Autan* and *Black Autan* are names of winds that are used in the novel. However, more examples in this group are names of different social organizations (*Boy Scouts, Neighbourhood Watch, Parent Watch*), festivals (*Ramadan, Halloween, Sainte-Marie*), names of Media products (*Le Monde, Estonia’s Top Model*) and titles of books (*Les Misérables, Qu’ran*). In this subgroup, the total number of CSIs is 22.

The category of common names comprises 165 instances and this number is similar to the one of the category of proper names (cf. 194 instances). As has been expected, further distribution of CSIs into groups of material culture and intangible culture is uneven (see Table 21, Appendix D). Cultural words which refer to material things account for 110 instances while cultural references from the group of intangible culture make up 55 examples. Thus, the latter subgroup is half the size of the previous one. Furthermore, CSIs are also unevenly distributed among the four subgroups of material culture. Under the influence of the genre of the gourmet novel, the subgroup of names of food is the biggest one. It comprises 64 instances while number of examples in other three subgroups range from 11 to 18.

Sixty-four names of food are divided into four smaller sets of words following the same pattern as in the analyses of *Chocolat* and *The Lollipop Shoes*. Thus, the first set of words includes 10 names of chocolates, deserts and other sweets. The number of CSIs related to sweets is unexpectedly smaller compared to ones collected from the previous novels. That can be explained by the fact that the main character, Vianne Rocher, leaves her chocolate shop where all these sweets are produced and sold, and stays in the house of her departed friend. However, among the names already known from this study, such as *couverture*, *marshmallow* and *mendiants*, readers come up with the new ones, for example *rahat loukoum*, *halwa chebakia*, *sellou* and *Turkish delight*. For the first time in the series, French sweets step aside for Arabic ones, mainly Moroccan.

On the contrary, among 21 names of bakery, pastry and confectionary products, only four are foreign – *tamina cake*, *gazelle's horn*, *chickpea pasties* and *briouats*. The rest are chiefly French, such as *clafoutis*, *galette*, *croissant*, *fouace*, or simply European, for example, *macaroon*, *flan*, *tart*, *baguette*.

The next set of 21 words defines starters and main dishes of a meal and their ingredients. Once again, next to European cuisine many Asian and African food items are mentioned. *Harissa* and *harira* soups sound really exotic, *goose-liver terrine* and *pâte* are “cooked” or used for the first time in the series, while *duck confit* and *canapés* are already familiar to Harris’ readers. Finally, there are 12 names of beverages within the last set of words. *Qamar-el-deen*, a drink made of dried apricots, is the only one related to the Muslim community, whereas the French consume more beverages: *café-crème* is good for morning while *café-cognac* is suitable for afternoon, *citron pressé* feels refreshing while *Armagnac* is relaxing.

As for clothing and accessories, there are 17 of them. All the CSIs are common in Islamic countries, except for *surplice* and *sari*, a liturgical vestment worn in Catholic churches and a traditional dress of Indian women, respectively. Those 15 items of clothing include women’s clothes (*hijab*, *abaya*, *burqua*, *chadra*, *niqab*), men clothes (*djellaba*, *kaftan*, *burnous*), and different *prayer hats* which are also worn by men (*fez*, *keffieh*, *taqiyah*). It is surprising to find that there are so many different types as well as names of clothes which cover the female face, hair or the whole body. The average European refers to them all as *scarf* or *veil*.

CSIs which name different places, establishments or constructions are mainly French or simply Western European and it has a direct relation to the setting of the novel. Along with the words from modern times, such as *autoroute*, *tea-house*, *council*, the reader faces historical CSIs, for example, *towpath*, *industrial estate*, *fiefdom* and *bastide*.

The last subgroup of CSIs from the area of material culture includes 11 names of different natural and cultural phenomena or things. The heading is probably too broad to be informative,

but there is hardly one word or phrase which would collectively name animals, plants, toys, decorations and other items which form this subgroup. Thus, *basilisk*, *marais* and *water-buffalo* represent natural phenomena while *piñata*, *kohl*, *kif* are cultural items.

The very last group of CSIs belongs to the sphere of intangible culture and it is composed of 55 instances. All examples are subdivided into 3 subgroups including the one which is distinguished in all three of Harris' novels under analysis. It encompasses 24 titles, forms of address or other names that refer to people. It is natural that some CSIs are met for the second or third time in this study, for example, *curé*, *lady*, *madame*, *mademoiselle*, *gunslinger*, *river-gypsy* and *dervish*. However, there are some new words too, for example, *kuffar*, *jiddo*, *imam*, *muezzin* and *memti*. As can be seen from the examples, in the analysis of *Peaches for Monsieur le Curé* it is quite common that new CSIs are related to Islamic culture.

The last two subgroups include cultural concepts and phenomena related to either Islamic or Western/Eastern traditions. The latter subgroup includes only nine words, such as *carnival*, *Easter-egg hunts*, *fairy*, *fête*, *fury*, *juggernaut*, *pétanque*, *sea-monster* and *sudoku*. Islamic cultural concepts and phenomena are of two types. Some of them refer to intangible items, related to spiritual, mythological or religious life, for example *amaar*, *du'a*, *genie*, *haram*, *hayaa*, *iftar*, *zina* and *waswaas*. The rest are different cliché phrases (neither phraseological units nor winged words which are excluded from this study), used by Harris to emphasize the foreignness of the speech of characters. The following phrases are extensively used in the novel: *Alhumdulila*, *Allahu Akhbar*, *Bismillah*, *Hayyala-s-salah*, *Inshallah*, *Jazak Allah*, etc.

Division and subdivision of CSIs that have been compiled from Joanne Harris' novel *Peaches for Monsieur le Curé* as well as their quantitative characteristics are summarized in Table 11.

**Table 11.** Classification and quantity of CSIs found in Joanne Harris' *Peaches for Monsieur le Curé*

Classification of CSIs in <i>Peaches</i>	1*	2**	3***	4****
<b>1. PROPER NAMES</b>	194			
<b>1.1. Names of living beings</b>		106		
1.1.1. Names of people			75	
1.1.1.1. First or family names				27
1.1.1.2. Full names				48
1.1.2. Names of pets, toys and characters from artistic pieces			17	
1.1.3. Names of mythological and religious characters			14	
<b>1.2. Names of geographical and public objects</b>		50		
1.2.1. Macrotoponyms			31	
1.2.2. Microtoponyms and names of different establishments			19	
<b>1.3. Names of social, cultural and natural phenomena</b>		38		
1.3.1. Brand and trade names			16	
1.3.2. Other social, cultural and natural phenomena			22	

<b>2. COMMON NAMES</b>	165		
<b>2.1. Material culture</b>		110	
2.1.1. Names of food		64	
2.1.1.1. Chocolates, deserts and other sweets			10
2.1.1.2. Bakery, pastry and confectionary products			21
2.1.1.3. Starters and main dishes of a meal and ingredients			21
2.1.1.4. Beverages			12
2.1.2. Clothing and accessories		17	
2.1.3. Places, establishments, constructions		18	
2.1.4. Other natural and cultural objects or things		11	
<b>2.2. Intangible culture</b>		55	
2.2.1. Titles, forms of address or other common names that refer to people		24	
2.2.2. Western/Eastern cultural concepts and phenomena		9	
2.2.3. Islamic cultural concepts and phenomena		22	
<b>TOTAL NUMBER OF CSIs</b>	<b>359</b>		

\* Number of CSIs within categories.

\*\* Number of CSIs within groups.

\*\*\* Number of CSIs within subgroups.

\*\*\*\* Number of CSIs within sets of semantically related words.

### 7.3.2. Qualitative Analysis of the Translation of CSIs in Joanne Harris' Novel *Peaches for Monsieur le Curé*

This section will provide a qualitative analysis of the translation of CSIs where translation strategies used to translate a particular group or subgroup of CSIs are described and differences as well as similarities between translations into Lithuanian and Russian are distinguished. As in the analyses of the two previous novels, *Chocolat* and *The Lollipop Shoes*, the focus is on the most typical, interesting and/or exceptional translation instances of CSIs.

One of the most homogeneous subgroups of proper names defining social, cultural and natural phenomena is the one which includes brand and trade names. The word *homogeneous* does not mean that those CSIs come from the same culture or are similarly structured in terms of their semantics or form. Moreover, translation strategies used to translate them differ not only in the two target translations but within one language too. Their similarity is observed in the phenomena they refer to as well as in the degree of familiarity in both target cultures. Globalization processes, including availability of information via the Internet and/or promotion of international trade, make different brand or trade names famous or at least familiar across countries, and even continents. Some examples of translation of the brand and trade names are provided in Table 12.



**Table 12.** The translation of brand and trade names in *Peaches for Monsieur le Curé*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	<the exhaust of his silver <b>Audi</b> was blowing alarmingly by the time he stopped in front of my house. (p.447)	<kol sustojo prieš mano namus, sidabrinės „ <b>Audi</b> “ išmetamųjų dujų vamzdis grėsmingai triūbavo. (p.498)	Preservation
		< и выхлоп его серебристой « <b>ауди</b> » в результате пережитого напряжения был весьма заметен, когда она наконец остановилась. (p.679)	Localization (lower level)
2.	She gave us a look of compassion and passed by in a cloud of <b>Chanel No. 5</b> . (p.396)	Ji nužvelgė mus pasigailėjimo kupinu žvilgsniu ir praplaukė paskleisdama <b>Chanel No 5</b> kvapalų debesį. (p.442)	Preservation
		Она с состраданием нас оглядела и проследовала дальше; за ней шлейфом тянулся аромат « <b>Шанель № 5</b> ». (p.596)	Localization (lower level)
3.	<Anouk goes to the internet café on the Rue de la Pix to talk with her friends on <b>Facebook</b> , or walks up to Montmartre cemetery and watches the feral cats that slink among the houses of the dead> (p.10)	<Anuka eina į interneto kavinę Taikos gatvėje plepėti su „ <b>facebook</b> “ draugais ar pėdina į kapines stebėti, kaip tarp mirusiųjų namų tykoja sulaukėjusios katės> (p.10-11)	Preservation
		Анук целыми днями пропадает в интернет-кафе на улице Мира, болтая с друзьями в « <b>Фейсбуке</b> », или поднимается на Монмартрское кладбище и наблюдает за бездомными котами, что скользят и прячутся среди каменных домов мертвых>(p.8)	Localization (lower level)
4.	Maya was there, exuberant in her <b>Disney</b> sandals and <i>Aladdin</i> T-shirt.(p.386)	Taip, Maja ten, puošni su savosiomis <b>Disnějaus</b> basutėmis ir Aladino sportiniais marškinėliais. (p.432)	Localization (lower level)
		Я выглянула на бульвар и действительно увидела Майю в <b>диснеевских</b> сандалиях и майке с изображением Аладдина. (p.581-582)	Localization (lower level)
5.	He laughed harshly and lit a <b>Gauloise</b> . (p.311)	Laimingos dienos, – truktelėjo „ <b>Gauloise</b> “ ir užpylė paskutiniu viskio gurkšniu. (p.350)	Preservation
		Он судорожно затянулся <b>сигаретой</b> и запил ее последним глотком виски. (p.472)	Globalization
6.	‘But you can still eat <b>Haribo</b> . (p.218)	Tačiau <b>haribo</b> valgyti leidžiama. (p.244)	Preservation
		<b>Кое-что</b> , правда, они есть разрешают. (p.328)	Globalization
7.	<sugar turns and cries out for a spoonful of cream; some cinnamon; a dash of <b>Cointreau</b> -- (p.268)	<cukrus ims lydytis ir pareikalaus šaukštelio grietinėlės, trupučio cinamono, šlakelio <b>brendžio</b> . (p.302)	Transformations
		<нужно будет быстро влить в него ложку сливок, чтобы он не подгорел, а потом добавить немного корицы и глоток <b>куантро</b> ... (p.409)	Localization (lower level)
8.	Joséphine was wearing <b>wellington boots</b> and a black raincoat that must once have belonged to Paul> (p.209)	Žozefina su „ <b>Wellington</b> “ <b>guminukais</b> , juodu lietpalčiu, kuris, matyt, kadaise priklausė Poliui. (p.235)	Transformations
		Жозефина была в <b>резиновых сапожках</b> и большом черном дождевике с поднятым воротником; дождевик, похоже, раньше принадлежал Полю. (p.345)	Preservation (literal translation)

In the translation of 16 brand and trade names, two translation strategies are clearly dominating: the strategy of preservation in the Lithuanian translation and the lower level of localization in the translation into Russian. Examples 1-3 illustrate this tendency. The names of the German car *Audi*, the French perfume *Chanel No 5*, and the social networking website *Facebook* are preserved in Lithuanian and transcribed in Russian. In the translation of this subgroup of CSIs, the Russian translator Togojeva does not use the strategy of preservation at all while Dyke and Jomantienė employ the lower level of localization four times.

The strategy of preservation which prevails in the translation of brand and trade names into Lithuanian is treated as a foreignizing strategy, because a CSI repeated in its original form

adds an exotic flavour to the text. However, many foreign brand and trade names are completely transparent if they are well-established in the target culture.

In Example 4 (Table 12), both Lithuanian and Russian translators employ the lower level of localization in translation of the worldwide known trademark *Disney*. On the contrary, less known brand or trade names are globalized in the translation into Russian. Examples 5 and 6 in Table 12 illustrate instances, when the brand name of French cigarettes *Gauloise* and the trade name of German gummies *Haribo* are translated into Russian as *сигареты* (back translation: *cigarettes*) and *кое-что* (back translation: *something*), respectively. The last instance is globalized to a higher degree, because an indefinite pronoun *something* may refer to any edible item, but not necessary gummy candies. Lithuanian translators while translating those two names use the strategy of preservation again. In the translation of CSIs into Lithuanian, the strategy of globalization is not used at all but the translators employ the strategy of transformations twice, which has not been observed in the translation into Russian.

In example 7, *Cointreau*, a brand of orange-flavoured liqueur produced in France, is translated as *brendis* (back translation: *brandy*) which is certainly a different beverage in terms of production and usage. This brand name in Togojeva's translation has been transcribed, i.e. the most common translation strategy – the lower level of localization – within this subgroup of CSIs has been applied again.

As mentioned in Section 7.3.1, one brand name appears only in the Lithuanian translation (see Example 8, Table 12): the English common name *wellington boots* have been translated as „*Wellington*“ *guminukai* (back translation: “*Wellington*” *rubber boots*). Lithuanian translators place the word *wellington* between inverted commas as it is commonly done with symbolic titles used in Lithuanian texts. Based on this formal resemblance, the average Lithuanian reader will treat the word “*Wellington*” used in collocation with a noun *guminukai* (back translation: *rubber boots*) as a brand or trade name of the manufacturer of these rubber boots. The Russian translator translates this collocation literally as *резиновые сапожки* (back translation: *rubber boots*) and this instance would not have been treated as culture-specific if only the Russian translation has been involved.

The next set of words to be discussed is the names of bakery, pastry and confectionary products with 21 examples of total 64 of the subgroup of food. As stated earlier, this set of CSIs is one of the most important both in this novel and in the series as these products are indispensable from the everyday life of a typical French home and are closely bound to French culture. That is why only four words in this set are foreign or neither French nor European. Some examples of translation of the names of bakery, pastry and confectionary products are presented in Table 13.

**Table 13.** The translation of bakery, pastry and confectionary products in *Peaches for Monsieur le Curé*

No.	Source text	Target text (Lithuanian)		Translation strategy
		Target text (Russian)		
1.	Caro's voice was like <i>baba au rhum</i> . (p.309)	Karos balsas saldus <i>baba au rhum</i> *. (p.347) * Romo boba (pranc.)	Голос Каро был сочен и сладок, как <i>baba au rhum</i> *. (p.469) *Ромовая баба ( <i>фр.</i> ).	Addition (extratextual)
				Addition (extratextual)
2.	Luc grinned and handed out fresh croissants and <i>pains au chocolat</i> . (p.68)	Lukas išsišiepė, ištiesė šviežius <i>croissants</i> ir <i>pains au chocolat</i> **.(p.76) ** Bandelė su šokoladu (pranc.)	Люк просиял и вручил мне пакет со свежими круассанами и <i>pains au chocolat</i> *. (p.99) *Популярные во Франции булочки с шоколадной начинкой.	Addition (extratextual)
				Addition (extratextual)
3.	< fancy cakes for lunch; fruit tarts; almond flans; the <i>pain Viennois</i> he only makes at weekends and on special occasions. (p.385)	<prabangių pyragėlių priešpiečiams, vaisinių pyragaičių, migdolinių arkerų, <i>pain Viennois</i> *, kuriuos kepa tik savaitgaliais ir upatingomis progomis. (p.430) * Balta, beveik pyrago tešlos duona arba batonėlis (pranc.)	<чудесные пироги, которые покупают ко второму завтраку, тартинки с фруктами, миндальное печенье, а уж <i>pain Viennois</i> * он печет только по выходным и по особым случаям. (p.580) *Венские булочки ( <i>фр.</i> ).	Addition (extratextual)
				Addition (extratextual)
4.	There were pancakes, of course; and sausages; and duck <i>confit</i> and <i>goose-liver terrine</i> ; and sweet pink onions, fried mushrooms with herbs, and little <i>tomme</i> cheeses rolled in ash; and <i>pastis gascon</i> , and nut bread, aniseed bread, <i>fouace</i> , olives, chillies and dates. (p.201)	Žinoma, buvo blynų, dešrelių, valgėme ir antį <i>confit</i> , ir žąsies kepenų pašteto, saldžių rausvųjų svogūnų, keptų rausvųjų svogūnų, keptų grybų su žolelėmis, mažyčių <i>tomme</i> sūrelių, apvoliotų pelenuose, ir <i>pastis gascon</i> **., ir riešutų duonos, duonos su anyžių sėklelėmis, <i>fouace</i> , alyvuogių, aitriųjų paprikų, datulių.(p.226) ** Sluoksniuotas obuolių pyragas (pranc.).	Она подала на стол и лепешки, и поджаренные сосиски, и утиное конфи, и террины из гусиной печени, и сладкий розовый лук, и жареные грибы с душистыми травами, и маленькие головки савойского сыра, запеченные в золе, и <i>pastis gascon</i> *, и ореховый хлеб, и хлеб с семечками аниса, и оливки, и разные перцы, и финики. (p.301-302) * Анисовый ликер по гасконски ( <i>фр.</i> ).	Addition (extratextual)
				Addition (extratextual)
5.	I have already given some to Guillaume; some more to Poitou; some to Yasmina Al-Djerba; plus a <i>clafoutis</i> to Narcisse and his wife> (p.169)	Jau padalijau vaisių Gijomui, Puatu, Jasmynai Al Džerbai, iškečiau <i>clafoutis</i> * Narcizui su žmona>(p.189) * Vaisių pyragas.	Какое-то количество персиков я отдала Гийому; еще сколько-то – Пуату и Ясмине Аль-Джерба; кроме того, приготовила <i>клафутти</i> для Нарсиса и его жены> (p.254)	Addition (extratextual)
				Localization (lower level)

In Table 13, all CSIs at least in one of the target languages are translated employing the strategy of extratextual addition. The examples have not been selected specifically for the purpose to illustrate this translation strategy, but it predominates in both translations: the translation into Lithuanian contains 11 cases of extratextual addition, while in the Russian translation it has been applied 6 times. Examples 1-4 illustrate instances when this strategy has been used in both target languages. However, they are very rarely identical. Example 1 is rather exceptional, because in both Lithuanian and Russian texts, literal translations of *baba au rhum* are provided in footnotes. In Example 2, *pains au chocolat* is translated literally as *bandelė su šokoladu* (back

translation: *a bun with chocolate*) into Lithuanian, while the Russian translator provides a more detailed descriptive translation *популярные во Франции булочки с шоколадной начинкой* (back translation: *buns with chocolate filling that are popular in France*). Example 3 in Table 13 is the contrary to Example 2, because it is the Russian translator here who provides a literal translation of *pain Viennois* in the footnote. Lithuanian translators use descriptive translation instead and explain this item as *balta, beveik pyrago tešlos duona arba batonėlis* (back translation: *a white almost pie-type dough bread or loaf*). Example 4 in Table 13 is rather controversial, because the explanations provided in footnotes of the two target texts are absolutely dissimilar. *Pastis gascon* is explained as *sluoksniuotas obuolių pyragas* (back translation: *a flaky apple pie*) by Dyke and Jomantienė while Togojeva defines it as *анисовый ликер по гасконски* (back translation: *anise liqueur by Gascon*). In the French language, the word *pastis* has the meaning *anise aperitif*, but the collocation *pastis gascon* defines an exceptional Gascon desert – an apple pie. Thus, the translation into Russian is definitely mistranslation, but, following the framework of translation strategies applied in this thesis, the instance is assigned to the strategy of extratextual addition, because the main and the only inclusion criterion is purely formal, i.e. based on the presence of a footnote.

Example 5 in Table 13 illustrates an instance when Dyke and Jomantienė apply extratextual addition while Togojeva employs the lower level of localization. In the footnote, *clafoutis*, a traditional French desert usually baked with cherries, is explained by using a more general phrase *vaisių pyragas* (back translation: *a fruit pie*) in the Lithuanian translation. The Russian translator simply transcribes the name and gives no further explanation. The choice of this translation strategy allows to make a guess that Russian readers are more familiar with this kind of pie than the Lithuanian ones.

Extratextual addition is a strategy which makes a text more accessible to the target reader; however, this translation strategy appears to serve the dual purpose here. Footnotes contain more information than is required for bridging usual cultural gaps since they also provide details on ingredients, origin or methods of cooking of particular dishes. This way an item is assigned an extra significance by the translator, which is very natural under the circumstances: food items present both the most abundant and the most important lexical group in gourmet novels (at least in the ones under analysis). Explicitation, especially in the form of extratextual addition, can be treated as a distinguishing feature of translation of the gourmet novel.

The last subgroup of CSIs to be described from the translational point of view is the one which includes Islamic cultural concepts and phenomena. As has been established earlier, Islamic cultural concepts and phenomena are of two types: intangible items, related to spiritual, mythological or religious life and different cliché phrases used in the novel to emphasize the

foreignness of the speech of characters. Some examples of their translation are provided in Table 14.

**Table 14.** The translation of Islamic cultural concepts and phenomena in *Peaches for Monsieur le Curé*

No.	Source text	Target text (Lithuanian)	Translation strategy
		Target text (Russian)	
1.	Omi Al-Djerba says there are <i>amaar</i> everywhere. (p.203)	Omi AL Džerba sako, kad <i>amar</i> * esama visur. (p.229) * Nemirtingieji (sanskrt.)	Addition (extratextual)
		Оми Аль-Джерба говорит, что <i>духов амаар</i> можно встретить по всюду. (p.306)	Addition (intratextual)
2.	My uncle Saïd says animal toys are <i>haram</i> . (p.218)	Mano dėdė Sajidas sako, kad žaisliniai gyvulėliai yra <i>haram</i> , draudimas. (p.244)	Addition (intratextual)
		А дядя Саид говорит, что игрушечные животные – это <i>харам</i> *. (p.328) *Грех (арабск.).	Addition (extratextual)
3.	But women who have abandoned <i>hayaa</i> - that complex word that means both <i>modesty</i> and <i>shame</i> – were given little sympathy. (p.219)	Tačiau moterys, kurios išsižadėdavo <i>chaja</i> ***, tuo sudėtingu žodžiu nusakant drovumą ir gėdą, užuojautos sulaukdavo nedaug. (p.245) ** Drovumas.	Addition (extratextual)
		Но женщины, которые забыли <i>hayaa</i> – сложное понятие, означающее одновременно и «скромность», и «стыд»> (p.330)	Preservation
4.	<i>Assalaamu alaikum</i> , Madame Rocher. (p.346)	<i>Assalamu alaikum</i> , ponia Rošė. (p.390)	Preservation
		<i>Ассалааму алайкум</i> , мадам Роше. (p.527)	Preservation
5.	<i>Hayya la-s-salah</i> . <i>Hayya la-s-salah</i> . (p.253)	<i>Haja ala salah</i> , <i>Haja ala salah</i> . * (p.284) * Ateiki melstis (arab.)	Addition (extratextual)
		<i>Hayya la-s-salah</i> . <i>Hayya la-s-salah</i> *. (p.385) *Да будет свет (арабск.).	Addition (extratextual)

It is the second time in this chapter, as well as in the whole research in general, when the translation strategy of extratextual addition is the one which dominates in both translations. Many instances of intratextual addition also appear. This fact is far from being strange or surprising, because Islamic culture is very distant both from Lithuanian or Russian cultures. Thus, all the translators have decided it necessary to explain the majority of concepts in more detail. Example 1 illustrates an instance when the Lithuanian translators add additional information outside the text while the Russian translator inserts it directly into the text. Thus, Dyke and Jomantienė explain the word *amar* as *nemirtingieji* (back translation: *the immortal*) in a footnote. Meanwhile, Togojeva employs transcription and adds a descriptive word, thus generating the phrase *духу амаар* (back translation: *amar spirits*).

Example 2 is contrary to the previous, because the Lithuanian translators explain the CSI in the main body of the text and the Russian translator adds a footnote. The Islamic concept *haram* is preserved in the text and supplemented with word *draudimas* (back translation: *prohibition*) by the Lithuanian translators. In a footnote within the Russian text, this Arabic word is translated as *грех* (back translation: *sin*). The words *prohibition* and *sin* are not synonymic words, but they both mean that something is forbidden or not allowed to do.

Extratextual addition is not commonly used if a word or concept can be understood from the context. However, an exception is observed in Example 3 (Table 14) where the Lithuanian translation seems to be too excessive. The concept *hayaa* is explicated in both the source and the target text by explaining that “it is a complex word which means both modesty and shame,” but the Lithuanian translators also add the word *drovumas* (back translation: *modesty*) in the footnote, thus providing the explanation for the second time.

As for the translation of different cliché phrases, in all instances extratextual addition has been employed again only with two exceptions of the strategy of preservation in the Lithuanian translation and one instance of the lower level of localization in the Russian text. Preservation is used when a phrase is well known in the target culture either via the media or literature, for example, *Assalaamu alaikum*, in Example 4 (Table 14). This greeting is also known in Russia, but the translator uses transcription so that the phrase would be easier read in Russian.

As in some instances described above, application of the same translation strategy does not guarantee the same content of additional information. In Example 5 (Table 14), an Arabic phrase *Hayya la-s-salah*. *Hayya la-s-salah* is translated as *Ateiki melstis* (back translation: *come to prayer*) in Lithuanian but as *Да быдем светом* (back translation: *let there be light*) in Russian. The Lithuanian translation is considered to be more accurate (see *The Official Website of the Ahmadiyya Muslim Community*).

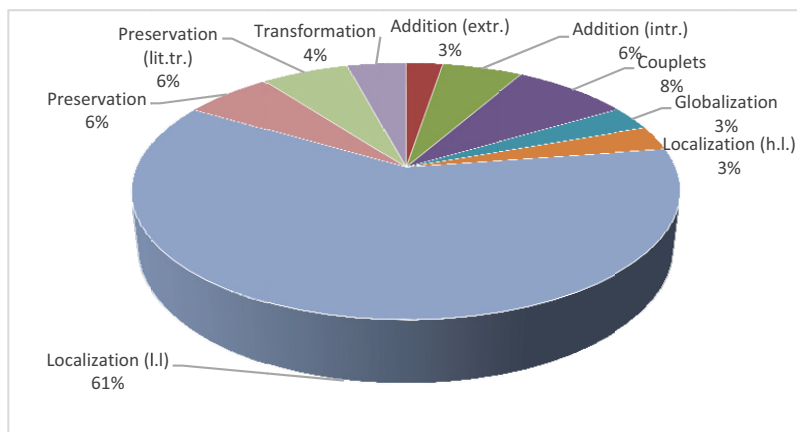
Eventually it is important to mention that in this subgroup (and in the set of words denoting bakery, pastry and confectionary products; see Table 13 and the subsequent discussion), all CSIs which have been translated by adding explanation, more specific information or translation in footnotes, are simply repeated or preserved in the main body of texts by Dyke and Jomantienė. Togojeva, meanwhile, transcribes them more often. Both original spelling and original pronunciation add an exotic flavour and the items are perceived as foreign, whereas explanations make them more transparent.

### 7.3.3. Quantitative Analysis of the Translation of CSIs in Joanne Harris' Novel *Peaches for Monsieur le Curé*

In this section, a quantitative analysis of the translation of CSIs will be provided with the aim of presenting translation strategies in terms of their distribution among particular categories and groups of CSIs in translations into Lithuanian and Russian.

The analysis of the translation of CSIs from English into Lithuanian in the gourmet novel *Peaches for Monsieur le Curé* by Joanne Harris reveals that translators Milda Dyke and Irena Jomantienė employ different translation strategies in dealing with culturally connoted lexical

units. The distribution of translation strategies used to translate proper names is shown in Figure 12.



**Figure 12.** Strategies for translating proper names from English into Lithuanian in Joanne Harris' novel *Peaches for Monsieur le Curé* (translators – Milda Dyke and Irena Jomantienė)

As can be seen in Figure 12, of the total 194 examples of proper names, 61% of instances are translated by applying the lower level of localization. In other words, more than half of proper names are rendered using phonological and grammatical adaptation. Moreover, in five out of seven subgroups of proper names distinguished (see Table 11, Section 7.3.1), the lower level of localization is used most often in the Lithuanian translation. The subgroup of the names of people may serve as a typical example of application of this translation strategy, because 68 names out of 75 are translated by adapting them to Lithuanian pronunciation, spelling and grammar, for example, *Rashillah* – *Rašyla*, *Amal Bencharaki* – *Amalis Benšarki*, *Gilles Dumarin* – *Žilis Diumarinas*, *Jay Mackintosh* – *Džei Makintošas*.

Other translation strategies are distributed more or less equally. 8% of proper names are translated by a combination of two strategies. As has been stated earlier, couplets are found in the translation of compound names, such as *Saint Francis* – *šventasis Pranciškus* (localization (higher level) + preservation (literal translation)); *Haut-Tannes* – *Aukštutinis Tanas* (localization (lower level) + preservation (literal translation)); *Boulevard P'tit Baghdad* – *P'tit Baghdad gatvė* (globalization + preservation); *Black Autan* – *juodasis pietys* (globalization + preservation (literal translation)). Eighteen percent of instances are shared by preservation (*Hazrat Abu Hurairah*), preservation as literal translation (*Canal des Deux Mers* – *Dvieju jūrų kanalas* (back translation: *the Canal of the Two Seas*)) and intratextual addition (*Jonah* – *pranašas Jonas* (back translation: *the prophet Jonah*)). In other words, each strategy has been applied in 6% of instances.

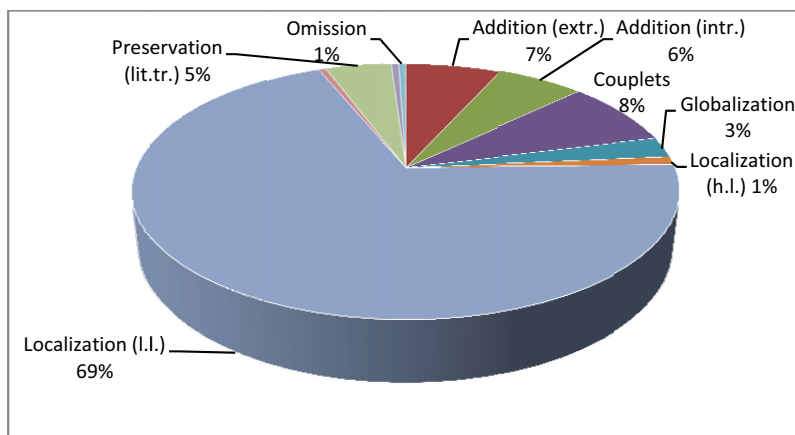
Preservation is most common in the subgroup of brand and trade names where nine proper names, such as „Audi“, „Bic“, „facebook“, „Gauloise“, „Nike“, „Orangina“, „PowerPoint“, *haribo* and *Chanel No 5*, are merely repeated in the target text and in most cases enclosed between inverted commas. Preservation as literal translation and intratextual addition are most often used in translation of the subgroup of microtoponyms and names of different establishments; for example, *Rue de la Pix* is literally translated as *Taikos gatvė* (back translation: *Peace Street*) and *La Céleste Praline* is explicated as „*La Céleste Praline*“ *šokolado parduotuvė* (back translation: *the chocolate shop “La Céleste Praline”*). Within this subgroup, six CSIs out of 19 are explicated while five are translated literally. In addition, preservation as literal translation is the most common strategy in couplets.

The strategy of transformations amounts to 4% of instances and it is a relatively large number compared to 1% or 2% in the analyses of proper names collected from the first two Harris' novels (see Figures 4 and 8). This number has increased due to inconsistent usage of the names of characters throughout the series. As has been stated earlier, an overwhelming majority of personal names are rendered by adapting them to phonetic and orthographic systems of the target language. However, transcription for this purpose is more or less approximate and leaves some ground for the interpretation and variation of a name. Nevertheless, if a character appears in subsequent books of a serial, such a variation should be rejected. Thus, *Framboise* is rendered as *Frambua*, *Laurent* as *Lorenas* and *Paupaul* as *Popalis* even though in *The Lollipop Shoes* their names are *Frambuaza*, *Loranas* and *Popolis*, respectively.

Extratextual addition, globalization and the higher level of localization comprise 3% each. Neither of these strategies is used in the translation of names of people, but all of them are observed in the very last subgroup of proper names combining different social, cultural and natural phenomena. This subgroup itself is the most heterogeneous within the category of proper names; therefore, their translation requires the application of various strategies. The strategies of omission and creation are not used in the translation of proper names from English into Lithuanian in Harris' novel *Peaches for Monsieur le Curé*.

The analysis of the translation of proper names reveals that the translator Irina Togojeva uses different translation strategies when rendering names from English into Russian in Harris' novel *Peaches for Monsieur le Curé*. The distribution of translation strategies employed in the translation of this category of CSIs is shown in Figure 13.





**Figure 13.** Strategies for translating proper names from English into Russian in Joanne Harris' novel *Peaches for Monsieur le Curé* (the translator – Irina Togojeva)

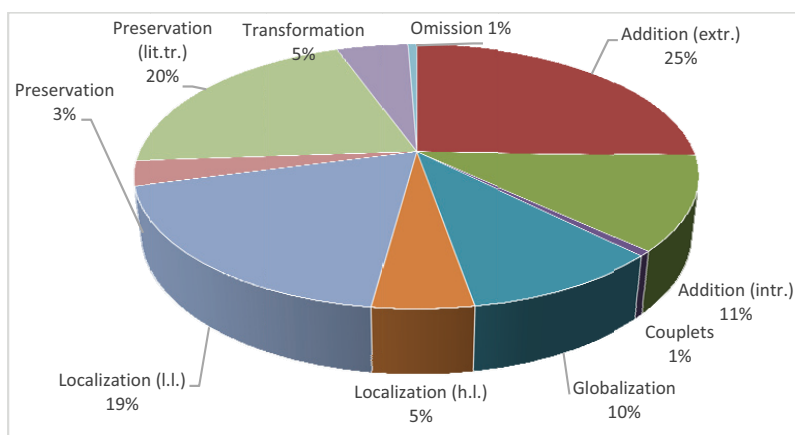
Figure 13 shows that the lower level of localization accounts for 69% of the total 194 examples of proper names in the novel. It is both interesting and important to stress that this translation strategy also equals 69% in translation of proper names into Russian in *Chocolat*, the first novel in the series. In the Russian version of *Peaches for Monsieur le Curé*, different types of names are rendered following the phonological and grammatical rules of the target language, including first names (*Benoît – Бенуа*) and full names (*Aisha Bouzana – Айша Бузана*); names of pets (*Hazrat – Хазраты*) and toys (*Tipo – Тупо*); names of mythological (*Hurakan – Хуракан*) and religious characters (*Magdalene – Магдалины*); macrotoponyms (*Arcachon – Аркашон*) and microtoponyms (*Notre-Dame – Нотр-Дам*); brand names (*Cointreau – куантро*) and names of social phenomena (*Boy Scouts – берниukai skautai*). Moreover, it is the most common strategy in translation of all subgroups of proper names in *Peaches for Monsieur le Curé*, except for the subgroup of microtoponyms and names of different establishments where a combination of two strategies predominates. The couplets, indeed, are combined of the lower level of localization and preservation as literal translation, for example *Boulevard Saint-Michel – бульвар Сен-Мишель*, *Place Saint-Jérôme – площадь Сен-Жером*.

The distribution of translation strategies within this group is rather disproportionate as the next translation strategy accounts only for 8% of instances and the following three strategies are distributed in increments of 1%. Thus, 8% of CSIs are translated by using couplets, 7% by employing extratextual addition, 6% by adopting intratextual addition, and 5% by applying the strategy of preservation as literal translation. Based both on theoretical standings and empirical research of this thesis, addition is used to fill in the gap (usually cultural) between the information possessed by source and target readers. However, Togojeva finds one more

application of this strategy – to explicate phenomena which have been met in the previous two novels of the sequel so that readers would be up to date about all names they come across. In this way, the first name Framboise – *Фрамбуаза* is explained as “*Персонаж романов Дж. Харрис «Леденцовые туфельки» и «Пять четвертинок апельсина»*” (back translation: *a character of J. Harris’ novels The Lollipop Shoes and Five Quarters of the Orange*). In a footnote, the full name *Zozie de l’Alba* – *Зози дел’Альба* is explained as “*Одна из главных героинь романа Дж. Харрис «Леденцовые туфельки»*” (back translation: *one of the main characters of J. Harris’ The Lollipop Shoes*). More rarely, intratextual addition is also used for the purpose of clarification of events which took place in the first novels of the serial. For example, *La Céleste Praline* in the sentence “<...> *it looked like Jeannot Drou, Anouk’s little friend back in the days of La Céleste Praline*<...>” is explicitly translated as “<...> *он был очень похож на маленького Жанно Дру, дружившего с Анук в те далекие времена, когда мы держали в Ланскне лавку «Небесный миндаль»*” (back translation: *it looked like Jeannot Drou, Anouk’s little friend back in the days of Lansquenet where we had a shop La Céleste Praline*). As can be seen from the example, the proper name *La Céleste Praline* is supplied with the generic name *лавка* (back translation: *shop*) and a name of the village *Ланскне (Lansquenet)*, where this shop was located. In an orderly manner, the strategy of preservation as literal translation is used in the translation of meaningful proper names, for example, *Pont des Arts* – *мост Искусств* (back translation: *the Bridge of Arts*).

In the translation of proper names from English into Russian, the strategy of globalization is used only in 3% of instances. The higher level of localization and omission are applied in 1% of CSIs each. The strategy of transformations is employed only once and it is not considered as statistically significant (0% in the chart). As for the translation into the Russian language, no instances of creation have been established in this category.

Translation strategies in the category of common names are distributed rather differently if compared to proper names. As has been observed earlier in this study, the gap between the most frequently used translation strategy and other strategies is not so huge. Statistical distribution of translation strategies employed in the translation of common names from English into Lithuanian in Harris novel *Peaches for Monsieur le Curé* is shown in Figure 14.



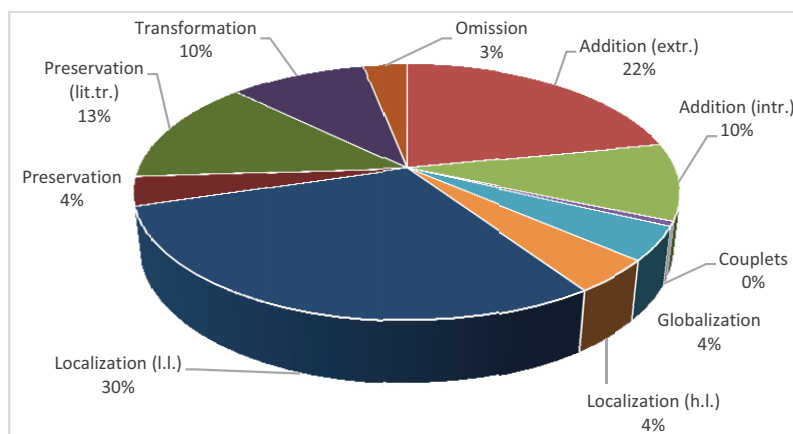
**Figure 14.** Strategies for translating common names from English into Lithuanian in Joanne Harris' novel *Peaches for Monsieur le Curé* (translators – Milda Dyke and Irena Jomantiėnė)

Figure 14 shows that the most popular strategy in the translation of common nouns from English into Lithuanian is the strategy of extratextual addition. In *Peaches for Monsieur le Curé*, it amounts to 25% of the total of 165 examples, and this percentage is the largest in this study in all perspectives: among proper and common nouns, between Lithuanian and Russian translations, and in all three novels under analysis. The reason why this translation strategy has become fairly prolific in the novel is rather predictable – a significant number of Islamic CSIs requires more detailed explanation so that the average reader would understand a certain concept. Most often, footnotes have been added when translating names of food within the group of material culture and CSIs which are assigned to intangible culture. As for the names of food, the following names are explicated in footnotes: *tamina cake*, *flan aux pruneaux*, *sellou*, *mendant*, *crêpes aux mille trous*, *harissa*, *diabolo-menthe*, *citron pressé*, etc. Among the names of food, words which define bakery, pastry and confectionary products have been explicated in footnotes most often (11 instances out of 21). In the group of CSIs which define intangible cultural phenomena, extratextual addition is used to explain some titles (*mademoiselle*) or other common names that refer to people (*Maghrébins*), some Western (French) concepts (*pétanque*) or Eastern (Indian) phenomena (*juggernaut*), but most often it is used in translation of Islamic cultural concepts and phenomena, for example, *Bismillah*, *Inshallah*, *Hayyala-s-salah* and many others.

The strategy of preservation as literal translation is applied in 20% of instances and it has been established in translation of all groups, subgroups and sets of CSIs, except for Islamic cultural concepts and phenomena. The following CSIs can serve as examples of literal translation: *rosewater candies* – *saldainiukai su rožių vandeniu*, *chickpea pasty* *pyragėliai su*

*avinžirniais, goose-liver terrine – žąsies kepenų paštetas, café-crème – kava su grietinėle, Basque beret – baskiška beretė, chocolaterie – šokoladinė.* Just 1% less or 19% of examples are translated by employing the lower level of localization. This strategy is also used in translation of all groups, subgroups and sets of CSIs except for chocolates, desserts and other sweets. However, it dominates in the subgroup of clothing and accessories where 10 instances out of 17 are transcribed and adapted to Lithuanian grammar rules, for example, *abaya – abaja, burqua – burka, chadra – čadra, kameez – kamyzas*, etc. In 11% of instances, CSIs are explicated by employing intratextual addition. Even though in a modest quantity, Lithuanian translators use this strategy to translate all types of common names. Smaller number of instances are assigned to the strategies of globalization (10%), the higher level of localization (5%), transformations (5%), preservation (3%), couplets (1%), and omission (1%).

The distribution of translation strategies applied in the translation of common names into Russian is rather different. Statistical information on translation of this category in *Peaches for Monsieur le Curé* is presented in Figure 15.



**Figure 15.** Strategies for translating common names from English into Russian in Joanne Harris' novel *Peaches for Monsieur le Curé* (the translator – Irina Togojeva)

As can be seen in Figure 15, the largest group of common nouns is translated using the strategy of the lower level of localization. It accounts for 30% from the total of 165 examples. It is important to mention that in the Russian translations of the *Chocolat* series, this strategy always prevails in the rendering of proper names, but this is the first time in the case of common names. The lower level of localization is used in all subgroups and sets of CSIs which belong to the sphere of material culture and to all three subgroups of CSIs from the area of intangible culture. To illustrate the lower level of localization, one example from each of the seven subgroups of

common names (see Table 11) has been selected: *сапарé – канане, kaftan – кафтана, lycée – лицей, piñata – пиньята, curé – кюре, Fury – фурия, jihad – джихад*.

The next strategy according to the frequency of its application is extratextual addition which equals 22%. In the group of material culture, it is most often used to explain names of food, such as *mendiant, flan aux pruneaux, quiche, citron pressé*. In the group of intangible culture it is used more often than in the previous one, especially in translation of Islamic cultural concepts and phenomena, for example, *Jazak Allah, Inshallah Inshallah, Bismillah* and many others.

Thirteen percent of CSIs of the category of common names are translated literally, for example, *pâtisserie – выпечка, wild honey – дикий мед, cul-de-sac – тупичок, houseboat – плавучий дом*. The strategies of intratextual addition and transformations account for 10% each. Three strategies are marked with the same percentage: preservation, globalization and the higher level of localization equal 4% each. Three percent of CSIs are omitted, including three names of food – *fouace, casserole* and *qamar-el-deen*. Finally, one CSI out of 165 is translated by employing two translation strategies at a time, but this constitutes even less than 1% in this category.

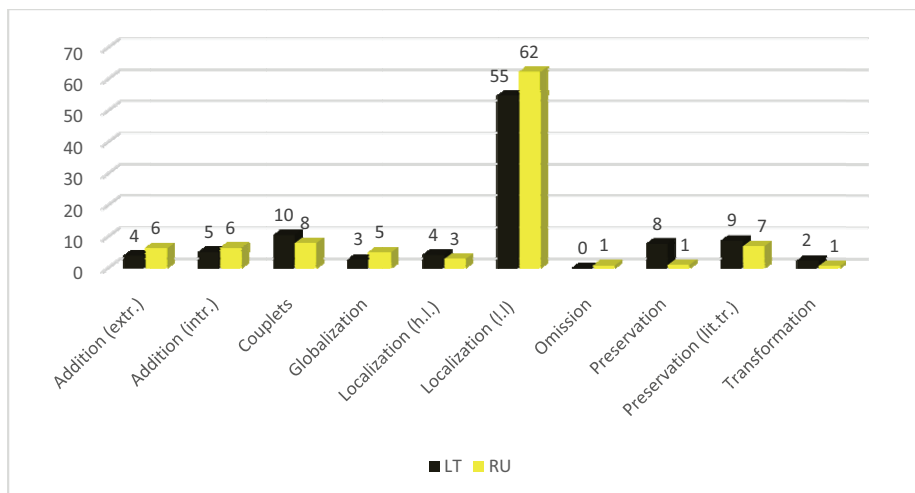
#### **7.4. Comparative-Quantitative Analysis of Translation Strategies for CSIs Employed in Lithuanian and Russian Translations of Joanne Harris' Gourmet Novels**

This section of the thesis provides a comparative-quantitative analysis of translation strategies for CSIs applied in the Lithuanian and Russian translations of Joanne Harris' gourmet novels *Chocolat, The Lollipop Shoes* and *Peaches for Monsieur le Curé*. First, statistical information on the rendering of proper names will be presented and then translation of common names will be reviewed.

The three novels have been translated by different translators into Lithuanian, namely, Marija Galina Baužytė-Čepinskienė (*Chocolat*), Eglė Bielskytė (*The Lollipop Shoes*), and Milda Dyke and Irena Jomantienė (*Peaches for Monsieur le Curé*). The corresponding Russian translations have been produced only by two people: Irina Novoseleckaja translated the novel *Chocolat*, while Irina Togojeva translated *The Lollipop Shoes* and *Peaches for Monsieur le Curé*.

The total number of CSIs selected from the three original novels is 1141. However, following the general methodology of this research, statistical data about the translation strategies employed for rendering different types of CSIs by Lithuanian and Russian translators will be presented in two parts – proper names and common names – by displaying statistical data in percentages. Thus, in the first bar chart (see Figure 16) 100% is the total number of proper names established in this research, i.e. 622, while in the second one 100% is equal to 519

or the total number of common names compiled from Harris' novels. The distribution of translation strategies while comparing translations of proper names into Lithuanian and Russian is shown in Figure 16.



**Figure 16.** Strategies for translating proper names from English into Lithuanian and Russian in Joanne Harris' gourmet novels

As can be seen in Figure 16, the dominating strategy for translating proper names is the lower level of localization in both translations. However, the Russian translators apply this strategy more extensively. Of the total 622 examples of proper names, it accounts for 62% in the Russian translations and 55% in the Lithuanian translations.

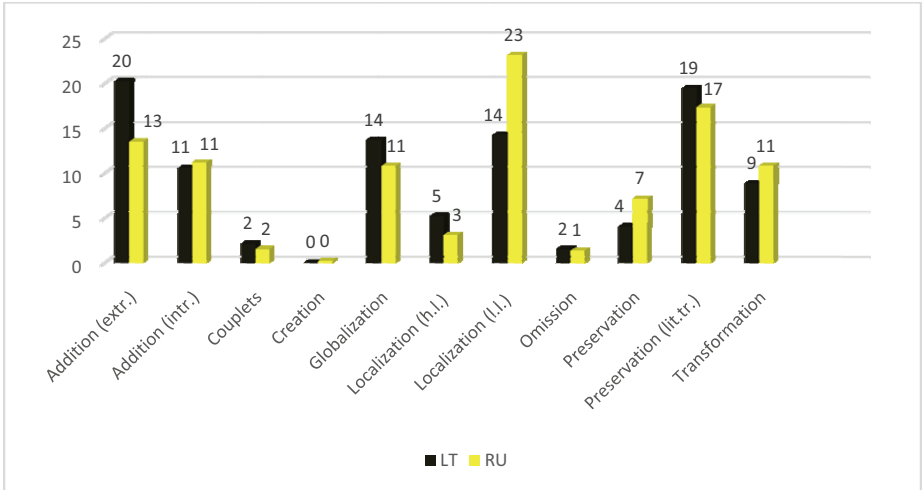
Other translation strategies are used much less frequently and there is a 54% gap between the dominating and the second most frequently used translation strategy in the translations into Russian, and 45% divide in the translations into Lithuanian. Moreover, these translation strategies are distributed rather evenly among each other as well as between Lithuanian and Russian translations. The overall distribution of translation strategies can be summarized in the following way (the first number refers to the Lithuanian translations while the second applies to the Russian texts): couplets, 10% and 8%; preservation as literal translation, 9% and 7%; preservation 8% and 1%; intratextual addition, 5% and 6%; extratextual addition, 4% and 6%; the higher level of localization, 4% and 3%; globalization, 3% and 5%; transformations, 2% and 1%; and omission, 0% and 1%. In the translations of Joanne Harris' gourmet novels, the strategy of creation is not used at all.

The results of the statistical analysis of the use of different strategies by each language show that Lithuanian and Russian translators employ the same range of strategies in similar

frequency. The difference between the frequency of usage of a specific translation strategy is usually 2%, except for the lower level of localization and preservation. However, a certain correlation between the two strategies is observed. The lower level of localization accounts for 62% in the Russian texts, whereas Lithuanian translators use it in 55% of instances, or 7% less than their Russian counterparts. On the contrary, the strategy of preservation is used 7% more in the Lithuanian translations than in the Russian ones, i.e. 8% and 1%, respectively. This allows one to make an assumption that where the Lithuanian translators transferred the original word directly, the Russian translators transcribed it, since a direct transfer into a target text in case of different alphabets, appear as rather strange or foreign. This tendency is observed in the translation of symbolic titles which are usually preserved and enclosed in inverted commas in the Lithuanian texts, while the Russian tradition dictates phonological adaptation.

On the other hand, general distribution of translation strategies for translating proper names between Lithuanian and Russian translators do not demonstrate major differences. This phenomenon could be explained by the common experience of the two countries in the area of science, including translation studies, which lasted till the last decade of the 20<sup>th</sup> century.

Translation strategies in the category of common names are distributed rather differently if compared to proper names. It has already been observed while analysing separate novels that the gap between the most frequently used translation strategy and other strategies is not so very large. The statistical distribution of translation strategies while comparing the translation of common names into Lithuanian and Russian is shown in Figure 17.



**Figure 17.** Strategies for translating common names from English into Lithuanian and Russian in Joanne Harris’ gourmet novels

Figure 17 shows that the most popular strategy in translation of 519 common nouns from English into Lithuanian is the strategy of extratextual addition (20%), while in the Russian translations, the lower level of localization predominates (23%). The Lithuanian translators apply the latter strategy in 14% of instances, and the Russian translators add footnotes in 13% of examples. The second most frequently used translation strategy in both Lithuanian and Russian translations is preservation as literal translation with 19% and 17%, respectively. Distribution of other translation strategies range from 14% to 0%. The strategy of globalization is used in 14% of instances by the Lithuanian translators, whereas their Russian counterparts replace specific cultural references with more general ones in 11% of cases. Three translation strategies, namely, intratextual addition, couplets and creation, have been used to the same extent in translations into both target languages, with 11%, 2% and 0% of instances, respectively. Actually, the strategy of creation has been used by one Russian translator, but among 519 examples, it is not recognized as statistically significant.

## 7.5 Summary

This chapter has presented information about 1141 examples of CSIs found in Joanne Harris' gourmet novels *Chocolat* (363 instances), *The Lollipop Shoes* (419 instances) and *Peaches for Monsieur le Curé* (359 instances) and their translation from English into Lithuanian and Russian. The chapter has aimed at providing a comparison of translation tendencies established in choosing strategies by Lithuanian and Russian translators when translating culture-specific items in three gourmet novels. After the comparison of strategies employed by the translators into two languages in each of the three novels, overall statistics on the prevalent strategies of translation in both languages was presented. For the purpose of their introduction and qualitative analysis, all CSIs have been distributed into categories, groups, subgroups and sets of semantically related words, but statistical mean has been calculated only for the two broad categories, proper names and common names. The final analysis of all 1141 examples has shown that the dominating strategy in the category of proper names in both translations is the lower level of localization. However, the Russian translators apply this strategy more extensively. Of the total 622 examples of proper names, it accounts for 62% in the Russian translations and 55% in the Lithuanian translations. As for the category of common names, the most popular strategy in translation of 519 CSIs from English into Lithuanian is the strategy of extratextual addition (20%), while in the Russian translations, the lower level of localization predominates (23%).



## 8. CONCLUSIONS

The final chapter aims at generalizing some ideas on cultural issues in translation faced by literary translators and drawing distinctions between translations from English into Lithuanian and Russian based on Joanne Harris' gourmet novels *Chocolat*, *The Lollipop Shoes* and *Peaches for Monsieur le Curé*. The results of the qualitative analysis are supplemented by statistical data on the use of particular strategies for translating culture-specific items from English into Lithuanian and Russian.

1. The theoretical research has shown that customs and traditions, values and beliefs, environmental and geographical objects, national literature and folklore, social and religious phenomena recognized, shared and accepted in a society are components of culture. Any or all of these components manifest themselves in culture-specific items or linguistic units which cause problems in translation due to different cultural experiences of the translator and/or the reader. Thereby translation as a form of intercultural communication involves mediation not only between languages, but also between cultures.
2. In order to solve cultural issues in translation, different strategies can be applied. As in many areas of translation studies, terminology to define translation strategies for CSIs is not unified as well as their number and specifics vary from one source to another. A significant number of these terms are overlapping. Consequently, there is no single opinion regarding when and which translation strategy should be used.
3. Culture-specific items is both a numerous and heterogeneous lexical group which, for purposes of translation or research into translation, can be classified according to different criteria. First, all CSIs fall into two categories, proper names and common names (Aixela 1996), because semantic loading of a lexical unit plays an important role in the choice of translation strategies. Second, all common names can be divided into two groups, CSIs denoting material things and CSIs denoting intangible phenomena (Gudavičius 2007), since the degree of abstractness of realia may also influence the choice of translation strategies. Further division of cultural elements is context-dependent; therefore, subsequent formation of subgroups and sets of CSIs is slightly different for instances from different novels. As Davies' (2003) insights suggest, seeing an individual CSI within the whole network of cultural references leads to a more motivated and more consistent application of translation strategies.
4. The category of proper names makes up more than half of all CSIs compiled from the novels under analysis, specifically, 622 instances of the total 1141. The great majority consists of the names of living beings, including the characters of Joanne Harris' novels or

other artistic pieces (books, movies, ballets, fairy-tales, etc.). Toponyms also comprise a large list within the category.

5. In the category of common names, the group of CSIs which define material items is more abundant than the one which refers to intangible items (approximate ratio is 1:4). The most significant number of the instances that are compiled from the three novels belongs to the semantic subgroup of the names of food. The latter fact is determined by the genre of the novels under analysis.
6. The most popular means of translating CSIs in all target texts is the usage of the strategy of localization, particularly its lower level. 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 translations thus comprising 55% and 62%, respectively. The usage of Lithuanian or Russian equivalents or the higher level of localization is much less common, with 4% and 3% of instances, respectively. The latter strategy is applied in the translation of the names of historical/religious personalities or names which have the adapted established Lithuanian or Russian form of the name, for example, different Christian festivals. Other translation strategies are distributed rather evenly among each other as well as between Lithuanian and Russian translations: couplets make up 10% and 8%; preservation as literal translation, 9% and 7%; preservation 8% and 1%. The latter strategy is more often used by Lithuanian translators, especially for translation of symbolic titles, when the names are repeated in their original form and enclosed between inverted commas. There are single cases of preservation found in the Russian translations due to differences between Cyrillic and Latin alphabets. In translations into Lithuanian and Russian, the remaining strategies are distributed in the following way: intratextual addition, 5% and 6%; extratextual addition, 4% and 6%; globalization, 3% and 5%; transformations, 2% and 1%; and omission, 0% and 1%. In translation of proper names, the strategy of creation has not been used at all.
7. Translation strategies in the category of common names are distributed differently if compared to proper names: the gap between the most frequently used translation strategy and other strategies is rather small. The most popular strategy in translation of 519 common nouns from English into Lithuanian is extratextual addition (20%), whereas in the Russian translations, the lower level of localization predominates (23%). The Lithuanian translators apply the latter strategy or phonological and grammatical adaptation in 14% of instances, and the Russian translators add footnotes in 13% of examples. Addition as a footnote is very often used to explain the words of non-English origin, usually French or Arabic. 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. Additionally, in Lithuanian translations, extratextual addition manifests itself mainly in the subgroup of names of food. The second most frequently used translation strategy in both Lithuanian and Russian translations is preservation as literal translation with 19% and 17%, respectively. The strategy of globalization is used in 14% of instances by the Lithuanian translators whereas their Russian counterparts replace specific cultural references with more general ones in 11% of cases. Three translation strategies, namely intratextual addition, couplets and creation, have been used to the same extent in translations in both target languages, with 11%, 2% and 0% of instances, respectively. The strategy of creation has been used by one Russian translator, but among 519 examples, it is not recognized as statistically significant.

8. Toury's (1995, 1998) theory of translation as a norm-governed activity is confirmed by the empirical study. Even though translation norms are not usually verbalized, they can be defined when certain regularities in translation behaviour are established. The present research has revealed that a more regular translation pattern is applied in translation of proper nouns, particularly personal names and toponyms. All Lithuanian and Russian translators render the major part of these names by employing the lower level of localization or using phonological and grammatical adaptation. These tendencies reveal that both Lithuanian and Russian translators adhere to norms of the target culture when dealing with proper names. Contrary to theoretical observations, these norms are basically verbalized. In Lithuania, there are certain recommendations on rendering of foreign proper names provided in prescriptive grammars and regulations approved by the Commission of the Lithuanian Language. However, the recommendations incorporate very general principles and are not targeted at a specific foreign language. In Russia, corresponding issues are of particular interest to translation scholars and practitioners, and their suggestions are mainly related to replacement of foreign sounds with Russian letters.
9. The present research has revealed that norms tend to change in time. In the past, when translating into the Russian language, proper names were rendered by help of transliteration, while now transcription dominates.
10. Single cases of omission (around 1% in both target languages) have been established in both the category of proper names and the category of common names; this confirms the fact that omission is often identified with translators' failure to find a proper translation equivalent. Thus, in translation of CSIs, including the ones which are very distant from the target culture, translators use all possible means to resolve the issues. The results of qualitative and quantitative analyses suggest that application of different translation

strategies in preference to omission is a pronounced tendency in both Lithuanian and Russian translation communities which signify that adherence to the source text, in terms of retaining all cultural elements present here, is treated as a norm.

11. As for translation of common names, no regularities (except for the tendency not to omit them) have been established which would signify the existence of norms. Consequently, there are no instructions regarding when and which translation strategy should be used, thus granting translators more freedom.
12. In the present research, Venuti's (1998, 2010) concepts of foreignization and domestication have been used to describe general tendencies of translation behaviour influenced either by source or target cultures; however, neither theoretical nor empirical study confirmed that there is a clear correlation between the use of a particular translation strategy and the degree of domestication and foreignization obtained in the target text. For example, the strategy of preservation is supposed to be a foreignizing strategy, because a CSI repeated in its original form adds an exotic flavour to the text. However, some CSIs even being preserved in the target text are completely transparent if they are well-established in the target culture, for example, western brand and trade names in Lithuania. Moreover, preservation as literal translation often leads to neutralization rather than foreignization. It is especially applicable for translation of CSIs named by collocations when separate constituents can be translated literally, thus providing a meaningful phrase but losing the sense embedded in the collocation.
13. The analysis of translation of dishes and other food-related items, which is viewed as a distinguishing feature of the translation process of the gourmet novel, has shown that Lithuanian translators are more sensitive to genre. It is observed in careful and explicit translation of the names of food by employing the strategy of extratextual addition. In translation of this subgroup of CSIs, all Lithuanian translators use footnotes in approximately equal percentage of instances (32%, 18% and 33%; in a chronological order), whereas the Russian translators apply this strategy differently. Irina Novoseleckaja, who translated *Chocolat*, has not used extratextual addition at all. Irina Togojeva, the translator of *The Lollipop Shoes* and *Peaches for Monsieur le Curé*, employed this strategy in 18% and 20% of cases, respectively.

It can be generalized that in translation of Joanne Harris' gourmet novels the translators approach their readers in different ways: employ different translation strategies, are sensitive or less sensitive to genre, conform to or deviate from norms, etc. However, all of them manage to successfully retain cultural characteristics of the source texts by using equivalent means (linguistic, stylistic and cultural) in the target texts.

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APPENDIX A.

Table 15. The comparison of translation strategies for CSIs suggested by different scholars.

Davies	Baker	Hervey, Higgins	Aixela	Newmark	Leonavičienė	Molina, Albir
preservation	translation using a loan word	Exotism	Repetition	Transference (as a loan word)	Transposition	borrowing
		Calque	Linguistic (non-cultural) translation	Literal translation (word-for-word)	Literal translation (word-for-word)	Literal translation (word-for-word)
				Translation label (new term)		Calque (lexical and structural)
Addition	Loan word plus explanation		Extratextual gloss	Notes	External adaptation	Amplification (as footnote)
	Loan word plus explanation	Cultural borrowing	Intratextual gloss	Classifier	Internal adaptation	Amplification
	Translation by paraphrase using a related word			Neutralization as descriptive equivalent		
	Translation by paraphrase using unrelated words			Paraphrase	Explicitation (when a CSI is used only once in a text)	Description
globalization	Translation by a more general word		Limited universalization	Componential analysis		
	Translation by a more neutral/less expressive word		Absolute universalization	Neutralization as functional equivalent (cult. neutral word)		Generalization
Localization	Cultural substitution	Communicative translation (for idioms, proverbs, clichés)	Naturalization	Cultural equivalent	Substitution	Adaptation
		Cultural transplantation	Orthographic adaptation	Transference (as transliteration and transcription)	Transcription	Particularization
				Naturalization (transcription plus grammatical adaptation; when inflected)		Naturalized borrowing (when adapted to TL spelling and gr. rules)



								Established equivalent
Omission	Omission		Deletion				Omission	Reduction (suppressed info.)
Creation			Autonomous creation					Discursive creation
Transformation								
	Translation by illustration							Compensation
							Conversion (3 <sup>rd</sup> language)	
			Synonymy (to avoid repetition)					
							Couplet	

CSIs IN JOANNE HARRIS' NOVEL *CHOCOLAT* (1999)Table 16. Examples of proper names found in Joanne Harris' novel *Chocolat*

NAMES OF LIVING BEINGS	
Names of <i>Chocolat</i> Characters	
<i>First or family names</i>	
1. Ahmed	Ji juos vadina vardais: Rudžiu, Zezetė, Blaša ir Achmedu (p.144) Она зовёт их по именам – Ру, Зезет, Бланш, Ахмед. (p.162)
2. Antoine	– Sakiau tą Reino, o prieš jį – tėvui Antuanui. (p.162) – Я уже говорю это Рейно. И отцу Антуану, что был до него, тоже. (p.183)
3. Arnauld	Narcizas užleido vietą Žoržui, paskui užsuko Arno nusipirkti trijų šampaminiių triufelių> (p.140) Нарсисса сменил Жорж, затем Арнольд пришёл купить три триюфеля, пропитанные шампанским> (p.158)
4. Blaireau	Ar prisimeni senio Blero keruklą?(p.23) Помнишь пекарино старика Блэро? (p.24)
5. Cécile	<praklausė Sesilė, kuriai priklauso vaistinė ragindinėje gatvėje.(p.29) <спрашивает Сесиль, хозяйка аптеки... (p.30)
6. Charly	Atsivedė su savimi šunį Sarlį> (p.27) Пришел вместе со своим псом Чарли. (p.28)
7. Claude	Luiso Rėtelo jaunuolis Klobas šovė į mane iš vandens pistoleto> (p.22) Клод, младший сын Луи Ретрена, выстрелил в меня из водяного пистолета. (p.22)
8. Clothilde	Kaip pas gėlininką sakė Klotilda, veļionei buvo devyniasdešimt ketveri, ji buvo Narcizo veļionės motinos giminatė. (p.238) Как пас гелиннка сакэ Клотилда, веļионеi buvo devyniasdešimt ketveri, ji buvo Narcizo veļionės motinos giminatė. (p.238)
9. Cussonnet	От Клотильды из цветочной лавки я узнала, что скончалась старушка девяноста четырех лет, родственница покойной жены Нарсисса. (p.269)
10. Guy	Štonai, pone Kiušonė, eikit pro čia i... ak, jūs jau žinote kelią, ar ne? (p.248) Сюдэ, пожалуйстэ, месье Кюссонне, сюдэ, в... ах да, вы же здесь бывали, верно? (p.280) Gajus, mano konditeris, buvo senas mano pažįstamas. (p.66) Ги, мой кондитер, знает меня с давних времён. (p.74)
11. Lambert	Lamberto sūnų karėivi. (p.96) Ламберто сипунэ про артгит, у Ламбера – про сына-солдата> (p.107)
12. Lariflete	– Larifletė, – pasakė Armanda. (p.164) – Ларифлет, – промолвила Арманда. (p.185)

13.	Mahmed	A small group of people had already joined him, and I recognized Zézette, another girl called Blanche and the North African. <b>Mahmed</b> . (p.141)	Prie jo buvo prisijungęs būrelis žmonių, tarp kurių atpažinau Zezetę, kita mergina, vardu <b>Blanša</b> ir <b>Machmedą</b> iš Siagurinės Afrikos. (p.152)	Localization (lower level)
14.	Pantoufle	<b>Pantoufle</b> wants to play outside. (p.21)	Возле него уже собралась группа людей. Я узнала Зезет, девушку по имени <b>Бланш</b> , араба <b>Махмеда</b> . (p.171)	Localization (lower level)
15.	Poitou	<b>Poitou</b> sent some furniture> (p.25)	<b>Šepetė</b> nori žaisti lauke. (p.21)	Preservation (literal translation)
16.	Pourceau	<then <b>Pourceau</b> with his ladders. (p.25)	<b>Пангүфль</b> хочет поиграть на улице. (p.21)	Localization (lower level)
17.	Simon	<b>Simon</b> , tell her! (p.229)	<b>Puatu</b> atsiuntė baldų> (p.24)	Localization (lower level)
18.	Zézette	Mostly I see Roux, their ambassador - carrying boxes or plastic bags of groceries - sometimes <b>Zézette</b> , the thin girl with the pierced eyebrow. (p.117)	<b>Пуату</b> снабдил ее кое-какой мебелью> (p.25)	Localization (lower level)
			<ро to <b>Purso</b> su korėčiomis. (p.24)	Localization (lower level)
			А следом <b>Порсо</b> со своими лестницами. (p.24-25)	Localization (lower level)
			<b>Simonai</b> , pasakykite jai! (p.250)	Localization (lower level)
			– <b>Симон</b> , скажи ей! (p.282)	Localization (lower level)
			Dažniausiai matau Rudi, jų pasiuntinį, atstovą, nešina dėžėmis ar plastikiniiais krepšiais pirkiniai, kartais <b>Zezetę</b> , liesą merginą su perskeltu antakiu. (p.127)	Localization (lower level)
			Чаще мне попадались на глаза их Крысолов, или Дудочник из Гамельна, – Ру, – обычно, с коробками или пакетами продуктов, — иногда <b>Зезет</b> , худенькая девушка с проколотой бровью. (p.142)	Localization (lower level)
<b>Full names</b>				
19.	Anouk Rocher	On each napkin, inscribed cards with the name of the guest: Armande Voizin, Vianne Rocher, <b>Anouk Rocher</b> . Caroline Clairmont> (p.294)	Ant kiekvienos servetėlės – kortelė su svečio vardu ir pavarde: Armanda Vuazen, Viana Rošė. <b>Anuka Rošė</b> . Karolina Klermon> (p.321)	Localization (lower level)
20.	Armande Voizin	<b>Armande Voizin</b> gave a small crowd of laughter. (p.94)	Арманда Вуазен, Вианн Роше, <b>Анук Роше</b> , Каролина Клэрмон, Жорж Клэрмон> (p.365)	Localization (lower level)
21.	Blanche Demand	On each napkin, inscribed cards with the name of the guest: Armande Voizin, Vianne Rocher, Anouk Rocher, Caroline Clairmont, Georges Clairmont, Luc Clairmont, Guillaume Duplessis, Josephine Bonnet, Julien Narcisse, Michel Roux, <b>Blanche Demand</b> , Cerisette Plançon. (p.294)	<b>Armandos Vuazen</b> apkabula – это она так смеется. (p.111)	Localization (lower level)
22.	Caroline Clairmont	<seven or eight women, <b>Caroline Clairmont</b> , wife of the signmaker, amongst them. (p.29)	Ant kiekvienos servetėlės – kortelė su svečio vardu ir pavarde: Armanda Vuazen, Viana Rošė, Anuka Rošė, Karolina Klermon, Žoržas Klermonas, Lukas Klermonas, Gijomas Diuplesy, Žozefina Bonė, Žiuļjenas Narcizas, Mišelis Rudis, <b>Blanša Dišman</b> , Serizetė Planson. (p.321)	Localization (lower level)
23.	Cerisette Plançon	On each napkin, inscribed cards with the name of the guest: Armande Voizin, Vianne Rocher, Anouk Rocher,	Арманда Вуазен, Вианн Роше, Анук Роше, Каролина Клэрмон, Жорж Клэрмон, Люк Клэрмон, Гийом Дюплесси, Жозефина Бонне, Жюльен Нарисс, Мишель Ру, <b>Бланш Дюман</b> , Серизет Плансон. (p.365)	Localization (lower level)
			<septynios ar aštuonios moteriškės, tarp jų ir <b>Karolina Klermon</b> , iskašbos gamintojo žmona. (p.29)	Localization (lower level)
			Среди них <b>Каролина Клэрмон</b> – жена Жоржа Клэрмонаю (p.30)	Localization (lower level)
			Ant kiekvienos servetėlės – kortelė su svečio vardu ir pavarde: Armanda Vuazen, Viana Rošė, Anuka Rošė, Karolina Klermon, Žoržas Klermonas, Lukas Klermonas, Gijomas Diuplesy, Žozefina Bonė, Žiuļjenas Narcizas, Mišelis Rudis, Blanša	Localization (lower level)

		Caroline Clairmont, Georges Clairmont, Luc Clairmont, Guillaume Duplessis, Josephine Bonnet, Julien Narcisse, Michel Roux, Blanche Demand, <b>Cerisette Planson</b> . (p.294)	Duman, <b>Serizeté Planson</b> . (p.321)	
24.	Charlotte Edouard	<b>Charlotte Edouard</b> thinks her husband has a mistress> (p.24)	Аманда Вуазен, Вианн Роше, Анук Роше, Каролина Клэрмон, Жорж Клэрмон, Люк Клэрмон, Гийом Дюплесси, Жозефина Бонне, Жюльен Нарсисс, Мишель Ру, Бланш Дюман, <b>Серизет Плансон</b> . (p.365)	Localization (lower level)
25.	Denise Arnauld	Then, <b>Denise Arnauld</b> came to see if we needed any extra bread. (p.200)	<b>Šarlotė Eduar</b> mano, kad jos vyras turi meilužę> (p.23) <b>Šarlotta Eduard</b> подозревает, что у её мужа есть любовница. (p.23) Paskui <b>Deniza Arno</b> atėjo paklausti, ar mums nereikėtų daugiau duonos. (p.217) Потом заглянула <b>Дениз Арнольд</b> , спросила, не нужно ли нам чего из ее магазина. (p.246)	Localization (lower level) Localization (lower level) Localization (lower level)
26.	Francis Reynaud	' <b>Francis Reynaud</b> ' he said, discreetly sidestepping. (p.20)	– <b>Francis Reino</b> , – predstavļasies он, предусмотрительно делая шаг в сторону. (p.18-19)	Localization (lower level) Localization (lower level)
27.	Georges Clairmont	This will infuriate <b>Georges Clairmont</b> , she revealed with an impish grin. (p.120)	<b>Žoržas Klērmonas</b> pasūsus, – pripražino jį piktai išsistērdama. (p.130)	Localization (lower level) Localization (lower level)
28.	Georges Dumoulin	Then Charlotte Edouard, Lydie Perrin, <b>Georges Dumoulin</b> > (p.200)	<b>Ro to pasirodė Šarlotė Eduar, Lidija Peren, Žoržas Diumulenas</b> > (p.218)	Localization (lower level)
29.	Guillaume Duplessis	<b>Guillaume Duplessis</b> wants to know if animals have souls, and weeps when I tell him they don't. (p.24)	Следом явились Шарлотта Эдуард, Лидия Перрен и <b>Жорж Дюмулен</b> . (p.246) <b>Sijomas Duplēsī</b> nori žinoti, ar gyvuliai turi sielą, ir verkia, kai pasakau, kad neturi. (p.23)	Localization (lower level) Localization (lower level)
30.	Jean Drou	<b>Jean Drou</b> is among them, in spite of his mother's concern. (p.91)	<b>Гийом Дюплесси</b> постоянно спрашивает, есть ли у животных душа, и, услышав от меня отрицательный ответ, начинает плакать. (p.23)	Localization (lower level)
31.	Jean Roacher	The minister pronounced Mother's name wrong - <b>Jean Roacher</b> . (p.219)	И <b>Жан Дру</b> с ними, вопреки запретам матери. (p.107)	Localization (lower level) Localization (lower level)
32.	Jeannot Drou	<b>Jeannot Drou</b> watched me in the kitchen, a piece of gilded <i>pain d'épices</i> in each hand, eyes shining. (p.112)	Книгас pateisėgai ištatė motinos pavardę – <b>Žana Roučēr</b> . (p.239) Священник перенял мамино имя – <b>Джин Рошер</b> . (p.270)	Localization (lower level) Localization (lower level) + transformation
33.	Joline Drou	<b>Joline Drou</b> tells me the daughter is as bad. (p.159)	<b>Žanas Dru</b> švūtinčiomis akimis žvelgia į mane virtuvėje, kiekvienoje rankoje laiko po aukso spindintį meduolį. (p.121) <b>Жанно Дру</b> – в каждой руке по коврижке, глаза сияют – жадно наблюдает за моей возней на кухне. (p.135)	Localization (lower level)
34.	Joséphine Bonnet	To <b>Joséphine Bonnet</b> , who was so bright at s-school and who used to dream of being a d-dancer. (p.187)	<b>Žolina Dru</b> man pasakojo, jog tokia pati ir jos duklė. (p.172) <b>Жолин Дру</b> говорит, что и дочь у неё такая же скверная. (194)	Localization (lower level) Localization (lower level)
35.	Joséphine Muscat	That's <b>Joséphine Muscat</b> . (p.30)	Су <b>Жозефина Бонне</b> , kuri buvo tokia gabi mokinė, kuri svajojo tapti šokėja... (p.202) Куда делась <b>Жозефина Бонне</b> , живая смышленная школьница, мечтавшая стать балериной... (p.229) Тай <b>Жозефина Муска</b> . (p.29) – Это <b>Жозефина Муска</b> , – добавляет она. (p.30)	Localization (lower level) Localization (lower level)

36.	Julien Narcisse	On each napkin, inscribed cards with the name of the guest: Armande Voizin, Vianne Rocher, Anouk Rocher, Caroline Clairmont, Georges Clairmont, Luc Clairmont, Guillaume Duplessis, Josephine Bonnet, <b>Julien Narcisse</b> , Michel Roux, Blanche Demand, Cerisette Plançon. (p.294)	Ant kiekvienos servetėlės – kortelė su svečio vardu ir pavarde: Armanda Vuazen, Viana Rošė, Anuka Rošė, Karolina Klermon, Žoržas Klermonas, Lukas Klermonas, Gijomas Diuplesy, Žozefina Bonė, <b>Žiuļjenas Narsizas</b> , Mišelis Rudis, Blانشа Dushman, Serizetė Planson. (p.321)	Localization (lower level)
37.	Louis Perrin	<b>Louis Perrin's</b> youngest Claude, fired a water-pistol at me> (p.23)	<b>Luiso Pereno</b> jaunuvis Klodas šovė į mane iš vandens pistoletu> (p.22)	Localization (lower level)
38.	Lucie Prudhomme	The Easter-egg hunt was won by <b>Lucie Prudhomme</b> , but all the entrants had comets-surprise, with chocolates and toy trumpets and tambourines and streamers. (p.316)	Margučių medžioklėje laimėjo <b>Luise Prudom</b> , bet visi dalyviai gavo po staigmenų ragelį su šokoladukais, žaisliniais trimitais, būgnėliais ir vėlavėlimis. (p.346)	Localization (lower level)
39.	Lydie Perrin	Then Charlotte Edouard, <b>Lydie Perrin</b> , Georges Dumoulin> (p.200)	Охоту на пасхальные яйца выиграла <b>Люси Прюдом</b> , но каждый из его участников получил свой comet-surprise – с шоколадками, игрушечной трубой, тамбурином и вымпелом. (p.393)	Localization (lower level)
40.	Michel Roux	On each napkin, inscribed cards with the name of the guest: Armande Voizin, Vianne Rocher, Anouk Rocher, Caroline Clairmont, Georges Clairmont, Luc Clairmont, Guillaume Duplessis, Josephine Bonnet, Julien Narcisse, <b>Michel Roux</b> , Blanche Demand, Cerisette Plançon. (p.294)	Po to rasigrodė Šarlotė Eduar, <b>Lidija Peren</b> , Žoržas Diumulenas> (p.218)	Localization (lower level)
41.	Paul-Marie Muscat	<b>Paul-Marie Muscat</b> beats his wife. (p.24)	Следом явились Шарлотта Эдуард, <b>Лидия Перрен</b> и Жорж Дюмулен. (p.246)	Localization (lower level)
42.	Vianne Rocher	A <b>Vianne Rocher</b> , a widow, I take it, with a young child. (p.24)	Ant kiekvienos servetėlės – kortelė su svečio vardu ir pavarde: Armanda Vuazen, Viana Rošė, Anuka Rošė, Karolina Klermon, Žoržas Klermonas, Lukas Klermonas, Gijomas Diuplesy, Žozefina Bonė, Žiuļjenas Narsizas, <b>Mišelis Rudis</b> , Blانشа Dushman, Serizetė Planson. (p.321)	Localization (lower level)
	<b>Names of mythological, religious and folkloric characters</b>		Armanda Vuazen, Vianne Roše, Anuk Roše, Каролина Клэрмон, Жорж Клэрмон, Люк Клэрмон, Гийом Дюплесси, Жозефина Бонне, Жюльен Нарсисс, <b>Мишель Ру</b> , Бланш Дюман, Серизет Плансон. (p.365)	Localization (lower level)
43.	Baldur the Beautiful	And I her daughter, listening wide-eyed to her charming apocrypha, with tales of Mithras and <b>Baldur the Beautiful</b> and Osiris and Quetzalcoatl all interwoven with stories of flying chocolates and flying carpets and the Triple Goddess and Aladdin's crystal cave of wonders> (p.114)	<b>Polis Mari Miuska</b> muša žmoną. (p.23) <b>Поль-Мари Мускат</b> бьёт жену. (p.23) Kažkokią <b>Vianą Rošę</b> , maaau, našlę su mažu vaiku. (p.23) Некая <b>Вианн Роше</b> , – полагаю, вдова, – с маленькой дочкой. (p.24)	Localization (lower level) + preservation (literal translation)
			Armanda Vuazen, Vianne Roše, o <b>Бальдере Прекрасном</b> и Осирисе, o Кецалькоатле, o летающем шоколаде и ковчар-самолетах, o трёхликой богине и полной чудес хрустальной пещере Аладдина> (p.137-138)	Localization (lower level) + preservation (literal translation)

44.	Easter Bunny	The <b>Easter Bunny</b> . (p.184)	<b>Velykinis zuikutis</b> . (p.198)	Preservation (literal translation)
			<b>Пасхальный кролик</b> . (p.224)	Preservation (literal translation)
45.	Eostre	All stories delighted her - Jesus and <b>Eostre</b> and Ali Baba working the homespun of folklore into the bright fabric of belief again and again. (p.113)	Лі жывёсі visomis – apie Jėzd, <b>Velykį</b> ir Ali Baba, kiekvienąkart paversdama rarpasta liaudies legenda ruškia patikima istorija. (p.123) Ей доставляли удовольствие любые выдумки и предания – про Иисуса, про <b>Остару</b> , про Али-Бабу, и в её сознании грубая ткань народных поверий всякий раз превращалась в сверкающую парчу занимательных историй, которая сама она принимала за непреложную истину. (p.137)	Localization (lower level)
46.	Grosses Têtes	We have seen carnivals before, she and I; a procession of two hundred and fifty of the decorated <i>chairs</i> in Paris last Mardi Gras, a hundred and eighty in New York, two dozen marching bands in Vienna, clowns on stilts, the <b>Grosses Têtes</b> with their lolling papier-mâché heads> (p.11)	Mudvi ir anksčiau esame matęsusio karnavalus; dviejų šimtų penkiasdešimties išpuošę vežimų procesiją Paryžiuje per praėjusias <i>Mardi Gras</i> , tokią pat šimto aštuoniasdešimties vežimų procesiją Niujorke, du tuzinus žygiuojančių orkestrų Vienoje, klounus ant kojokų. <b>Grosses Têtes</b> ** linguojančiomis galvomis iš papjė mašė> (p.9) **Didelės galvos (franc.); čia – laišnuočiai. Карнавальные шествия нам, мне и ей, не в диковинку; двести пятьдесят разукрашенных повозок перед прошлым постом Париже, сто восемьдесят в Нью-Йорке, два десятка марширующих оркестров в Вене, клоуны на ходулях, <b>карнавальные куклы</b> качают большими головами из палье-маше> (p.7)	Addition (extratextual)
47.	Mithra	And I her daughter, listening wide-eyed to her charming apocrypha, with tales of <b>Mithras</b> and Balduir the Beautiful and Osiris and Quetzalcoatl all interwoven with stories of flying chocolates and flying carpets and the Triple Goddess and Aladdin's crystal cave of wonders> (p.114)	О аš, jos duktė, klausiausi išpėstomis akimis jos ketinčių arokrifų, pasakojimų apie <b>Mitrą</b> ir Gražųjį Baldūrą, Ozyrį ir Kecalcoatlį, perpinčių pasakomis apie skrajojančius šokoladus ir kilimus, Trivėdeį Dievaitę ir stebuklingą Aladino křištolinę olą, karą oloje, iš kurios po trijų dienų trisikėlė Kristus, amen, abrakadabra, amen. (p.123)	Localization (lower level)
48.	Osiris	Before Christ - before Adonis was born in Bethlehem or <b>Osiris</b> sacrificed at Easter - the cocoa bean was revered. (p.64)	И я, её дочь, с вытаращенными глазёнками, внимала её пленительным апокрифам о <b>Митре</b> , о Бальдре Прекрасном и Осирисе, о Кесалькоатле, о летающем шоколаде и коврах-самолётах, о трёхликой богине и полной чудес хрустальной пещере Аладдина> (p.137-138)	Localization (lower level)
			Prieš Kristų – prieš Adonio gimimą Beteijeje ir <b>Ozyrio</b> aukojimą per Velykas – buvo garbinama kakavos pupelė. (p.67)	Localization (lower level)
49.	Plague Doctor	At first I take him for a part of the parade - the <b>Plague Doctor</b> , maybe - but as he approaches I recognize the old-fashioned soutane of the country priest. (p.14)	Какао-бобам поклонялись ещё до пришествия Христа – до того, как родился в Вифлееме Адонис и принесён был в жертву на Пасху <b>Осирис</b> . (p.75) Iš pradžių ramanau, jog tai eisenos dalyvis <b>Daktaras</b> , tačiau, kai priartėja, apražistu senamade kaimo kunigo sutana. (p.12) Поначалу я принимаю его за участника карнавала – быть может, <b>Врачевателя Чумы</b> , но по мере того, как он приближается, я узнаю старомодную сутану сельского священника. (p.11)	Localization (lower level)
			Globalization	Globalization
			Preservation (literal translation)	Preservation (literal translation)

50.	Queen of Sheba	<if that woman thinks she can just shimmy into town like the <b>Queen of Sheba</b> > (p.55)	<ta moteris mano galinti paprasčiausiai įsiveržti į miestą lyg <b>kokia Sabos karalienė</b> > (p.56)	Localization (higher level) + preservation (literal translation) Localization (higher level)
51.	Quetzalcoatl	And I her daughter, listening wide-eyed to her charming apocrypha, with tales of Mithras and Baldr the Beautiful and Osiris and <b>Quetzalcoatl</b> all interwoven with stories of flying chocolates and flying carpets> (p.114)	О аš, jos dukтė, klausiausi išpėstomis akimis jos kerinčių apokrifių, pasakojimų apie Mitrą ir Gražųjį Baldūrą, Oзуrį ir <b>Kecalkoatlį</b> , perpintų pasakomis apie skrajojančius šokoladus ir kilimus> (p.123)	Localization (lower level)
52.	Santa Claus	<on the wagon a squat <b>Santa Claus</b> , out-of-season amongst the fairies and sirens and goblins, hurls sweets at the crowd with barely restrained aggression. (p.12-13) As I watched she lit another mountain of pancakes and served them deftly from the frying pan, liquid flame running from plate to plate like <b>St Elmo's</b> fire. (p.175)	И я, её дочь, с вытарашенными глазёнками, внимала её пленительным апокрифам о Митре, о Бальдуре Прекрасном и Осурисе, о <b>Кецалькоатле</b> , о летающем шоколаде и коврах-самолётах> (p.137-138) <vežime susigūžęs <b>Santa Klausas</b> , toks nesavalaiskis fejų, sirenų, rikčiųų dvasių draugijoje, su neslėpiama agresija svaido salduminius į mimia. (p.11) Из фургона коренастый <b>Санта-Клаус</b> , явно лишний в компании эльфов, сирен и гоблинов, швыряет в толпу сладости с едва сдерживаемой злостью. (p.9)	Localization (lower level) Localization (lower level) Localization (lower level)
53.	St Elmo	As I watched she lit another mountain of pancakes and served them deftly from the frying pan, liquid flame running from plate to plate like <b>St Elmo's</b> fire. (p.175)	Man bežiūrint, ji uždegė dar vieną kalną liejimų, vikriai dalijo juos iš keptuvės, į lekštes, ledama skystą liepsną į <b>šventojo Elmo</b> ugnį. (p.189)	Localization (lower level) + preservation (literal translation) Localization (lower level) + preservation (literal translation)
54.	St Francis	<b>St Francis</b> stands at the door, absurdly jolly for a saint> (p.267)	Горячая жидкость переливается из тарелки в тарелку, словно огни <b>святого Эльма</b> . (p.213)	Localization (higher level) + preservation (literal translation) Localization (lower level) + preservation (literal translation)
55.	St Jérôme	Love, as you loved, for the statues - <b>St Jérôme</b> with the chipped nose, the smiling Virgin, Jeanne D'Arc with her banner, St Francis with his painted pigeons. (p.88)	Prie durų stovi <b>Šventasis Pranciškus</b> , šventajam ptemelyg linksmas> (p.292)	Localization (higher level) + preservation (literal translation) Localization (lower level) + preservation (literal translation)
56.	Triple Goddess	And I her daughter, listening wide-eyed to her charming apocrypha, with tales of Mithras and Baldr the Beautiful and Osiris and Quetzalcoatl all interwoven with stories of flying	< <b>святой Франциск</b> у входа, обескураживающе радостный для святого> (p.331) Mylėti taip, kaip tu mylėjai šias statulas – <b>šventą Jeronimą</b> nuskelta nosimi, besišypsantią Švenčiausiąją Mergele, Žaną D'Ark su vėliava, šventą Pranciškų su spalvotais karveliais. (p.93) Хочу любить так же сильно, как ты любил, эти статуи – <b>святого Иеронима</b> с шербатым носом, улыбающуюся Мадонну, Жанну д'Арк с хоругвью, святого Франциска с раскрашенными голубями. (p.104)	Localization (higher level) + preservation (literal translation) Localization (higher level) + preservation (literal translation) Preservation (literal translation)
			И я, её дочь, с вытарашенными глазёнками, внимала её пленительным	Globalization

		chocolates and flying carpets and the <b>Triple Goddess</b> and Aladdin's crystal cave of wonders> (p.114)	апокрифом о Митре, о Бальдере Прекрасном и Осирисе, о Кесалькоатле, о летающем шоколаде и коврах-самолетах, о <b>трёхликой богине</b> и полной чудес хрустальной пещере Аладдина> (p.137-138)	
<b>Names of real people referred to in the book</b>				
57.	Bach	I remember the city crematorium, the piped organ music – a <b>Bach</b> toccata – the cheap shiny casket, the smell of polish and flowers. (p.219)	Prisimenu miesto krematoriumą, vargonų gausmą – grojo <b>Vacho</b> toката, – pigų blizgantį karstą, lakro ir gėlių kvapą. (p.239)	Localization (lower level)
58.	Buddha	<b>Buddha</b> Frodo's journey into Mordor. (p.184)	Я вспомнила нью-йоркский крематорий, звучащий орган, исполнявший «Токкату» <b>Баха</b> , дешёвую блестящую урну, запах лака и цветов. (p.270)	Localization (lower level)
59.	de Musset	Armande discusses <b>de Musset</b> with Luc> (p.298)	<b>Buda</b> . Путешествие Фродо в Мордор. (p.224)	Localization (lower level)
60.	Greta Garbo	He said I looked like <b>Greta Garbo</b> , the flatterer, and we both pretended he meant it. (p.282)	Armanda diskutuoja apie <b>Alfredą de Musset</b> su Luku> (p.326)	Addition (intratextual)
61.	Grünnewald	<all in black, black stockings and bonnets and headscarves; some in gloves, others with their pale twisted hands clasped to their flattened breasts like <b>Grünnewald</b> virgins. (p.218-219)	Armanda apsužauda с внуком <b>творчеством Мюссе</b> . (p.371)	Localization (lower level)
62.	Herman Hesse	As an antidote I read Jung and <b>Herman Hesse</b> , and learned about the collective unconscious. (p.87)	Tas meilikautojas sakė, kad aš panaši į <b>Grečą Garbo</b> , mūdu abu apsimetėm tuo tikį. (p.309)	Localization (lower level)
63.	James Dean	<shoulders slouched in a thickset <b>James Dean</b> swagger. (p.77)	Он говорил, что я – вылитая <b>Грета Гарбо</b> . Лыстай мнe. (p.351)	Addition (extratextual)
64.	Joan of Arc	Neither was the sack of the Holy Land, nor the burning of <b>Joan of Arc</b> , nor the Spanish Inquisition. (p.60)	<visos juodais drabužiais, juodomis kojineimis, juodomis berėmis ir juodomis skaromis ant galvų, kai kurios mūvėjo pirštines, kitos laikė sudėjusios raukšlėtas rankas prie plokščios krūtinės kaip <b>Grünnewaldo</b> * mergelės. (p.238) *Matthias Grünnewaldas(1470-1528) – vokiečių tarytojas, nutaręs garsųji Isehaimo bažnyčios Elzase altorių.	Localization (lower level)
65.	Jung	As an antidote I read <b>Jung</b> and Herman Hesse, and learned about the collective unconscious. (p.87)	Все в черном – в черных чулках, в черных шляпках или платках. Одни в перчатках, другие прижимают бледные скрюченные руки к плоской груди, словно девственницы <b>на картинках Грюневальда</b> . (p.269)	Addition (intratextual)
66.	Marie	<b>Marie Bloody Antoinette</b> ? (p.150)	Priešnuodžini skaitydavau Jungą ir <b>Hermaną Hese</b> , sužinojau apie kolektyvinę sąsamonę. (p.91)	Localization (lower level)
			В качестве противоядия я прочитала Юнга и <b>Германа Гессе</b> и узнала о «коллективном подсознательном». (p.103)	Localization (lower level)
			<ракумпusiai pečiai, nuo kurių karojo madingas <b>Džeimso Dино</b> nertinis. (p.80) <b>Дина</b> . (p.91)	Localization (lower level)
			Он вышел на улицу и, сутулясь, зашагал домой развязной походкой <b>Джеймса Дина</b> . (p.91)	Localization (lower level)
			Каip ir plėšimui Šventojoje žemėje, <b>Žanos d'Ark</b> sudėgimimo ant laužo, ispanų inkvizicijos palikti pėdsakai. (p.61)	Localization (lower level)
			Равно как и разграбление Святой земли, сожжение <b>Жанны д'Арк</b> , испанская инквизиция. (p.68)	Localization (lower level)
			Priešnuodžini skaitydavau <b>Jungą</b> ir <b>Hermaną Hese</b> , sužinojau apie kolektyvinę sąsamonę. (p.91)	Localization (lower level)
			В качестве противоядия я прочитала <b>Юнга</b> и <b>Германа Гессе</b> и узнала о «коллективном подсознательном». (p.103)	Localization (lower level)
			В качестве противоядия я прочитала <b>Юнга</b> и <b>Германа Гессе</b> и узнала о «коллективном подсознательном». (p.103)	Localization (lower level)
			<b>Kruvinoji Marija Antuanetė</b> ? (p.162)	Localization (lower level)



	Bloody Antoinette			+ preservation (literal translation)
67.	Montezuma	The court of <b>Montezuma</b> . Cortez and Columbus. (p.64)	Тоже мисл <b>Мария-Антуанетта!</b> (p.182) <b>Montezumo</b> dvaras, Kortežas, Kolumbija. (p.66) Двор <b>Монтесумы</b> , Кортес и Колумб. (p.75)	Localization (lower level) Localization (lower level) Localization (lower level)
68.	Rimbaud	When he was sixteen <b>Rimbaud</b> said he wanted to experience as much as possible with the greatest possible intensity. (p.153)	Відомас šešiolikos, <b>Rembo</b> sakė norėjęs kiek įmanoma stipriau visa patirti. (p.165) <b>Рембо</b> , когда ему было шестнадцать лет, заявил, что хочет испытать в жизни всё, что только можно, и в полную силу. (p.186)	Localization (lower level)
<b>Names of characters from other literary pieces</b>				
69.	Aladdin	< <b>Aladdin</b> 's cave of sweet clichés. (p.33)	<b>Aladino</b> ola, pilna banalių saldimųjų. (p.32) <драгоценности в пещере <b>Аладина</b> . (p.34)	Localization (lower level) Localization (lower level)
70.	Ali Baba	All stories delighted her – Jesus and Eostre and <b>Ali Baba</b> working the homespun of folklore into the bright fabric of belief again and again. (p.113)	Лі заvejosi visomis – аріс Jėzų, Velykų ir <b>Ali Baba</b> , kiekvienąkart paversdama paprastą liaudies legendą gūška raikima istorija. (p.123) Ей доставляли удовольствие любые выдумки и предания – про Иисуса, про Остару, про <b>Али-Бабу</b> , и в её сознании грубая ткань народных поверий всякий раз превращалась в сверкающую парчу замечательных историй, которые сама она принимала за непреложную истину. (p.137)	Localization (lower level)
71.	Dorothy	<b>Dorothy</b> and Toto. (p.184)	<b>Доротэ</b> ir Toto. (p.198) <b>Дороти</b> и Тото. (p.224)	Localization (lower level) Localization (lower level)
72.	Frodo	<b>Frodo</b> 's journey into Mordor. (p.184)	<b>Frodo</b> kelionė į Mordorą. (p.198) Будда. Путешествие <b>Фродо</b> в Мордор. (p.224)	Localization (lower level) Localization (lower level)
73.	Little Red Riding Hood	I see <b>Little Red Riding Hood</b> and a shaggy person who might be the wolf squabbling companionably over possession of a handful of streamers.(p.14)	<pastebiu <b>Raudonkepurių</b> ir gauruotą būtybę, galimas daiktas, vilka, kuris draugiškai kivirčijasi, norėdamas pasiūpti kelias vėlavėles. (p.12) Я вижу <b>Красную Шапочку</b> и ещё какого-то косматого сказочного персонажа; возможно, это волк. (p.11)	Localization (higher level)
74.	Pied Piper	And standing above them, the <b>Pied Piper</b> resplendent in his red and yellow, a barleysugar flute in one hand, his hat in the other. (p.117)	<b>Margasis Fletininkas</b> tviskanciais raudonais geltonais apdarais, vienoje rankoje – miedzų cukraus fleita, o kitoje – kerpurė. (p.126) А над ними возвышается во всем своём великолепии <b>Крысолов</b> . На нём красно-жёлтый наряд, в одной руке дудочка из ячменного сахара, в другой – шляпа. (p.141)	Preservation (literal translation) Transformation
75.	Rapunzel	A dragon's head on a shield, <b>Rapunzel</b> in a woolen wig, a mermaid with a Cellophane tail, a gingerbread house all icing and gilded cardboard> (p.11-12)	Slibino galva ant skydo, <b>Rapunzelis</b> * vilnoniu peruku, undinė celofano uodega, imbitrinio meduolio namas, visas padengtas glajūmi ir kartoniniai pagražinimai> (p.10) * Užgavėnių karnavalo personažas. Голова дракона на щите, <b>Рapunzel</b> в шерстяном парике, русалка с целлофановым хвостом, пряничный домик – картонная коробка в глазури с позолотой> (p.8)	Addition (extratextual) Localization (lower level)

76.	Red Queen	<I dreamed of myself and Armande walking through Disneyland with Reynaud and Caro hand-in-hand as the <b>Red Queen</b> and the <b>White Rabbit</b> from Alice's Adventures in Wonderland> (p.154)	<susapnavau, kad mudvi su Armanda vaikštinėjame po Disneylandą, šalia eina Reino su Kara, susikabinę rankomis kaip <b>Raudonoji Karalienė</b> ir Baltasis Triušis iš Alisos nuotykių stubuklių šalys> (p.166-167) <а когда наконец заблалась сном, мне пригрзилось, что я, Арманда, Рейно и Каро шествуем по Диснейленду, держась за руки, как <b>Королева Бубен</b> и Белый Кролик из сказки «Алиса в Стране Чудес»> (p.188)	Preservation (literal translation)  Transformation
77.	Toto	Dorothy and <b>Toto</b> . (p.184)	Dorotė ir <b>Toto</b> . (p.198) Дороти и <b>Toto</b> . (p.224)	Localization (lower level) Localization (lower level)
78.	White Rabbit	<I dreamed of myself and Armande walking through Disneyland with Reynaud and Caro hand-in-hand as the <b>Red Queen</b> and the <b>White Rabbit</b> from Alice's Adventures in Wonderland> (p.154)	<susapnavau, kad mudvi su Armanda vaikštinėjame po Disneylandą, šalia eina Reino su Kara, susikabinę rankomis kaip Raudonoji Karalienė ir <b>Baltasis Triušis</b> iš Alisos nuotykių stubuklių šalys> (p.166-167) <а когда наконец заблалась сном, мне пригрзилось, что я, Арманда, Рейно и Каро шествуем по Диснейленду, держась за руки, как Королева Бубен и <b>Белый Кролик</b> из сказки «Алиса в Стране Чудес»> (p.188)	Preservation (literal translation)  Preservation (literal translation)
<b>NAMES OF GEOGRAPHICAL AND PUBLIC OBJECTS</b>				
<b>Macrotoponyms</b>				
79.	Alps	<a year in Budapest, another in Prague, six months in Rome, four in Athens, then across the <b>Alps</b> to Monaco, along the coast, Cannes, Marseille, Barcelona...> (p.44)	<vieneri metai Budapešte, vieneri Prahoje, šeši mėnesiai Romoje, keturi Atėnuose, paskui per <b>Alpes</b> į Monaką, įtros pakrante į Kanus, Marselį, Barseloną...> (p.44)	Localization (lower level)
80.	Everglades	<i>What about Disneyland? What do you think? The Florida Keys? The Everglades?</i> (p.87)	<i>О год в Будапеште, следующий – в Праге, полгода в Риме, четыре года – в Афинах, затем через <b>Альпы</b> в Монако и вдоль побережья – Канни, Марсель, Барселона...&gt; (p.48)</i>	Localization (lower level)
81.	Florida	<i>Florida sweetheart, New York, Chicago, the Grand Canyon, so much to see!</i> (p.131)	<i>О какой Disneyland? Как ты думаешь? И Флорида-Кис? И Эверглейдс?</i> (p.102) <i>Florida, brangute, Niujorkas, Čikaga, Didysis Kanjonas, tiek daug turime pamatyti!</i> (p.142)	Localization (lower level) Localization (lower level)
82.	Florida Everglades	<she wanted to see America: New York, the <b>Florida Everglades</b> .> (p.45)	<i>Флорида, дорога, Нью-Йорк, Чикаго, Большой каньон... мы ещё столько всего не видели!</i> (p.160) <norėjo pamatyti Amerika – Niujorką, <b>Floridos žemumas</b> .> (p.45)	Localization (lower level) Localization (lower level) + globalization
83.	Florida Keys	<i>What about Disneyland? What do you think? The Florida Keys? The Everglades?</i> (p.87)	<хочет посмотреть Америку: Нью-Йорк, <b>флоридские Эверглейдс</b> ...> (p.49) <i>О kaip dėl Disneylando? Ką manai? O Floridos salas? Evergetidas?</i> (p.91)	Localization (lower level) Localization (lower level) + globalization
84.	Garonne	Behind that, the Tannes, small tributary of the <b>Garonne</b> , fingers its way across the marshy pasture. (p.12)	А Диснейленд посмотрим? Как ты думаешь? И <b>Флорида-Кис</b> ? И Эверглейдс? (p.102) Už jų – Tanas, mažas <b>Garonos</b> intakas, apgraibomis ieško kelio per pelkėtas ganuklas. (p.10) Дальше – Танн, маленький приток <b>Гаронны</b> , прокладывает себе путь по	Localization (lower level) Localization (lower level) Localization (lower level)

85.	Grand Canyon	Her bright and feverish eyes - <i>Florida sweetheart, New York, Chicago, the Grand Canyon, so much to see!</i> - and her furtive cries in the night. (p.131)	бологистому пастбищу. (p.9) <i>Florida, brangite, Niujorkas, Čikaga, Didysis Kanjonas, tiek dang turime pamatyti!</i> (p.142) «Флорида, дорогая, Нью-Йорк, Чикаго, <b>Большой каньон</b> ... мы ещё столько всего не видели!» – слёзы укродкой по ночам. (p.160) Pasakoju Zozefinai apie Urko kanalą, Pantheoną, Menininkų aikštę, žavią Unter den Linden alėją, <b>Džersio</b> perkėlą, Vienos rugaigaičius, kuriuos, suvulpiotus karštame ropietėje, valgo tiesiai gatvėje» (p.207) <я вступил вспоминаю о маленьком Уркском канале, о Пантоне, о площади Художников в Париже и восхитительной беринской Утгер-ден-Линден, о пароме до <b>острова Джерси</b> , о свеженпеченных венских пирожных, которые надо есть из горячей бумаги прямо на улице» (p.233)	Preservation (literal translation) Preservation (literal translation) Localization (lower level)
86.	Jersey	I remembered for Josephine the little canal at Ourcq, the Pantheon, the Place des Artistes, the lovely avenue of Unter den Linden, the <b>Jersey</b> ferry, Viennese pastries eaten in their hot papers on the street» (p.191)	<я вступл вспоминаю о маленьком Уркском канале, о Пантоне, о площади Художников в Париже и восхитительной беринской Утгер-ден-Линден, о пароме до <b>острова Джерси</b> , о свеженпеченных венских пирожных, которые надо есть из горячей бумаги прямо на улице» (p.233)	Addition (intratextual)
87.	Keys	The <b>Keys</b> ? (p.154)	<b>Floridos salos?</b> (p.166)	Addition (intratextual)
88.	Mordor	Frodo's journey into <b>Mordor</b> . (p.184)	<b>И Флорида-Кис</b> . (p.187) Frodo kelionė į <b>Mordorą</b> . (p.198)	Addition (intratextual) Localization (lower level)
89.	New Mexico	<i>How about Disneyland, chérie, or New York, Chicago, the Grand Canyon, Chinatown, New Mexico, the Rocky Mountains?</i> (p.154)	Путешествие Фродо в <b>Мордор</b> . (p.224) <i>Niujorkas, Čikaga, Didysis Kanjonas, Kinų kvartalas, Naujoji Meksika, Uolėtieji kalnai?</i> (p.166)	Localization (lower level) Localization (lower level) + preservation (literal translation)
90.	Ourcq	I remembered for Josephine the little canal at <b>Ourcq</b> , the Pantheon, the Place des Artistes» (p.191)	Как же Нью-Йорк, Чикаго, Большой каньон, Чайнатаун, <b>Нью-Мексико</b> , Скалистые горы? (p.187) Pasakoju Zozefinai apie <b>Urko</b> kanalą, Pantheoną, Menininkų aikštę» (p.207)	Localization (lower level) Localization (lower level)
91.	Rocky Mountains	<i>How about Disneyland, chérie, or New York, Chicago, the Grand Canyon, Chinatown, New Mexico, the Rocky Mountains?</i> (p.154)	<я вступл вспоминаю о маленьком <b>Уркском</b> канале, о Пантоне, о площади Художников в Париже» (p.233) <i>Niujorkas, Čikaga, Didysis Kanjonas, Kinų kvartalas, Naujoji Meksika, Uolėtieji kalnai?</i> (p.166)	Preservation (literal translation) Preservation (literal translation)
92.	Tannes	Behind that, the <b>Tannes</b> , small tributary of the Garonne, fingers its way across the marshy pasture. (p.12)	Как же Нью-Йорк, Чикаго, Большой каньон, Чайнатаун, Нью-Мексико, <b>Скалистые горы?</b> (p.187) Už jų – <b>Tanas</b> , mažas Garonos intakas, argraišbomis ieško kelio per pelkėtą ganąklas. (p.10) Дальше – <b>Тани</b> , маленький приток Гаронны, прокладывает себе путь по болотистому пастбищу. (p.9)	Localization (lower level) Localization (lower level)
<b>Names of towns</b>				
93.	Agen	Knowledge is currency here; with <b>Agen</b> and Montauban so close, tourists are a rarity.(p.14)	Šiose vietose žinojimas reiškia pinigūs; kai taip arti <b>Aženas</b> ir Montobanas, turistai čia retenybė. (p.12) В Ланскне, соседствующем с <b>Аженом</b> и Монтобаном, туристы – большая редкость, и посему любая новая информация здесь – как живые деньги. (p.11)	Localization (lower level) Localization (lower level)

94.	Athens	<a year in Budapest, another in Prague, six months in Rome, four in Athens, then across the Alps to Monaco, along the coast, Cannes, Marseille, Barcelona... (p.44)	<vieneri metai Budapešte, vieneri Prahoje, šeši mėnesiai Romoje, keturi Atėnuose, paskui per Alpes į Monaką, jūros pakrante į Kanus, Marselį, Barseloną... (p.44)	Localization (lower level)
95.	Barcelona	<six months in Rome, four in Athens, then across the Alps to Monaco, along the coast, Cannes, Marseille, Barcelona... (p.44)	<šeši mėnesiai Romoje, keturi Atėnuose, paskui per Alpes į Monaką, jūros pakrante į Kanus, Marselį, Barseloną... (p.44)	Localization (lower level)
96.	Bethlehem	Born in Bethlehem before Adonis was sacrificed at Easter - the cocoa bean was revered. (p.64)	Prieš Kristų – prieš Adonio gimimą Vėtelėje ir Ozurjo aukojimą per Velykas – buvo garbinama kakavos pupelė. (p.67)	Localization (lower level)
97.	Bordeaux	Such a shop might well be popular in Marseille or Bordeaux – even in Agen where the tourist trade grows every year. (p.32)	Kakao-bobam poklonijais ešė do prištvestia Xrista – do togo, kaip rodijusia v <b>Vifleeame</b> Adonis ir prištėsn bjl v žertvu na Pasxu Oseuris. (p.75) Tokia šokoladinė galėtj būti populiari Marselėje ar <b>Bordo</b> , peigė Ažene, kur kasmet klesti turistinė prekyba. (p.31)	Localization (lower level)
98.	Budapest	<a year in Budapest, another in Prague, six months in Rome, four in Athens> (p.44)	Отбоя бы nebulo do покупателей в Марселе, в <b>Бордо</b> или даже в Ажене, где с каждым годом все больше туристов. (p.33)	Localization (lower level)
99.	Cannes	<six months in Rome, four in Athens, then across the Alps to Monaco, along the coast, Cannes, Marseille, Barcelona... (p.44)	<vieneri metai Budapešte, vieneri Prahoje, šeši mėnesiai Romoje, keturi Atėnuose> (p.44)	Localization (lower level)
100.	Chicago	Florida sweetheart, New York, Chicago, the Grand Canyon, so much to see! (p.131)	<год в Будапеште, следующий – в Праге, полгода в Риме, четыре года – в Афинах> (p.48)	Localization (lower level)
101.	Cologne	Bells of Paris, Rome, Cologne, Prague. (p.114)	Florida, <i>brangute</i> , <i>Niujorkas</i> , <i>Čikaga</i> , <i>Didysis Kanjonas</i> , <i>niek daug turime pamatyti!</i> (p.142)	Localization (lower level)
102.	Cortez	The court of Montezuma. Cortez and Columbus. (p.64)	Флорида, дорога, Нью-Йорк, <b>Чикаго</b> , Большой каньон... мы ещė столько всего не видели! (p.160)	Localization (lower level)
103.	Florence	Lisbon, Paris, Florence, Rome. (p.85)	Ратузіаус, Ромос, <b>Кельно</b> , Праhos varpai. (p.123) Колокола Парижа, Рима, <b>Кельна</b> , Праги. (p.138) Montesumos dvargas, <b>Kortezas</b> , Колумбija. (p.66) Двор Монтесумы, <b>Кортес</b> и Колумб. (p.75)	Localization (lower level)
104.	Juan-les-Pins	The wind smells of the sea, of ozone and frying, of the seafront at <b>Juan-les-Pins</b> , of pancakes and coconut oil and charcoal and sweat. (p.319)	Lisabona, Parųzius, <b>Florencija</b> , Roma. (p.89) Лиссабон, Париж, <b>Флоренция</b> , Рим. (p.100) Vėjas atsiuoda jūra, ozonu ir kerpniais, <b>Chuan le Pinso</b> rajūniu, lietiniai, kokosų aliejumi, medžio anglimi ir prakaitu. (p.349) Ветер пахнет морем, озоном, жареной пищей, набережной <b>Жуан-ле-Пен</b> , блинами, кокосовым маслом, древесным углем и потом. (p.397)	Localization (lower level) Transformation Localization (lower level)

105.	Lansquenet-sous-Tannes	Lansquenet-sous-Tannes, two hundred souls at most, no more than a blip on the fast road between Toulouse and Bordeaux. (p.12)	<b>Lankėnė-su-Tanas</b> daugiausia du šimtai gyventojų, vos keli kilometrai greitkelio tarp Tuluizos ir Bordo. (p.10)	Localization (lower level)
106.	Limoges	<early on Thursday morning a van arrived bearing the name of a large firm in <b>Limoges</b> and delivered two boxes of glass and silverware and one of fine china, all wrapped in shredded paper. (p.292)	<anksty ketvirtadienio rytą furgonas su didėles <b>Limožo</b> firmos užrašu pristatė dvi dėžes taurių, sidabrinį stalo įrankių ir vieną dėžę aukščiausios rūšies porcelianinių indų, visa suvyniota į porcelianus skiautes. (p.319)	Localization (lower level)
107.	Lisbon	<b>Lisbon</b> , Paris, Florence, Rome. (p.85)	<b>Лиможа</b> , – доставил два ящика с бокалами и столовым серебром и один ящик с посудой из тонкого фарфора – все упаковано в стружку (p.363)	Localization (lower level)
108.	Lyon	The driver who stopped to give us a lift, who drove ten kilometres out of his way to take us to <b>Lyon</b> > (p.63)	<b>Lisabona</b> , Paryžius, Florencija, Roma. (p.89)	Localization (lower level)
109.	Marseille	Such a shop might well be popular in <b>Marseille</b> or Bordeaux - even in Agen where the tourist trade grows every year. (p.32)	<b>Лисабон</b> , Париж, Флоренция, Рим. (p.100)	Localization (lower level)
110.	Milan	I remembered how Mother sold a donkey to a farmer in a village near Rivoli, and how the creature kept finding us again, time after time, almost as far as <b>Milan</b> . (p.191)	Vainuotojas, kuris sustojo, išsuko dešimt kilometrų iš savo kelio, kad mus nuvežtų į <b>Lioną</b> > (p.65)	Localization (lower level)
111.	Montauban	Knowledge is currency here; with Agen and <b>Montauban</b> so close, tourists are a rarity. (p.14)	Водитель согласился подвезти нас и дал крюк в десять километров, чтобы доставить нас в <b>Лион</b> > (p.73)	Localization (lower level)
112.	Naples	Instead I told her about us, Anouk and I, of the places we had seen, of the chocolaterie in Nice, of our time in New York just after Anouk was born and of the times before, of Paris, of <b>Naples</b> , of all the stopping-places Mother and I had made into temporary homes in our long flight across the world. (p.190)	Tokia šokoladinė galečių būti populiari <b>Marselyje</b> ar Bordo, netgi Ažene, kur kasmet klesti turistinė prekyba. (p.31)	Localization (lower level)
113.	New York	We have seen carnivals before, she	Отбой бы небыло от покупателей в <b>Марселе</b> , в Бордо или даже в Ажене, где с каждым годом все больше туристов. (p.33)	Localization (lower level)
			Prisiminiai, kaip mama vienam tikininkui kaime netoli Rivoli pardavė asiliuką ir kaip šis mus vėl ir vėl susirasdavo, sekė kone iki <b>Milano</b> . (p.207)	Localization (lower level)
			Рассказала, как мама однажды продала осла фермеру из деревни неподалеку от Риволи, а упрямое животное возвращалось к нам, ухитряясь отыскивать нас аж в <b>Милане</b> . (p.234)	Localization (lower level)
			Šiose vietose žinojimas teiskia pinigūs; kai taip arti Aženas ir <b>Montobanas</b> , turistai čia retenybė. (p.12)	Localization (lower level)
			В Ланскне, соседствующем с Аженом и <b>Монтобаном</b> , туристы – большая редкость, и посему любая новая информация здесь – как живые деньги. (p.11)	Localization (lower level)
			Pasakojujai jai apie mudvi su Anuka, apie mūsų matytas vietas, apie šokoladinę Nicoję, apie laiką Niujorke, kai ką tik gimė Anuka, ir apie ankstesnius laikus Paryžiuje, <b>Nearpolyje</b> , apie visas vietas, kuriose buvome apsisitojusios, mudvių su mama paverstas laikiniais namais per ilgą skrydį po pasaulį. (p.206)	Localization (lower level)
			Ją rašė Anuka, o savoį šokoladinę o nas, ob Anuk ir o себе, o krajaų, o kotrych my pobavali, o svoeį šokoladinę o Nišice, o tom, o kama my žyli v Niūo-Йорке, o koda rodiliasi Anuk, o i prežnich vremenach, rašė Anuka o Pariže, <b>Neapolje</b> o i prochnich gorodach, gde nam s materyo slučajoso osedati nenadolgo za vrema našich beskončnych skitanių po miru. (p.233)	Localization (lower level)
			Mudvi ir anksčiau esame mačiusios karnavalus; dvių šimtų penkiasdešimties	Localization (lower level)

		and I: a procession of, two hundred and fifty of the decorated <i>chairs</i> in Paris last <b>Mardi Gras</b> , a hundred and eighty in <b>New York</b> , two dozen marching bands in Vienna> (p.11)	įsiproščių vežimų procesija Paryžiuje per praėjusias <i>Mardi Gras</i> , tokia pat šimto aštuoniasdešimties vežimų procesiją <b>Niu-Jorke</b> , du tuzinus žygiuojančių orkestrų <b>Vienoje</b> > (p.9)	Localization (lower level)
114.	Nice	Even in <b>Nice</b> , where we lived for over a year, the furnishings were borrowed, leased with the shop. (p.190)	Netgi <b>Nicoje</b> , kur gyveno ilgiau nei metus, rakandus skolindavomės arba nuomovomės iš parduotuvių. (p.206)	Localization (lower level)
115.	Paris	Lisbon, <b>Paris</b> , Florence, Rome. (p.85)	Lisabona, <b>Paryžius</b> , Florencija, Roma. (p.89)	Localization (lower level)
116.	Porto	Then the story of the flower-sellers in Lisbon, and how we left that city in a refrigerated florist's van which delivered us half frozen four hours later by the hot white docks at <b>Porto</b> . (p.191)	Papasakoju nuotyki su gėlių pardavėjais Lisabonoje, kaip išvykom iš ten gėlininko furgone—šaldytuve, o po keturių valandų išlirome iš jo pusiau susalusios prie baltų <b>Porto</b> dokų. (p.207)	Localization (lower level)
117.	Prague	<a year in Budapest, another in <b>Prague</b> , six months in Rome, four in Athens> (p.44)	<vieneri metai Budapešte, vieneri <b>Prahoje</b> , šeši mėnesiai Romoje, keturi Atėnuose> (p.44)	Localization (lower level)
118.	Reims	We left <b>Reims</b> in the morning, more like thieves than ever> (p.53)	<god в Будапеште, следующий – в <b>Праге</b> , полгода в Риме, четыре года – в Афинах> (p.48)	Localization (lower level)
119.	Rivoli	I remembered how Mother sold a donkey to a farmer in a village near <b>Rivoli</b> > (p.191)	Is guto palikome <b>Reimsa</b> , buvome ramašios i vagiles daugiau nei visada> (p.54) A utrommь покинули <b>Реймс</b> , тайком, озираясь, – хуже, чем ворья. (p.59) Prisiminiau, kaip mama vienam ūkininkui kaime netoli <b>Rivoli</b> pardavė asiluką> (p.207)	Localization (lower level)
120.	Rome	<a year in Budapest, another in Prague, six months in <b>Rome</b> , four in Athens> (p.44)	Расказала, как мама однажды продала осла фермеру из деревни неподалеку от <b>Риволи</b> > (p.234) <vieneri metai Budapešte, vieneri <b>Prahoje</b> , šeši mėnesiai Romoje, keturi Atėnuose> (p.44)	Localization (lower level)
121.	San Pedro	I remembered for Josephine the little canal at Ourcq, the Pantheon, the Place des Artistes, the lovely avenue of Unter den Linden, the Jersey ferry, Viennese pastries eaten in their hot papers on the street, the seafroat at Juan-les-Pins, dancing in the streets	Atsimenu, kaip Josefine pamenuojo mažą kanalą, Panteoną, Menininkų aikštę, Žavią Unter den Linden alėją, Džersio perkėlą, Vienos pyragaičius, kuriuos, suvyniotus karštame popieriuje, valgo tiesiai gatvėje, Chuan les Pins rajūnio bulvarą, gatvės šokius <b>San Pedre</b> . (p.207) <я вступлх вспоминала о маленьком Уркском канале, о Пантеоне, о площади Художников в Париже и восхитительной берлинской Унтер-ден-Линден, о пароме до острова Джерси, о свежеспеченных венских пирожных, которые	Localization (lower level)

		in <b>San Pedro</b> . (p.191)	надо есть из горячей бумаги прямо на улице, о набережной в Жуан-ле-Пене и танцах на улицах <b>Сан-Педро</b> . (p.233)	
122.	San Remo	I remembered them tonight; the Arab gentleman in the white limousine who serenaded Mother that day in <b>San Remo</b> , how we laughed and how happy she was, and how long we lived afterwards on the money he gave us. (p.191)	Ši vakara prisiminiai juos; džentelmena arabą baltame limuzine, kuris tądien <b>San Remo</b> dainavo motinai serenas, ir kaip mudvi juokėmės, kokia laiminga ji buvo, kaip ilgai po to gyvenome iš pinigų, kuriuos jis mums davė. (p.207)	Localization (lower level)
123.	Toulouse	Lansquenot-sous-Tannes, two hundred souls at most, no more than a blip on the fast road between <b>Toulouse</b> and Bordeaux. (p.12)	Вспоминала богатого араба в белом лимузине – он пел матери серенеды в <b>Сан-Ремо</b> , вспоминала, как мы смеялись и были счастливы и как потом долго благоденствовали на деньги, которые он нам дал. (p.234)	Localization (lower level)
124.	Turin	Blanche talks of travelling; we have places in common, she and I. Nice, Vienna, <b>Turin</b> . (p.298)	Lankėnė-su-Tanas daugiausia du šimtai gyventojų, vos keli kilometrai greičkeliu tarp <b>Tulūzės</b> ir Bordo (p.10)	Localization (lower level)
125.	Vienna	We have seen carnivals before, she and I; a procession of two hundred and fifty of the decorated <i>chars</i> in Paris last Mardi Gras, a hundred and eighty in New York, two dozen marching bands in <b>Vienna</b> > (p.11)	Ланш рассказывает о своих путешествиях, мы с ней бывали в едних и тех же городах. Ницца, Вена, <b>Турин</b> . (p.370-371)	Localization (lower level)
<b>Microtoponyms</b>				
126.	Avenue des Francs Bourgeois	<Rue des Poètes, <b>Avenue des Francs Bourgeois</b> , Ruelle des Freres de la Revolution - someone amongst the town planners had a fierce republican streak. (p.39)	Мудви ir anksčiau esame matęsios karnavalus; dviejų šimtų penkiasdešimties išpuoštų vežimų procesiją Paryžiuje per praėjusias <i>Mardi Gras</i> , tokią pat šimto aštuoniasdešimties vežimų procesiją Niujorke, du tuzinus žygiuojančių orkestrų <b>Vienoje</b> > (p.9)	Localization (lower level)
127.	Avenue des Marais	I indicated the riverside houses along the <b>Avenue des Marais</b> . (p.93)	Карнавальные шествия нам, мне и ей, не в диковинку; двести пятьдесят разукрашенных повозок перед прошлым постом Париже, сто восемьдесят в Нью-Йорке два десятка марширующих оркестров в <b>Вене</b> > (p.7)	Localization (lower level)
128.	Les Maraunds	Behind it, the hill falls away sharply towards that region of narrow streets	<Poetų gatvė, <b>Frank Buržua gatvė</b> , Revoliucijos brolių gatvė – kažkas iš gyvenvietės planotojų aiškiai buvo respublikonišką pažinūrą. (p.38)	Globalization + localization (lower level)
			Проспект Поэтов, <b>улица Вольных Граждан</b> , переулок Революционного Братства; очевидно, кто-то из устроителей города был ярым приверженцем Республики. (p.41)	Globalization + preservation (literal translation)
			Parodžiau į namus pakrantėje palei <b>Pelkių gatvę</b> . (p.98)	Globalization + preservation (literal translation)
			Я показал на прибрежные дома вдоль <b>Болотной улицы</b> . (p.110)	Globalization + preservation (literal translation)
			Už jo kalva stačiai leidžiasi į siaurą gatvelių kvartalą, apibendrintai vadinamą <b>Vagišiu kvartalu</b> . (p.39)	Addition (intratextual)

		collectively called <b>Les Marauds</b> . (p.39)	За площадью в низине лежит район с собирательным названием <b>Марод*</b> (p.41) * Or: les marauds (фр.) – презренные.	Addition (extratextual)
129.	Place des Artistes	I remembered for Josephine the little canal at Ourcq, the Pantheon, the <b>Place des Artistes</b> , the lovely avenue of Unter den Linden, the Jersey ferry> (p.191)	Pasakojū Žozefinai apie Urko kanalą, Panteoną, <b>Menininkų aikštę</b> , žavią Unter den Linden alėją. Džersio perėlą> (p.207)	Preservation (literal translation) Preservation (literal translation)
130.	Place des Beaux-Arts	Suddenly the morning odour of baking from Poitou's is more than I can bear; the smell of hot fat from the <b>Place des Beaux-Arts</b> a shaft from hell.(p.68)	Кутайс staiga perajėgi raketli kvaro iš Puatų keruklos, o karštą riebalų dvokas iš keptinės <b>Dailės aikštėje</b> virsta pragaro smarag. (p.70)	Preservation (literal translation) Preservation (literal translation)
131.	Rue des Poètes	< <b>Rue des Poètes</b> , Avenue des Freres Bourgeois, Ruelle des Freres de la Revolution - someone amongst the town planners had a fierce republican streak. (p.39)	Путу по улицам; харчевня на <b>площади Изящных Искусств</b> смердит жареным жиром, будто алдско лекло. (p.80)	Preservation (literal translation) Localization (higher level) + preservation (literal translation)
132.	Rue Principale	<the <b>Rue Principale</b> forking off into a hand-shaped branch of laterals - Rue des Poetes, Avenue des Freres Bourgeois, Ruelle des Freres de la Revolution> (p.39)	< <b>Poetų gatvė</b> , Frank Buržua gatvė, Revoliucijos brolių gatvė – kažkas iš gyvenvietės planuotojų aiškiai buvo respublikonišką pažiūrę. (p.38)	Preservation (literal translation) Globalization
133.	Ruelle des Freres de la Révolution	Rue des Poetes, Avenue des Freres Bourgeois, <b>Ruelle des Freres de la Révolution</b> - someone amongst the town planners had a fierce republican streak. (p.39)	От <b>главной улицы</b> расходятся, словно пальцы на руке, боковые ответвления – проспект Позтов, улица Вольных Граждан, переулок Революционного Братства> (p.41)	Globalization
134.	Unter den Linden	I remembered for Josephine the little canal at Ourcq, the Pantheon, the Place des Artistes, the lovely avenue of <b>Unter den Linden</b> , the Jersey ferry> (p.191)	<Поетų gatvė, Frank Buržua gatvė, <b>Revoliucijos brolių gatvė</b> – kažkas iš gyvenvietės planuotojų aiškiai buvo respublikonišką pažiūrę. (p.38)	Preservation (literal translation) Preservation (literal translation)
		<b>Names of different establishments</b>	<b>Братства;</b> очевидно, кто-то из строителей города был ярым приверженцем Республики. (p.41)	Preservation (literal translation)
135.	Café de la Paix	The <b>Café de la Paix</b> , with its immaculate waiters. (p.86)	Ресакuojū Žozefinai apie Urko kanalą, Panteoną, Menininkų aikštę, žavią <b>Unter den Linden</b> alėją. Džersio perėlą>(p.207)	Preservation
136.	Café de la République	An ancient sign identifies it; <b>Café de la République</b> . (p.74)	<я влух вспоминала о маленьком Урском канале, о Пантоне, о площади Художников в Париже и восхитительной берлинской <b>Унтер-ден-Линден</b> , о пароме до острова Джерси> (p.233)	Localization (lower level)
			<b>Café de la Paix*</b> ir jos neprieikaušingi padavėjai. (p.90) *Таikos kavinė (pranc.) « <b>Кафе де ля Пэ</b> », безупречные официанты. (p.101) Senovinė iškaba skelbia: <b>Café de la République*</b> (p.76) * Respublikos kavinė (pranc.)	Addition (extratextual) Localization (lower level) Addition (extratextual)



			Старая вывеска – « <b>Кафе „Республика“</b> ». (р.86)		Preservation (literal translation)
137.	Café des Maraunds	<a hand-painted sign from Clairmont's yard which reads <b>Café des Maraunds</b> . (p.279)	<tanka gašuta iškaba iš Klermono sandėlio: <b>Vagšiu kvartalo kavinė</b> . (p.305) <сделанная на лесопилке Клэрмона, с написанным от руки названием « <b>Кафе „Марод“</b> ». (p.347)		Addition (intratextual) Localization (lower level) + preservation (literal translation)
138.	Disneyland	<i>What about <b>Disneyland</b>? What do you think? The Florida Keys? The Everglades?</i> (p.87)	<i>O kaip dėl <b>Disneilendo</b>? Ką manai? O Floridos salas? Evergleidas?</i> (p.91) А Диснейленд посмотрим? Как ты думаешь? И Флорида-Кис? И Эверглейдс? (p.102)		Localization (lower level) Localization (lower level)
139.	La Céleste Praline	<b>LA CÉLESTE PRALINE</b> (p.32)	<b>LA CÉLESTE PRALINE*</b> (p.31) * Dangiškieji migdolai (pranc.). «НЕБЕСНЫЙ МИНДАЛЬ» (p.33)		Addition (extratextual)
140.	La Praline	Since Friday I have fitted a set of bar stools next to the counter of <b>La Praline</b> . (p.47)	Penktadienį greta <b>šokoladinės</b> prekystalio pastačiau komplektą baro taburečių. (p.47) За те два дня, что прошли с пятницы, я купила и поставила у прилавка высокие табуреты> (p.52)		Globalization Omission
141.	La Truffe Enchantée	<b>La Truffe Enchantée</b> , perhaps. (p.319)	<b>Gai Užburtais trifelis</b> . (p.350)		Preservation (literal translation) Preservation (literal translation)
142.	Les Mimosas	Today there was a funeral - one of the old people from <b>Les Mimosas</b> down the river> (p.218)	Скажем, « <b>Чудесный грифель</b> ». (p.397)		Localization (lower level)
143.	Notre-Dame cathedral	A nun eating an ice-cream outside <b>Notre-Dame cathedral</b> . (p.86)	Šiandien laidojėvės – mirė viena sena moteris iš <b>Mimozų</b> prie upės> (p.237) Сегодня хоронили одну из жилищ дома для престарелых « <b>Мимозы</b> », что вниз по реке> (p.268-269)		Addition (intratextual)
144.	Pantheon	I remembered for Josephine the little canal at Oureq, the <b>Pantheon</b> , the Place des Artistes, the lovely avenue of Unter den Linden, the Jersey ferry> (p.191)	Vienuolė vaigo ledus prie <b>Dievo Motinos katedros</b> . (p.90) Монахиня с мороженым у собора <b>Парижской Богоматери</b> . (p.101) Pasažiu <b>Žozefinai</b> apie Urko kanalą, <b>Panteoną</b> , Menininkų aikštę, žavią Unter den Linden alėją, <b>Džersio perkėlą</b> > (p.207)		Localization (lower level) Localization (lower level) Localization (lower level)
145.	St Jérôme's	I saw mainly their heads as they made their way to <b>St Jérôme's</b> in a tight softly clucking group> (p.219)	<я вслух вспоминала о маленьком Уркском канале, о <b>Пантеоне</b> , о площади Художников в Париже и восхитительной берлинской Унтер-ден-Линден, о пароме до острова Джерси> (p.233) Маčiau daugiausia jų galvas, kai tuylomis kudakuojančia grupeleėjo į <b>Šv. Jeronimo vynučių</b> . (p.238)		Localization (lower level) Addition (intratextual)
146.	Temptations Divines	Or <b>Temptations Divines</b> , in memory of Reynaud. (p.319)	Пытая и отфыркиваясь, они компактной маленькой группкой направлялись к <b>церкви Святого Иеронима</b> . (p.269) Arba <b>Dieviškiosios pagundos</b> – Reino atminimui. (p.350)		Addition (intratextual) Preservation (literal translation)

		Или « <b>Божественные соблазны</b> » – в память о Рейно. (p.397)	Preservation (literal translation)
<b>NAMES OF SOCIAL AND CULTURAL PHENOMENA</b>			
<b>Brand and trade names</b>			
147.	Citroën	The car, a blue Citroën, was packed with people. (p.226)	Localization (lower level)
148.	Coco de Chanel	The discreet scarf she wears at her throat bears an Hermès label, and her perfume is <b>Coco de Chanel</b> . (p.99)	Localization (lower level) Addition (intratextual)
149.	Contre-Attaq	I keep a can of <b>Contre-Attaq</b> in my kitchen drawer, which I used to carry when I lived in Paris. (p.194)	Localization (lower level) Globalization
150.	Gauloises	There was a low under-stench of vomit and mould beneath the rankness of <b>Gauloises</b> . (p.268)	Globalization Addition (intratextual)
151.	Hermès	The discreet scarf she wears at her throat bears an <b>Hermès</b> label, and her perfume is Coco de Chanel. (p.99)	Localization (lower level) Preservation
152.	Marlboro	<I meeting her halfway, catching her eye across a busy street, a billboard advertising <b>Marlboro</b> cigarettes at her back; a man standing against a vista of red mountains. (p.241)	Addition (intratextual) Preservation
153.	Moutarde Amora	The glasses, too, are all different: one tall, one short, one which still bears the label <b>Moutarde Amora</b> . (p.190)	Localization (lower level) Addition (extratextual)
154.	Orangina	Half-a-dozen metal tables on the pavement, a faded <b>Orangina</b> parasol. (p.74)	Globalization Addition (intratextual)
155.	Plexiglas	A <b>Plexiglas</b> tray with a lid protects	Globalization

		them> (p.311)	Они лежат на <b>плексигласовом</b> подносе под защитой прозрачной крышки> (p.387-388)	Globalization
156.	Suchard	Once or twice I bought <b>Suchard</b> from the supermarket> (p.311)	Vienu ar du kartus pirkau „ <b>Suchardo*</b> šokolado> (p.341) Раз или два я покупал в супермаркете « <b>Сюшар</b> »> (p.388)	Addition (intratextual) Localization (lower level) Addition (intratextual)
157.	Toshiba	<in his sparse little house there is a widescreen television and a <b>Toshiba</b> video recorder wall-mounted above an entire bookcase of video cassettes. (p.103)	Nedideliam name – plačiaekranis televizorius, o virš didžiulės lentynos su vaizduojosiėmis, stenoje įmontuotas <b>Toshiba firmos</b> vaizdo aparatas. (p.110) <в его одиноком домике есть телевизор с большим экраном, а на стене над полками с бесчисленными видеокассетами висит видеомангитофон <b>фирмы «Тосhiba»</b> . (p.123)	Addition (intratextual)
<b>Titles of pieces of art and media products</b>				
158.	Alice's Adventures in Wonderland	<I dreamed of myself and Armande walking through Disney/land with Reynaud and Caro hand-in-hand as the Red Queen and the White Rabbit from <b>Alice's Adventures in Wonderland</b> , with big, white, cartoon gloves on their hands.(p.154)	<susapnavau, kad mudvi su Armanda vaikštinėjame po Disneilendą, šalia eina Reino su Kara, susikabinę rankomis kaip Raudonoji Karalienė ir Baltasis Triušis iš <b>Alisos nuotykių stebuklių šalys</b> , su įgimomis baltomis piršinėmis. (p.166-167)	Preservation (literal translation) Localization (lower level)
159.	Arabian nights	<others painted with <b>Arabian nights</b> and magic carpets and unicorn variations reflected in the dull green water. (p.106)	<а когда наконец забллась стюм, мне пригрезилось, что я, Арманда, Рейно и Каро шествуем по Диснейленду, держась за руки, как Королева Бубен и Белый Кролик из сказки « <b>Алиса в Стране Чудес</b> », все в огромных белых перчатках, как в мультфильмах. (p.188)	Localization (higher level) Globalization
160.	Casablanca	Guillaume strokes his dog and watches <b>Casablanca</b> . (p.318)	На некоторых развевается мокрое бельё, другие разукрашены картинками на сюжеты <b>арабских сказок</b> , ковры-самолёты и единороги, отражаются в мутной зелёной воде. (p.128)	Localization (lower level) Localization (lower level)
161.	Ciné-Club	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <b>Vidéo</b> and <b>Ciné-Club</b> , <b>Télérama</b> and <b>Film Express</b> . (p.103)	Гийом гладит своего пса и смотрит « <b>Касабланку</b> ». (p.396) <jis žavisi filmais ir nors niekada neina į kiną, skaito apie juos žurnaluose, kas savaitę gauna jų visą punda – <b>Vidéo</b> , <b>Ciné-Club</b> , <b>Télérama</b> ir <b>Film Express</b> . (p.110) Гийом любит читать о кино, хотя кинотеатры никогда не посещает. Каждую неделю ему присылают целую кипу журналов: «Видео», « <b>Синеклуб</b> », «Телерама», «Фильм-экспресс». (p.123)	Preservation Localization (lower level)
162.	Film Express	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <b>Vidéo</b> and <b>Ciné-Club</b> , <b>Télérama</b> and <b>Film Express</b> . (p.103)	<jis žavisi filmais ir nors niekada neina į kiną, skaito apie juos žurnaluose, kas savaitę gauna jų visą punda – <b>Vidéo</b> , <b>Ciné-Club</b> , <b>Télérama</b> ir <b>Film Express</b> . (p.110) Гийом любит читать о кино, хотя кинотеатры никогда не посещает. Каждую неделю ему присылают целую кипу журналов: «Видео», «Синеклуб», «Телерама», « <b>Фильм-экспресс</b> ». (p.123)	Preservation Localization (lower level)
163.	Radio-Gascogne	<b>Radio-Gascogne</b> ran an item on the chocolate festival this evening>	<b>Gaskontės radijas</b> ši vakarą transliavo laidą apie šokolado festivalį> (p.349)	Localization (lower level) + preservation (literal)

		(p.318)		Сегодня вечером « <b>Радио Гаскони</b> » передавало репортаж о празднике шоколада» (p.396)	translation) Preservation (literal translation) Preservation Localization (lower level)
164.	Télérama	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <i>Vidéo</i> and <i>Ciné-Club</i> , <i>Télérama</i> and <i>Film Express</i> . (p.103)	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <i>Vidéo</i> and <i>Ciné-Club</i> , <i>Télérama</i> and <i>Film Express</i> . (p.103)	<jis žavisi filmais ir nors niekada neina į kiną, skaito apie juos žurnaluose, kas savaitę gauna jų visą ruošą – <i>Vidéo</i> , <i>Ciné-Club</i> , <i>Télérama</i> ir <i>Film Express</i> . (p.110) Гийом любит читать о кино, хотя кинотеатры никогда не посещает. Каждую неделю ему присылают целую кипу журналов: «Видео», «Синеклуб», «Телерама», «Фильм-экспресс». (p.123)	Preservation Localization (lower level)
165.	Vidéo	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <i>Vidéo</i> and <i>Ciné-Club</i> , <i>Télérama</i> and <i>Film Express</i> . (p.103)	Guillaume is addicted -to film magazines, although he never goes to the cinema, and every week he receives an entire parcel of them; <i>Vidéo</i> , <i>Ciné-Club</i> , <i>Télérama</i> ir <i>Film Express</i> . (p.110) Гийом любит читать о кино, хотя кинотеатры никогда не посещает. Каждую неделю ему присылают целую кипу журналов: «Видео», «Синеклуб», «Телерама», «Фильм-экспресс». (p.123)	<jis žavisi filmais ir nors niekada neina į kiną, skaito apie juos žurnaluose, kas savaitę gauna jų visą ruošą – <i>Vidéo</i> , <i>Ciné-Club</i> , <i>Télérama</i> ir <i>Film Express</i> . (p.110) Гийом любит читать о кино, хотя кинотеатры никогда не посещает. Каждую неделю ему присылают целую кипу журналов: «Видео», «Синеклуб», «Телерама», «Фильм-экспресс». (p.123)	Preservation Localization (lower level)
<b>Names of festivities</b>					
166.	Beltane	The simplest magic, the wildfire we bring down the mountainside at <b>Beltane</b> , this year a little early. (p.302)	Patį paprasčiausia magija, graikiška ugnis, kurią nešame nuo <b>Beltano kalno</b> , šiemet truputį ankstičiau. (p.331) Простейшая магия, булдуающий костер <b>белтейна*</b> у подножия холма – в этом году чуть раньше, чем заведено. (p.376) *Белтейн –древний кельтский праздник костров, обычно отмечается 1-ого мая.	Patį paprasčiausia magija, graikiška ugnis, kurią nešame nuo <b>Beltano kalno</b> , šiemet truputį ankstičiau. (p.331) Простейшая магия, булдуающий костер <b>белтейна*</b> у подножия холма – в этом году чуть раньше, чем заведено. (p.376) *Белтейн –древний кельтский праздник костров, обычно отмечается 1-ого мая.	Transformation Addition (extratextual)
167.	Easter	Before Christ - before Adonis was born in Bethlehem or Ostris sacrificed at <b>Easter</b> - the cocoa bean was revered. (p.64)	Prieš Kristų – prieš Adonio gimimą Veltiejėje ir Ozyrio aukojimą per <b>Velykas</b> – buvo garbinama kakavos pupelė. (p.67) Какао-бобам поклонялись ещё до пришествия Христа – до того, как родился в Вифлееме Адонис и принесён был в жертву на <b>Пасху</b> Озырис. (p.75)	Prieš Kristų – prieš Adonio gimimą Veltiejėje ir Ozyrio aukojimą per <b>Velykas</b> – buvo garbinama kakavos pupelė. (p.67) Какао-бобам поклонялись ещё до пришествия Христа – до того, как родился в Вифлееме Адонис и принесён был в жертву на <b>Пасху</b> Озырис. (p.75)	Localization (higher level) Localization (higher level)
168.	Fourth of July	I scattered her ashes across the harbour on the night of the <b>Fourth of July</b> . (p.219)	Jos pelenus išbėčiau į vandenį uoste <b>Liepos ketvirtosios</b> naktį. (p.239)	Jos pelenus išbėčiau į vandenį uoste <b>Liepos ketvirtosios</b> naktį. (p.239)	Preservation (literal translation) Globalization
169.	Good Friday	She used to say that on the eve of <b>Good Friday</b> the bells leave their steeples and church towers in the secret of the night and fly with magical wings to Rome. (p.113)	Jį razvežla se prax nad gavanyo večerom <b>четвертого июля</b> . (p.270)	Jį saukydavo, kad <b>Didžiojo penktadienio</b> išvakarių slaptiną naktį varpai palieka varpinės, bažnyčių bokštus ir stebuklingi spramai juos muskraidina į Romą. (p.122) Она говорила, что в канун <b>Страстной пятницы</b> колокола тайком ночью покидают свои колокольни и церковные башни и на волшебных крыльях летят в Рим.(p.137)	Localization (higher level) Localization (higher level)
170.	Grand Festival du Chocolat	<b>A Grand Festival du Chocolat</b> . (p.115)	<b>A Grand Festival du Chocolat</b> *(p.124) *Didysis šokolado festivalis (pranc.)	<b>A Grand Festival du Chocolat</b> *(p.124) *Didysis šokolado festivalis (pranc.)	Addition (extratextual)
171.	Holy Week	Narcisse has provided the rameaux, the palm crosses which I distribute at	Narcisas parūpiuo verbu, baigiantis pamaldoms, daliju palmių šakeles, kurias visą <b>Didžiąją savaitę</b> žmonės nešiosis išsiseigę į atlapus, arba pasidės ant židinio ar šalia	Narcisas parūpiuo verbu, baigiantis pamaldoms, daliju palmių šakeles, kurias visą <b>Didžiąją savaitę</b> žmonės nešiosis išsiseigę į atlapus, arba pasidės ant židinio ar šalia	Preservation Localization (higher level)

		the end of the service and which will be kept in lapels, on mantelpieces, at bedside, for the rest of <b>Holy Week</b> . (p.264)	lovos. (p.289) Нарсисе принсе тамеах – скрепшенне веточки; я раздам их прихожанам в конце богослужения. Прихожанам будут иххранить всю <b>Страстную неделю</b> – кто на груди, кто на каминных полках, кто у кровати. (p.328) – Туреціаи пер <b>гавеніа</b> іаіаііс, – растебејо Каролина, аркүмі'blondinė kailine арукакле (p.29) – Как-никак <b>Великий пост</b> . (p.30)	Localization (higher level)
172.	Lent	'I should be giving it up for <b>Lent</b> ,' commented Caroline, a plump blonde with a fur collar. (p.30)	Mudvi ir anksčiau esame mačiusius kamavalus; dviejų šimtų penkiasdešimties išpuoštų vežimų procesija Paryžiuje per praėjusias <b>Mardi Gras</b> *> (p.9) * Užgavėnės (пранс.) Карнавальные шествия нам, мне и ей, не в диковинку; двести пятьдесят разукрашенных повозок перед прошлым <b>постом Париже</b> > (p.7)	Localization (higher level)
173.	Mardi Gras	We have seen carnivals before, she and I; a procession of two hundred and fifty of the decorated <i>chairs</i> in Paris last <b>Mardi Gras</b> > (p.11)	Žolima Dru ir Kara Klermon, raspiušiusios pavasariniais kostiumėliais, apsišūsius galvas šilko skatelėmis, atėjo kviesiti į labdaros atbatėlę <b>Verbų sekmadienį</b> . (p.217) Пришли Жолин Дру и Каролина Клэрмон, обе в весенних костюмах-двойках и шелковых шарфах, с приглашением на благотворительное чаепитие, устраиваемое в <b>Вербное воскресенье</b> . (p.245)	Localization (higher level)
174.	Palm Sunday	Joline Drou and Caro Clairmont arrived in their spring twinsets and silk headscarves with an invitation to a fund-raising tea on <b>Palm Sunday</b> . (p.199-200)		Localization (higher level)
<b>Other</b>				
175.	Belle du Languedoc	' <i>Belle du Languedoc</i> ,' declares the latter earnestly. (p.295)	– <b>Belle du Languedoc</b> *, – gimtai pateikičia Narcizas. (p.323) * Langedoko gražuolė (пранс.) – slуву rūšis. – <b>Лангедокская красавица</b> , – важно провозглашает последний. (p.367)	Addition (extratextual)
176.	Foreign Legion	I think you're probably too old to join the <b>Foreign Legion</b> > (p.153-154)	Мапаи, јог еsате per sena stoti į <b>Svetimšalių legioną</b> > (p.166)	Preservation (literal translation)
177.	Légiton d'honneur	A couple of old men – one with the <b>Légiton d'honneur</b> clipped to one frayed lapel - eyed me with suspicion. (p.104)	Думаю, записываться в <b>Иностранный легион</b> вам поздно> Keli seni vyrai – vienas jų į nusitrynusį švarko atlaпą buvo įsiseгes <b>Garbės legiono ordina</b> – mane itariai aržūtinėje. (p.111) Два старика – один с <b>орденом Почётного легиона</b> на потёртом лацкане – подозрительно косились на меня. (p.125)	Preservation (literal translation) Addition (intratextual)
				Addition (intratextual)

Table 17. Examples of common names found in Joanne Harris' novel *Chocolat*

MATERIAL CULTURE			
Names of food			
<i>Chocolates, deserts and other sweets</i>			
1.	Bavaroise	'What kind is it?' ' <i>Bavaroise</i> , with caramel icing.' (p.221)	– О каком рулагае? – <i>Bavaroise</i> *, su karamelės glaistu. (p.241) * Bavariskas (franc.). – А что за пирог? – <b>Баварский</b> , с карамельной глазурью. (p.273)
2.	candied rose-petals	In glass bells and dishes lie the chocolates, the pralines, Venus's nipples, truffles, mendiants, candied fruits, hazelnut clusters, chocolate seashells, <b>candied rose-petals</b> , sugared violets ... (p.33)	Stiklinuose kupoluose ir dubeniuose – šokoladas, cukruoti migdolai, Veneros speneliai, trufelėliai, <i>mendiants</i> , riešutu kekės, šokoladinės kriauklės, <b>cukruje virti rožių vainikėliai</b> ir žibuoklės... (p.32) В стеклянных колокольчиках и на блюдах – шоколад, жареный миндаль в сахаре, «соски Венеры», трюфели, мendiants, засахаренные фрукты, гроздыя лесного ореха, шоколадные ракушки, <b>засахаренные лепестки роз</b> и фиалки... (p.34)
3.	cerisette russe	<i>Cerisette russe</i> . (p.311)	<i>Rusiskos ušvitos</i> . (p.341) <b>Сушеная вишня по-русски</b> . (p.388)
4.	champagne truffles	Narcisse gave his place to Georges, then Arnaud came over to buy three <b>champagne truffles</b> – always the same, three champagne truffles and a look of guilty anticipation> (p.129)	Narcizas užleido vietą Žoržui, paskui užsuko Arno nusipirkti trijų <b>šampaninių trufelių</b> – visada tas pat: trys trufelėliai ir kalta mina dėl laukiamo malonumo> (p.140) Нарцисса сменил Жорж, затем Арнольд пришёл купить три трюфеля, пропитанные шампанским, – он всегда покупал три <b>трюфеля со вкусом шампанского</b> и при этом виновато тупился, скрывая собственное нетерпение> (p.158)
5.	chocolat à croquer	<it was a cheap grade of <b>chocolat à croquer</b> > (p.311)	<tai buvo pigus <b>traškus šokoladas</b> > (p.341)
6.	chocolat au lait	Anouk was still finishing her breakfast, her yellow bowl of <b>chocolat au lait</b> and half a croissant on the counter in front of her. (p.253)	Анука дар nebaigė pusryčius – ant prekystalto prieš ją stovėjo geltonas dubenėlis <b>šokolado su pienu</b> , o šalia gulėjo pusė raguolio. (p.277) Анук завтракала: на прилавке перед ней – желтая чашка с <b>какао</b> и половинка круасана. (p.315)
7.	chocolate brazils	<this brisk, cheery woman the <b>chocolate brazils</b> . (p.56)	<šiai gyvai judriai moteriškel – <b>šokoladiniai brazilai</b> giėštai. (p.57)
8.	chocolate fondue	The dessert is a <b>chocolate fondue</b> . (p.298)	<a eta bodraja veselėja žешина – <b>бразильский орех в шоколаде</b> . (p.63) Desertui pateikiu <b>tirpinto šokolado</b> . (p.326) На десерт – <b>шоколадное фондю</b> . (p.371)

9.	chocolate gems	Another gesture at the ranks of <b>chocolate gems</b> , marzipan fruit garlands, silver paper, silk flowers. (p.76)	Dar vienas mostelėjimas į eiles <b>šokoladinių perlių</b> , marcipaninių vaisių girliandas, sidabrinio popieriaus kaspinius, šilkine gėles. (p.79) Он вновь обвел рукой <b>шоколадные жемчужины</b> , марципановые гирилянды, серебряную фольгу, шелковые цветы. (p.88)	Preservation (literal translation)
10.	cinder toffee	Caroline Clairmont will dream of <b>cinder toffee</b> tonight and wake hungry and irritable. (p.56)	Karolina Klermon šiandien sapnavo apie <b>skrudinti kieti saldainiai</b> , todėl rabus alkana ir suirzusi. (p.57)	Addition (intratextual)
11.	clusters	Chocolate curls, white buttons with coloured vermicelli, <i>pains d'épices</i> with gilded edging, marzipan fruits in their nests of ruffled paper, peanut brittle, <b>clusters</b> , cracknels, assorted misshapes in half-kilo boxes... (p.56)	Каролина Клермон сегодня вечером будет грезить о <b>жжёных ирисах</b> и утром проснётся голодной и раздражённой. (p.64) <i>Šokoladiniai kamuoliukai</i> , baltos sagos, apibarstytos spalvotais vermišėliais, <i>pains d'épices</i> raukuotuotais krašteliais, vaisių marcipani, klostuoto popieriaus lizduose, žemės riešutų traškučiai, <b>šokoladinės kekės</b> , sausainiai, figūriniai asorti pusės kilogramo dėžėse... (p.57) Шоколадные пишечки, крендельки, пряники с золочёной окантовкой, марципаны в твёрдыхках из гофрированной бумаги, арахисовые леденцы, <b>шоколадные гроздья</b> , сухое печенье, наборы бесформенных вкусностей в коробочках на полкило... (p.64)	Preservation (literal translation) Addition (intratextual)
12.	Crème Caramel	<i>Boeuf en daube</i> . <i>Champignons farcis à la grècque</i> . <i>Escalopes à la Reine</i> . <b>Crème Caramel</b> . (p.296)	<i>Boeuf en daube</i> . <i>Champignons farcis à la grècque</i> . <i>Escalopes à la Reine</i> . <b>Crème Caramel</b> . * (p.323-324) * Troškinta jautiena. Graikiškai įdaryti pievagrybiai. Karalienės eskalopas. <b>Karamelinis kremas</b> (franc.)	Addition (extratextual)
13.	Crème Chantilly	Anouk has hers with <b>Crème Chantilly</b> and chocolate curls> (p.49)	<Туплая говядина. Грибы по-гречески. Эскалоп по-рейнски. <b>Крем-брюле</b> .	Transformation
14.	glacé fruits	The magic mountain opens to reveal a bewildering, half-glimpsed, array of riches: multicoloured piles of sugar crystals, <b>glacé fruits</b> and sweets which glitter like gems. (p.118)	Anuka geria su <b>Santiji grietinėle</b> ir šokolado gabaliukais> (p.49) Анук пьёт шоколад со <b>взбитыми сливками</b> и шоколадной стружкой, я – горячий, чёрный, крепче эспрессо. (p.54) Užburtas kalnas atsiveria atskleisdamas trumpam švytelėjusius gluminančius lobius: it perlai tviskančias margaspalves cukraus kristolų, <b>cukruotuų vaisių</b> ir saldainių krūvas. (p. 127-128) В пещере волшебной горы мерцают, словно жемчужины, несметные сокровища: разноцветные горки кристаллического сахара, <b>засахаренные фрукты</b> , конфеты. (p.143)	Localization (lower level) + preservation (literal translation) Globalization Preservation (literal translation)
15.	guimauve	And the witch herself, dark chocolate from the top of her pointed hat to the hem of her long cloak, half astride a broomstick which is in reality a giant <b>guimauve</b> , the long twisted marshmallows that dangle from the stalls	Ir pati ragana, visa iš juodo šokolado nuo skrybėlės smaigaliu iki ilgos mantijos apačios, apžergusi šluototi, o iš tikro <b>saldaini</b> , didžiulį kaip ilgos susuktos svilarožės, koktos karo nuo saldimųjų parduavėjų būdelių per karmavą. (p.32) Там же ведьма собственной персоной – вся из черного шоколада от верхушки колпака до края длинной накилки – верхом на помеле, которым служит ей гигантский <b>гуимавуе</b> , длинный корявый стельбей агтея,	Globalization Preservation

		of sweet-vendors on carnival days. (p.33)	наподобие тех, что свисают с лотков торговцев душистыми растениями во время карнавала... (p.34)	
16.	hazelnut clusters	In glass bells and dishes lie the chocolates, the pralines, Venus's nipples, truffles, mendiants, candied fruits, <b>hazelnut clusters</b> , chocolate seashells, candied rose-petals, sugared violets . . (p.33)	Stikliniuose kupoloose ir dubeniuose – šokoladas, cukruoti migdolai, Veneros speneliai, trufileliai, <b>riekščių kekės</b> , šokoladinės kriauklės, cukruje virti rožių vainikėliai ir žibuoklės... (p.32)	Preservation (literal translation)
17.	huîtres de Saint-Malo	A dozen of my best <b>huîtres de Saint-Malo</b> , those small flat pralines shaped to look like tightly closed oysters. (p.54)	В стеклянных колокольчиках и на блюдах – шоколад, жареный миндаль в сахаре, «соски Венеры», трюфели, мendiants, засахаренные фрукты, <b>гроздьях лесного ореха</b> , шоколадные ракушки, засахаренные лепестки роз и фиалки... (p.34)	Preservation (literal translation)
18.	manon blanc	Then a <b>manon blanc</b> , fluffy with fresh cream and almond. (p.312)	Tuzinas mano geriausių <b>huîtres de Saint-Malo</b> *, maži, ploščėči šokoladukų, kurių forma panaši į stipriai užspaustas austrų kriaukles. (p.55) * Sen Malo austrų (pranc.) Дюжина лучших моих <b>huîtres de Saint-Malo</b> – крошечные плоские пралине в форме захлопнувших устриц. (61) Po to – <b>Baltajį Manoną</b> , išsėpitūsi nuo šviežios grietinės ir migdolų. (p.342)	Addition (extratextual)  Preservation  Preservation (literal translation) + localization (lower level)
19.	maraschino cream	Pink and white sugar coconut mice, chocolate mice of all colours, variegated mice marbled through with truffle and <b>maraschino cream</b> , delicately tinted mice, sugar-dappled frosted mice. (p.116-117)	Следом <b>белый «Маноно»</b> , начиненный свежими сливками с миндалем. (p.389)	Preservation (literal translation) + localization (lower level)
20.	marrons glacés	< the Paris chocolateries with their baskets of foil-wrapped eggs, shelves of rabbits and hens, bells, marzipan fruits and <b>marrons glacés</b> , <i>amourettes</i> and filigree nests filled with <i>petits fours</i> and caramels> (p.113)	Pelytės ryškiai rožinės, baltos cukruotos pelytės iš kokoso, visokiausių spalvų šokoladinės ir trufilelių bei <b>maraskino kremu</b> išmargintos, švelnių atspalvių ir cukraus šerkšni apibarstytos pelytės. (p.126) Розовые и белые мышки из засахаренного арахиса, из шоколада всех цветов, пёстрые, отлитые под мрамор мышки с трюфелями и <b>мараскином</b> , изящно подкрашенные мышки, пятнистые мышки в сахарной глазури. (p.141)	Localization (lower level) + preservation (literal translation) Globalization
21.	marshmallows	And the witch herself, dark chocolate from the top of her pointed hat to the hem of her long cloak, half astride a	<парижские chocolateries с корзинками завернутых в фольгу яиц, полками, уставленными кроличками, курочками, бубличками, марципановыми фруктами, <b>засахаренными каштанами</b> , чёрным паслёном и филигранными гнездами с печеньем и карамелью> (p.136)	Preservation (literal translation)  Transformation



		broomstick which is in reality a giant guimauve, the long twisted <b>marshmallows</b> that dangle from the stalls of sweet-vendors on carnival days. (p.33)	Там же ведьма собственной персоной – вся из черного шоколада от верхушки колпачка до края длинной накладки – верхом на помеле, которым служит ей гигантский гуимаув, длинный корявый стебель <b>алтея</b> , наподобие тех, что свисают с лотков торговцев душистыми растениями во время карнавала... (p.34)	Transformation
22.	mendiants	In glass bells and dishes lie the chocolates, the pralines, Venus's nipples, truffles, <b>mendiants</b> , candied fruits, hazelnut clusters, chocolate seashells, candied rose-petals, sugared violets . . . (p.33)	Stikliniuose kupoluose ir dubeniuose – šokoladas, cukruoti migdolai, Veneros speneliai, trufeliai, <b>mendiants</b> *, riešutu kekės, šokoladinės kriauklės, cukruje virti rožių vainiklapiai ir žibuoklės... (p.32) * „Elgetos“ (pranc.) В стеклянных колокольчиках и на блюдах – шоколад, жареный миндаль в сахаре, «соски Венеры», трюфели, <b>mendiants</b> , засахаренные фрукты, гроздья лесного ореха, шоколадные ракушки, засахаренные лепестки роз и фиалки... (p.34)	Addition (extratextual)
23.	nests of spun caramel	<b>Nests of spun caramel</b> with hard-shelled sugar eggs, each topped with a triumphantly plump chocolate hen> (p.245)	<b>Karameliniai lizdai</b> , pilni cukrinių kiaušinių kietais lukštais, kurių viršuje pergalingai tupi nusiprenėjusi šokoladinė višta> (p.268)	Globalization
24.	peanut brittle	Chocolate curls, white buttons with coloured vermicelli, <i>pains d'epices</i> with gilded edging, marzipan fruits in their nests of ruffled paper, <b>peanut brittle</b> , clusters, cracknels>(p.56)	В каждое <b>карамельное гнездо</b> на яйца в твердой сахарной скорлупе сожмае хохлатую шоколадную курочку. (p.303) Šokoladiniai kamuoliukai, baltos sagos, apibarsytos spalvotais vermišeliais, <i>pains d'epices</i> raauksnuotais krašteliais, vaisių marzipanai, klostuoto porcijaus lizduose, <b>žemės riešutu traškučiai</b> , šokoladinės kekės, sausainiai> (p.57)	Localization (higher level) + preservation (literal translation)
25.	praline	Caro's eyes slid longingly over the display, the <b>pralines</b> , truffles, amandines and nougats, the éclairs, florentines, liqueur cherries, frosted almonds. (p.256)	Шоколадные шишечки, кремдельки, пряники с золочёной окантовкой, маршпаны в гнёздышках из гофрированной бумаги, <b>арахисовые лепенцы</b> , шоколадные гроздья, сухое печенье> (p.64) Karo akys lgesingai nuslydo išdėstytais <b>cukruotais migdolais</b> , trufeliais, migdoliniai ir plikytais ruožgaiciais, pugomis, florentiniais, vūšniomis su likeriu ir glaištytais migdolais. (p.281)	Transformation
26.	rocher noir	I took a <b>rocher noir</b> from a pile at my side and popped it into her half-open mouth before she had time to speak (p.260)	Каро тоскливым взглядом скользнула по полкам с <b>пралине</b> , трюфелями, миндальным печенем, нугой, эклерами, вафлями в шоколаде, вишнями с ликером и засахаренным миндалем. (p.319)	Localization (lower level)
27.	sugar crystals	The magic mountain opens to reveal a bewildering, half-glimpsed, array of riches: multicoloured piles of <b>sugar crystals</b> , glaze fruits and sweets which glitter like gems. (p.118)	Is šalia manęs gulėjusios krūvelės raėmusi <b>juoda šokoladuka</b> , iškšau į jos rusiau pravertę butną> (p.285) Я взяла из горки на столе <b>шоколадную конфету</b> с орехами и сушула в ее приоткрытый рот. (p.324) Užburta kalnas atsivertia atskleisdamas trumpam švystelėjusius gluminančius lobius: ir perlai tviskančias margaspalves <b>cukraus kristolų</b> , cukruotų vaisių ir saldinių krūvas. (p.127-128) В пещере волшебной горы мерцают, словно жемчужины, несметные сокровища: разноцветные горки <b>кристаллического сахара</b> , засахаренные фрукты, конфеты. (p.143)	Preservation (literal translation) Transformation Preservation (literal translation) Preservation (literal translation)

28.	sugared violets	In glass bells and dishes lie the chocolates, the pralines, Venus's nipples, truffles, mendiants, candied fruits, hazelnut clusters, chocolate seashells, candied rose-petals, <b>sugared violets</b> . . . (p.33)	Stikliniuose kupuluose ir dubeniuose – šokoladas, cukruoti migdolai, Veneros speneliai, triufeliai, <i>mendiants</i> , riešuti kekės, šokoladinės krauklės, <b>cukruje virti</b> rožičių vainiklapiai ir <b>žibuoklės</b> ... (p.32)	Preservation (literal translation)
29.	sugarplums	I lie awake almost every night now, <b>sugarplums</b> dancing before my eyes. (p.282)	Dabar kone kas naktį guliu ir neužmiegu, prieš akis šokinėja <b>cukruotos slyvos</b> . (p.309)	Preservation (literal translation)
30.	tiramisu	Quite unlike the light powdery chocolate I knew as a boy, this has a throaty richness like the perfumed beans from the coffee-stall on the market, a redolence of amaretto and <b>tiramisu</b> , a smoky, burnt flavour which enters my mouth somehow and makes it water. (p.136)	Visiškai nepanašiu į mano vaikystės besvorio biraus šokolado kvapą – šis graužia gerklę kaip kvapnios kavos pupelės turgaus kioske, atsiduoda amaretu ir <b>tiramisu</b> *, jo dūminis degėsių skonis tarsi skverbiasi į burną, išsiskiria seilės. (p.147) *Klasikinis itališkas desertas (it.).	Globalization Addition (extratextual)
31.	Venus's nipples	In glass bells and dishes lie the chocolates, the pralines, <b>Venus's nipples</b> , truffles, mendiants, candied fruits, hazelnut clusters, chocolate seashells, candied rose-petals, sugared violets . . . (p.33)	В отличие от безвкусного порошкового, что я пробовал в детстве, этот шоколад источает сочную тёрпкость, как душистые бобы на кофейных лотках на рынке, благоухание «Амаретто» и <b>тирамису</b> , приятный жжёный аромат – он проникает мне в рот, у меня текут слюнки. (p.165)	Localization (lower level)
31.	Venus's nipples	In glass bells and dishes lie the chocolates, the pralines, <b>Venus's nipples</b> , truffles, mendiants, candied fruits, hazelnut clusters, chocolate seashells, candied rose-petals, sugared violets . . . (p.33)	Stikliniuose kupuluose ir dubeniuose – šokoladas, cukruoti migdolai, <b>Veneros speneliai</b> , triufeliai, <i>mendiants</i> , riešuti kekės, šokoladinės krauklės, cukruje virti rožičių vainiklapiai ir žibuoklės... (p.32)	Preservation (literal translation)
<b>Starters and main dishes of a meal and their ingredients</b>				Preservation (literal translation)
32.	berniqye	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <b>berniqyes</b> , spider-crabs and the bigger <i>tourteaux</i> > (p.297)	В стеклянних колокольчиках и на блюдах – шоколад, жареный миндаль в сахаре, « <b>соски Венеры</b> », трюфели, мendiants, засахаренные фрукты, гроздь лесного ореха, шоколадные ракушки, засахаренные лепестки роз и фиалки... (p.34)	Preservation (literal translation)
32.	berniqye	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <b>berniqyes</b> , spider-crabs and the bigger <i>tourteaux</i> > (p.297)	Po to valgomi <i>vol-au-vents</i> , lengučiai ir vasarinio vėjelio pūstelėjimas, šėivamedžių žiedu šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <b>berniques</b> *, jūrč krabai ir dar didesni <i>tourteaux</i> > (p.325) * Moliuskai. За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <b>berniques</b> , крабы маленькые и большие – <i>tourteaux</i> > (p.369.-370)	Addition (extratextual)
33.	boeuf en daube	<b>Boeuf en daube</b> . <i>Champignons farcis à la grecque</i> . <i>Escalopes à la Reine</i> . <i>Crème Caramel</i> . * (p.323-324) * <b>Troškinta jautiena</b> . Graikiškai idaryti pievagrybiai. Karalienės eskalopas.	<b>Boeuf en daube</b> . <i>Champignons farcis à la grecque</i> . <i>Escalopes à la Reine</i> . <i>Crème Caramel</i> . * (p.323-324) * <b>Troškinta jautiena</b> . Graikiškai idaryti pievagrybiai. Karalienės eskalopas.	Preservation Addition (extratextual)

			Карамелиnis kremas (грaнс.)				Preservation (literal translation)
34.	boudin	One is Guillaume, on his way back from the butcher's with a piece of <i>boudin</i> wrapped in paper. (p.80)		<Тушенная говядина. Грибы по-гречески. Эскалоп по-рейски. Крем-брюле. (p.368)			Localization (higher level)
35.	bouillabaisse	Paris smells of baking bread and <i>croissants</i> ; Marseille of <i>bouillabaisse</i> and grilled garlic. (p.63)		Тарп ју Сјјомас, ракелиу јш мѣснѣс нѣшнас рорјеријује сувуниота <b>kraujaine dešra</b> . (p.83) Один из них – Гийом. Запѣл по пути домой, из лавки мясника с куском <b>кровавой колбасы</b> , завернутой в бумагу. (p.93)			Localization (higher level)
36.	brandade truffle	<i>Brandade truffle</i> , <i>vol-aux-venis aux trois champignons</i> , cooked in wine and cream with wild <i>chantrelles</i> as a garnish, grilled <i>langoustines</i> with <i>rocket salad</i> > (p.282)		Рарузиус кверпа керамиа дуона ир крусанais, Marselis – <b>bouillabaisse</b> * ир кертаис џснакаис. (p.65) * Žuvienė (грaнс.)			Addition (extratextual)
37.	Camembert	I've got bread and <i>rillettes</i> , and a nice <b>Camembert</b> just about ready for eating. (p.168)		Париж пах свежим хлебом и рогаликами, Марсель – <b>буйабессом</b> и жареным чесноком. (p.73)			Localization (lower level)
38.	champignons farcis à la grècque	<i>Boeuf en daube</i> , <b>Champignons farcis à la grècque</b> , <i>Escalopes à la Reine</i> , <i>Crème Caramel</i> . (p.296)		<b>Brandade truffle</b> , <i>vol-aux-venis aux trois champignons</i> *, <i>vune</i> ир <i>grėtinėje virtė chantrelles</i> гаругас, керти <i>langoustines</i> су салотомis> (p.308) * Įdaryti trufelėiai, sluoksniuotas ruožas su rievaugybių įdaru. (грaнс.)			Addition (extratextual)
39.	chantrelle	And now there is Armande's party to prepare, too. I have a list of what she wants on order from Agen - foie gras, champagne, truffles and fresh <i>chantrelles</i> from <i>Bordeaux</i> , <i>plateaux de fruits de mer</i> from the <i>traitteur</i> in Agen. (p.245)		<b>Паста из трюфелей</b> , волованы с грибами, приготовленные в вине со сливками и личичками на гарнир, жареные лангустины с ракет-салатом> (p.351)			Preservation (literal translation)
40.	confit de canard	<I could almost taste every dish - the fish grilled in the ashes of the brazier, the roasted goat's cheese, the dark pancakes		Тутуи дуонос, спрингintos киаулиенос ир пуикас <b>камамберо</b> , kurie kaip tik laukia valgytojų. (p.181) У меня есть хлеб, rillettes и замечательный <b>камамбер</b> . (p.204)			Localization (lower level)
				<i>Boeuf en daube</i> , <b>Champignons farcis à la grècque</b> , <i>Escalopes à la Reine</i> , <i>Crème Caramel</i> *. (p.323-324) * Troškinta jautiena. <b>Graiškikai įdaryti rievaugybiai</b> . Karalienės eskalopas. Карамелиnis kremas (грaнс.)			Localization (lower level)
				<Тушенная говядина. <b>Грибы по-гречески</b> . Эскалоп по-рейски. Крем-брюле. (p.368)			Addition (extratextual)
				Тутуи сараша,ко ји нои, ка реikia užsisakyti iš Aženo: <i>foie gras</i> , šampano, trufelėi ir šviežių <b>chantrelles</b> ** iš Bordo, <i>plateaux de fruits de mer</i> iš Aženo smuklminko. (p.268) **Voveraičių(грaнс.)			Globalization
				У меня есть список блюд и напитков, которые она хочет видеть на своем столе. Гусиную печенку, шампанское, трюфели и свежие <b>личички</b> нам доставят из Бордо, <i>plateaux de fruits de mer</i> – из рестораничка Ажена. (p.303)			Addition (extratextual)
				<kone jutau kiekvieno valgio skonį – ant žarijų skrudintos žuvis, kerpo ožkos stirio, tamsių lėtinčių, karšto pūraus šokoladinto ruožo, <b>confit de canard</b> * ir mergezo su prieskoniais (p.191)			Preservation (literal translation)
							Addition (extratextual)

		and the light, hot chocolate cake, the <i>confit de canard</i> and the spiced <i>merguez</i> . (p.177)	*Marinuotos anties(пранс.).		Addition (intratextual)
41.	crab	We distribute crackers for the <b>crab</b> claws, tiny forks for the shellfish, dishes of lemon wedges and mayonnaise. (p.297)	Išdalijame sprautukus <b>vėžiagyvių</b> žnyplėmis perlauiči, mažuotes šakutes krabaklėms, pastatome indus su citrinos griežlėmis ir majonezu. (p.325)	Мы передаем друг другу щипчики для <b>крабов</b> , вилочки для моллюсков, крынышки лимона и майонез. (p.370)	Globalization Localization (lower level)
42.	Eisbrei	Paris smells of baking bread and <i>croissants</i> ; Marseille of <i>bouillabaisse</i> and grilled garlic. Berlin was <b>Eisbrei</b> with <i>Sauerkraut</i> and <i>Kartoffelsalat</i> (p.63)	Parūžius kvėria kerama duona ir kruasanais, Marselis – <i>bouillabaisse</i> ir keptais česnakais. Berlynas – <b>Eisbeir</b> ** su <i>Sauerkraut</i> ir <i>Kartoffelsalat</i> . (p.65) ** Karka (vok.)	Париж пах свежим хлебом и рогаликами, Марсель – буйабессом и картофельным салатом (p.73)	Addition (extratextual) Transformation
43.	endive	<here apples, there kiwis, melons, <b>endives</b> beneath their black plastic shells, vines looking blighted and dead in the thin February sun but awaiting triumphant resurrection by March... (p.12)	<čia obuoliai, ten kiviai, melonai, <b>endivijos</b> po juoda plastikine danga, vynuodžiai, blankūs ir neguvi šūksčioje vasario saulėje, laukiantys pergalingo prisikėlimo kovą... (p.10)	Здесь яблоки, там киви, дыни, <b>эндивий</b> под панцирем из чёрного пластика, виноградные лозы – сухие зачахшие плети в лучах скудного февральского солнца, – ожидающие марта, чтобы воскреснуть из мёртвых... (p.9)	Localization (lower level) Localization (lower level)
44.	Escalopes à la Reine	<i>Boeuf en daube</i> . <i>Champignons farcis à la grècque</i> . <b>Escalopes à la Reine</b> . <i>Crème Caramel</i> . (p.296)	<i>Boeuf en daube</i> . <i>Champignons farcis à la grècque</i> . <b>Escalopes à la Reine</b> . <i>Crème Caramel</i> . * (p.323-324) * Troškinta jautiena. Graikiškai įdaryti pievagrybiai. <b>Karalienės eskalopas</b> . <i>Karamelinis kremas</i> (пранс.)	<i>Boeuf en daube</i> . <i>Champignons farcis à la grècque</i> . <b>Escalopes à la Reine</b> . <i>Crème Caramel</i> . * (p.323-324) * Троškinta jautiena. Graikiškai įdaryti pievagrybiai. <b>Karalienės eskalopas</b> . <i>Karamelinis kremas</i> (пранс.)	Addition (extratextual) Transformation
45.	foie gras	And now there is Armande's party to prepare, too. I have a list of what she wants on order from Agen - <b>foie gras</b> , champagne, truffles and fresh <i>chanterelles</i> from <i>Bordeaux</i> , <i>plateaux de fruits de mer</i> from the <i>traiteur</i> in Agen. (p.245)	<Гушеная говядина. Грибы по-гречески. <b>Эскалоп по-рейнски</b> . Крем-брюле. (p.368) Turiu sąrašą, ko ji nori, ką reikia užsisakyti iš Aženo: <b>foie gras</b> *, šampaño, trufelių ir šviežių <i>chanterelles</i> iš Bordo, <i>plateaux de fruits de mer</i> iš Aženo smuklininko. (p.268) * Žasų kerpenelių pašeto(пранс.).	У меня есть список блюд и напитков, которые она хочет видеть на своем столе. <b>Гушнюю печенку</b> , шампанское, трюфели и свежие лисички нам доставят из Бордо, <i>plateaux de fruits de mer</i> – из рестораничка Ажена. (p.303)	Addition (extratextual) Globalization
46.	gris nantais melon	< it looks like a plump little <b>gris nantais melon</b> with its mottled golden skin and	<arodo lyg stambus <b>melonas</b> dėmėta auksine oda ir žalsvai pilkomis akimis. (p.322)		Globalization

		grey-green eyes. (p.295)	Пухлый, сероглазый, с золотистой кожей, разрисованной татуировками он похож на маленькую <b>Дынюку</b> . (p.367)	Globalization
47.	Kartoffelsalat	Paris smells of baking bread and <i>croissants</i> ; Marseille of <i>bouillabaisse</i> and grilled garlic. Berlin was <i>Eisbret</i> with <i>Sauerkraut</i> and <i>Kartoffelsalat</i> > (p.63)	Parūzius kvėria kerama plona ir krusonais, Marselis – <i>bouillabaisse</i> ir keptais česnakais. Berlynas – <i>Eisbret</i> su <i>Sauerkraut</i> ir <b>Kartoffelsalat</b> **** (p.65) **** Bulvių salotos. Париж пах свежим хлебом и рогаляками. Марсель – буйабессом и жареным чесноком. Берлин –ледяной кашей с квашеной капустой и <b>картофельным салатом</b> > (p.73)	Addition (extratextual)
48.	langoustine	<i>Brandade truffle, vol-au-vents aux trois champignons</i> , cooked in wine and cream with wild <i>chantrelles</i> as a garnish, grilled <b>langoustines</b> with <i>rocket salad</i> , five different types of chocolate cake> (p.282)	<i>Brandade truffle, vol-au-vents aux trois champignons</i> , vupė ir grieitinėje virtų <i>chantrelles</i> garnūras, kepti <b>langoustines</b> ** su salotomis, penktos skirtingos rūšys šokoladinio rugažo> (p.308) ** Langustai (pranc.) Паста из грибов, волваны с грибами, приготовленные в вине со сливками и лисичками на гарнир, жареные <b>лангустины</b> с ракет-салатом, пять видов шоколадного торта, все ее любимые, шоколадное мороженое домашнего приготовления... (p.351)	Addition (extratextual)
49.	lobster	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <i>berniques</i> , spider-crabs and the bigger <i>tourteaux</i> which can nip off a man's fingers as easily as I could nip a stem of rosemary, winkles, <i>palourdes</i> and atop it all a giant black <b>lobster</b> , regal on its bed of seaweed. (p.297)	По то valgomai <i>vol-au-vents</i> , lengvučiai ir vasarinio vėjelio puštelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <i>berniques</i> , jūrų krabai ir dar didesni <i>tourfeaux</i> , kurie žmogui gali nugnybti pirštą kur kas lengviau nei nugnybi rožmarino koto, sraigės, <i>palourdes</i> , o virš viso to – milžiniškas juodasis <b>omargas</b> , it koks karalius tūsantis jūros dumblių lovoje. (p.325) За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <i>berniques</i> , крабы маленькие и большие – <i>tourteaux</i> , способные отгрызть человеческий палец так же быстро, как я – перекусить стейбек розмарина, береговые улитки, <i>palourdes</i> , и на самом верху блюда из морепродуктов здоровенный черный <b>омар</b> – король на троне из морских водорослей. (p.369-370)	Localization (lower level)
50.	Malaga raisins	These are my own favourites - thus named because they were sold by beggars and gypsies years ago biscuit-sized discs of dark, milk or white chocolate upon which have been scattered lemon-rind, almonds and plump <b>Malaga raisins</b> . (p.47)	Tai mano patys mėgstamiausi, vadinami „elgetomis“, dėl to, kad prieš daugelį metų juos pardavinėdavo elgetos ir čigonai – tamsaus, pieninio arba baltosjo šokolado biskvitai, ant viršaus pabarstyti tarkuota citrinos žievele, smulkintais migdolais ir stambiomis <b>Malagos razinomis</b> . (p.47) <они так называются потому, что стародавние времена ими торговали на улицах бедняки и цыгане. Это моё любимое лакомство – кружочки чёрного, молочного или белого шоколада, а сверху тёртая лимонная цедра, миндаль и пухлые ягоды <b>изюма сорга малага</b> . (p.52)	Localization (lower level) + preservation (literal translation)
				Addition (intratextual)

51.	merguez	My sense of smell seemed preternaturally enhanced so that I could almost taste every dish - the fish grilled in the ashes of the brazier, the roasted goat's cheese, the dark pancakes and the light, hot chocolate cake, the <i>confit de canard</i> and the spiced <i>merguez</i> . (p.177)	Mano noslė buvo antgamtaiškai jautri, tad kone jčiau kiekvieno valgio skonį – ant žarijų skrudintos žuvies, kepto ožkos sūrio, tamsių lietinių, karšto pūraus šokoladinio pyrago, <i>confit de canard</i> ir <i>merguez</i> su prieskoniais (p.191) Мое обоняние так неестественно обострилось, что я различал запах каждого блюда в отдельности – рыбы, запекающейся в золе жаровни, поджаренного козьего сыра, блинов из темной муки и светлой, горячего шоколадного пирога, <i>confit de canard</i> , пранной утятини. ... (p.215)	Localization (lower level)
52.	palourde	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <i>bernaïques</i> , spider-crabs and the bigger <i>tourteaux</i> which can nip off a man's fingers as easily as I could nip a stem of rosemary, wrinkles, <i>palourdes</i> and atop it all a giant black lobster, regal on its bed of seaweed. (p.297)	Po to valgomai <i>vol-au-vents</i> , lengvučiai it vasarinio vėjelio pūstelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <i>bernaïques</i> , jūrų krabai ir dar didesni <i>tourteaux</i> , kurie žmogui gali nugnybti pirštą kur kas lengviau nei nugnybi rozmarino kotą, stragės, <i>palourdes</i> ***, o virš viso to – milžiniškas juodasis omaras, it koks karalius tysantis jūros dumblių lovoje. (p.325) *** Valgomosios kriaulkės. За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, бернайки, крабы маленькие и большие – тауртеах, способные отгрызть человеческий палец так же быстро, как я – перекусить стebelек розмарина; береговые улитки, <i>palourdes</i> , и на самом верху блюда из морепродуктов здоровенный черный омар – король на троне из морских водорослей. (p.369-370)	Omission
53.	plateaux de fruits de mer	I have a list of what she wants on order from Agen – foie gras, champagne, truffles and fresh <i>chantrelles</i> from <i>Bordeaux</i> , <i>plateaux de fruits de mer</i> from the <i>traiteur</i> in Agen. (p.245)	Tutu sąrašą, ko ji nori, ka reikia užsisakyti iš Aženo: <i>foie gras</i> , šampano, trufelių ir šviežių <i>chantrelles</i> iš Bordo, <i>plateaux de fruits de mer</i> *** iš Aženo smukliminko. (p.268) *** Jūčių gėrybių(franc.).	Addition (extratextual)
54.	prawn	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, <b>prawn</b> , oysters> (p.297)	У меня есть список блюд и напитков, которые она хочет видеть на своем столе. Гуsinую печенку, шампанское, грифели и свежие лисички нам доставят из Бордо, <b>plateaux de fruits de mer</b> – из рестораничка Ажена. (p.303)	Preservation
55.	rillettes	On the other side a box of ruffles with La Celeste Praline lettered on the lid. Otherwise there is hardly-anything to eat in the house; an open tin of sardines, a	Po to valgomai <i>vol-au-vents</i> , lengvučiai it vasarinio vėjelio pūstelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, <b>paprastos krevetės</b> , austrės> (p.325) За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, <b>креветки</b> , устрицы> (p.369-370)	Addition (intratextual)
			Daugiau namuose beveik nieko valgomu, tik pradaryta skardinė su sardinėmis, riebaluotas popiergalis <i>rillettes</i> *, kelį pomidorai. (p.244) *Smulkiai sukapota ir taukuose spirginta kiauliena.(franc.). Кроме конфет, продуктов в доме почти нет. Открытая банка сардин,	Preservation (literal translation)
				Addition (extratextual)
				Transformation

		piece of paper with a smear of <i>rillettes</i> , some tomatoes. (p.224)	класс <b>свиного фарша</b> в жирной бумаге, несколько помидоров. (p.276)	Addition (extratextual)
56.	Sauerkraut	Paris smells of baking bread and <i>croissants</i> ; Marseille of <i>bouillabaisse</i> and grilled garlic. Berlin was <i>Eisbrei</i> with <i>Sauerkraut</i> and <i>Kartoffelsalat</i> > (p.63)	Pažūšius kvėpia kerama duona ir kruasanais, Marselis – <i>bouillabaisse</i> ir keptais česnakais. Berlynas – <i>Eisbren</i> su <i>Sauerkraut</i> *** ir Kartoffelsalat. (p.65) *** Раугінтаітс Корістайтс (вок.) Париж пах свежим хлебом и рогаляками. Марсель – буйабессом и жареным чесноком. Берлин – ледяной кашей с <b>квашеной капустой</b> и картофельным салатом> (p.73)	Localization (higher level)
57.	soupe de tomates à la gasonne	<i>Soupe de tomates à la gasonne</i> , served with fresh basil and a slice of <i>tartelette méridionale</i> , made on biscuit-thin <i>pâte brisée</i> and lush with the flavours of olive oil and anchovy and the rich local tomatoes> (p.269)	<b>Soupe de tomates à la gasonne</b> ***, patiekiami su šviežiu baziliku ir gabalėliu tartelette méridionale iš trapios tešlos, prisotintos alyvų aliejaus, ančiūvių ir sodraus vietinių pomidorų skonio> (p.324) *** Gaskoniška pomidorų sriuba. (franc.) <b>Томатный суп по-гасконски</b> подаю каждому со свежим базиликом и кусочком пирога, (до пьянящей душистости запеченные на медленном огне ломтики сочных помидоров и анчоус с оливками на тонком корже пропитанном оливковым маслом). (p.368-369)	Addition (extratextual)
58.	spider-crabs	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <i>berniques</i> , spider-crabs and the bigger <i>tourteaux</i> > (p.297)	<b>Томатный суп по-гасконски</b> подаю каждому со свежим базиликом и кусочком пирога, (до пьянящей душистости запеченные на медленном огне ломтики сочных помидоров и анчоус с оливками на тонком корже пропитанном оливковым маслом). (p.368-369) Po to valgomi <i>vol-au-vents</i> , lengvučiai it vasarinio vėjelio pūstelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <i>berniques</i> , jūrų krabai ir dar didesni <i>tourteaux</i> > (p.325) За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <b>крабы</b> маленькие и большие – <i>tourteaux</i> > (p.369-370)	Globalization
59.	tourteaux	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <i>berniques</i> , spider-crabs and the bigger <i>tourteaux</i> which can nip off a man's fingers as easily as I could nip a stem of rosemary> (p.297)	Po to valgomi <i>vol-au-vents</i> , lengvučiai it vasarinio vėjelio pūstelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <i>berniques</i> , jūrų krabai ir dar didesni <i>tourteaux</i> ***, kurie žmogui gali nugnybti pirštą kur kas lengviau nei nugnybi ** Krabai. За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <b>крабы</b> маленькие и больше – <i>tourteaux</i> , способные отгрызть человеческий палец так же быстро, как я – перекусить стебелек розмарина> (p.369-370)	Addition (extratextual)
60.	winkles	Then the <i>vol-au-vents</i> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with	За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <b>крабы</b> маленькие и больше – <i>tourteaux</i> , способные отгрызть человеческий палец так же быстро, как я – перекусить стебелек розмарина> (p.369-370) Po to valgomi <i>vol-au-vents</i> , lengvučiai it vasarinio vėjelio pūstelėjimas, šėivamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> , pilkosios krevetės, paprastos krevetės, austrės, <i>berniques</i> , jūrų krabai ir dar didesni	Globalization

		grilled <i>langoustines</i> , grey shrimps, prawns, oysters, <i>berniques</i> , spider-crabs and the bigger <i>tourteaux</i> which can nip off a man's fingers as easily as I could nip a stem of rosemary, wrinkles, <i>palourdes</i> and atop it all a giant black lobster, regal on its bed of seaweed. (p.297)	<i>tourfeaux</i> , kurie žmogui gali nugnybti pirštą, kur kas lengviau nei nugnybi rožmarino kotą, <b>sraigės</b> , <i>palourdes</i> , o virš viso to – milžiniškas juodasis omaras, it koks karalius tųsantis jūros dumblių lovoje. (p.325)	Preservation (literal translation)
			За волованами, пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины, креветки, устрицы, <i>berniques</i> , крабы меньшие и большие – <i>taurteaux</i> , способные отгрызть человеческий палец так же быстро, как я – перекусить стобелек розмарина; <b>береговые улистки</b> , <i>palourdes</i> , и на самом верху блюда из морепродуктов злоровенный черный омар – король на троне из морских водорослей. (p.369-370)	
<b>Bakery, pastry and confectionary products</b>				
61.	amandine	I grab an <b>amandine</b> and stuff it into my mouth to aid thought. (p.312)	Čiupru <b>sukruotoją migdolą</b> , įsikišu į burną, kad geriau armanstųčiau. (p.342) Я хватаю <b>миндаль в шоколаде</b> и сую в рот, чтобы лучше думатьось. (p.389)	Transformation Transformation
62.	<i>brioche</i>	It is the scent of a woman's hair, just where the nape joins the skull's tender hollow, the scent of ripe apricots in the sun, of warm <b>brioche</b> and cinnamon rolls, lemon tea and lily-of-the-valley. (p.234)	Užuožu kvara moters plaukų, ten, kur sprandas susisiečia su švelnia kaukolės įduba, saulėje išsirpusių šviežių abrikosų, šiltų <b>brioche</b> * ir cinamono bandelių, citrininės arbatos ir pakalnučių aromatą. (p.256) *Sviestinių bandelių (franc.). Эти запахи преследуют меня – благоухание женских волос у нежной впадинки на шее под затылком, аромат спелых абрикосов на солнце, теплых <b>бриошей</b> и круассанов с корицей, лимонного чая и ландышей. (p.289)	Addition (extratextual)  Localization (lower level)
63.	caramel fondant	Then a <b>caramel fondant</b> (p.312)	Paskui <b>minkštą tirpstantį karamelę</b> . (p.342) Потом туда же отправляю <b>номадку</b> . (p.389)	Addition (intratextual) Transformation
64.	chocolate-cream meringues	Josephine, who was in the kitchen taking out a batch of <b>chocolate-cream meringues</b> , came in quietly and shuddered. (p.219)	Virtuvėje Žozefina ištraukė iš krosnies partiją <b>šokoladinių pyragaičių</b> , tūkiai įėjo ir pakraupusi tarė: – Kaip baisu. (p.239) Жозефина, вышла из кухни где искала <b>меренги с шоколадным кремом</b> , и промолвила с содроганием: – Ужас какой. (p.270)	Globalization  Preservation (literal translation)
65.	cracknel	Chocolate curls, white buttons with coloured vermicelli, <i>pains d'epices</i> with gilded edging, marzipan fruits in their nests of ruffled paper, peanut brittle, clusters, <b>cracknels</b> , assorted misshapenes in half-kilo boxes... (p.56)	Šokoladiniai kamuoliukai, baltos sagos, apibarstytos spalvotais vermišeliais, <i>pains d'epices</i> pakuotuotais krašteliais, vaisių marzipanai, klostuoto popieriaus lizduose, žemės riešutų traškučiai, šokoladinės kekės, <b>sausainiai</b> , figūriniai asorti pusės kilogramo dėžėse... (p.57) Шоколадные шишечки, крендельки, пряники с золотёной окантовкой, маршипаны в гнёздышках из гофрированной бумаги, арахисовые леденцы, шоколадные гроздыя, <b>сухое печенье</b> , наборы бесформенных вкусностей в коробочках на полкило... (p.64)	Globalization  Addition (intratextual)
66.	croissant	We've got <b>croissants</b> too, but the pain au	Ir <b>kruasanų</b> , bet šokoladinis pyragas skanesnis. (p.138)	Localization (lower



		chocolat is better. (p.127)			level)
67.	éclair	Today Luc was here too, and the three of them sat together in the corner with a pot of chocolate and some <i>éclair</i> s. (p.211)		<b>Круассаны</b> у нас тоже есть, но pain au chocolat вкуснее. (p.156)	Localization (lower level)
68.	flambéed pancakes		<b>Flambéed pancakes.</b> (p.175)		Localization (lower level)
69.	florentines	A gingerbread house, walls of chocolate-coated pain d'épices with the detail piped on in silver and gold icing, roof tiles of <b>florentines</b> studded with crystallized fruits> (p.33)		Сегодня здесь был и Люк. Вопрос они заказали по чашке шоколада с <b>эклерами</b> и сели в углу. (p.259) <b>Лепешкоје керами листиниај.</b> (p.189) – Это же блины. <b>Блины, собранные бредни.</b> (p.213) Namaž iš imbirinio meduolio, kurio sienos padengtos šokoladu, detaliai išvinguotos sidabrinu bei auksiniu glajumi, <b>florientiškių sausainių</b> čerpės ant stogo prigivintintos cukrutais vaisiais> (p.32)	Localization (lower level)
70.	galette	I feel their eyes upon us as I turn to buy a <b>galette</b> from the vendor.(p.13)		Сдобные стены облицованы слоем шоколада, увиты необычными глазированными и шоколадными лозами, лепнина из серебряной и золотой глазури, крыша из <b>вафельной</b> черепицы усыяна засахаренными плодами> (p.34) Kai atsisku i pardavėją nusipirkti <b>pyragėlio</b> , juntu i mus nukreiptus žvilgsnius. (p.11-12)	Transformation
71.	gâteau de savoie	I have all their favourites here tonight, though only the <b>gâteau de savoie</b> is meant for dipping. (p.298)		Я чувствую на нас их взгляды, когда поворачиваюсь к уличному торговцу, чтобы купить <b>лепешку</b> . (p.10)	Globalization
72.	gingerbread	A dragon's head on a shield, Rapunzel in a woollen wig, a mermaid with a Cellophane tail, a <b>gingerbread</b> house all icing and gilded cardboard> (p.11-12)		Šį kartą turiu visas mėgiamiausias sudedamąsias dalis, nors iš tikrųjų reiktų <b>gâteau de savoie</b> *. (p.327) *Savoijos pyrago.	Addition (extratextual)
73.	meringue	The chocolate and <b>meringues</b> were all finished, the dark kept at bay for a little longer. (p.221)		Сегодня я выставилю на стол все их любимые лакомства, хотя для махания – только <b>савойский пирог</b> . (p.371)	Preservation (literal translation)
74.	pain au chocolat	Only Anouk was sitting at the counter, a half-finished bowl of milk and a <b>pain au</b>		Šlibono galva ant skydo, Rapunzelis vilnoniu peruku, undinė celofano uodega, <b>imbierinio meduolio</b> namas, visas padengtas glajumi ir kartoniniais pagražinimais> (p.10) Голова дракона на щите, Рапунцель в шерстяном парике, русалка с целлофановым хвостом, <b>пьяничный</b> домик – картонная коробка в глазури с позолотой> (p.8) Šokoladas ir <b>zefyrai</b> raguoti, kiti sukrauti i rūši, kad ilgiau išsilaikytų. (p.240) Перекусив шоколадом с <b>меренгой</b> , мы немного повеселели. (p.272)	Localization (higher level)
					Localization (higher level)
					Transformation

		<i>chocolat</i> in front of her. (p.97)		Preservation
75.	pain d'epices	Chocolate curls, white buttons with coloured vermicelli, <i>pains d'epices</i> with gilded edging, marzipan fruits in their nests of ruffled paper> (p.56)	За прилавком сидела одна Анука, перед ней недопитая чашка молока и <b>rain au chocolat</b> . (p.116) Šokoladiniai kamuoliukai, baltos sagos, apibarstytos spalvotais vermicelišiais, <b>pains d'epices</b> * raukuoktais krašteliais, vaisių marzipana, klostuoto popieriaus lizduose> (p.57) * Meduoliiai (pranc.) Шоколадные пишечки, крендельки, <b>пряники</b> с золочёной окантовкой, марципаны в гнёздышках из гофрированной бумаги> (p.64)	Addition (extratextual)
76.	pâte brisée	<i>Soupe de tomates à la gasconne</i> , served with fresh basil and a slice of <i>tarlette méridionale</i> , made on biscuit-thin <i>pâte brisée</i> and lush with the flavours of olive oil and anchovy and the rich local tomatoes> (p.269)	<i>Soupe de tomates à la gasconne</i> , patiekliama su šviežiu baziliku ir gabalėliu tartlette méridionale iš <b>trapios tėslos</b> , prisotintos alyvučių aliejaus, ančiuvių ir sojųvaistinių pomidorų skonio> (p.324)	Localization (higher level) Preservation (literal translation)
77.	petits fours	< the Paris chocolateries with their baskets of foil-wrapped eggs, shelves of rabbits and hens, bells, marzipan fruits and <i>marrons glacés</i> , <i>amourettes</i> and filigree nests filled with <b>petits fours</b> and caramels> (p.113)	Томатный суп по-гакконски подаю каждому со свежим базиликом и кусочком пирога, (до пьянящей душистости запеченные на медленном огне ломтики сочных помидоров и анчоус с оливками на тонком <b>корже</b> пропитанном оливковым маслом). (p.368-369) Paryžiaus šokoladines su pintinėmis į foliją susuktą kiaušinių, pilnas lentynas zuikučių, vištelių, varpelėlių, marzipaninių vaisių ir cukrutėlių kaštonų, gėlių ir filigraninių lizdų su <b>sausainiais</b> ir karamelė> (p.122)	Globalization
78.	pigeon pie	Instead this lumbering, grinning fool seems to mock me, one hand held out in a vague gesture of benediction, the other cradling the plaster bird to his round belly, as if dreaming of <b>pigeon pie</b> . (p.267)	<парижские chocolateries с корзинами завернутых в фольгу яиц, полками, уставленными кроликами, курочками, бубенчиками, марципановыми фруктами, засахаренными каштанами, чёрным паслёном и филигранными гнёздами с <b>печеньем</b> и карамелью> (p.136) O dabar štai šis dramblotas išsišėpęs kvailys, regis, iš manęs tušiojasi, vieną ranką ištiesęs, tarsi laimintų, o kita priglaudęs gipsinį balandį prie arčiau pilvo. Lyg svajotų apie <b>gulbės pieną</b> . (p.292)	Globalization Transformation
79.	religieuse	'Come in and try some of my new <b>religieuses</b> .' (p.182)	Вытянул одну руку с не понять зачем – то ли благословляет, то ли еще что, а другой прижимает гипсового голубя к своему круглому брюху, будто грезит о <b>пирге из голубятинки</b> . (p.332) – Užeikite paragauti mano paujų <b>religieuses</b> *. (p.196) *Vienolių(pranc.)	Preservation (literal translation) Addition (extratextual)
80.	roulade bicolore	Caro claims she cannot eat another, thing, but fakes two slices of the dark-and-white chocolate <b>roulade bicolore</b> . (p.298)	– Входит. Угощу вас новыми <b>эклерами</b> . (p.222) Kara pareiškia negalinti nieko daugiau praguoti, tačiau paima du gabalėlius <b>roulade bicolore</b> ** iš tamsaus ir baltojo šokolado. (p.327) **Dvispalvis vunitinis	Transformation Addition (extratextual)
81.	Schokoladento rte	<b>Schokoladentorte</b> . (p.269)	Каро заявляет, что больше не в силах съесть ни крошки и тут же кладет себе на тарелку два ломтика <b>рулета</b> из черного и белого шоколада. (p.371) <b>Schokoladentorte</b> . ** (p.324) ** Šokoladinis tortas (vok.)	Globalization Addition (extratextual)

			<b>Шоколадный торт.</b> (p.368)		Preservation (literal translation)
82.	tartlet	Narcisse expresses interest in the <b>tartlet's</b> ingredients, praises the virtues of the misshapen <i>Roussette</i> tomato as opposed to the tasteless uniformity of the European Moneyspinner. (p.269)	Narcizas domisi <b>pyrago</b> ingredientais, girta gaskoniškos sriubos privalumas, palyginus su įprasta egiptietiška pomidorų sriuba. (p.324) Narciss интересуется рецептом <b>пирога</b> , хвалитая достоинства уродливых местных помидоров, которые, по его мнению, гораздо мяснее и ароматнее геометрически правильных, но безвкусных тещичных томатов. (p.369)	Globalization	Globalization
83.	tartélette méridionale	<i>Soupe de tomates à la gasconne</i> , served with fresh basil and a slice of <b>tartélette méridionale</b> , made on biscuit-thin <i>pâte brisée</i> and lush with the flavours of olive oil and anchovy and the rich local tomatoes> (p.269)	<i>Soupe de tomates à la gasconne</i> , patiekiamas su šviežiu baziliku ir gabalėliu <b>tartélette méridionale</b> *** iš trapios tešlos, prisotintos alyvų aliejaus, ančiūvių ir sodraus vietinių pomidorų skonio> (p.324) *** Pietietiško pyrago. (pranc.) Томатный суп по-гасконски подается каждому со свежим базиликом и кусочком <b>пирога</b> , (до пьянищей душистости запеченные на медленном огне ломтики сочных помидоров и анчоус с оливками на тонком корже пропитанном оливковым маслом). (p.368-369)	Addition (extratextual)	Addition (extratextual)
84.	vol-au-vents	Then the <b>vol-au-vents</b> , light as a puff of summer air, then elderflower sorbet followed by <i>plateau de fruits de mer</i> with grilled <i>langoustines</i> > (p.297)	Po to valgomai <b>vol-au-vents</b> , lengvučiai ir vasarinio vėjelio rūstelėjimas, šėvamedžių žiedų šerbetas, <i>plateau de fruits de mer</i> su <i>langoustines</i> > (p.325) За <b>волованами</b> , пышными и нежными, как дыхание лета, следует бузинный сорбет, затем морские деликатесы – жареные лангустины> (p.369-370)	Globalization	Globalization
85.	vol-aux-vents aux trois champignons	<i>Brandade truffle</i> , <b>vol-aux-vents aux trois champignons</b> , cooked in wine and cream with wild <i>chantrelles</i> as a garnish, grilled <i>langoustines</i> with <i>rocket salad</i> > (p.282)	<i>Brandade truffle</i> , <b>vol-aux-vents aux trois champignons</b> *, vyne ir grietinėje virtų <i>chantrelles</i> garnyras, kepti <i>langoustines</i> su salotomis> (p.308) * Įdaryti trufeliai, <b>sluoksniuotas pyragas su pievagrybiu įdaru</b> . (pranc.) Паста из трюфелей, <b>волованы с грибами</b> , приготовленные в вине со сливками и лисичками на гарнир, жареные лангустины с рокет-салатом> (p.351)	Preservation	Preservation
<b>Beverages</b>					
86.	amaretto	Quite unlike the light powdery chocolate I knew as a boy, this has a throaty richness like the perfumed beans from the coffee-stall on the market, a redolence of <b>amaretto</b> and tiramisu> (p.136)	Visiškai nepanašiu į mano vaikystės besvorio biraus šokolado kvapą – šis graužia gerklę kaip kvapnios kavos pupelės turgaus kioske, atsiduoda <b>amaretto</b> ir <i>tiramisu</i> > (p.147) В отличие от безвкусного порошкового, что я пробовал в детстве, этот шоколад источает сочную терпкость, как душистые бобы на кофейных лотках на рынке, благоухание « <b>Амаретто</b> » и тирамису> (p.165)	Localization (lower level)	Localization (lower level)
87.	café-cognac	<i>Café-cognac</i> , please. (p.104)	Prūsųiai kavos su konjaku. (p.111)	Preservation (literal translation)	Preservation (literal translation)
			<b>Кофе с коньяком</b> , пожалуйста. (p.125)	Preservation (literal translation)	Preservation (literal translation)

88.	cafés-crème	< the round tables at which - the few customers sit, moodily discussing matters of no importance over interminable <i>demis</i> and <i>cafés-crème</i> . (p.104)	<прие apskritų stalukų sėdi negausiai lankytojų, gurkšnodami iš bokalais nesibaiginti alų ir tokią pat nesibaigiančią <b>kaavą su grietinėle</b> . (p.111) Несколько посетителей за столиками, потягивая кто <b>кофе со сливками</b> , кто пиво, урюмо беседовали о пустяках. (p.124)	Preservation (literal translation) Preservation (literal translation)
89.	calvados	We round off the meal with my own chocolate ice cream, truffles and coffee in tiny demi-tasses, with a <b>calvados</b> chaser, drunk from the hot cup like an explosion of flowers> (p.299)	Puočią baigiame mano pagamintais šokoladiniais ledais, triufeliais ir kava, kurią geriname iš mažų puodelių, o taip pat <b>kalvadosu</b> iš karšto puodo, deginančiu it ugnis. (p.328) Мы завершаем ужин моим шоколадным мороженым, трюфелями и кофе в крохотных чашках. Напоследок глоток <b>кальвадоса</b> из горячей чашечки> (p.372)	Localization (lower level) Localization (lower level)
90.	Chablis	I pour the '85 <b>Chablis</b> into tall glasses. (p.269)	Į aukštas taures pripilū „ <b>Chablis</b> '85“. (p.324) Я разлила в высокие фужеры <b>шابل</b> и восемьдесят пятого года. (p.369)	Preservation Localization (lower level)
91.	chocolat espresso	He finishes his cup of <b>chocolat espresso</b> . (p.80)	Jis baigė gerti <b>espresso šokolado</b> puodelį. (p.83)	Localization (lower level) + preservation (literal translation)
92.	chococcino	My <b>chococcino</b> is wonderful if you have a delicate throat. (p.136)	Он допивает <b>chocolat espresso</b> . (p.94) Jei įsių gerkle ori, mano <b>šokocinas</b> puostabiai veikia. (p.147)	Preservation Localization (lower level)
93.	chocolat viennois	She ordered <b>chocolat viennois</b> and a slice of my black-and-white layer cake and sat down comfortably on a stool. (p.197)	– У меня восхитительный <b>chococcino</b> , – соблазняет она, – как раз для вашего слабого горла. (p.166) Užsisakė <b>chocolat viennois</b> *, gabalą mano šluoksniuoto juodai balto pyrago ir patogiai įsitaisė ant taburetės. (p.214) *Vienos šokolado (pranc.). Она заказала <b>chocolat viennois</b> с куском слоеного торта из белого и черного шоколада и забралась на табурет. (p.242)	Localization (lower level) Addition (extratextual)
94.	crème de cacao	I said, stirring <b>crème de cacao</b> into an enamel basin of melted couverture. (p.112)	– Pasiraptis, – pasakiau, įmaišydama <b>kakavinį kremą</b> į emaliuotame dubenyje išpirntą glazūrą. (p.121) – Секрет, – ответила я, пожимая плечами, и продолжила, помешивая, вливать <b>crème de cacao</b> в эмалированный таз с расплавленной шоколадной глазурью. (p.136)	Preservation Transformation Preservation
95.	Crème de cassis	<b>Crème de cassis</b> . (p.312)	<b>Crème de cassis</b> *. (p.342) * Juodųjų serbentų kremas (pranc.) <b>Черная смородина со сливками</b> > (p.388)	Addition (extratextual)
96.	eau-de-vie	A slice of peach steeped in honey and <b>eau-de-vie</b> , a crystallized peach sliver on the chocolate lid. (p.312)	Meduje ir <b>deginitėje</b> pamirkyta persiko skiautėlė, persikinis kristalas ant šokoladinės dangos. (p.342) Кусочек персика, пропитанный медом и <b>коньяком</b> , шоколадный колпачок, увенчанный персиковым цукатом. (p.389)	Transformation Localization (higher level) Transformation

97.	espresso	<I drink mine hot and black, stronger than <i>espresso</i> . (p.49)	<aš – karšta juoda šokolada, stipresnį už <i>espresso</i> . (p.49) <я – горячий, чёрный, крепче эспрессо. (p.54)	Localization (lower level) Localization (lower level)
98.	grand crème	A <i>grand crème</i> , then? (p.136)	Твоет gal <i>didele porcija grietinėlės</i> ? (p.147) Тогда, может <i>grand crème</i> ? (p.166)	Transformation Preservation
99.	kahlua	I poured him a tall glass of black chocolate laced with <i>kahlua</i> . (p.125)	Įrūliau jam į aukštą stiklinę juodo šokolado, pridėjau „ <i>Kahlua</i> “. (p.136) Я налила ему в высокий бокал горький шоколад, приправленный ликёром « <i>Калдуа</i> » (p.153)	Localization (lower level)
100.	mocha	Or a <i>mocha</i> ? (p.136)	O gal <i>mokos</i> ? (p.147)	Localization (lower level)
101.	noisette liqueur	I poured a glass for myself, with <i>noisette liqueur</i> and hazelnut chips. (p.183)	Или <i>мокко</i> ? (p.166)	Localization (lower level)
102.	St Raphael	Armande puts it around her neck, hugs Josephine roughly, pours <i>St Raphael</i> with a reckless hand. (p.295)	Įsūriau į stiklinę šokolado su <i>riešutiniu likeriu</i> ir smulkintais riešutais. (p.198) Я тоже налила себе шоколад, добавила в него <i>ореховый ликер</i> и посыпала крошкой из фундука. (p.223) Armanda užsėga jį ant kaklo, šiurkščiai suspaudžia <i>Zozefiną glėbyje</i> ir be jokio seremonijų išpila <i>šventojo Kapolo gėrimo</i> . (p.322)	Preservation (literal translation) Preservation (literal translation) Addition (intratextual) Addition (intratextual)
103.	Tia Maria	There's cream and - cinnamon, I think - and what else? <i>Tia Maria</i> ? (p.82)	Armanda наделя медальон на шею, крепко обняла <i>Жозефину</i> и лихо плеснула себе бокал красного <i>вина «Сен-Рафазэль»</i> . (p.366) Jaučiasi grietinėlė ir – maiau, cinamonas, – ir kas dar? <i>Tija Marija</i> ? (p.85)	Localization (lower level)
104.	tisane	'Yes, I gave him my recipe for bedtime <i>tisane</i> .' (p.28)	Сливки, корица, наверно, и... что ещё? « <i>Тиа Мария</i> »? (p.96) Taip, daviau jam savo <i>žolelių arbatos</i> nuo miego receptą. (p.27) Я дала ему рецепт <i>ячменного отвара от бессонницы</i> . (p.28)	Localization (lower level) Preservation (literal translation) Transformation
<b>Miscellaneous</b>				
<b>Clothing</b>				
105.	bandanna	The man who had spoken had red hair and a green <i>bandanna</i> to keep it out of his face. (p.105)	Kalbėjęs vyriškis buvo rūsvarplaukis, žalia <i>skarele</i> pritaikė plaukus, kad nekristų ant veido. (p.113) В переговорах с Мускатом вступил рыжий мужчина, перегнувший лоб зелёным <i>платком</i> , чтобы волосы не лезли в лицо. (p.126) Ant galvos – šlapia <i>beisbolo kepuraitė</i> . (p.131)	Globalization Globalization
106.	baseball cap	He has a wet <i>baseball cap</i> on his head. (p.121)	На нём джинсы и синяя спортивная фуфайка, на голове – мокрая <i>бейсболка</i> . (p.146)	Preservation (literal translation) Localization (higher level)

107.	bonnet	<all in black, black stockings and <b>bonnets</b> and headscarves; some in gloves, others with their pale twisted hands clasped to their flattened breasts like Grünwald virgins. (p.218-219)	<visos juodais drabužiais, juodomis kojinėmis, juodomis <b>beretėmis</b> ir juodomis skaromis ant galvių, kai kurios mūvejo pirštinės, kitos laikė sudėjusios rankšlėtias rankas prie plokščios krūtinės kaip Grünewaldo mergelės. (p.238)	Transformation
108.	dimndl	Blanche in her red <b>dimndl</b> and a lace shirt> (p.294)	Blauša raudonu <b>plaučiu sijonu</b> ir pėtinę pavaidinė. (p.321)	Addition (intratextual)
109.	engineer boots	Then he continued on his way past the church and down the Avenue des Francs Bourgeois without looking back, his <b>engineer boots</b> kicking sparks from the smooth cobbles underfoot. (p.78)	Paskui nuėjo tolyn pro bažnyčią ir neatsigręžęs leidosi žemyn Frank Buržua gatvę, <b>geležimi kaustytais batais</b> keldamas kibirkštis iš lygių grindinio akmenų. (p.81)	Addition (intratextual)
110.	mac	<the child in yellow wellingtons and sky-blue <b>mac</b> . (p.13)	А он, не оглядываясь, продолжал путь мимо церкви и по улице Вольных Граждан, <b>грубыми башмаками</b> выбивая искры из гладких ботынокников мостовой. (p.91)	Globalization
111.	sarong	Today she is wearing a blue jumper and a flowered <b>sarong</b> , and she looks fresh and pretty. (p.210)	Siandien, apsvilkusi mėlyna megztinį ir gėlėta <b>saronga</b> , atrodo graži, guvuvinga. (p.229)	Globalization (lower level)
112.	tweed	<a colourless boy, too correct in his pressed flannel trousers and <b>tweed jacket</b> > (p.83)	Сегодня на ней синий свитер и цветастый <b>саронг</b> , и в этом наряде она свежа и милويدна. (p.258)	Localization (lower level)
113.	twinsets	Joline Drou and Caro Clairmont arrived in their spring <b>twinsets</b> and silk headscarves with an invitation to a fund-raising tea on Palm Sunday. (p.199-200)	<bespalvis berniukas, rimelįg korektiškai atrodantis su anksčiomis flanelės kelinėmis ir <b>tvidu švarkėliu</b> > (p.86)	Localization (lower level)
			Мне смутно припомнился бесцветный мальчик в отглаженных фланелевых брюках и <b>твидовой куртке</b> . (p.97)	Localization (lower level)
			Žolina Dru ir Kara Klermont, pasipuošusios pavasarinėmis <b>kostiumėliais</b> , apsirūšusios galvas šilko skarelėmis, atėjo kviešti į labdaros arbatėlę Verbu sektmadienę. (p.217)	Globalization
			Пришли Жолин Дру и Каролина Клармон, обе в весенних <b>костюмах-двойках</b> и шелковых шарфах, с приглашением на благотворительное чаепитие, устраиваемое в Вербное воскресенье. (p.245)	Preservation (literal translation)
<b>Household items connected to food</b>				
114.	brazier	Beside them something was cooking on a portable <b>brazier</b> filled with coals. (p.141)	Šalia jų ant kilnojamo <b>žaidro</b> su anglimis kažkas virė. (p.152)	Transformation
115.	cloche	<with the stools, the glass <b>cloches</b> filled with cakes and pies, the silver jugs of chocolate on the hob, the place looks	Рядом кто-то готовил пишу на переносной <b>жаровне</b> , в которой пылали угли. (p.171)	Preservation (literal translation)
			Taburetės, stiklinės <b>vargo formos vazos</b> , pilnos keksų ir pyragaičių, sidabriniai ašočiai su šokoladu ant židinio daro šią vietą pamašesnę į kavinę nei į parduotuve. (p.95)	Addition (intratextual)

		more like a café than a shop. (p.90)	Табулеты, пирожные и пироги под стекляными <b>колпаками</b> , серебряные кувшины с шоколадом на полочке в печи. Не магазин, а самое настоящее кафе. (p.107)	Preservation (literal translation)
116.	coupes à champagne	I clear the glasses, replace them with the <b>coupes à champagne</b> . (p.298)	Nutrenku vynu taures ir pastatau <b>taures žampanui</b> . (p.326)	Preservation (literal translation)
117.	demis	<the round tables at which - the few customers sit, moodily discussing matters of no importance over interminable <b>demis</b> and <b>cafés-crème</b> . (p.104)	Я уношу со стола винные бокалы и расставляю вместо них <b>фужеры для шампанского</b> . (p.371)	Preservation (literal translation)
118.	demitasse	I poured him a <b>demitasse</b> of my blackest choc. espresso, and added a couple of his favourite florentines on the side. (p.166)	<apie apskritį staliukų sėdi negausiai lankytojų, <b>gurkšnodami iš bokalų</b> nesibaiginti <b>alc</b> ir tokia pat nesibaigiančia kavą su grietinėle. (p.111)	Addition (intratextual)
119.	pint	Apart from clean - and cook - and wipe ashtrays and - pull <b>pints</b> and dig the garden and screw my h-husband every Fri-Friday night. (p.187)	Несколько посетителей за столиками, потягивая кто кофе со сливками, кто <b>пиво</b> , утрюмо беседовали о пустиках. (p.124)	Globalization
120.	plateau	At last I remove the dismantled <b>plateau</b> , now reduced to pearly rubble on a dozen plates. (p.298)	Įrūliau jam <b>puse puodelio</b> juodžiausio šokoladinio espresso, šalia dar padėjau porą jo mėgiamų florentinų. (p.179)	Transformation
121.	rôtisserie	Suddenly the morning odour of baking from Poitou's is more than I can bear; the smell of hot fat from the <b>rôtisserie</b> in the Place des Beaux-Arts a shaft from hell. (p.68)	Я налила ему <b>чашечку</b> чернейшего шоколада-эспрессо и поддала на блюде с двумя его любимыми вафлями в шоколаде. (p.202)	Globalization
122.	tupperware box	A <b>tupperware box</b> contains six ampoules of insulin and some disposable needles. (p.224)	Moku tik valyti, virti, šluostyti pelenines, tampauti <b>bokalus</b> , kasinėti daržą ir kiekvieną p-penkiadienio nakį dulkintis su s-savo uutu... (p.202)	Globalization
123.	bourbons	<big bells and tiny bells, <b>clochetes</b> and heavy <b>bourbons</b> , carillons and chimes and do-st-do-mi-sols, all waiting patiently to be blessed. (p.113)	Только убирать... готовить... опорожнять пепельницы... наливать <b>пиво</b> , вскапывать сад и ублажать м-мужа по ночам каждую пя-пятницу... (p.228)	Globalization
124.	calliope	Behind us, soft <b>calliope</b> music from the	Paėaliau nunešiu ištušintą <b>padėklą</b> , kurio turinys sumažėjo iki petlais žvilgančių raibulių ant tuzino lėkščių. (p.326)	Preservation (literal translation)
			Наконец я убираю опустошенное <b>блюдо из-под морепродуктов</b> , превратившихся в горы жемчужных очисток на дюжине тарелок. (p.371)	Addition (intratextual)
			Rūtais staiga nepajėgiu pakelti kvaro iš Puiatu kerųklos, o karštų riebalų dvokas iš <b>kepsninės</b> Dailės aikštėje virsta pragaro smarve. (p.70)	Globalization
			Я вдруг совершенно перестал выносить аромат свежей выпечки из <b>пекарни</b> Пуату по утру; харчение на площади Извишних Искусств смердит жареным жиром, будто алское пекао. (p.80)	Globalization
			<b>Dėžutėje</b> šešios ampulės insulino ir keli vienkartiniai švirkštai. (p.244)	Globalization
			<b>Пластмассовая коробочка</b> с шестью ампулами инсулина и одноразовыми шприцами. (p.276)	Globalization
			<didžiuliai sunkūs varpai ir mažytiai varpeliai, kurančiai, karilionai ir do-si-do-mi-soliai – ir visi kantriai laukia palaiminimo. (p.122)	Omission
			<большие колокола и маленькие, clochettes, и <b>bourbons</b> , колокольчики и куранты, carillons и chimes, do-si-do-mi-sols — и терпеливо ждут, когда он дарует им своё благословение.	Preservation
			Už mūsų skambėjo švelnius plūduriuojančio kamavalo muzikos garsai. (p.155)	Omission

			floating carnival.(p.144)		Вслед нам нежно пела <b>каллиона</b> . (p.175)	Localization (lower level)
125.	char	We have seen carnivals before, she and I; a procession of two hundred and fifty of the decorated <b>chars</b> in Paris last Mardi Gras> (p.11)		Mudvi ir anksčiau esame matęsios karnavalus: dvejetų šimtų penkiasdešimties išriuočių <b>vežimų</b> procesija Paryžiuje per praėjusias <i>Mardi Gras</i> > (p.9)	Globalization	
126.	clochettes	<big bells and tiny bells, <b>clochettes</b> and heavy <b>bourdons</b> , carillons and chimes and do-si-do-mi-sols, all waiting patiently to be blessed. (p.113)		Карнавалыных <b>повозок</b> перед прошлым постом Париже> (p.7) разукрашенных <b>mi-sollai</b> – ir visi kantriai laukia palaiminimo. (p.122)	Globalization	
127.	cornet-surprise	The Easter-egg hunt was won by Lucie Prudhomme, but all the entrants had <b>cornets-surprise</b> , with chocolates and toy trumpets and tambourines and streamers. (p.316)		<didžiuliai sunkūs varpai ir mažūsiai varpeliai, kurentai, karilionai ir do-si-do-mi-sollai – ir visi kantriai laukia palaiminimo. (p.122)	Omission	
				<большие колокола и маленькие, <b>clochettes</b> , и bourdons, колокольчики и куранты, carillons и chimes, do-si-do-mi-sols – и терпеливо ждут, когда он дарует им своё благословение. (p.137)	Preservation	
				Margučių medžioklėje laimėjo Liuse Prudom, bet visi dalyviai gavo po <b>staigmenų rageį</b> su šokoladukais, žaisliniais trimitais, būgneliais ir vėlavėlėmis. (p.346)	Preservation (literal translation)	
				Охоту на пасхальные яйца выиграла Люси Прюдом, но каждый из его участников получил свой <b>cornet-surprise</b> – с шоколадками, игрушечной трубой, тамбурином и вымпелом. (p.393)	Preservation	
128.	palm cross	The pile of <b>palm crosses</b> at my side diminishes. (p.266)		<b>Palmių šakelių</b> krūva prie manęs vis mažėja. (p.292)	Transformation	
129.	pièces montées	All this' – a vague, jerking gesture at the shelves, the boxes, the display window with its <b>pièces montées</b> – none of this will help you. (p.71)		Груда <b>веточек</b> возле меня уменьшается. (p.331)	Transformation	
130.	rameaux	Narcisse has provided the <b>rameaux</b> , the palm crosses which I distribute at the end of the service and which will be kept in lapels, on mantelpieces, at bed-sides, for the rest of Holy Week. (p.264)		– Visa tai, – neapibrėžtas staigus mostelėjimas į lentynas, dėžutes, vitriną su išdėliotais <b>parvūzdžiais</b> , – nieko negelbės. (p.73)	Globalization	
				<Всё это... – нервным жестом она показала на полки, корбочки, <b>сооружения</b> в витрине. (p.83)	Globalization	
131.	tambourine	The Easter-egg hunt was won by Lucie Prudhomme, but all the entrants had cornets-surprise, with chocolates and toy trumpets and <b>tambourines</b> and streamers. (p.316)		Narcisas papirpino <b>verbų</b> , baigiantis ramaldoms, dailių palmių šakelės, kurias visą Didžiąją savaitę žmonės nešiojis įsisegę į atlapus, arba pasidės ant židinio ar šalia lovos. (p.289)	Localization (higher level)	
				Нарсисс принес <b>rameaux</b> – скрепленные веточки; я раздам их прихожанам в конце богослужения. Прихожанам будут иххранить всю Страстную неделю – кто на груди, кто на каминных полках, кто у кровати. (p.328)	Preservation	
				Margučių medžioklėje laimėjo Liuse Prudom, bet visi dalyviai gavo po <b>staigmenų rageį</b> su šokoladukais, žaisliniais trimitais, <b>būgneliais</b> ir vėlavėlėmis. (p.346)	Globalization	
				Охоту на пасхальные яйца выиграла Люси Прюдом, но каждый из его участников получил свой <b>cornet-surprise</b> – с шоколадками, игрушечной трубой, <b>тамбурином</b> и вымпелом. (p.393)	Localization (lower level)	
<b>2.1.2.4. Places of residence or business</b>						
132.	bedsit	Our living area is above the shop; a <b>bedsit</b> and washroom, ridiculously tiny balcony, terracotta planter with dead		Guvenama patalpa virš parduotuvės: <b>miegamasis</b> , prausykla ir juokingai mažytis balkonas, molinis lovos su nudžiūvusiomis pelagopijomis... (p.14)	Transformation	
				Жилые помещения над магазином: <b>спальня-гостинная</b> , ванная,	Preservation (literal)	



		geraniums... (p.16)	смехотворно крошечный балкон, терракотовый горшок с засохшей геранью... (p.13)	translation)
133.	<i>bidonvilles</i>	<like the roofs of the cardboard shacks in Marseille's <b>bidonvilles</b> . (p.91)	<suštraukšlėjęs stogas kaip kartoninių lūšnų Marselio <b>bidonviliose</b> . (p.96)	Localization (lower level)
134.	boutique	'A <b>boutique</b> like this' – an elegant hand indicated the shop and its contents with languid indifference – surely such a specialist shop would be more successful - more appropriate – in a city? (p.51)	Tokia <b>krautuvelyė</b> kaip ši, – glebia elegantiška ranka abejingai arvedė rankutuvelyę ir jos inventorių, – be jokios abejonės, specializuota, turėtu dideni pasisekima> (p.52) – Вам не кажется, что такой стильный, – изящной рукой он с вялым безразличием обвел интерьер шоколадной, – <b>магазин</b> пользовался бы большим успехом – смотрелся бы более подobaюще – в большом городе? (p.58)	Localization (higher level) Globalization
135.	chocolaterie	<the Paris chocolateries with their baskets of foil-wrapped eggs, shelves of rabbits and hens, bells, marzipan fruits and <i>marrons glacés</i> > (p.113)	Paružišaus <b>šokoladines</b> su pintinėmis i foliją susuktų kiaušinių, pilnas lentynas žuikūčių, vištelių, varpelėlių, marzipaninių vaisių ir cukruotų kaštonų> (p.122) <парижские <b>chocolateries</b> с корзинками завернутых в фольгу яиц, полками, уставленными кроликами, курочками, бубличками, марципановыми фруктами, засахаренными каштанами> (p.136)	Preservation (literal translation) Preservation
136.	Chocolaterie Artisanale	<b>CHOCOLATERIE ARTISANALE</b>	<b>CHOCOLATERIE ARTISANALE**</b> (p.31) **Намуц гамуѡвос шokoladas (franc.). ШОКОЛАДНАЯ (p.33)	Addition (extratextual)
137.	confiserie-pâtisserie	Or perhaps a <b>confiserie-pâtisserie</b> , with guimauves hanging from the ceiling like strings of pastel sausages and boxes of pains d'épices with Souvenir de Lansquenot-sous-Tannes stencilled across the lid. (p.319)	О гал <b>konditerija-cukraine</b> , kuriuje nuo lubų karo vijokliai, panašūs i pastelines dešreles, ir prikrauta dežių su meduoliais, ant kurių viršaus užrašyta <i>Souveniras iš Lanakenė-sui-Tano</i> . (p.349) Или <b>кондитерской</b> : с потолка свисают атгейные гирлянды, похожие на синюю колбасу, на коробочках с коврижками проштамповано: «Сувенир из Ланкенсе-су-Танн». (p.397)	Globalization Preservation (literal translation)
138.	half-timbered houses	One main street, a double row of dun coloured <b>half-timbered houses</b> leaning secretively together, a few laterals running parallel like the tines of a bent fork. (p.12)	Viena pagrindinė gatvė, dvi eilės pilkšvai rudų <b>namų iš medžio ir plytų</b> , paslaptingai susiglaudusių, keli greta bėgantys skersgatviai, primenantys sulenktos šakės virbus. (p.10)	Addition (intratextual)
139.	houseboat	Passing by Les Marauds before Mass today I saw, moored at the side of the Tannes, a <b>houseboat</b> of the type you and I both know well. (p.91)	Одна центральная улица – два ряда <b>деревянно-кирпичных домиков</b> мышиного цвета, застенчиво льнущих один к другому, тянущиеся параллельно, словно зубцы кривой вилки, несколько боковых ответвлений. (p.8) Siandien prieš mišias eidamas pro Vagišiu kvartala, pamatčiau prie Tano kramto prisiliejęsi <b>gyvenamąjį laivą</b> , na, tokį, kokį musu su tavim gerai žinome. (p.96) Сегодня, проходя мимо Марода перед службой, я увидел пришвартованный у берега Танна <b>плавучий дом</b> – мы с тобой на такие	Addition (intratextual) Preservation (literal translation)
				Preservation (literal translation)

			насмотрелись. (p.108)		
140.	pâtisserie	I stole menus from restaurants and looked longingly into <i>pâtisserie</i> windows (p.62)	Aš vogdavau restoranų valgiaraščius, su ilgesiu žvelgdavau į <b>cukrainių vitrinas</b> . (p.64)	Transformation	
141.	pâtisserie-chocolaterie	We worked together after Anouk was born and he helped me to start my first business, a tiny <i>pâtisserie-chocolaterie</i> in the outskirts of Nice. (p.63)	Я крапа меню из ресторанов и с тоской смотрела на витрины <b>кондитерских</b> > (p.72) Gimęs Anukai, tudu drauge dirbome, jis man padėjo susikurti pirmąjį verslą – mažutę <b>кондитерiją-šokoladinę</b> Nicos priemiestyje. (p.66) Мы работали вместе, когда родилась Анука; Яи помог мне организовать моё первое предприятие – маленькую <b>кондитерскую</b> на окраине Ниццы. (p.74)	Preservation (literal translation) Preservation (literal translation) Globalization	
<b>Elements of nature</b>					
142.	capuchin	His small features were wide-eyed and anguished, like a <b>capuchin's</b> . (p.166)	Smulkiamė veide akys atrodė plačiai išplėstos ir kupinos <b>nerimo</b> . (p.179) Вид у него помятый, бесцветный, под полями фетровой шляпы прячутся	Omission Omission	
143.	citronella	Roux lights the braziers, at either side of the table and sprinkles them with <b>citronella</b> to keep away the insects. (p.269)	<b>густые глаза</b> . (p.201) Rudis uždega žarijas induose iš abiejų stalo galų, apšlaksto <b>citronеле</b> , kad atbaidytų vabzdžius. (p.324)	Localization (lower level)	
144.	marais	So hot that the desperate wild animals came off the dried <b>marais</b> to the water. (p.157-158)	Ру разжег жаровни по сторонам от стола и сбрызнул их <b>цитронеллой</b> , чтобы отогнать насекомых. (p.369) Buvo taip karšta, kad kad išsigandę laukiniai žvėrys iš išdžiuvusių <b>pelkių</b> ėjo prie vandens. (p.170)	Localization (lower level) Preservation (literal translation)	
145.	nautilus	She croons to me in her small soft voice, and I have an unnerving impression of the world reversed, of myself melting into her like a <b>nautilus</b> into its spiral, round-around-around, of her hand cool on my forehead, her mouth against my hair. (p.155)	Стояла такая невыносимая жара, что из высохших <b>болот</b> к реке стали стекаться на водопой отчаявшиеся дикие звери. (p.192). Ji man tyliai nūmiuoja švelniu balseliu, aš atsipalaiduojau, man rodos, jog pasaulis apsvėrcia, jog tarpstu joje it <b>nautilus</b> savo spiraleje, vis vūniojuos, vūniojuos aplink, juntū ant kaktos jos vėsią rankutę, jos lūpas ant savo plaukų. (p.168) Она напевает мне тихим тонким голоском, и мне кажется, будто мир перевернулся, и я растворяюсь, прячусь в ней, как <b>наутилус</b> в своей спирали, скручиваюсь, скручиваюсь, скручиваюсь, на лбу её прохладная ладонь, ее губы в моих волосах. (p.189)	Preservation (literal translation) Localization (lower level)	
146.	parakeet	In the wild, a <b>parakeet</b> amongst sparrows would soon be torn apart for its bright plumage. (p.209)	Gamtoje tokią <b>parūgą</b> žvirblių būryje bemat suplėšytų už ryškias plunksmas. (p.228) В мире дикой природы <b>попугай</b> , затесавшегося в стаю воробьев, вскоре растерзали бы за яркое оперение, а е все привацают, даже восхпяюся ето. (p.257)	Globalization	
147.	seringa	The effect is startling: clematis, morning glory, lilac and <b>seringa</b> seem to trail down the wooden structure, forming a	Tiesiog pritenkiantis išpūdis:vijokliai, alyvos, <b>brazilinis kautūkmedis</b> , regis, karo nuo medinės tvorėlės sudarydami savotišką įvairiaspalvį stogą, pro kurį švelniai skverbiasi saulė. (p.317)	Preservation (literal translation)	

		thatch of colour above, through which the sun filters gently. (p.290)	Впечатление потрясающее: решетка, оплетенная ломоносом, ипомеей, сиренью и <b>жасмином</b> . – Будто цветастый навес, пронизанный солнцем. (p.361)	Transformation
148.	vendanges	'At the nursery, then helping with the <b>vendanges</b> in the grape season, then there's the potatoes, beans, cucumbers, aubergines... (p.253)	Дагуле, паскуй радэсiу нiмiтi <b>vendanges</b> *, ро то – bulves, pupas, agurkus, baklažanus... (p.277) * Уупюгцi дерлiц (franc.) Сначала в его питомнике, потом на <b>винограднике</b> , когда пора будет урожай собирать, а там картошка, бобы, огурцы, баклажаны... (p.314)	Addition (extratextual)
<b>Other</b>				
149.	apple-doll	Ensconced in her sagging armchair, a cup of mocha in her delicate claw, she looked more like an <b>apple-doll</b> than ever. (p.102)	Patogiai įsitaisiusi idubusiame fotelyje, su podeliu mokoš gėžlame kumštelyje, ji daugiau nei bet kada panėšėjo į <b>lėle obuoliuko veidelį</b> . (p.109)	Addition (intratextual)
150.	awnings	The vendors pack up their hotplates and <b>awnings</b> , the children discard their costumes and party favours. (p.15)	Сидя в продавленном кресле с чашкой мокко в старческой ручке, она как никогда, походила на <b>куколку с яблочным личиком</b> . (p.122)	Addition (intratextual)
151.	cartable	I noticed one boy walking alone, very correct in grey overcoat and beret, his school <b>cartable</b> perfectly squared to his small shoulders. (p.36)	Prekeiviai sukaupa kaitrias plokštes ir <b>tentus</b> , vaikai nusimeta kostiumus ir kapavalinius paruošalus. (p.13)	Globalization
152.	francs	<and the little silver packet with the rose - marked ten <b>francs</b> - has gone from the shelf and into the pocket of her coat. (p.30-31)	На наших глазах толпа рассеивается, торговцы убирают горячие плиты и <b>навесы</b> , дети снимают карнавальные костюмы и украшения. (p.12)	Preservation (literal translation)
153.	hearthrug	Armande is lying on the <b>hearthrug</b> , her face a dull mushroom colour, her lips bluish. (p.223)	Pastebėjau berniuką, kuris buvo vienas, labai tvarkingą, pilku paltu ir berete, prie siaučų retukų tobulai derančia <b>kurpine</b> . (p.35)	Globalization
			<школьный <b>ранец</b> идеально ровно сидит на его детских плечиках. (p.37)	Preservation (literal translation)
			<ir sidabrinis pakelis su rože – dešimties <b>frankų</b> – keliauja nuo lentynos į aršiausio kišenę. (p.30)	Localization (lower level)
			Стоимостью в 10 <b>франков</b> . (p.31)	Localization (lower level)
			Armanda gulī ant <b>kiūnimo prie židinio</b> , veidas papilkėjęs, lūpos pamėlusios. (p.243)	Addition (intratextual)
			Арманда лежала на <b>коврике перед камином</b> , лицо – как белый гриб, губы синие. (p.275)	Addition (intratextual)
154.	papier-mâché	There was never enough money to buy those exquisite things, but I always had my own <b>cornet surprise</b> , a paper cone containing my Easter gifts, coins, paper flowers, hard-boiled eggs painted in bright enamel colours, a box of coloured <b>papier-mâché</b> - painted with chickens, bunnies, smiling children amongst the <b>buttercups</b> > (p.113)	Tokiems prabangiems daiktams niekada neužtekdavo pinigų, bet visada turėjau savo gageį staigmenoms – popierinį kūgį velykinėms dovanėlėms, kurioje laikiau monetas, popierines gėles, kietai virtus kiaušinius, nuspalvintus gryškiais lakiniiais dažais ir dėžutę iš spalvoto <b>papjė mašė</b> , išpieštą viščiukų, trušniukų, tarp vėdrųnų besišpušančių vaikų paveikslėliais> (p.122)	Localization (lower level)
			У нас никогда не хватало денег на то, чтобы купить что-нибудь из тех изящных лакомств, но у меня всегда был свой <b>cornet surprise</b> — бумажный пакет с моими собственными пасхальными подарками: монетками, бумажными цветами, раскрашенными яркой эмалью варёными яйцами, коробочкой из <b>папье-маше</b> , разрисованной цветными дыпльятами,	Localization (lower level)

			зайчиками и смеющимися детьми среди лютиков> (p.136)		
155.	sovereigns	<two gold <b>sovereigns</b> gleaming red-bright in my hand. (p.317)		<mano rankoje spindi du šviesiai raudoni aukštiniai <b>soverenai</b> . (p.348)	Localization (lower level)
				В моей ладони блестят два золотых <b>соверена</b> . (p.395)	Localization (lower level)
<b>INTANGIBLE CULTURE</b>					
<b>Titles, forms of address or other common names that refer to people</b>					
156.	chérie	It's all right, <b>chérie</b> . (p.48)		Nieko tokio, <b>Chérie</b> *. (p.49) * Brangute (franc.)	Addition (extratextual)
157.	Curé	<b>Curé</b> of the parish. (p.20)		Все в порядке, <b>chérie</b> . (p.54) Parapijos <b>klebonas</b> .(p.19)	Preservation Preservation (literal translation)
158.	Dames	Then he turned smartly on his heels, and with' a nod and a curt 'Messieurs- <b>Dames</b> ' to the customers he was gone, like the polite Nazi in a bad war film. (p.204)		<b>Кюре</b> местного прихода. (p.19)	Localization (lower level)
159.	gendarme	One-night hotel rooms, surly doormen, suspicious <b>gendarmes</b> , curious tourists. (p.86)		Paskui greit apsisuko, linktelėjo ir išitaręs klientams trumpą „ponai ir <b>ponios</b> “, išėjo, lyg mandagus naciis prastuose filmuose apie karą. (p.222) С этими словами он резко развернулся на каблуках, кивнул посетителям, отрывисто бросил: « Monsieur- <b>dames</b> » и вышел, чеканя шаг, словно вежливейший нацист в плохом фильме про войну. (p.251)	Preservation (literal translation) Preservation
160.	gunslinger	He had taken three steps from behind the bar, and now he stood barring the doorway, hands on hips, like an overweight <b>gunslinger</b> in a spaghetti western. (p.106)		Viešbučių kambariai vienai nakčiai, rūstūs durininkai, įtarūs <b>žandarai</b> , smalsūs turistai. (p.90) Гостиничные номера на одну ночь, неприветливые привратники, подозрительные <b>жандармы</b> , любопытные туристы. (p.101-102) Paejęs į priekį tris žingsnius iš už baro, dabar jis lyg koks antsvorio turintis amerikieškę filmų <b>herojus</b> stovėjo įreimęs į šonus tankas, užtvėrdamas įėjimą. (p.113)	Localization (lower level) Localization (lower level) Globalization
161.	le maître d'école	There are only two teachers there now to deal with the falling numbers, though many of the older people still refer to Guillaume as <b>le maître d'école</b> . (p.38)		Он сделал три шага вперед из-за стойки и подоброчился в проходе, словно лучший <b>ковбой</b> из вестерна. (p.127) Dabar ten tik du mokytojai auklėja vis mažėjančią mokinių skaičių, nors daug kas iš senesnių gyventojų vis dar tebevadina Gijomą <b>le maître d'école</b> ** (p.38) *Mokytoju (franc.)	Globalization Globalization Addition (extratextual)
162.	lord	< <b>the lord</b> of the manor welcomes inopportune guests. (p.20)		Теперь остались всего два учителя, поскольку учеников все меньше, однако многие жители постарше до сих пор называли его <b>le maître d'école</b> . (p.40) *	Preservation
				<taip dvarininkas <b>lordas</b> sutinka nesavalaikius svečius (p.19)	Localization (lower level)
				Так <b>владелец</b> поместья приветствует незваных гостей. (p.18)	Globalization

163.	Madame	<b>Madame</b> makes me feel so old.' (p.168)	<b>Ponia</b> verčia mane pasijusti tokia sena. (p.182)	Localization (higher level)
164.	Mademoiselle	It was fortunate that <b>Mademoiselle</b> Rocher is so – competent – in the use of needles. (p.228)	– Когда меня называют « <b>мадам</b> », я чувствую себя дряхлой старухой. (p.205)	Localization (lower level)
165.	majorette	We have seen carnivals before, she and I; a procession of two hundred and fifty of the decorated <i>chars</i> in Paris last Mardi Gras, a hundred and eighty in New York, two dozen marching bands in Vienna, clowns on stilts, the <i>Grosses Têtes</i> with their lolting papier-mâché heads, drum <b>majorettes</b> with batons spinning and sparkling. (p.11)	Laimė, kad <b>panelė</b> Rošė nusimano apie injekcijas. (p.249)	Localization (higher level)
166.	mémée	' <i>Mémée</i> , that's actually pretty c-cool.' (p.166)	Наше счастье, что <b>мадемуазель</b> Роше имеет обращаться шприцами. (p.282)	Localization (lower level)
167.	mon fils	Not to worry, <b>mon fils</b> . (p.265)	Mudvi ir anksčiau esame mačiusios kartavalus: dvejų šimtų penkiasdešimties išpuoštų vežimų procesiją Parūžiuje per praėjusias <i>Mardi Gras</i> , tokią pat šimto aštuoniasdešimties vežimų procesiją Niujorke, du tuzinus žyguojančių orkestrų Vienoje, kloonus ant kojų, <i>Grosses Têtes</i> linguojančiomis galvomis iš paprę masė, <b>būgnininkus</b> su žaibiškai judančiomis lazdelėmis. (p.9)	Transformation
168.	mon père	I don't mean you, of course, <b>mon père</b> > (p.23)	Карнавалыне шестью нам, мне и ей, не в диковинку; двести пятьдесят разукрашенных повозок перед прошлыми постом Париже, сто восемьдесят в Нью-Йорке, два десятка марширующих оркестров в Вене, клоуны на ходулях, карнавалыне куклы качают большими головами из папье-маше, <b>девушки в мулдрах</b> вращают сверкающие жезлы. (p.7)	Addition (intratextual)
169.	Monsieur	What she's been telling me doesn't matter, <b>Monsieur</b> . (p.195)	Bibliniai bičiuliai, tai t-tikrai sool, <b>močiute</b> . (p.179)	Preservation (literal translation)
170.	m'sieur le curé	'I hear our <b>m'sieur le curé</b> already has it in for you,' she added maliciously. (p.41)	– Библиолоубы, – повторил он. – <b>Бабуля</b> , это круто. (p.201)	Preservation (literal translation)
171.	Père	I've told Reynaud, and I told <b>Père</b> Antoine before him. (p.151)	Nesirūpink, <b>mon fils</b> ** (p.290) ** Mano sūnau (franc.) Не тревожься, <b>mon fils</b> . (p.329)	Addition (extratextual)
			Žinoma, neturiu galvoje tavęs, <b>mon père</b> > (p.22) * Mano tėve (franc.)	Preservation
			Речь, конечно же, не о тебе, <b>mon père</b> . (p.22)	Addition (extratextual)
			– Nesvarbu, ką ji man pasakojo, <b>pone</b> . (p.211)	Preservation
			– Что она мне говорила, <b>месье</b> , не имеет значения. (p.239)	Localization (higher level)
			– Girdėjau, mūsų <b>ponulis klebonas</b> jau užsūristino ant tavęs, – klatingai pridūrė. (p.40)	Localization (lower level)
			– Я слышала, наш <b>m'sieur le cure</b> уже против тебя ополчился, – язвительно добавила она. (p.44)	Localization (higher level) + preservation (literal translation)
			Sakiau tą Reino, o prieš jį – <b>tėvui</b> Antuanui. (p.162)	Preservation
				Preservation (literal translation)

			Я уже говорила это Рейно. И отцу Антуану, что был до него, тоже. (p.183)	Preservation (literal translation)
172.	pieds-noirs	Les Marauds was full of carnival people; gypsies, Spaniards, tinkers, <i>pieds-noirs</i> and undesirables. (p.42)	Vagšīai buvo pilni karnavālo žmonių, cīgonų, ispanų, alavūotojų, <b>aižurģiešu</b> , pēraidājuoņu, asmeņu. (p.42) В Мароде полно бродяг, путешествующих с карнавалом: цыгане, испанцы, бродячие ремесленники, <b>выходцы из Алжира</b> , прочий сброд. (p.45)	Globalization Addition (intratextual)
173.	Pope	They line up in front of the <b>Pope</b> in his gold and white, his mitre and his gilded staff> (p.113)	Jie išsīrikiuoja prieš <b>popiežiu</b> , pasidabinusį auksimiais ir baltais apdarais, su mitra ir rauskaisota lazda>(p.122) Их встречает <b>папа римский</b> в бело-золотых одеждах, в митре, с золочёным жезлом. (p.137)	Preservation (literal translation) Addition (intratextual)
174.	river-gypsy	They are the <b>river-gypsies</b> , spreaders of disease> (p.91)	Tai <b>ant uprės gyvenantys cigonai</b> , kurie platina ligas> (p.97) <b>Речные цыгане</b> , разносчики болезней> (p.108)	Addition (intratextual) Preservation (literal translation)
175.	traiteur	I have a list of what she wants on order from Agen - foie gras, champagne, truffles and fresh <i>chanterelles</i> from <i>Bordeaux</i> , <i>plateaux de fruits de mer</i> from the <b>traiteur</b> in Agen. (p.245)	Turi sąrašą, ko ji nori, ką reikia užsisakyti iš Aženo: <i>foie gras</i> , šampano, trufelių ir šviežių <i>chanterelles</i> iš Bordo, <i>plateaux de fruits de mer</i> iš Aženo <b>smuklininko</b> . (p.268) У меня есть список блюд и напитков, которые она хочет видеть на своем столе. Гусиную печенку, шампанское, трюфели и свежие лисички нам доставят из Бордо, <i>plateaux de fruits de mer</i> – из <b>ресторанчика</b> Ажена. (p.303)	Transformation Transformation
<b>Mythological and cultural concepts and phenomena</b>				
176.	Easter-egg hunts	It'd be so cool – with the bells and the Pope and everything – and you could have a chocolate festival – a whole week – and we could have nests – and <b>Easter-egg hunts</b> – and-> (p.115)	Galėtumėt surengti šokolado festivalį – visą savaitę – mes padarytume lizdus – surengtume <b>velykinių margučių medžiokles</b> ir ... (p.124) Вы могли бы устроить праздник шоколада... на целую неделю... И у нас тоже были бы гнезда... и мы <b>ловили бы пасхальные яйца</b> ... и...(p.139) – <b>Margučių ridenimo varžybų</b> , lobių medžioklės... (p.125)	Localization (lower level) + preservation (literal translation) Preservation (literal translation) Localization (higher level)
177.	Egg-rolling competitions	<b>Egg-rolling competitions</b> , treasure hunts-> (p.115)	- Будем <b>катать с горки крашеные яйца</b> , искать сокровища... (p.139)	Addition (extratextual)
178.	fairy	<on the wagon a squat Santa Claus, out-of-season amongst the <b>fairies</b> and sirens and goblins, huris sweets at the crowd with barely restrained aggression. (p.12-13)	<vezime susigūžęs Santa Klausas, toks nesavaikiškas <b>fėjų</b> , sirenų, riktyčių <b>dvasių draugijoje</b> , su neslepiama agresija svaisto salduminius i minia. (p.11) Из фургона коренастый Санта-Клаус, явно лишний в компании <b>эльфов</b> , сирен и гоблинов, швыряет в толпу сладости с едва сдерживаемой злостью. (p.9)	Preservation (literal translation) Transformation
179.	goblin	<on the wagon a squat Santa Claus, out-of-season amongst the <b>fairies</b> and sirens and <b>goblins</b> , huris sweets at the crowd with barely restrained aggression. (p.12-13)	<vezime susigūžęs Santa Klausas, toks nesavaikiškas fėjų, sirenų, <b>riktyčių dvasių draugijoje</b> , su neslepiama agresija svaisto salduminius i minia. (p.11) Из фургона коренастый Санта-Клаус, явно лишний в компании эльфов, сирен и <b>гоблинов</b> , швыряет в толпу сладости с едва сдерживаемой злостью. (p.9)	Globalization Localization (lower level)

180.	harry	The two adversaries sound inhuman - a troll and a <b>harry</b> - > (p.271)	Dviejų priešininkų balsai, regis, priklausė ne žmonėms, o troliui ir <b>harryj'ai</b> . (p.297) Какофония в доме нечеловеческая, словно там воюют тролль и <b>гарпия</b> . (p.337)	Localization (lower level) Localization (lower level) Globalization
181.	monster	<my feet almost soundless on the smooth parquet, with the strange thudding and groaning of an unseen <b>monster</b> in my ears. (p.271)	<be garsu einu lygiu parketu, ausyse skamba nematomos <b>rabaisos</b> dundėjimas ir dūsavimai. (p.297) Мои ноги беззвучно ступают по гладкому паркету, а в ушах бьется и стонет незримый <b>монстр</b> . (p.337)	Localization (lower level) Addition (extratextual)
182.	pétanque	<the church standing white and proud in an oblong of linden trees, the square of red shingle where the old men play <b>pétanque</b> on fine evenings. (p.39)	<Ierų stačiakampio viduryje stovi balta išdidi bažnyčia, gaudono žvirgždo skverelis, kur seniai vakarais žaidžia <b>petančk*</b> , kai geras oras. (p.38) * Pietų Prancūzijoje paplitęs žaidimas rutuliais.	Globalization
183.	sirens	<on the wagon a squat Santa Claus, out-of-season amongst the fairies and <b>sirens</b> and goblins, hurls sweets at the crowd with barely restrained aggression. (p.12-13)	Тут среди лип гордо возвышается белажа церковь погожими вечерами старики играют в <b>шары</b> прямо на красных бульжиныхяхю. (p.41) <vežime susigūžęs Santa Klausas, toks nesavalaiškus tėjų, <b>sirencų</b> , piktųjų dvasių draugijoje, su neslerpiama agresija svaido salduminius į minia. (p.11)	Localization (lower level) Localization (lower level)
184.	spaghetti western	He had taken three steps from behind the bar, and now he stood barring the doorway, hands on hips, like an overweight gunslinger in a <b>spaghetti western</b> . (p.106)	<Из фургона коренастый Санга-Клаус, явно лишний в компании эльфов, <b>сирен</b> и гоблинов, швыряет в толпу сладости с едва сдерживаемой злостью. (p.9)	Globalization
185.	troll	The two adversaries sound inhuman – a <b>troll</b> and a harpy - > (p.271)	Paėjęs į priekį tris žingsnius iš už baro, dabar jis lyg koks antisvoro turintis <b>amerikietišku filmu</b> herojus stovėjo įtėmęs į šonus tankas, užtvėrdamas įėjimą. (p.113) Он сделал три шага вперед из-за стойки и подбоченился в проходе, словно тучный ковбой из <b>вестерна</b> . (p.127)	Globalization Localization (lower level) Localization (lower level)
186.	verlan	Distress had thickened his accent so that his words were exotic and incomprehensible, a language of strange gutturals and ululations which might have been Arabic, Spanish or <b>verlan</b> , or an arcane melding of all three. (p.222)	Какофония в доме нечеловеческая, словно там воюют <b>тролль</b> и гарпия. (p.337) Iš sielvarto jo šnekojė stipriau juntama tarmė, žodžiai neįprasti ir nesuprantami, girdisi keisti gommuriniai, ūkiantys garsai, atrodo, jog kalba arabiška, ispaniška, <b>čigoniška</b> , arba paslaptinai visių trijų kalbų mišinys. (p.242) От волнения его акцент усилился, так что казалось, будто он сыплет непонятными иностранными словами, торжанно рычит, говорит на странном наречии – то ли арабский, то ли испанский языки, то ли <b>верлан</b> , то ли загадочно помесь всех трех. (p. 273)	Transformation Localization (lower level)

CSIs IN JOANNE HARRIS' NOVEL *THE LOLLIPOP SHOES* (2007)

Table 18. Examples of proper names found in Joanne Harris' novel <i>The Lollipop Shoes</i>			
NAMES OF LIVING BEINGS			
Names of Chocolate Characters			
<i>First or family names</i>			
1. Annie	Nowadays I am Yanne Charbonneau and she is <b>Annie</b> – though she'll always be Anouk to me. (p.36)	Dabar aš esu Jana Šarbono, o ji – <b>Ané</b> , nors man ji visada liks Anuka. (p.31)	Localization (lower level)
2. Anouk	Because of Rosette; because of <b>Anouk</b> ; because of everything we left behind in Lansquenet. (p.24)	Теперь я стала Янной Шарбонно, а она - <b>Анни</b> , хотя для меня она всегда будет Анук. (p.36)	Localization (lower level)
3. Armande	<then I told her about <b>Armande</b> >(p.65)	Vien dël Rosetés, dël <b>Anukos</b> , dël viso to, ka palikome Lankeñje prie Tano per tas Velykas, pasikeitus vėjui. (p.21) И причина тому – Розетт, и <b>Анук</b> , и все то, что мы оставили в Ланскне-су-Танн в те пасхальные дни, когда ветер опять переменялся. (p.24)	Localization (lower level)
4. Bamboozle	His name is <b>Bamboozle</b> . (p.350)	<и об <b>Арманде</b> > (p.78)	Localization (lower level)
5. Beauchamp	I found a convenient clothes store in which to change back from Madame <b>Beauchamp</b> to Zozie de l'Alba>(p.74)	Jo vardas <b>Vambuzlis</b> . (p.365)	Localization (lower level)
6. Chantal	<the way <b>Chantal</b> does when she's talking about her new iPod, or her new outfit, or her new shoes, or her Tiffany bracelet>(p.254)	Его зовут <b>Бамбузль</b> . (p.447)	Localization (lower level)
7. Cunégonde	It's who you <i>are</i> that interests me, not whether you're a Francine or a Marie-Claude or even, God help us, even <b>Cunégonde</b> . (p.269)	Radau tinkama drabužių parduotuvė, kurioje galima persirengti, iš ponios <b>Vošam</b> vėl vistgi Zozie de l'Alba> (p.74) Я нашла подходящий магазин одежды, где можно было вновь превратиться из мадам <b>Болан</b> в Зози де л'Альба> (p.86) <таip dato <b>Santalé</b> kalbédama apie savo naują „iPod“ ar naują drabužį, arba apie naujus batus, arba apie savo aruankę iš „Tiffany“> (p.266) <примерно так улыбаётся <b>Шанталэ</b> , рассказывая подружкам о своем новом навороченном компьютере, или о новых шмотках, или о новых туфлях, или о браслете, купленном у «Тиффани»> (p.323-324) Mane domina, kas tu esi, o ne ar tu Fransina, ar Mari Klodė, ar net, Dieve arpaugok, kokia <b>Kunigunda</b> . (p.283) Мне важно, кто ты есть, а не то, как тебя зовут или звали – Францина, или Мари-Клод, или даже, не приведи господи, <b>Кунегонда</b> . (p.343)	Localization (lower level)



8.	Danielle	<after school as I stood in the queue next to Claude Meunier and Mathilde Chagrin, <b>Danielle</b> came up to me> (p.296) <until at last <b>Faridah</b> pointed them out> (p.210)	<про ратокку, kai stovėjau eilėje šalia Klodo Menjė ir Matildos Šagren, prie manęs priėjo <b>Daniélé</b> > (p.310) После уроков, когда я уже стояла в очереди на автобус рядом с Клодом Менье и Матильдой Шагрэн, ко мне вдруг подошла <b>Даниэль</b> > (p.378) <kol galiausiai <b>Farida</b> parodė užkištus už radiatoriaus> (p.219)	Localization (lower level) Localization (lower level) Localization (lower level)
9.	Faridah		<пока их не обнаружила <b>Фарида</b> > (p.267)	Localization (lower level)
10.	Framboise	< was offered a flat above a little <i>crêperie</i> run by an elderly couple called Paul and <b>Framboise</b> . (p.343)	<man pasiūlė butą virš nedidelės blyninės, kurioje tvarkėsi raguvenusi pora Polas ir <b>Frambuaza</b> . (p.358) <мне предложили квартиру над маленькой сгерегие, принадлежавшей пожилой паре – Полю и <b>Фрамбуазе</b> . (p.438)	Localization (lower level) Localization (lower level)
11.	Francine	It's who you <i>are</i> that interests me, not whether you're a <b>Francine</b> or a Marie-Claude or even, God help us, even Cunégonde. (p.269)	Mane domina, kas tu esi, o ne ar tu <b>Fransina</b> , ar Mari Klodė, ar net, Dieve arsaugok, kokia Kunigunda. (p.283) Мне важно, кто ты есть, а не то, как тебя зовут или звали – <b>Францина</b> , или Мари-Клод, или даже, не приведи господи, Кюнегонда. (p.343)	Localization (lower level) Localization (lower level)
12.	Gestin	< Monsieur <b>Gestin</b> shouted at me for daydreaming, and Chantal and Co. giggled at that> (p.296)	<ponas <b>Gestinas</b> šaukė ant manęs, kad užsisvajojau, Šantaiė su draugais kikepo iš to> (p.310)	Localization (lower level)
13.	Héloïse	' <b>Héloïse</b> . And you?' (p.545)	<месье <b>Жестен</b> накричал на меня, сказал, что я сплю наяву, а эти, «Шанталь и компания», тут же, естественно, гнусно захихикали. (p.378) – Аš vardu <b>Eloiza</b> . O jūs? (p.570)	Localization (lower level) Localization (lower level)
14.	Hermine	<Zozie calls by her first name ( <b>Hermine</b> )> (p.442)	– Меня зовут <b>Элоиза</b> . А вас? (p.685)	Localization (lower level)
15.	Isabelle	I'm <b>Isabelle</b> – and my little dog is Salammbô. (p.328)	Zoži vadina ją vardu ( <b>Hermina</b> ) (p.459) <Зои называет ее просто по имени – <b>Эрмина</b> > (p.561)	Localization (lower level) Localization (lower level)
16.	Jasmine	My greatest enemy was a girl named <b>Jasmine</b> > (p.353)	Аš esu <b>Izabelė</b> , o mano mažoji šunytė Salambo. (p.343) Меня зовут <b>Изабель</b> ... А мою собачку – Саламбо. (p.420)	Localization (lower level) Localization (lower level)
17.	Jean-Louis	<his name is <b>Jean-Louis</b> , and his friend with the beret is Paupaul(p.73)	Pikčiausia mano priešė buvo mergaitė <b>Žasmina</b> > (p.369) Моим злейшим врагом стала девочка по имени <b>Жасмин</b> > (p.451) <jis vardu <b>Žanas Luisas</b> , o jo bičiulis su berete – Popolis. (p.72) <его зовут <b>Жан-Луи</b> , а его друга в берете – Пополь. (p.87)	Localization (lower level) Localization (lower level) Localization (lower level)

18.	Jeannot	So I told her about Lansquenet Les Marauds where <b>Jeannot</b> and I> (p.65)	Ir aš papasakoju jai apie Lankeņē ir apie Vagišū kvartālā ant upes kranto, kur mes žaisdavome. <b>Žanas</b> ir aš> (p.65) И я рассказала ей о Ланкење и о нишем районе Марод на берегу реки, где мы с <b>Жанно</b> обычно играли> (p.78)	Transformation
19.	Laurent	Grudgingly <b>Laurent</b> sat down, accepted a cup of coffee and a praline, and began his usual litany. (p.205)	<b>Loranās</b> nepatomis atsisėdo, priėmė puodelį kavos su cukruje arkerintu riešutu ir prėėjo įprastą savo litaniją. (p.213) <b>Лоран</b> , все еще ворча, сел за столик, милостиво принял из моих рук чашку кофе и завел свое обычное нытье. (p.260)	Localization (lower level)
20.	Luzeron	Madame <b>Luzeron</b> , who drops by every Thursday> (p.32)	Kiekvieną ketvirtadienį raketiniū į karpines užsuka ponis <b>Luzeron</b> > (p.30) <мадам <b>Люзерон</b> , которая заходит каждый четверг по пути на кладбище> (p.35)	Localization (lower level)
21.	Marie-Claude	It's who you <i>are</i> that interests me, not whether you're a Francine or a <b>Marie-Claude</b> or even, God help us, even Cunégonde. (p.269)	Mane domina, kas tu esi, o ne ar tu Fransina, ar <b>Mari Klodė</b> , ar net, Dieve arsaugok, kokia Kunigunda. (p.283) Мне важно, кто ты есть, а не то, как тебя зовут или звали – Франсинна, или <b>Мари-Клод</b> , или даже, не приведи господи, Кюнегонда. (p.343)	Localization (lower level)
22.	Mathurin	Richard and <b>Mathurin</b> , who had dropped in on their way to their usual game of pétanque in the park. (p.191)	Rišaras ir <b>Matjūrenas</b> užsuko raketiniū į parką prieš įprastą petankos žaidimą. (p.197) <b>Ришар</b> и <b>Матурен</b> , которые зашли к нам по пути в парк, где, как обычно, собирались играть в петанк. (p.242)	Localization (lower level)
23.	Michèle	So that was my mother's name. <b>Michèle</b> . (p. 545)	Tai štai koks mano motinos vardas. <b>Mišelė</b> . (p.XX) Значит, вот каково имя моей матери. <b>Мишель</b> . (p.685)	Localization (lower level)
24.	Muscat	<the way he did in Lansquenet after Monsieur <b>Muscat</b> burnt his boat. (p.296)	<kaip Lankeņėje, kai ponas <b>Miuska</b> sudegino jo laivą. (p.310) как когда-то в Ланкење после того, как месье <b>Мускат</b> сжег его плавающий дом?> (p.378)	Localization (lower level)
25.	Nanou	My real friends call me <b>Nanou</b> . (p.68)	Tikri draugai mane vadina <b>Nanu</b> . (p.68) Мои настоящие друзья зовут меня <b>Нану</b> . (p.82)	Localization (lower level)
26.	Nico	And <b>Nico</b> from Italian restaurant on the Rue Caulaincourt> (p.32)	Ir <b>Nikas</b> iš italų restorano Kolenkiūro gatvėje> (p.30) Или <b>Нико</b> из итальянского ресторана, что на улице Коленкур> (p.35)	Localization (lower level)
27.	Pantoufle	I call <b>Pantoufle</b> in my shadow-voice. (p.549)	Pašaukiu <b>Šlėpetę</b> vidiniū balsu. (p.574)	Preservation (literal translation)

			Я про себя окликаю <b>Пантуфля</b> . (р.691)	Localization (lower level)
28.	Paul	<was offered a flat above a little <i>crêperie</i> run by an elderly couple called <b>Paul</b> and Framboise. (p.343)	<man pasiūlė butą virš pedidelės blyninės, kurioje tvarkėsi raguvemusi pora <b>Polas</b> ir Frambuaza. (p.358) <мне предложили квартиру над маленькой стегетей, принадлежавшей пожилой паре – <b>Полю</b> и Фрамбуазе. (р.438)	Localization (lower level)
29.	Paupaul	<his name is Jean-Louis, and his friend with the beret is <b>Paupaul</b> (p.73)	<jis vardu Žanas Luisas, o jo bičiulis su berete – <b>Popolis</b> . (p.72) <его зовут Жан-Луи, а его друга в берете – <b>Пополь</b> . (р.87)	Localization (lower level)
30.	Pinot	<to Madame <b>Pinot</b> , who sells postcards and religious bric-a-brac on the corner>(p.31)	<su ponija <b>Pino</b> , ant kampro pardavinėjanti atvirukus bei religines smulkmenas> (p.29)	Localization (lower level)
31.	Reynaud	<cure <b>Reynaud</b> could have missed Communion. (p.233)	<с мадам <b>Пино</b> , что продает на углу почтовые открытки и всякую религиозную макулатуру> (р.33) <тёвас <b>Рейно</b> negalėjo praleisti Komunijos. (p.245)	Localization (lower level)
32.	Richard	<b>Richard</b> and Mathurin, who had dropped in on their way to their usual game of pétanque in the park. (p.191)	<как для юре <b>Рейно</b> – пропустить церемонию первого причащения...> (р.297)	Localization (lower level)
33.	Rosette	Because of <b>Rosette</b> ; because of Anouk; because of everything we left behind in Lansquenet-saus-Tannes, that Easter when the wind changed. (p.24)	<b>Rišaras</b> ir Matūgenas užsuko raketūi į parką prieš įrašą petankos* (p.197) < <b>Ришар</b> и Матурен, которые зашли к нам по пути в парк, где, как обычно, собирались играть в петанк. (р.242)	Localization (lower level)
34.	Roux	Pleased to meet you – <b>Roux</b> . (p.250)	Vien dėl <b>Rosetės</b> , dėl Anukos, dėl viso to, ką palikome Lankeņėje prie Tano per tas Velykas, pasikeitus vėjui. (p.21) И причина тому – <b>Розетт</b> , и Анук, и все то, что мы оставили в Ланкене-супертанн в те пасхальные дни, когда ветер опять переменялся. (р.24)	Localization (lower level)
35.	Salammbó	I'm Isabelle – and my little dog is <b>Salammbó</b> . (p.328)	Maloni susipažinti, <b>Rudi</b> . (p.261) Рад с вами познакомиться... <b>Ру</b> . (р.316)	Transformation Localization (lower level)
36.	Suze	<the way <b>Suze</b> does sometimes when Jean-Loup Rimbault (that's a boy she likes) is standing nearby. (p.66)	Aš esu Izabelė, o mano mažoji šunytė <b>Salambo</b> . (p.343) Меня зовут Изабель... А мою собачку – <b>Саламбо</b> . (р.420)	Localization (lower level)
			Taip kartais daro <b>Siuzi</b> , kai netoli esė stovi Žanas Lu Rembo (berniukas, kuris jai patinka). (p.66) <как это иногда делает <b>Сюзин</b> , заметив неподалеку Жана-Лу Рембо (это один мальчик, который ей нравятся)> (р.79)	Localization (lower level)

<b>Full names</b>			
37.	Amélie Deauxville	<a banker's card in the name of <b>Amélie Deauxville</b> > (p.15)	<bank kortelė, išduota <b>Amelii Dovil</b> vardu> (p.11)
		What makes Jean-Loup Rimbault more popular than <b>Claude Meunier</b> ? (p.143)	<банковская карточка на имя <b>Амели Довиль</b> > (p.12)
38.	Claude Meunier		Kodėl Žanas Lu Rembo populiaresnis už <b>Klodą Menjė</b> ? (p.147)
		So, with an English accent and going by the name of <b>Emma Windsor</b> , with my Mulberry handbag tucked negligently into the crook of my arm and the delicious whisper of Prada around my silk-stockings calves> (p.15)	И почему, например, <b>Жан-Лу Рембо</b> пользуется такой популярностью, а <b>Клод Мёнье</b> нет? (p.180)
39.	Emma Windsor		Taigi kalbėdama su anglišku akcentu pasivadinau <b>Ema Vindzor</b> , neturpėtingai raspaudžiau ro pažastimi „Mulberry“ rankinę ir, arplink šilkinėmis kojinėmis artempras blaizdas maloniai šiužtant „Prada“ > (p.11)
		My last public persona was <b>Françoise Lavery</b> , a teacher of English at the Lycée Rousseau in the 11 <sup>th</sup> . (p.15)	Так что со своим английским акцентом и документами на имя <b>Эммы Виндзор</b> , с сумочкой от «Mulberry», небрежно повешенной на плечо, в платье от «Prada», с нежным шепотом обвивавшем мои обтянутые тонкими чулками лодыжки> (p.11)
40.	Françoise Lavery		Paskutinė mano vieša asmenybė buvo <b>Fransuaza Liaveri</b> , anglų kalbos mokytoja 11-osios arųgardos Ruso Licejuje. (p.12)
		The owner, a widow: <b>Françoise Simon</b> . (p.220)	Мое последнее удостоверение личности было на имя <b>Франсуазы Лавери</b> , преподавательницы английского языка из лицея имени Руссо, 11-й парижский округ. (p.12)
41.	Françoise Simon		Savininkė – našlė <b>Fransuaza Simon</b> . (p.230)
		<married a local girl and became <b>Gustave Jean-Marie Pinson</b> >(p.420)	<и ее хозяйке, вдове по имени <b>Франсуаза Симон</b> . (p.279)
42.	Gustave Jean-Marie Pinson		<vedė vietinę merginą ir tapo <b>Gustaviu Žanu Mari Pensonu</b> > (p.439)
		What makes <b>Jean-Loup Rimbault</b> more popular than Claude Meunier? (p.143)	женился на местной девушке и превратился в <b>Гюстава Жана-Мари Пансона</b> > (p.536)
43.	Jean-Loup Rimbault		Kodėl Žanas Lu Rembo populiaresnis už Klodą Menjė? (p.147)
		Our <i>chocolaterie</i> was once a tiny café, run by a lady caLocalization (lower level)> (p.30)	И почему, например, <b>Жан-Лу Рембо</b> пользуется такой популярностью, а <b>Клод Мёнье</b> нет? (p.180)
44.	Marie-Louise Poussin		Kadaise mūsų šokoladinė buvo maža kavinių, kurioje šeimininkavo dama, pavarde <b>Mari Luiza Puzen</b> > (p.28)
		<b>Mathilde Chagrin</b> , or those girls in their	В нашей покладной лавке раньше размещалось маленькое кафе, принадлежавшее одной пожилой даме по имени <b>Мария-Луиза Пуссен</b> > (p.32)
45.	Mathilde		<b>Matilda Šagren</b> arba tos mergaitės su juodomis skaromis? (p.147)

	Chagrin	black headscarfs? (p.143)		<b>Матильда Шаррен</b> , например, или эти девочки в черных головных платках? (p.180)	level) Localization (lower level)
46.	Mercedes Desmoines	Under the name of <b>Mercedes Desmoines</b> I became her protector, her confidante. (p.466)		<b>Pasivadinusi Mercedes Desmua</b> , tarau jos gubėja, jos patikėtine. (p.483)	Localization (lower level)
47.	Noëlle Marcelin	The phone account belongs to <b>Noëlle Marcelin</b> , whose identity I acquired some months ago. (p.15)		<я получила работу и под именем <b>Мерседес Демуан</b> стала ее защитницей и задумшевой подругой. (p.590) Telefonas priklauso <b>Noelet Marseten</b> , kurios vardą aš pasisavinau prieš kelis mėnesius. (p.11)	Localization (lower level) Localization (lower level)
48.	Père Leblanc	<and the priest – whose name was <b>Père Leblanc</b> >(p.343)		Разговоры по нему оплачивала некая <b>Нолья Марселен</b> , чье удостоверение личности я раздобыла несколько месяцев назад. (p.12) <о kunigas – jo pavardė buvo <b>Pjeras Leblankas</b> > (p.358)	Transformation + localization (lower level)
49.	Raoul Lavery	Age thirty two; born in Nantes; married and widowed in the same year to <b>Raoul Lavery</b> > (p.15)		<а тот священник – его, кстати, звали <b>Пер Леблан</b> > (p.437)	Localization (lower level)
50.	Scott McKenzie	His name was <b>Scott McKenzie</b> . (p.302)		Trisdešimt dviejų, gimusi Nante, ištekėjo už <b>Raūlio Laveri</b> > (p.12)	Localization (lower level)
51.	Sylviane Caillou	<as with every day <b>Vianne Rocher</b> , <b>Sylviane Caillou</b> and even <b>Yanne Charbonneau</b> recede more safely into the past> (p.137)		Возраст – 32 года, родилась в Нанте, вышла замуж за <b>Рауля Лавери</b> > (p.12)	Localization (lower level)
52.	Thierry le Tresset	<b>Thierry le Tresset</b> . He owns the place. (p.77)		Jo vardas buvo <b>Skotas Makenzis</b> . (p.315)	Localization (lower level)
53.	Vianne Rocher	<as with every day <b>Vianne Rocher</b> , <b>Sylviane Caillou</b> and even <b>Yanne Charbonneau</b> recede more safely into the past >(p.137)		Это звали <b>Скотт Маккензи</b> . (p.386)	Localization (lower level)
54.	Yanne Charbonneau	Nowadays I am <b>Yanne Charbonneau</b> and she is <b>Annie</b> – though she'll always be Anouk to me. (p.32)		<nes <b>Viana Rošė</b> , <b>Silviana Kaju</b> ir net <b>Jana Šarbono</b> kas dieną vis giliau grimzia į praeitį> (p.142) <и с каждым днем <b>Вианн Роше</b> , <b>Сильвиан Кайю</b> и даже <b>Янна Шарбонно</b> благополучно отступают в прошлое> (p.174)	Localization (lower level) Localization (lower level)
				<b>Tjerry le Tresė</b> . Jam priklauso tas namas. (p.77)	Localization (lower level)
				Ну да, за <b>Тьерри Ле Трессе</b> . Дом-то ему принадлежит. (p.94)	Localization (lower level)
				<nes <b>Viana Rošė</b> , <b>Silviana Kaju</b> ir net <b>Jana Šarbono</b> kas dieną vis giliau grimzia į praeitį> (p.142)	Localization (lower level)
				<и с каждым днем <b>Вианн Роше</b> , <b>Сильвиан Кайю</b> и даже <b>Янна Шарбонно</b> благополучно отступают в прошлое> (p.174)	Localization (lower level)
				Dabar aš esu <b>Jana Šarbono</b> , o ji – <b>Anė</b> , nors man ji visada liks Anuka. (p.31)	Localization (lower level)
				Теперь я стала <b>Янной Шарбонно</b> , а она – <b>Анни</b> , хотя для меня она всегда	Localization (lower level)

55.	Yanne le Tresset	Yanne le Tresset. (p.138)	булет Анук. (p. 36) Jana le Tresé. (p.142) Янна Ле Трессе. (p.174)	level) Localization (lower level) Localization (lower level) Localization (lower level) Localization (lower level)
56.	Zozie de l'Alba	My name's Zozie – Zozie de l'Alba> (p.38)	Аś vardu Zozí, Zozí de l'Alba> (p.37) Меня зовут Зози, Зози де л'Альба> (p.43)	Localization (lower level)
<b>Names of mythological creatures and deities</b>				
57.	Bara	The Aborigines believe the good wind Bara is held captive for half the year by the bad wind Mamariga, and every year they have to sing it free. (p.305)	Aborigenai tiki, kad vėjo dievas Bara pusę metų laikomas uždarytas piktąjo vėjo Mamarigos, ir kas metai jie turi dainuoti, kad ji išvaduotų. (p.319) А некоторые из здешних уроженцев до сих пор верят, что добрый ветер Бара полугода сидит в плену у злого ветра Мамариги, и каждый год люди должны песней выпустить его на волю. (p.390)	Localization (lower level) Localization (lower level)
58.	Chantico	<gave her the fish sign of Chantico the Fast Breaker> (p.332)	<skyrčiau jai Čantiko, Greitosios bangos ženklą> (p.347) Ей я дала знак Шантико, Нарушителя Поста. (p.425)	Localization (lower level) Localization (lower level)
59.	Cinteotl	<but the symbols of Cinteotl, the Ear of Maize, and the Cacao Bean of Lady Blood Moon, scratched under the lintel of the doorway and embedded into the front step, should ensure that our little business thrives. (p.148)	<bet Sinteotlio Kukurūzo burbuolės ir Krūvinojo mėnulio damos Kakavos rūpelės ženklai, įrežti po durų sąrama ir išraizyti ant stenkščio, turėtų užtikrinti, kad mūsų verslas seksis. (p.154) <но кукурузный початок, символ Синтеотля*, и боб какао, символ Госпожи Кровавой Луны, напаранные мною под приделкой и на ступеньках крыльца, должны обеспечить процветание нашему маленькому бизнесу. (p.188) * Синтеотль («бог кукурузы» или «толстый бог») – ацтекское божество, сын Тласольтеотль и муж Шочикеацаль, почитался всеми народами Центральной Америки. Его мать, богиня Тласольтеотль, – одно из древнейших божеств, богиня земли и плодородия, владычица ночи; известна под многочисленными иными именами, в том числе под именем Госпожа Кровавая Луна. В годы засухи Тласольтеотль приносили в жертву мужчину – привязывали к столбу и метали в него дротики; его капающая кровь символизировала дождь.	Localization (lower level) Localization (lower level) Localization (lower level) Addition (extratextual)
60.	Coatlucue	<Tlaloc and Coatlucue and Quetzalcoatl and even greedy old Mictēcacihuatl herself – their temples made into	<Tlaloka ir Coatlūka, ir Kecalcoatlī, ir net pačią godžiąją praamžę Miktēcačihuatlę? – jų šventyklos tapusios „kultūros paveldo objektais“, jų akmenys išvartyti, jų piramidės užžėlusios> (p.384)	Localization (lower level)

		'heritage sites', their stones toppled, their pyramids overgrown>(p.559)	<Тлаолока, <b>Коатликуэ</b> *. Кецалькоатля и даже старую жадную Миктеаскуатль? Их храмы превратились в «наследие предков», их жертвенные камни повалены, их пирамиды заросли лесом> (p.703) * Коатликуэ («она в платье из змей») – в мифологии ацтеков богиня земли и смерти, мать бога солнца Уицилопочтли.	Addition (extratextual)
61.	Eagle Snake	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the maguey cactus; <b>Eagle Snake</b> , for power; Seven Macaw, for success; One Monkey, the trickster; the Smoking Mirror, that shows you things that regular people don't always see; Lady Green Skirt, who looks after mothers and children; One Jaguar, for courage and to protect you from bad things, and Lady Moon Rabbit – that's my sign – for love. (p.330)	Ура Kukurūzū burbuolė – laimei; Triušis 2, jis gamino vyną iš agavos; <b>Plunksnuotoji gyvatė</b> – galiai; Ara 7 – sėkmei; Beždžionė 1 – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato; Žaliojo sijono dama – ji globoja motinas ir vaikus; Jaguaras 1 – drąsai ir jis apsaugo nuo visokių nelaimių, ir Triušio mėnulio dama – tai mano ženklas – meilei. (p.345)	Transformation
62.	Ehecatl	<the sign of <b>Ehecatl</b> is a powerful one > (p.282)	Например, Кукрузуный Початок – это символ удачи; а еще есть символ Два Кролика (они делали вино из кактуса); <b>Змея-Орел</b> – символ могущества; Семь Ара – символ успеха; Обезьяна – символ трюкача; изобразив символ Дьяволетоса Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают; Г оспожа Зеленая Юбка – символ заботы о матерях с детьми; Самый Первый Ягуар – символ смелости и мужества, защищающий от любого зла; а знак Госпожи Лунной Крольчихи – мой знак – это символ любви. (p.422-423)	Preservation (literal translation)
63.	Holly King	She told them about Yule and Saturnalia, and the Oak King and the <b>Holly King</b> , and the two great winds that divide the year. (p.347)	< <b>Ehecatl</b> io ženklas galingas> (p.296) А впрочем, это вполне возможно; знак <b>Экекатля</b> *. Ветра Перемен, – символ весьма могущественный> (p.360) * Экекатль – бог ветра, ипостась Кецалькоатля, одного из трех главных божеств индейцев Центральной Америки, творца мира, создателя человека и культуры, владыки стихий.	Localization (lower level) Addition (extratextual)
64.	Hurakan	And so I give her the <b>Hurakan</b> , or Hurricane, the Vengeful One, to make up for all those times for being It. (p.153)	Рарасакжо арие Kалédas, арие Karaliū Ažuolą, ir арие <b>Šventąjį karaliū</b> , ir арие du didžiuosius vėjus, dalįjančius metus. (p.363) А потом она принялась рассказывать о Святах, о сатурналиях, о Дубовом Короле и о <b>Короле Падуба</b> , и о двух великих ветрах, что делят год пополам. (p.443) Taigi pasiūliau jai <b>Hurakaną</b> , arba Uraganą, Kerštingąjį, kad atsteigtų už visą tą laiką, kai buvo „šuniukas“. (p.159) Так что я прибавила еще и символ <b>Хуракана</b> *, или Урагана, или Мстительного бога, чтобы ей легче было справиться с теми проблемами, которые возникают, если именно ты все время водишь в игре. (p.194) * Хуракан («одноногий») одно из главных божеств индейцев Центральной Америки, творец и повелитель мира, владыка грозы, ветра и ураганов, отчасти сливается с образом Тескатлипоки.	Transformation Preservation (literal translation) Localization (lower level) Addition (extratextual)

65.	Lady Blood Moon	<but the symbols of Cinteotl, the Ear of Maize, and the Cacao Bean of <b>Lady Blood Moon</b> , scratched under the lintel of the doorway and embedded into the front step, should ensure that our little business thrives. (p.148)	<bet Sinteolio Kukurūzo burbuolės ir <b>Kruvinojo mėnulio damos</b> Kakavos rūpelės ženklai, įrėžti po durų sąrama ir išraižyti ant slenkščio, turėtų užtikrinti, kad mūsų verslas seksis. (p.154)	Preservation (literal translation)
66.	Lady Green Skirt	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the maguey cactus; Eagle Snake, for power; Seven Macaw, for success; One Monkey, the trickster; the Smoking Mirror, that shows you things that regular people don't always see; <b>Lady Green Skirt</b> , who looks after mothers and children; One Jaguar, for courage and to protect you from bad things, and Lady Moon Rabbit – that's my sign – for love. (p.330)	<но кукурузный початок, символ Синтеотля, и боб какао, символ <b>Госпожи Кривавой Луны</b> , нацарапанные мною под притолокой и на ступеньках крыльца, должны обеспечить процветание нашему маленькому бизнесу. (p.188) Ура Кукуруцū burbuolė – laimei; Triušis 2, jis gamino vyną iš agavos; Plunksnuotoji gyvatė – galiai; Ara 7 – sėkmei; Beždžionė 1 – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato; <b>Žaliojo sijono dama</b> – ji globoja motinas ir vaikus; Jaguaras 1 – drąsai ir jis apsaugo nuo visokių nelaimių, ir Triušio mėnulio dama – tai mano ženklas – meilei. (p.345) Например, Кукурузный Початок – это символ удачи; а еще есть символ Два Кролика (они делали вино из кактуса); Змея-Орел – символ могущества; Семь Ара – символ успеха; Обезьяна – символ трюкача; Изобразив символ Дымящегося Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают; <b>Госпожа Зеленая Юбка</b> – символ заботы о матерях с детьми; Самый Первый Ягуар – символ смелости и мужества, защищающий от любого зла; а знак Госпожи Луной Крольчихи – мой знак – это символ любви. (p.422-423)	Preservation (literal translation)
67.	Lady Moon Rabbit	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the maguey cactus; Eagle Snake, for power; Seven Macaw, for success; One Monkey, the trickster; the Smoking Mirror, that shows you things that regular people don't always see; Lady Green Skirt, who looks after mothers and children; One Jaguar, for courage and to protect you from bad things, and <b>Lady Moon Rabbit</b> – that's my sign – for love. (p.330)	Ура Кукуруцū burbuolė – laimei; Triušis 2, jis gamino vyną iš agavos; Plunksnuotoji gyvatė – galiai; Ara 7 – sėkmei; Beždžionė 1 – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato; <b>Žaliojo sijono dama</b> – ji globoja motinas ir vaikus; Jaguaras 1 – drąsai ir jis apsaugo nuo visokių nelaimių, ir <b>Triušio mėnulio dama</b> – tai mano ženklas – meilei. (p.345) Например, Кукурузный Початок – это символ удачи; а еще есть символ Два Кролика (они делали вино из кактуса); Змея-Орел – символ могущества; Семь Ара – символ успеха; Обезьяна – символ трюкача; Изобразив символ Дымящегося Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают; Самый Первый Ягуар – символ смелости и мужества, защищающий от любого зла; а знак <b>Госпожи Луной Крольчихи</b> – мой знак – это символ любви. (p.422-423)	Preservation (literal translation)
68.	Mamariga	The Aborigines believe the good wind Bara is held captive for half the year by	Aboriginai tiki, kad vėjo dievas Bara pusę metų laikomas uždarytas piktotojo vėjo <b>Mamarigos</b> , ir kas metai jį turi išvaduoti, kad jį išvaduoti. (p.319)	Localization (lower level)



		the bad wind <b>Mamariga</b> , and every year they have to sing it free. (p.305)	А некоторые из здешних уроженцев до сих пор верят, что добрый ветер Бара полгода сидит в плену у злого ветра <b>Мамариги</b> , и каждый год люди должны песней выпустать его на волю. (p.390)	Localization (lower level)
69.	Mictēcacihuatl	<it was as if <b>Mictēcacihuatl</b> herself had put them in my path. (p.21)	<tarsi patl <b>Miktecačihuatle</b> bitū, juos mano kelyje išdėlojusi. (p.18)	Localization (lower level) Addition (extratextual)
70.	Mithras	She tells me stories about Quetzalcoat and Jesus and Osiris and <b>Mithras</b> and Seven Macaw <(p.486)	<они возникли на моем пути, словно по велению самой <b>Миктекаснватль</b> **. (p.20) ** Миктекаснватль – в мифологии индейцев Центральной Америки жена бога смерти и подземного мира Миктлантекутли.	Localization (lower level) Addition (extratextual)
71.	Oak King	She told them about Yule and Saturnalia, and the <b>Oak King</b> and the Holly King, and the two great winds that divide the year. (p.347)	<она рассказывает вкратце истории: о Кепалькоатле, о Христе, об Осирисе, о <b>Митре</b> **, о Семи Попугаях (p.616) **Митра - древнеиранский и древнеиндийский мифологический персонаж, связанный с идеей договора, а также выступающий как бог солнца.	Preservation (literal translation) Preservation (literal translation)
72.	One Jaguar	The names and symbols of <b>One Jaguar</b> and Rabbit Moon, written in marker on the bottom of her schoolbag> (p.153)	<b>Короле</b> и о Короле Падуба, и о двух великих ветрах, что делят год пополам. (p.443) <b>Jaguaro 1</b> ir Trušio mėnulis vardai ir simboliai, užrašyti ant jos kuprinės dugno> (p.159)	Preservation (literal translation) Preservation (literal translation)
73.	One Monkey	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the maguey cactus; Eagle Snake, for power; Seven Macaw, for success; <b>One Monkey</b> , the trickster; the Smoking Mirror, that shows you things that regular people don't always see; Lady Green Skirt, who looks after mothers and children; One Jaguar, for courage and to protect you from bad things, and Lady Moon Rabbit – that's my sign – for love. (p.330)	Ура Kukuružų burbulė – laimei; Trušis 2, jis gamino vyną iš agavos; Plunksnotoji gyvatė – galiai; Ara 7 – sėkmei; <b>Veždžionė 1</b> – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato; Žaliojo sijono dama – ji globoja motinas ir vaikus; Jaguaras 1 – drąsai ir jis apsaugo nuo visokių nelaimių, ir Trušio mėnulis dama – tai mano ženklas – meilei. (p.345)	Preservation (literal translation)
74.	Osiris	She tells me stories about Quetzalcoatl	Например, Кукурузный Почагок – это символ удачи; а еще есть символ Два Кролика (они делали вино из кактуса); Змея-Орел – символ могущества; Семь Ара – символ успеха; <b>Обезьяна</b> – символ трюкача; образив символ Дьяволетогося Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают; Госпожа Зеленая Юбка – символ заботы о матерях с детьми; Самый Первый Ягуар – символ смелости и мужества, защищающий от любого зла, а знак Госпожи Лунной Крольчихи – мой знак – это символ любви. (p.422-423)	Globalization Localization (lower level)

		and Jesus and <b>Osiris</b> and Mithras and Seven Macaw> (p.486)	(p. 504) <она рассказывает всякие истории: о Кецалькоатле, о Христе, об <b>Осирисе</b> , * о Митре, о Семи Попугаях (p.616) * Осирис – в египетской мифологии бог производительных сил природы и загробного мира. <b>Persefone</b> įkalinta ro žeme> (p.367)	Addition (extratextual)
75.	Persephone	< <b>Persephone</b> is trapped underground> (p.351)	< <b>Персефона</b> зачтена в своем подземелье> (p.448)	Localization (lower level)
76.	Quetzalcoatl	<I prayed fervently to Jesus, Osiris and <b>Quetzalcoatl</b> to save me from the demons of St Michael's-on-the-Green. (p.159) The names and symbols of One Jaguar and <b>Rabbit Moon</b> , written in marker on the bottom of her schoolbag > (p.153)	<аš be perstojo meldavausi Jėzui, Oziritui ir <b>Kecalcoatlui</b> , kad šie gelbėtų mane nuo Švento Mykolo mokyklos demonų. (p.166) <я истова молилась Иисусу, Осирису и <b>Кецалькоатлю</b> , чтобы эти боги спасли меня от демонов школы Сент-Майклз-он-зе-Грин. (p.203) Jaguaro I ir <b>Triušio mėnulio</b> vardai ir simboliai, užrašyti ant jos kuprinės dugno> (p.159) Имена и символы «Самого первого ягуара» и « <b>Кролика-Луны</b> », нарисованные фломастером на дне ее школьного портфеля> (p.194)	Localization (lower level)
77.	Rabbit Moon			Localization (lower level)
78.	Santa Muerte	<and sugar skulls on sticks and <b>Santa Muerte</b> parading through the streets with her three faces watching every which way– (p.460)	<сukrinės kaukolės ant pagaliukų, o gatvėmis traukia <b>Santa Muerte</b> su trimis veidais, žvelgiančiais į skirtingas puses... (p.477) <все лакомятся сахарными черепами на палочках, и трехликая <b>Santa Muerte</b> , <b>Святая Смерть</b> , торжественно проходит по улицам, и три пары ее глаз смотрят одновременно в три разные стороны... (p.584)	Preservation (literal translation)
79.	Seven Macaw	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the maguey cactus; Eagle Snake, for power; <b>Seven Macaw</b> , for success; One Monkey, the trickster; the Smoking Mirror, that shows you things that regular people don't always see> (p.330)	Уга Кукурүдз бурбуолэ – лаимей; Триүс 2, jis gamino vyną iš agavos; Plunksnuotoji gyvatė – galiai; <b>Ara 7</b> – sekmei; Beždžionė 1 – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato> (p.345) Например, Кукурузный Почагок – это символ удачи; а еще есть символ Два Кролика (они делали вино из кактуса); Змея-Орел – символ могущества; <b>Семь Ара</b> – символ успеха; Обезьяна – символ трюкача; изобразив символ Дымящегося Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают> (p.422-423)	Preservation (literal translation)
80.	Tezcatlipoca	With my fingers I made the sign of the Smoking Mirror – known as the Eye of Black <b>Tezcatlipoca</b> > (p.44)	Pirštais parodžiau Rūkstančio veidrodžio ženklą, vadinamąją juodojo <b>Тескатлипока</b> akį> (p.43) Едва заметно шевельнув пальцами, я начертала в воздухе символ Дымящегося Зеркала – которое также называют <b>Глазом Черного Тескатлипоки</b> *> (p.52) * Тескатлипока («Дымящееся Зеркало») – в мифологии индейцев Центральной Америки божество, вобравшее в себя черты многих древнейших богов, в том числе бога грозы и ветра Хуракана. Он выступает	Localization (lower level)
				Addition (extratextual)

			<p>в качестве бога ночи, покровителя разбойников и колдунов, олицетворяет зиму, север и ночное небо. Его двойник – ягуар. Тескатлипока считается как благодетельным, так и зловредным божеством: он и творец мира, и его разрушитель; он судья, видящий все в ночи, и мститель за все злое, вездесущий и беспощадный. Исходно он был, видимо, хтоническим богом подземных сил и вулканов. Изображается с черным лицом (в качестве бога ночи), на которое иногда наносятся желтые поперечные полосы или пятна (как на шкуре ягуара). Его символ – зеркало с завитком дыма, в котором он может видеть все на свете. Иная его ипостась – красный Тескатлипока, слившийся с ним в процессе синкретизации с Шиле-Тотек, ацтекским божеством весенней растительности и посевов.</p>	<p>Localization (lower level)</p>
81.	Tlaloc	<p>Now I know how to raise the wind with Ehecatl, the Changing One; and how to invoke <b>Tlaloc</b> for rain&gt;(p.363)</p>	<p><b>Tlaloc</b>, kad ļut&gt; (p.380) Dabar žinau, kai sukelti vėją su Ehecatliu, Remaininguoju, kaip prīšaukti И я уже знаю, как поднять ветер с помощью Экатли. Приносящего Перемены, как вызывать дождь, обратившись к <b>Тлалоку</b>*&gt;. (p.465) * Тлалок («заставляющий расти») – в мифологии ацтеков бог дождя и грома, а также всех съедобных растений.</p>	<p>Addition (extratextual)</p>
82.	Two Rabbit	<p>There's the Ear of Maize, for good luck; <b>Two Rabbit</b>, who made wine from the maguey cactus; Eagle Snake, for power; Seven Macaw, for success; One Monkey, the trickster; the Smoking Mirror, that shows you things that regular people don't always see; Lady Green Skirt, who looks after mothers and children; One Jaguar, for courage and to protect you from bad things, and Lady Moon Rabbit – that's my sign – for love. (p.330)</p>	<p>Уга Kukurūzū burbuoļē – laimei; <b>Triušis 2</b>, jis gamino vīnu iš agavos; Plunksnotoji guvatē – galiai; Ara 7 – sēkmei; Beždžionē 1 – gudruolis; Rūkstantis veidrodis – jis parodo dalykus, kurių paprastai žmonės ne visada mato; Žaliojo sijono dama – ji globoja motinas ir vaikus; Jaguaras 1 – drąsai ir jis arpaugo nuo visokių nelaimių, ir Triušio mėnulio dama – tai mano ženklas – meilei. (p.345) Например, Кукурузный Початок – это символ удачи; а еще есть символ <b>Два Кролика</b> (они делали вино из кактуса); Змея-Орел – символ могущества; Семь Ара – символ успеха; Обезьяна – символ трюкача; изобразив символ Дымящегося Зеркала, можно увидеть такие вещи, каких обычные люди просто не замечают; Госпожа Зеленая Юбка – символ заботы о матерях с детьми; Самый Первый Ягуар – символ смелости и мужества, защищающий от любого зла; а знак Госпожи Лунной Крольчихи – мой знак – это символ любви. (p.422-423)</p>	<p>Preservation (literal translation)</p>
83.	Xochipilli	<p>I drew the cactus sign of <b>Xochipilli</b>. Xochipilli the silver-tongued; the god of</p>	<p>Nubrēžiau ore <b>Sociipilio</b> kaktuso ženklą, stengdamasi, kad nesimatuotų rankos. Sociipillis saldžialiežuvis; pranašysūcių ir sarpnų dievas. (p.125)</p>	<p>Localization (lower level)</p>

		prophecy and dream (p.121).	Я незаметно шевельнула пальцами, изобразив в воздухе символ бога <b>Шочипилли</b> *. Среброязыкий Шочипилли, бог сновидений и пророчеств. (p.153) * Шочипилли (Кочипилли) – «Повелитель цветов», бог музыки и красоты, брат-близнец Шочиксаль, богини любви и цветов. Несмотря на свой добрый нрав и положительные обязанности, Шочипилли всегда изображается с черепом в руках. Впоследствии Шочипилли и Шочиксаль стали ассоциироваться с центральными богами пантеона – богом-творцом Кепалькватлем и богом неба и солнца Уицилопонтли.	Addition (extratextual)
<b>Names of characters from other literary or artistic pieces</b>				
84.	Big Bad Wolf	Does the <b>Big Bad Wolf</b> seduce Red Riding Hood out of misguided need for company? (p.560)	Ar <b>didelis piktas Vilkas</b> vilioja Raudonkerpuraitę dėl iškripto draugijos poreikio? (p.586) Разве крысолов крад детей во имя любви? Разве <b>Большой Злой Волк</b> соблазнял Красную Шапочку из нелепого желания обрести друга? (p.705)	Preservation (literal translation) Preservation (literal translation)
85.	Butch	<b>Butch</b> and Sundance were no heroes of mine. (p.160)	<b>Вакас</b> ir Sandensas nebuvu mano didvyuriai. (p.167)	Localization (lower level)
86.	Cinderella	<Cinderella waiting for her prince to come. (p.230)	<b>Буч</b> и Санденс никогда не были моими любимыми героями. (p.205)	Localization (lower level)
87.	Colégram	There's a story Maman used to tell, about three faeries called Pic Blue, Pic Red and <b>Colégram</b> . (p.412)	< <b>Pelenė</b> , laukianti, kol pasirodys jos princas. (p.241) <типичная <b>Золушка</b> , ждущая своего принца. (p.294)	Localization (higher level) Localization (higher level)
88.	Good King Wenceslas	<Thierry still wants to be Santa Claus and Prince Charming and <b>Good King Wenceslas</b> all rolled into one. (p.272)	Maman kadaise sekldavo tokia pasaka apie tris burtininkus, vardu Pik Mėlynas, Pik Raudonas ir <b>Kolegramas</b> . (p.431) Есть одна история, которую часто рассказывала мама, о трех эльфах, которых звали Пик Бело, Пик Ред и <b>Колеграм</b> . (p.526-527) <Theris vis dar svajoja būti Kalėdų Seneliu, Žavinguoju princu, ir <b>geruoju karaliumi Wenceslavu</b> – visais iš karto. (p.286)	Localization (lower level) Preservation (literal translation) + localization (lower level)
89.	Little Red Riding Hood	I'm coming as <b>Little Red Riding Hood</b> , because all I need for my outfit is a red cape – with a hood, of course. (p.498)	<Тьерри по-прежнему жаждет быть для тебя Санта-Клаусом, Принцем Очарование и <b>Добрым Королем Венцеславом</b> – все в одном флаконе. (p.347)	Preservation (literal translation) + localization (lower level)
90.	March hares	The merry wind, the magical wind,	Būsiu <b>Raudonkerpuraitė</b> , nes jai reikia tikrai tiktai taudono apsiausto su gobtuvu. (p.517) Я буду <b>Красной Шапочкой</b> – для этого мне, в сущности, нужно не так уж много: сама красная шапочка, точнее, красный плащ с капюшоном. (p.631) Linksmu vėju, stebuklingu vėju, kai visi pasijunta lyg <b>zuikiai kova</b> > (p.356)	Localization (higher level) Localization (higher level) Globalization

		making <b>March hares</b> of everyone> (p.341)	Веселый, волшебный ветер, способный любого превратить в безумного <b>Мартовского Зайца</b> * > (p.435) * Персонаж книги Л. Кэрролла «Алиса в Стране чудес».	Addition (extratextual)
91.	Michelangelo's David	<Painted a picture of Scott McKenzie that would have cast <b>Michelangelo's David</b> into the shade. (p.303)	<пирсеіаи токі Makenzto portreta, kuris miglotai priminē <b>Mikelandželo Douvda</b> . (p.317)	Localization (lower level)
92.	Mickey Mouse	He stares vacantly at the ceiling throughout, and nothing – not Pooh or Tigger or Mickey Mouse – brings the smallest gleam to his eye. (p.407)	<созданный мною портрет Скотта Маккензи заставил бы отступилть в тень и самого <b>Давида</b> , <b>изванного гениальным Микеланджело</b> . (p.387) Jis abejngai stebėjijasi i lubas ir niekas – nei Mikė Pūkuotukas, nei Tigras, nei <b>pelukas Mikis</b> – neižiebia jo akyse nė menkiausios kibirkstėlės. (p.425)	Addition (intratextual)  Preservation (literal translation) + localization (lower level)
93.	Pic Blue	There's a story Maman used to tell, about three faeries called <b>Pic Blue</b> , <b>Pic Red</b> and Colégram. (p.412)	Он бездумно смотрит в потолок, его не интересует ни Винни-Пух, ни Тигра, ни <b>Микки-Маус</b> , ничто вокруг не вызывает ни малейшего блеска в его глазах. (p.520) Maman kadaise sekdavo tokią pasaką apie tris burtininkus, vardu <b>Pik Mėlynas</b> , <b>Pik Raudonas</b> ir Kolegramas. (p.431)	Localization (lower level)  Preservation (literal translation) + localization (lower level)
94.	Pic Red	There's a story Maman used to tell, about three faeries called Pic Blue, <b>Pic Red</b> and Colégram. (p.412)	Есть одна история, которую часто рассказывала мама, о трех эльфах, которых звали <b>Пик Блю</b> , <b>Пик Ред</b> и Колеграм. (p.526-527) Maman kadaise sekdavo tokią pasaką apie tris burtininkus, vardu <b>Pik Mėlynas</b> , <b>Pik Raudonas</b> ir Kolegramas. (p.431)	Localization (lower level)  Preservation (literal translation) + localization (lower level)
95.	Pied Piper	But Roux has vanished, as he always does, like the <b>Pied Piper</b> into the side of the hill. (p.414)	Однако Ру действительно исчез, как, впрочем, он это и всегда делал – ушел в гору, как тот <b>крысолов из Гаммельна</b> . (p.528)	Localization (lower level)  Preservation (literal translation) Transformation
96.	Pooh	He stares vacantly at the ceiling throughout, and nothing – not <b>Pooh</b> or Tigger or Mickey Mouse – brings the smallest gleam to his eye. (p.407)	Jis abejngai stebėjijasi i lubas ir niekas – nei <b>Mikė Pūkuotukas</b> , nei Tigras, nei <b>pelukas Mikis</b> – neižiebia jo akyse nė menkiausios kibirkstėlės. (p.425) Он бездумно смотрит в потолок, его не интересует ни <b>Винни-Пух</b> , ни Тигра, ни <b>Микки-Маус</b> , ничто вокруг не вызывает ни малейшего блеска в его глазах. (p.520)	Addition (intatextual)  Addition (intatextual)
97.	Prince Charming	<Thierry still wants to be Santa Claus and <b>Prince Charming</b> and Good King Wenceslas all rolled into one. (p.272)	<Тьерис вис дар svajoja būti Kalėdų Seneliu, <b>Žavinguoju princu</b> , ir geruoju karaliumi Wenceslavu – visais iš karto. (p.286) <Тьерри по-прежнему жаждет быть для тебя Санта-Клаусом, <b>Принцем Очарование</b> и <b>Добрым Королем Венцеславом</b> — все в одном флаконе.	Preservation (literal translation)  Preservation (literal translation)

98.	Santa Claus	As if <b>Santa Claus</b> , instead of giving out presents for all the kids, had decided to keep them all for himself this year. (p.381)	(p.347) Tarsi <b>Kalėdų Senelis</b> , nutaręs šiais metais nedalyti dovanų vaikams, o visas pasiilikti sau. (p.398) Наверное, так ухмылялся бы <b>Санта-Клаус</b> , если бы вдруг решил не раздавать детям подарки, а все их оставить себе. (p.488) Daugybė vaikų pasakų ją atspindi: Jonelis ir Grytutė, Vaikai miške, <b>Snieguolė</b> , persekiojami piktosios karalienės... (p.456) Этому страху посвящено немало детских сказок: история Ганзеля и Гретель, история о заблудившихся в лесу детях, история несчастной <b>Белоснежки</b> , преследуемой злой королевой... (p.557) Bačas ir <b>Sandensas</b> nebuvo mano didvyriai. (p.167) Буч и <b>Санденс</b> никогда не были моими любимыми героями. (p.205)	Localization (higher level) Localization (lower level) Localization (higher level) Localization (higher level) Localization (lower level) Localization (lower level)
99.	Snow White	So many children's stories reflect it: Hansel and Gretel; the Babes in the Wood; <b>Snow White</b> pursued by the evil queen →(p.439)	Jis abejingai stebėjusiai į lubas ir niekas – nei Mikė Pūkuotukas, nei <b>Tigras</b> , nei peliukas Mikis – neižiebia jo akyse nė menkiausios kibirkštelės. (p.425) Он бездумно смотрит в потолок, его не интересует ни Винни-Пух, ни <b>Тигра</b> , ни Микки-Маус, ничто вокруг не вызывает ни малейшего блеска в его глазах. (p.520)	Globalization Globalization
100.	Sundance	Butch and <b>Sundance</b> were no heroes of mine. (p.160)	<ji ta <b>Piktoji ragana</b> meduolių pameluje; ji – Margasis fleitininkas; ji – Sniego karalienė. (p.481) <в виде злой <b>вельмы</b> из пряничного домика, или крысолова из города Гаммельна, или Снежной Королевы. (p.588)	Preservation (literal translation) Preservation (literal translation)
101.	Tigger	He stares vacantly at the ceiling throughout, and nothing – not Pooh or <b>Tigger</b> or Mickey Mouse – brings the smallest gleam to his eye. (p.407)	Nulipdė ją be galo kruipščiai, turgė, mylėjo, dainavo jai dainas, kol <b>Žiemos karalienė</b> pasigailejo moters ir atgaivino sniego vaiką. (p.454) <слепила себе дочку из снега. Она очень старалась, и девочка получилась прелестная. Несчастная женщина очень ее любила; она красиво одевала ее, пела ей песенки, и <b>Снежная Королева</b> сжалась над ней и оживила снегурочку. (p.554)	Preservation (literal translation) Preservation (literal translation) Preservation (literal translation) Localization (higher level)
102.	Wicked Witch	<she's the <b>Wicked Witch</b> in the gingerbread house; she's the Pied Piper; she's the Winter Queen. (p.463)		
103.	Winter Queen	She made it with exquisite care, clothed it and loved it and sang to it, until the <b>Winter Queen</b> took pity of the woman and brought the child of snow to life. (p.437)		
<b>Names of real people referred to in the book</b>				
104.	Chagall	<old films in black-and-white, photography, Jules Verne, <b>Chagall</b> , Jeanne Moreau, the cemetery... (p.168)	<seni nespalvoti filmai, fotografija, Žulis Vernas, <b>Sagalas</b> , Žana Moro, karinė... (p.175) <старые черно-белые фильмы, фотография, Жюль Верн, <b>Шагал</b> , Жанна Моро, местное кладбище... (p.215)	Localization (lower level) Localization (lower level)
105.	Crowley	I steeped myself in the <i>I Ching</i> ; cherry-picked the Golden Dawn; rejected <b>Crowley</b> (but for his Tarot pack, which is rather beautiful), pored earnestly over my	Įnikau į <i>I Ching</i> ; susidomėjau „Aukšme žara“, atmečiau <b>Krouli L.*</b> (vien dėl jo Taro kortų, kurios labai jau gražios), uoliai mažčiau apie savo vidinę deivę ir iki traukulių juokdavausi iš <i>Liber Null</i> , ir <i>Necronomicon</i> . (p.99) * Aleisteris Crowley'is – „Aukšmės žaros“ ordino įšventintasis.	Addition (extratextual)

		Inner Goddess and laughed myself into convulsions over <i>Liber Null</i> and <i>Necronomicon</i> . (p.96-97)	Я изучала гербологию и древнекитайскую мифологию по книге «И-цзин», собирала вишни на «золотой заре», я в итоге полностью отвергла <b>теорию Кроули</b> (взяв на вооружение только его карты Таро, которые очень красивы); я честно и сосредоточенно исследовала свое внутреннее «я» и страшно веселилась, читая «Либер Нулл» и «Некрономикон». (p.121)	Addition (intratextual)
106.	Croesus	<and chocolate of course; intoxicating, rich as <b>Croesus</b> , dark as death. (p.429)	<г, žinoma, šokolado, svaigiantis, turtingas it <b>Krezas</b> , tamsus lyg mirtis. (p.446)	Localization (lower level)
107.	Dalida	<it's a lifesized sculpture, though I'm not quite sure who <b>Dalida</b> was> (p. 396)	<и, разумеется, шоколада – возбуждающий, богатый, как <b>Крѐз</b> , и темный, как смерть. (p.545) <natūralaus dydžio skulptūra, nors aš nelabai žinau, kas ta <b>Dalida</b> buvo> (p.412)	Localization (lower level) Localization (lower level) Localization (lower level)
108.	de Segur	Maman, Papa and the two little girls, like something out of a story by the Comtesse <b>de Segur</b> . (p.116)	<там скульптура в полный рост, хотя я толком и не знаю, кем была эта <b>Далида</b> *> (p.506) * Далида – знаменитая французская певица, родившаяся в Алжире; пик ее популярности приходится на 60-е годы прошлого века.	Addition (extratextual)
109.	Elgar's	<the piped music ( <b>Elgar's</b> Nimrod) from the crackling speakers. (p.51)	Maman, papa ir dvi mažos dukrelės, tarsi iš kokio grafišnės <b>de Segur</b> romano. (p.120) <мама, папа и две девочки в стиле историй графини <b>де Сегюр</b> . (p.147) <X> <muzikos įrašas iš traskančių garsiakalbių ( <b>Elgaro</b> „Nimrod“). (p.51)	Localization (lower level) Localization (lower level) Localization (lower level)
110.	Henry IV	' <b>Henry IV</b> , of course,' says Nico grandly. (p.515)	<рев труб из потрескивающих усилителей, исполнивших «Нимрода» <b>Элгара</b> *. (p.61) * Элгар Эдуард (1857–1934) – английский композитор, деятель движения за возрождение традиций английской народной и старинной профессиональной музыки. – <b>Henryku IV</b> , savaitme suprantama,– didingai atsako <b>Nikas</b> . (p.534)	Addition (extratextual)
111.	Jeanne Moreau	<a sulky-looking waitress who looked like <b>Jeanne Moreau</b> >(p.63)	– <b>Генрих Четвертый</b> , разумеется! – с достоинством отвечает Нико. (p.649)	Localization (higher level)
112.	Jules Verne	<old films in black-and-white, photography, <b>Jules Verne</b> , Chagall, Jeanne Moreau, the cemetery... (p.168)	<ператенкinta ragdaveja, panaši į <b>Zana Moreu</b> > (p.63) <надменная официантка, похожая на <b>Жанну Моро</b> * (p.75) * Моро Жанна (р. в 1928) – знаменитая французская актриса, снималась в фильмах Антониони, Трюффо, Малия, Буноэля и др. Далее упоминается фильм Трюффо «Жюль и Джим» (1962 г.). <seni nespalvoti filmai, fotografija, <b>Žulis Vernas</b> , Šagalas, Žana Moro, karinės... (p.175) <старые черно-белые фильмы, фотография, <b>Жюль Верн</b> , Шагал, Жанна	Localization (higher level) Localization (lower level) Addition (extratextual)

113.	Princess Stephanie of Monaco	<(which shows Princess Stephanie of Monaco, bikini'd and cavoring blurrily on some beach somewhere)> (p.77)	Моро, местное кладбище... (p.215) <(ten <b>Monako princesė Stefani</b> su bikiniu, stiprinčianti kažkokiamė parūdinuje)> (p.77) (с фотографии <b>Стефании, принцессы Монако</b> , радостно скачущей в бикини по какому-то пляжу) (p.94)	Localization (lower level)
114.	Socrates	<the choking sounds she made as she struggled vainly against the draught that did for <b>Socrates</b> .> (p.469)	<vis girdėciau tą kosulį, kai ji beviltiškai stūmė nuo savęs gėrimą, kuris tiko <b>Sokratui</b> .> (p.485) а потом я услышала, как она давится, пытаясь превозмочь удушье, вызванное тем же зельем, что некогда погубило и <b>Сократа</b> .> (p.592)	Localization (lower level)
115.	Sylvia Plath	I shared her affection for <b>Sylvia Plath</b> .> (p.466)	Kartu su ja žavėjauisi <b>Silvija Plat</b> .> (p.483)	Localization (lower level)
			Я разделяла ее увлечение <b>Сильвией Плат*</b> .> (p.590) * Сильвия Плат (1932–1963) – американская поэтесса, трагическая лирика которой проникнута идеями неприятия ценностей потребительского общества.	Addition (extratextual)
<b>NAMES OF GEOGRAPHICAL AND PUBLIC OBJECTS</b>				
<b>Macrotoponyms</b>				
116.	Angers	<called to see the doctor in nearby <b>Angers</b> .> (p.345)	<nuvažiauvau pas gydytoją netoli <b>Anžė</b> .> (p.360)	Localization (lower level)
117.	Cannes	Is it because we never go skiing toVal d'Isère, or to <b>Cannes</b> for the summer.> (p.59)	<отправилась с ней к врачу в соседний <b>Анже</b> .> (p.440)	Localization (lower level)
118.	Garonne	She told them about Lansquenet-saus-Tannes and about our travels along the <b>Garonne</b> with the river-gypsies. (p.347)	Kad niekada nevažiuoju slidinėti į Val d'Isere ar vasaroti į <b>Kanus</b> .> (p.59) И не ездим кататься на лыжах в Валь-д'Изер, и не проводим лето в <b>Каннах</b> ?> (p.69)	Localization (lower level)
119.	Gers	But there is time yet as the meal comes to an end, for red wines from the <b>Gers</b> , for <i>p'itis cendrés</i> rolled in oak-wood ash, for fresh unpasteurized cheeses, for old matured cheeses and aged Buzet> (p.520)	Она рассказала им о Ланскне-су-Танн, и о наших путешествиях по <b>Гаронне</b> с речными цыганам-> (p.443) Vakarienė eina į pabaigą, bet dar yra rakankamai laiko ir galima paragauti tauonojo <b>Žero</b> vynu, džiuolo pelenose arvoliočiu <i>p'itis cendrés</i> , šviežio nepasterizuoto sūrio, seno išlaikyto sūrio ir garbaus Buzė vynu> (p.541) Но время пока еще есть, а ужин между тем подходит к концу, гости переходят к красным винам, к <i>p'itis cendrés</i> , запеченным в дубовой золе, к свежим сырам из непастеризованного молока, к старым, зрелым сырам и «Бюзе» многолетней выдержки-> (p.656)	Localization (lower level)
120.	Hamelin	< their kindness spreads like wildlife, calling the tune, ringing the changes, charming us out of <b>Hamelin</b> > (p.464)	<jų gerumas plinta tarsi didžiulis gaisras, skleidamas melodija, skambindamas ragmainas, viliodamas iš <b>Hamelino</b> > (p.481) <их христианская доброта и благочестие распространяются, как пожар: они	Localization (lower level)



			наигрывают свою мелодию, без конца повторяя одно и то же, завораживая, обманом уводя нас из родного <b>Гаммельна</b> > (p.588)	level)
121.	Lansquenet	So I told her about <b>Lansquenet Les Marauds</b> where Jeannot and I> (p.65)	Ir aš raparaskojau jai apie <b>Lankenę</b> ir apie Vagišių kvartalą ant upės kranto, kur mes žaisdavome. Žanas ir aš> (p.65)	Localization (lower level)
122.	Lansquenet-saus-Tannes	She told them about <b>Lansquenet-saus-Tannes</b> and about our travels along the Garonne with the river-gypsies. (p.347)	И я рассказала ей о <b>Ланкене</b> и о нашем районе Марод на берегу реки, где мы с Жанно обычно играли> (p.78)	Localization (lower level)
123.	Les Laveuses	< <b>Les Laveuses</b> , a village on the Loire. (p.28)	Parasakojo jiems apie <b>Lankenę-su-Tana</b> ir mūsų keliones Garona su upės čigonais. (p.362) Она рассказала им о <b>Ланкене-су-Тани</b> , и о наших путешествиях по Гаронне с речными цыганами> (p.443)	Localization (lower level)
124.	Loire	<Les Laveuses, a village on the Loire. (p.28)	< <b>Lavezuose</b> , kaime prie Luaro. (p.25)	Localization (lower level)
125.	London	We could be in New York by tomorrow, Nanou, or <b>London</b> , or Moscow, or Venice, or even good old Mexico City. (p.539)	<b>Ле-Лавэз</b> , деревушку на берегу Луары. (p.29)	Localization (lower level)
126.	Marseille	She always buys only the best couverture, from a fair trade supplier down near <b>Marseille</b> > (p.147)	< <b>Lavezuose</b> , kaime prie Luaro. (p.25)	Localization (lower level)
127.	Midi	What is it? The <b>Midi</b> ? (p.22)	Ле-Лавэз, деревушку на берегу Луары. (p.29)	Localization (lower level)
128.	Mexico City	<my mother took me to <b>Mexico City</b> , to see the Aztec ruins and to celebrate the Day of the Dead. (p.20)	Mudvi galėtume jau rytoj atsidurti Niujorke, Nanu, ar <b>Londone</b> , ar Maskvoje, ar Venecijoje, ar net senajame gerajame Meksike. (p.562)	Localization (lower level)
129.	Moscow	We could be in New York by tomorrow, Nanou, or London, or <b>Moscow</b> , or Venice, or even good old Mexico City. (p.539)	Мы могли бы уже завтра быть в Нью-Йорке, Нану, или в <b>Лондоне</b> , или в Москве, или в Венеции, или даже в добром старом Мексико. (p.677)	Localization (lower level)
130.	Nantes	Age thirty two; born in <b>Nantes</b> ; married and widowed in the same year to Raoul Lavery> (p.15)	Jį reikia tik pačią geriausią šokolado masę iš sąžiningo tiekėjo netoli <b>Marselio</b> > (p.152) Янна покупает только самую лучшую шоколадную глазурь – ее составляет «один честный человек» откуда-то из пригородов <b>Марселя</b> > (p.186)	Localization (lower level)
			Is kur? Is pietų? (p.19)	Localization (lower level)
			Откуда ты? С юга?(p.21)	Globalization
			<my mother took me to <b>Mexico City</b> , to see the Aztec ruins and to celebrate the Day of the Dead. (p.20)	Globalization
			<мать отправилась со мной в <b>Мехико</b> , желая показать мне ацтекские руины и отпраздновать День мертвых. (p.20)	Localization (lower level)
			Mudvi galėtume jau rytoj atsidurti Niujorke, Nanu, ar <b>Londone</b> , ar Maskvoje, ar Venecijoje, ar net senajame gerajame Meksike. (p.562)	Localization (lower level)
			Мы могли бы уже завтра быть в Нью-Йорке, Нану, или в Лондоне, или в Венеции, или даже в добром старом Мексико. (p.677)	Localization (lower level)
			Мы могли бы уже завтра быть в Нью-Йорке, Нану, или в Лондоне, или в <b>Москве</b> , или в Венеции, или даже в добром старом Мехико. (p.677)	Localization (lower level)
			Trisdešimt dviejų, gimusi <b>Nante</b> , ištekėjo už Raoulo Lavery> (p.12)	Localization (lower level)
			Возраст – 32 года, родилась в <b>Нанте</b> , вышла замуж за Рауля Лавери> (p.12)	Localization (lower level)

131.	New York	We could be in <b>New York</b> by tomorrow, Nanou, or London, or Moscow, or Venice, or even good old Mexico City. (p.539)	Mudvi galėtume jau rytoj atsidurti <b>Niujorke</b> , Nanu, ar Londone, ar Maskvoje, ar Venecijoje, ar net senajame gerajame Meksike. (p.562) Мы могли бы уже завтра быть в <b>Нью-Йорке</b> , Нану, или в Лондоне, или в Москве, или в Венеции, или даже в добром старом Мехико. (p.677)	Localization (lower level)
132.	Paris	To <b>Paris</b> this time>(p.28)	Šį kartą į <b>Parųzių</b> > (p.26)	Localization (lower level)
133.	Rennes	<in hospital on the outskirts of <b>Rennes</b> . (p.28)	На этот раз в <b>Париж</b> > (p.30)	Localization (lower level)
134.	Rhône	The third, on a faded postcard of the <b>Rhône</b> , was even less informative. (p.71)	< <b>René</b> priediesčio ligoninėje> (p.25)	Localization (lower level)
135.	San Francisco	<are planning a civil ceremony – perhaps in <b>San Francisco</b> > (p.421)	<в пригородной больнице близ <b>Рена</b> . (p.29)	Transformation
136.	Seine	<then another, and another, arching gracefully across the <b>Seine</b> in arabesques of green and gold. (p.565)	Третье послание – поблекшая открытка с видом <b>Роны</b> – оказалось еще менее информативным. (p.86)	Localization (lower level)
137.	Tannes	<the houseboat across the <b>Tannes</b> were crowded so close that you might almost have walked from one side of the river to the other. (p.417)	<galvoja apie civilinę santuoką – galbūt <b>San Francisko</b> > (p.440)	Localization (lower level)
138.	Val d'Isère	Is it because we never go skiing to <b>Val d'Isère</b> , or to Cannes for the summer. (p.59)	<собираются вступить в законный брак – возможно, в <b>Сан-Франциско</b> > (p.537)	Localization (lower level)
139.	Venice	We could be in New York by tomorrow, Nanou, or London, or Moscow, or <b>Venice</b> , or even good old Mexico City. (p.539)	<tačiau laivų <b>Tano upėje</b> buvo pristatyta tarp tankiai, kad per juos beveik galėjai poretį iš vieno upės kranto į kitą. (p.436)	Localization (lower level)
			арабесками иерархав небо над <b>Сеной</b> . (p.711)	Localization (lower level)
			<и плывучие дома стояли на <b>реке Тани</b> так тесно, что по ним можно было перебраться с одного берега на другой. (p.532)	Addition (intratextual)
			Kad niekada nevažiuoju slidinėti į <b>Val d'Isere</b> ar vasaroti į Kanus. (p.58)	Addition (intratextual)
			И не ездим кататься на лыжах в <b>Валь-д'Изер</b> , и не проводим лето в Каннах? (p.69)	Localization (lower level)
			Mudvi galėtume jau rytoj atsidurti Niujorke, Nanu, ar Londone, ar Maskvoje, ar Venecijoje, ar net senajame gerajame Meksike. (p.562)	Localization (lower level)
			Мы могли бы уже завтра быть в Нью-Йорке, Нану, или в Лондоне, или в Москве, или в Венеции, или даже в добром старом Мехико. (p.677)	Localization (lower level)

Microtoponyms				
140.	Butte	<and this part of the <b>Butte</b> is almost a parody of rural France, with its cafés and little <i>crêperies</i> > (p. 17)	<si jo dalis ant <b>kalvos</b> šiek tiek primena Prancūzijos kaimo parodiją: tos kavinukės ir mažiutės <i>crêperies</i> > <эта часть <b>Монмартрского холма, Бутте</b> ** является собой почти пародию на сельскую Францию с ее кафе и крошечными <i>crêperies</i> > (p. 15) ** Холм, пригородок (фр.)	Globalization Addition (intratextual and extratextual)
141.	Bute de Montmartre	There are no trees on the <b>Bute de Montmartre</b> . (p. 20)	Ant <b>Monmartro kalvos</b> nėra medžių. (p. 17)	Preservation (literal translation) + localization (lower level)
142.	Gare du Nord	<the man who had started out at fourteen with his father to renovate a single derelict flat near <b>Gare du Nord</b> > (p.91)	На <b>Холме</b> деревьев практически нет. (p. 19) <žmogų, kuris darbo ėmėsi keturiolikos, su tėvu remontavo vieno kambario apleista butą netoli <b>Štairinės stoties</b> > (p.93)	Globalization Localization (lower level) + preservation (literal translation)
143.	King's Cross	His company is renovating some office buildings near <b>King's Cross</b> > (p.83)	<мужчина, который в четырнадцать лет начал вместе с отцом восстанавливать старую развалюху возле <b>Гар-дю-Нор</b> > (p. 113) Jo kompanija remontuoja kažin kokį biurų pastatą netoli <b>Kings Kroso</b> > (p. 83)	Localization (lower level) Localization (lower level)
144.	King's Cross	Thierry's in London again this week, supervising his <b>King's Cross</b> project. (p. 172)	Его компания восстанавливает и обновляет несколько офисных зданий близ <b>вокзала Кингс-Кросс</b> > (p.102) Sią savaitę Tjeris vėl Londone, prižiūri savo <b>Kings Kroso</b> projekta. (p.179)	Addition (intratextual) Localization (lower level)
145.	La Villette	<stolen from her car seat aged eighteen months, in front of a chemist's near <b>La Villette</b> . (p. 129)	Тьерри снова на эту неделю укатил в Лондон инспектировать свой проект на <b>Кингс-Кросс</b> . (p.220) <аštuonių mėnesių pagrobta iš automobilio priekais vaistinė netoli <b>Viletės</b> . (p.132)	Localization (lower level) Localization (lower level)
146.	Les Marauds	So I told her about Lansquenet <b>Les Marauds</b> where Jeannot and I> (p.65)	<в возрасте полутора лет была украдена прямо из автомобиля, остановившегося у аптеки неподалеку от <b>Ла-Виллетт</b> . (p.161) Ir aš papasakočiau jai apie Lankenę ir apie <b>Vagiščių kvartalą</b> ant upės kranto, kur mes žaisdavome. Žanas ir aš> (p.65)	Localization (lower level) Addition (intratextual)
147.	Left Bank	First, I tried the <b>Left Bank</b> . (p.14)	И я рассказала ей о Ланскне и о нишем <b>районе Марод</b> на берегу реки, где мы с Жанно обычно играли> (p.78) Iš pradžių teškojau <b>Kairiajame krante</b> . (p.11)	Addition (intratextual) Preservation (literal translation)
148.	Luxembourg	We could go to the <b>Luxembourg</b> , play with the toy boats on the lake– (p.102)	Сначала я попыталась найти что-нибудь на <b>Левом берегу</b> . (p. 11) Galėtume nuvykti į <b>Liuksemburgą</b> , pažaislum su laiveliais ežere... (p.104)	Preservation (literal translation) Localization (lower level)

				Не пойти ли нам в <b>Люксембургский сад</b> и не поиграть ли с игрушечными кораблями на пруду... (р.128)	Addition (intratextual)
149.	Montmartre	There is a clear distinction here between the inhabitants of the Butte and the rest of <b>Montmartre</b> . (p.31)		Labai aiškiai juntamas skirtumas tarp kalvos senbuvių ir kitų <b>Montmartro</b> gyventojų> (p. 29)	Localization (lower level)
150.	Neuilly-Plaisance	It was a bedsit flat in <b>Neuilly-Plaisance</b> . (p. 541)		Существует строгое разграничение между жителями Butte, то есть вершины Холма, и прочих обитателей <b>Монмартра</b> . (р. 34) Tai buvo vieno kambario butas <b>Neji Plezans</b> . (p.565)	Localization (lower level)
151.	Parc de la Turlure	<we go to the <b>Parc de la Turlure</b> > (p.31)		Это была крошечная квартирка в <b>Нёйи-Плезанс</b> . (р.680)	Localization (lower level)
152.	Père Lachaise	<divorced, no kids, still living in Paris near <b>Père Lachaise</b> and managing a little hotel. (p.393)		<ename і <b>Tiurluro parka</b> > (p.28)	Localization (lower level) + preservation (literal translation)
153.	Pigalle	<the young ones can earn their cash in <b>Pigalle</b> , where youth is always in demand> (p.491)		<идем гулять в <b>парк Тюрлюр</b> > (р.33)	Localization (lower level) + preservation (literal translation)
154.	Pigalle	We took the last Métro from <b>Pigalle</b> > (p.564)		<разведена, детей нет, по-прежнему живет в Париже рядом с <b>кладбищем Пер-Лашез</b> и содержит небольшой отель. (р.503) <jaunieji gali užsidirbti pinigų <b>Pigalyje</b> , kur jaunyستė visada paklausi> (p.510)	Addition (intratextual)
155.	Place de la Bastille	The Port de l' Arsenal is ten minutes walk from <b>Place de la Bastille</b> . (p.564)		молодые все-таки еще могут заработать деньги хотя бы на <b>Пигаль</b> , где молодость всегда пользуется спросом. (р.622) <b>Pigallo stotyje</b> įsėdom i paskutinį metro traukinį> (p.590)	Localization (lower level)
156.	Place de la Concorde	<all calling and beckoning to each other all the way from Notre-Dame to <b>Place de la Concorde</b> . (p.565)		Мы сели на один из последних поездов метро (р.710) Iki Arsenalo pritelaukos vos dešimt minučių kelio pėsčiomis nuo <b>Bastilijos aikštės</b> . (p.590)	Addition (intratextual)
				До Арсенального порта от <b>площади Бастилии</b> десять минут пешком. (р.710)	Omission
				Do Arsenального порта от <b>площади Бастилии</b> десять минут пешком. (р.710)	Localization (lower level) + preservation (literal translation)
				<vienas šaukia kita, ir taip visą kelią nuo Dievo Motinos katedros iki <b>Santarvės aikštės</b> . (p.592)	Localization (lower level) + preservation (literal translation)
				<огни словно звали и манили друг друга – от Нотр-Дам до <b>площади Согласия</b> . (р.712)	Localization (lower level) + preservation (literal translation)

157.	Place de la Galette	Some places are outsiders only: like <i>boulangerie-pâtisserie</i> on the <b>Place de la Galette</b> > (p.31)	Kai kurios vietos, tokios kaip <i>boulangerie-pâtisserie Galet aikštėje</i> > (p.29)	Localization (lower level) + preservation (literal translation)
158.	Place de la Sorbonne	She was a teacher of classical history, living in a flat off <b>Place de la Sorbonne</b> , and she'd taken to me (as most people do) the day we met, not quite by chance, in a lecture at the Institut Catholique. (p.466)	<напримр булочная-кондитерская на <b>площади Галетт</b> > (p.34)	Localization (lower level) + preservation (literal translation)
159.	Place des Faux-Monnayeurs	A blue tin plate high up on the corner gave the name of the square as <b>Place des Faux-Monnayeurs</b> . (p. 18)	Dirbo antikos istorijos mokytoja, gyveno bute <b>Sorbonos aikštėje</b> ir prisirišo prie manęs (kaip daugelis žmonių) iš karto, vos susitikome, ne visai atsitiktinai, per paskaitą Katalikų institute. (p.483) Она преподавала классическую историю и жила в квартире рядом с <b>площадью Сорбонны</b> . Она чрезвычайно привязалась ко мне (как и многие другие, впрочем); мы подружились сразу, едва познакомившись (не совсем, разумеется, случайно) во время лекции в Католическом институте. (p.590)	Localization (lower level) + preservation (literal translation)
160.	Place du Tertre	<on their way to the <b>Place du Tertre</b> . (p.19)	Ant kampo aikštai prikaltoje mėlynos skardos lentelėje buvo užrašytas skvero pavadinimas „ <b>Fo Monjero aikštė</b> “ (p.13). Голубая жестяная вывеска высоко на углу сообщала, что это место называется <b>Place des Faux-Monnayeurs</b> *. (p.16) * Площадь Фальшивомонетчиков (фрр). <traukė į <b>Tertre aikštę</b> . (p.16)	Localization (lower level) + preservation (literal translation) Addition (extratextual)
161.	Pont Morland	And he pointed over the <b>Pont Morland</b> . (p.566)	<направлялась к <b>площади Тертр</b> . (p.18)	Localization (lower level) + preservation (literal translation)
162.	Port de l' Arsenal	<b>Port de l' Arsenal</b> . (p.385)	Ir patodo kažką aparus <b>Morlano tilto</b> . (p.592) И он указал ей в сторону <b>моста Морлан</b> . (p.712)	Localization (lower level) + preservation (literal translation)
163.	Port de Plaisance	You have to book with the <b>Port de Plaisance</b> . (p.385)	<b>Arsenal ooste</b> . (p.402) <b>В Арсенальном порту</b> . (p.493) Juk reikia gauti vietą <b>Pramogų ooste</b> . (p.402) Нужно зарегистрироваться в <b>порту Плезанс</b> > (p.493)	Localization (lower level) + preservation (literal translation) Preservation (literal translation) Preservation (literal translation) Localization (lower level) + preservation (literal translation)

				(literal translation)
<b>Streets</b>				
164.	Avenue Gambetta	It's called Le Stendhal, and you can find it on the corner of <b>Avenue Gambetta</b> and Rue Matisse. (p.393)	Jis vadinasi „Le Stendhal“, įsikūęs ant <b>Gambetos aveniu</b> ir Matiso gatvės kampuro. (p.410)	Localization (lower level)
165.	Avenue Rachel	We went down the steps of to <b>Avenue Rachel</b> . (p.483)	Отель называется «Стендаль» и находится на перекрестке <b>авеню Гамбетта</b> и улицы Матисса. (p.503)	Localization (lower level)
166.	Bond Street	A little blue box, from a <b>Bond Street jeweller</b> > (p.92)	Nuliprome laiptais į <b>Rašėtės alėją</b> . (p.501)	Localization (lower and higher levels)
			Мы спустились по лестнице на <b>авеню Рашель</b> . (p.612)	Localization (lower level)
			Maža žydra dėžutė iš juvelyrinės <b>Bondo gatvėje</b> > (p.94)	Localization (lower level) + preservation (literal translation)
			<маленькая голубая коробочка из ювелирного магазина с <b>Бонд-стрит</b> >* (p.115)	Addition (extratextual)
			* Бонд-стрит – одна из главных торговых улиц Лондона.	
167.	Boulevard de Clichy	I'm staying in a place just off the <b>Boulevard de Clichy</b> , ten minutes walk from Place des Faux-Monnaieurs. (p.74)	Gyvenu bute netoli <b>Kiši bulvare</b> , dešimt minučių pėsčiomis iki Fo Monejero skvero. (p.74)	Localization (lower level) + preservation (literal translation)
			Я живу недалеко от <b>бульвара Клиши</b> , в десяти минутах ходьбы от площади Фальшивомонетчиков. (p.91)	Localization (lower level) + preservation (literal translation)
168.	Boulevard de la Bastille	We walked down <b>Boulevard de la Bastille</b> towards the Port de l'Arsenal> (p.566)	Mes žingsniuojame <b>Bastilijos bulvaru</b> Arsenalo priekaus link> (p.592)	Localization (lower level) + preservation (literal translation)
			Мы спустились по <b>бульвару Бастилии</b> к Арсенальному порту> (p.712)	Localization (lower level) + preservation (literal translation)
169.	Boulevard de la Chapelle	<we stayed in a little upstairs room off the <b>Boulevard de la Chapelle</b> > (p.29)	<gyvenome mažame kambaryje rašėtoje <b>Šapelės bulvare</b> (p.29)	Localization (lower level) + preservation (literal translation)
			<мы ютились в крошечной комнатке неподалеку от <b>бульвара Шапель</b> > (p.30)	Localization (lower level) + preservation (literal translation)
170.	Boulevard des Batignolles	<the Lycée Jules Renard, just off the <b>Boulevard des Batignolles</b> > (p.29)	<Žulio Renaro licejų, čia pat už <b>Batinjolio bulvaro</b> > (p.28)	Localization (lower level) + preservation (literal translation)
			<в лицей Жюлья Ренара, совсем рядом с <b>бульваром Батиньоль</b> > (p.33)	Localization (lower level) + preservation (literal translation)

					(literal translation)
171.	Champs-Élysées	A stroll along the <b>Champs-Élysées</b> – coffee, lunch, shopping ... (p.101)		Pasivaikščiosime po <b>Eliziejaus laukus</b> – kava, priespėičiai, parduotuviės... (p.103)	Localization (lower level) + preservation (literal translation)
172.	Rue Caulaincourt	And Nico from Italian restaurant on the <b>Rue Caulaincourt</b> > (p.32)		Прогуляться по <b>Елисейским Полям</b> , выпить кофе, пообедать, зайти в магазины... (p.127)	Localization (lower level) + preservation (literal translation)
173.	Rue de Clichy	I sat her down in the old armchair I found in a skip down <b>Rue de Clichy</b> . (p.150)		Ir Nikas iš italų restorano <b>Kolenkūro gatvėje</b> > (p.30)	Localization (lower level) + preservation (literal translation)
174.	Rue de la Croix	A single oblique reference to his own mansion flat on <b>Rue de la Croix</b> > (p.84)		Или Нико из итальянского ресторана, что на <b>улице Коленкур</b> > (p.35)	Localization (lower level) + preservation (literal translation)
175.	Rue des Faux-Monnayeurs	Le P'tit Pinson, tucked into the corner of the <b>Rue des Faux-Monnayeurs</b> , is an old-style café> (p.70)		Расодіпаи іа і сенą фотелі, курі бувачу радусі <b>Kiši gatvės</b> контейнерује. (p.155)	Localization (lower level) + preservation (literal translation)
176.	Rue des Trois Frères	<the girl who bought truffles from me this morning works in the <i>botulangerie</i> on the <b>Rue des Trois Frères</b> > (p.193)		Я усадила Алису в старое кресло, которое отыскала в мусорном контейнере на улице Клиши> (p.190)	Localization (lower level) + preservation (literal translation)
177.	Rue Ganneron	<who lives o the cemetery side of <b>Rue Ganneron</b> and who sometimes calls in at the <i>chocolaterie</i> . (p.57)		Miglotas pokalbis apie prabangų butą <b>Krua gatvėje</b> > (p.84)	Localization (lower level) + preservation (literal translation)
				Он лишь однажды затронул эту тему, упомянув о том, что его роскошной квартире на <b>улице Святого Креста</b> > (p.103)	Preservation (literal translation)
				„Le P'tit Pinson“ ant <b>Fo Monėjo gatvės</b> кампо – senamadiška kaviniųkė> (p.70)	Localization (lower level) + preservation (literal translation)
				Кафе «Крошка зблик» приткнулось на углу <b>улицы Фальшивомонетчиков</b> > (p.85)	Preservation (literal translation)
				<mergina, kuri šįrut pirko iš manęs triufelius, kaip ravyuko išsiaiškinti, dirba duoninėje <b>Trua Frer gatvėje</b> > (p.199)	Localization (lower level) + preservation (literal translation)
				<та девушка, которая сегодня утром купила у меня трюфели, работает в булочной на <b>улице Трех Братьев</b> > (p.244)	Preservation (literal translation)
				<ji gyvena prie kapinių, <b>Sanerono gatvėje</b> , ir kartais užsuka į šokoladinę. (p.56)	Localization (lower level) + preservation (literal translation)
				<она живет на <b>улице Ганнерон</b> , на той стороне, где кладбище, и иногда	Localization (lower level) + preservation (literal translation)

			заходит к нам в chocolaterie. (p.67)			level) + preservation (literal translation)
178.	Rue Jean Le Maistre	I found him at the back of the cemetery, near the wall that divides it from the <b>Rue Jean Le Maistre</b> . (p.490)		Radau jį karpių gale, prie sienos, skiriančios jas nuo <b>Žano le Mestro gatvės</b> . (p.509)		Localization (lower level) + preservation (literal translation)
179.	Rue Matisse	It's called Le Stendhal, and you can find it on the corner of Avenue Gambetta and Rue Matisse. (p.393)		Я отыскала Ру на задах кладбища, у стены, которая отделяет его от улицы <b>Жана Леместра</b> . (p.622)		Localization (lower level) + preservation (literal translation)
180.	Rue Myrrha	The bearded men who averted their gaze when I walked with Anouk past the mosque in <b>Rue Myrrha</b> > (p.29)		Jis vadinaisi „Le Stendhal“, įsikūręs ant Gambetos avenių ir <b>Matiso gatvės</b> kampu. (p.410)		Localization (lower level) + preservation (literal translation)
181.	Rue Ramey	Or the English tea-shop on <b>Rue Ramey</b> . (p.71)		Отель называется «Стендаль» и находится на перекрестке авеню Гамбетта и улицы <b>Матисса</b> . (p.503)		Localization (lower level) + preservation (literal translation)
				Barzdoti vyrai, kurie nukreipavo žvilgsnius, kai su Anuka eidavau pro mečete <b>Miros gatvėje</b> > (p.27)		Localization (lower level) + preservation (literal translation)
				Скажем, от тех бородастых мужчин, которые сразу отворачивались, если мы с Анук проходили мимо их мечети на улице <b>Мирра</b> . (p.31-32)		Localization (lower level) + preservation (literal translation)
				Arba angliškas arbatines <b>Ramė gatvėje</b> . (p.71)		Localization (lower level) + preservation (literal translation)
				Или в магазин-кафе «Английский чай» на улице <b>Раме</b> . (p.85)		Localization (lower level) + preservation (literal translation)
<b>Names of different establishments</b>						
182.	Café des Artistes	There's the <b>Café des Artistes</b> down the road> (p.191)		Toliau yra <b>kavinė „Café des Artistes“</b> > (p.198)		Addition (intratextual)
183.	Chez Eugène	Now we are part of the scenery, just like <b>Chez Eugène</b> or Le P'tit Pinson> (p.419)		Вон там, чуть дальше, есть « <b>Арлистическое кафе</b> » (p.243)		Preservation (literal translation)
184.	Costas	<any number of <b>Costas</b> and Starbucks – bloody Yanks think they <i>invented</i> coffee –(p.192)		Теперь же мы – такая же часть здешнего пейзажа, как кафе « <b>У Эжена</b> » или «Крошка зяблик»> (p.534)		Addition (intratextual)
				<daugybė „ <b>Costas</b> “ ir „Starbucks“ – prakeikti jankiai, kad jie išrado kavą... (p.198)		Preservation
				<и множество всяких « <b>Костасов</b> » и «Старбаков» – проклятые янки считают, что это они изобрели кофе! (p.243)		Localization (lower level)



185.	Eglise St Bernard	<the women outside the <b>Eglise St Bernard</b> who looked at me as if I were dirt. (p.29)	<moterys prie <b>Švento Bernardo bažnyčios</b> , žvelgiančios į mane kaip, tarsi būčiau nešvari. (p.27)	Preservation (literal translation) + localization (lower level)
186.	Institut Catholique	She was a teacher of classical history, living in a flat off Place de la Sorbonne, and she'd taken to me (as most people do) the day we met, not quite by chance, in a lecture at the <b>Institut Catholique</b> . (p.466)	Или от женщин у входа в <b>церковь Святого Бернара</b> , которые и вовсе смотрели на меня, как на грязь. (p.32)	Preservation (literal translation) + localization (lower level)
187.	La Bohème	<outsiders like ourselves secretly prefer <b>La Bohème</b> , or even worse, La Maison Rose> (p.31)	Dirbo antikos istorijos mokytoja, gyveno bute Sorbonos aikštėje ir prisirišo prie manęs (kaip daugelis žmonių) iš karto, vos susitikome, ne visai atsitiktinai, per paskaitą <b>Katitkų institute</b> . (p.483)	Preservation (literal translation)
188.	La Céleste Praline	<outsiders like ourselves secretly prefer <b>La Bohème</b> , or even worse, La Maison Rose> (p.31)	Она преподавала классическую историю и жила в квартире рядом с площадью Сорбонны. Она чрезвычайно привязалась ко мне (как и многие другие, впрочем); мы подружились сразу, едва познакомившись (не совсем, разумеется, случайно) во время лекции в <b>Католическом институте</b> . (p.590)	Preservation (literal translation)
189.	La Maison Rose	<I've booked a table for lunch at <b>La Maison Rose</b> – (p. 236)	<о atvykėliai, kaip slapta ir mes, tenkasi „ <b>La Bohème</b> “ ar – dar blogiau – „La Maison Rose“> (p.29)	Preservation
190.	Le P'tit Pinson	<stopped in a square behind the Sacré-Coeur, bought a <i>café-croissant</i> at a bar called <b>Le P'tit Pinson</b> > (p.18)	<тогда как все «пришлые» вроде нас втайне предпочитают такие заведения, как « <b>Богем</b> » или, хуже того, «Розовый дом»> (p.34)	Preservation (literal translation)
191.	Le Rocher de Montmartre	<a fine ghostly rain turning to mist on the skirts of the Butte, but <b>Le Rocher de Montmartre</b> looks almost fairylike> (p.231)	„ <b>La Céleste Praline</b> “ *, Intriguojantis pavadinimas. (p.195) * „Dangiškėji migdolai“ (pranc.). « <b>La Céleste Praline</b> »*, Интригующее название. (p.239) * «Небесный миндаль», название шоколадной лавки в Ланскне (фр.). Beja, aš užsaciau stalėį pietums „ <b>La Maison Rose</b> “> (p.249) <я заказал нам столик в « <b>Розовом доме</b> »... (p.302)	Addition (extratextual)
			Beja, aš užsaciau stalėį pietums „ <b>La Maison Rose</b> “> (p.249)	Preservation
			<я заказал нам столик в « <b>Розовом доме</b> »... (p.302)	Preservation (literal translation)
			<užsukau į skvera už Šventčiausiosios Širdies bažnyčios, „ <b>Le P'tit Pinson</b> “ užigelėje nusirikau raguoj su kava> (p.14)	Preservation
			<остановилась на какой-то площади за Сакре-Кёр, заказала кофе с круассаном в баре под названием « <b>Крошка яблонь</b> » ****> (p.15) **** Название «Крошка яблонь» («Le P'tit Pinson», букв.: «Маленький яблонь») образовано от фамилии владельца бара Лорана Пансонаб о котором речь пойдет далее.	Addition (extratextual)
			<švelnus vaidukliškas lietus virš Kalvos pakraščiu virsta migla, bet „ <b>Le Rocher de Montmartre</b> “ atrodo beveik pasakiška!> (p.243)	Preservation
			<это даже не дождь, а противная призрачная морось, внизу, у подножия Холма, прерывающаяся в густой влажной туман, зато <b>наша chocolaterie</b> среди безлюдных мокрых улиц выглядит просто волшебной> (p.295)	Globalization

192.	Le Stendhal	It's called <b>Le Stendhal</b> , and you can find it on the corner of Avenue Gambetta and Rue Matisse. (p.393)	Jis vadinasi „ <b>Le Stendhal</b> “, įsikūręs ant Gambetos aveniu ir Matiso gatvės kampu. (p.410) Отель называется « <b>Стендаль</b> » и находится на перекрестке авеню Гамбетта и улицы Матисса. (p.503)	Preservation
193.	Lycée Jules Renard	<the <b>Lycée Jules Renard</b> , just off the Boulevard des Batignolles> (p.)	< <b>Ziūlio Renaro licejų</b> , čia pat už Vatinjolio bulvarą> (p.28)	Localization (lower level)
194.	Lycée Rousseau	My last public persona was Françoise Lavery, a teacher of English at the <b>Lycée Rousseau</b> in the 11 <sup>th</sup> . (p.15)	<в <b>лицей Жюль Ренара</b> , совсем рядом с бульваром Батиньоль> (p.33) Paskutinė mano vieša asmenybė buvo Fransuaza Liaveri, anglų kalbos mokytoja 11-osios arugardos <b>Ruso Licejuje</b> . (p.12) Мое последнее удостоверение личности было на имя Франсуазы Лавери, преподавательницы английского языка из <b>лицей имени Руссо</b> , 11-й парижский округ. (p.12)	Localization (lower level)
195.	Moulin Rouge	<she was a cabaret dancer at the <b>Moulin Rouge</b> > (p.421)	<buvo kabareto šokėja „Mulenružė“> (p.439) <она служила танцовщицей в кабаре « <b>Мулен Руж</b> »> (p.536)	Localization (lower level)
196.	Notre-Dame des Apôtres	<b>Notre-Dame des Apôtres</b> . Seven weeks' time. (p.266)	<b>Dievo motinos apaštalų katedroje</b> . Per Sekmines. (p.278)	Localization (lower level)
197.	Notre-Dame intra	<all calling and beckoning to each other all the way from <b>Notre-Dame</b> to Place de la Concorde. (p.565)	В <b>церкви Нотр-Дам-дез-Апотр</b> . Через семь недель. (p.338)	Addition (intratextual)
198.	Sacré-Coeur	<stopped in a square behind the <b>Sacré-Coeur</b> ; bought a <i>café-croissant</i> at a bar called Le P'tit Pinson > (p.17)	<vienas šaukia kita, ir taip visą kelią nuo <b>Dievo Motinos katedros</b> iki Santarvės aikštės. (p.592) <огни словои звали и манили друг друга – от <b>Нотр-Дам</b> до площади Согласия. (p.712)	Addition (intratextual)
199.	Starbucks	< any number of Costas and <b>Starbucks</b> – bloody Yanks think they <i>invented</i> coffee –>(p.192)	<užsukau į skvera už <b>Svenčiausiosios Širdies bažnyčios</b> , „Le P'tit Pinson“ užėgėlėje nusipirkau raguolį su kava> (p.14) <остановилась на какой-то площади за <b>Сакре-Кёр</b> , заказала кофе с круассаном в баре под названием «Крошка зяблик»> (p.15) <daugybė „Costas“ ir „ <b>Starbucks</b> “ – prakeikti jankiai, įsivaizduoja, kad jie išrado kavą... (p.198)	Localization (lower level)
200.	St Michael's-on-the-Green	<I prayed fervently to Jesus, Osiris and Quetzalcoatl to save me from the demons of <b>St Michael's-on-the-Green</b> . (p.159)	<и множество всяких «Костасов» и « <b>Старбаксов</b> » – проклятые янки считают, что это они изобрели кофе! (p.243) <aš be perstojo meldavausi Jėzui, Ozirui ir Kecalcoatlui, kad šie gelbėtų mane nuo <b>Svento Mykolo mokyklos</b> demonų. (p.166)	Localization (lower level)
201.	St-Pierre-de-Montmartre	<and the bells from <b>St-Pierre-de-Montmartre</b> come mutedly and from	<о <b>Svento Petro bažnyčios Montmartre</b> varpų gausmas atsklinda, regis, iš taip toli ir taip dusliai, tarsi iš po kokio pikty kerų gaubto. (p.518)	Addition (intratextual)

		afar, like something under an evil charm. (p.499)	<а звон колоколов на <b>Сен-Пьер-де-Монмартр</b> звучит приглушенно, словно издали, и кажется, будто колокола зачарованы каким-то злым волшебником. (p.631)	Localization (lower level)
<b>INAMES OF SOCIAL AND CULTURAL PHENOMENA</b>				
<b>Brand and trade names</b>				
202.	Angel	All of them wear the same scent (this week it's <b>Angel</b> )> (p.210)	Visos vienodai kvėria (ši savaitė tai „ <b>Angel</b> “)> (p.219) Все они дуются одними и теми же духами (на этой неделе это « <b>Ангел</b> ») > (p.267)	Preservation Preservation (literal translation) Preservation
203.	Carte Bleue	<and he paid by <b>Carte Bleue</b> > (p.155)	<пошёл « <b>Carte Bleue</b> »> (p.161)	Globalization
204.	Galleries Lafayette	Is it because we've never bought anything at the <b>Galleries Lafayette</b> ? (p. 59)	Расплавчалася он <b>синей кредитной карточкой</b> > (p.197) Dėl to, kad mes niekada nieko nepirkame iš „ <b>Lafayette</b> “ <b>galerijų</b> ? (p.58)	Preservation + preservation (literal translation)
205.	Gauloise	< <b>Gauloise</b> in hand> (p. 22)	Или это потому что мы никогда ничего не покупаем в <b>галерее Лафайет</b> ? (p.69) <su „ <b>Gauloise</b> “ <b>cigarete</b> rankoje> (p.20)	Localization (lower level) + preservation (literal translation) Addition (intratextual)
206.	Gitanes	<but the air was stale with beer and <b>Gitanes</b> . (p. 85)	<с <b>сигаретой «Голуаз»</b> в руке. (p.23)	Addition (intratextual) Preservation
207.	Hermès	Four dozen roses at a time, jewellery from Bond Street; scarves from <b>Hermès</b> . (p.268)	<но в воздухе все равно висел запах пива и <b>сигарет «Житан»</b> . (p.104)	Addition (intratextual) Preservation
208.	iPod	Plus satchels, <b>iPods</b> , mobile phones, tubes of underarm deodorant, schoolbooks> (p. 57).	Кетурių tuzinų rožių puokštė; paruošalas iš Bondo gatvės; „ <b>Hermès</b> “ šalikėliai. (p.281)	Addition (intratextual) Preservation
209.	La Redoute	<wears well-worn clothes from <b>La Redoute</b> > (p. 42)	Сразу четыре дюжины роз, ювелирные украшения с Бонд-стрит, шарфы от « <b>Гермеса</b> ». (p.341)	Localization (lower level)
210.	Louis Vuitton	But show me a nice <b>Louis Vuitton</b> and I'm in. (p.482)	О кур дар курpinės, „ <b>iPod</b> “ <b>grotuvai</b> , mobilieji telefonai, dezodoranto flakonai, vadovėliai> (p. 56). <со всеми их шквачиками для обуви, запасными комплектами учебников, рандцами, мобильниками, флаконами с дезодорантом > (p. 67) <vilkėjo dėvėtus drabužius iš „ <b>La Redoute</b> “> (p. 41) <одежда, довольно поношенная, явно выписана по каталогу « <b>Ла Редут</b> »> (p.49) Bet parodyk man „ <b>Louis Vuitton</b> “, ir aš jos nepareisiu. (p. 500) Но стоит мне увидеть какую-нибудь симпатичную « <b>Луи Вуйтон</b> », и победа за мной! (p.611)	Addition (intratextual) Omission Preservation Addition (intratextual) Preservation Localization (lower level)

211.	Mulberry	So, with an English accent and going by the name of Emma Windsor, with my <b>Mulberry</b> handbag tucked negligently into the crook of my arm and the delicious whisper of Prada around my silk-stockings calves > (p.15)	Taigi kalbėdama su anglišku akcentu pasivadinau Ema Vindzor, netūpestingai raspaudžiau po pažastimi „ <b>Mulberry</b> “ rankinė ir, aplink šilkinėmis kojinėmis artemptas blauzdas maloniai šūgždant „Prada“ > (p.11)	Preservation
212.	Murano glass	I picked up the dish – it was blue <b>Murano glass</b> , delicately fluted at the edges. (p.122)	Так что со своим английским акцентом и документами на имя Эммы Виндзор, с сумочкой от « <b>Малберри</b> », небрежно повешенной на плечо, в платье от «Прадэ», с нежным шелкотом обвивавшем мои обтянутые тонкими чулками лодыжки> (p.11) Aš pakėliau indą – jis buvo iš melsvo <b>Murano stiklo</b> , subtiliai išraižytas kraštais. (p.127)	Localization (lower level)
213.	Prada	So, with an English accent and going by the name of Emma Windsor, with my <b>Mulberry</b> handbag tucked negligently into the crook of my arm and the delicious whisper of <b>Prada</b> around my silk-stockings calves> (p.15)	Я взяла в руки «разбитую» тарелочку – <b>хрустальную, из Мурано*</b> , с изящными желобками по краям. (p.155) * Мурано – пригород Венеции, славящийся своими изделиями из стекла и хрусталя.	Localization (lower level) + preservation (literal translation) Addition (extratextual)
214.	Pyrex	There was a <b>Pyrex</b> glass beside the sink. (p.292)	Taigi kalbėdama su anglišku akcentu pasivadinau Ema Vindzor, netūpestingai raspaudžiau po pažastimi „Mulberry“ rankinė ir, aplink šilkinėmis kojinėmis artemptas blauzdas maloniai šūgždant „Prada“ > (p.11) Так что со своим английским акцентом и документами на имя Эммы Виндзор, с сумочкой от «Малберри», небрежно повешенной на плечо, в платье от «Прадэ», с нежным шелкотом обвивавшем мои обтянутые тонкими чулками лодыжки> (p.11)	Preservation Localization (lower level)
215.	Sony	< a <b>Sony</b> laptop containing the makings of over a hundred possible identities> (p.16)	Šalia kriauklės stovėjo <b>pirekso</b> stiklas. (p.306) Возле раковины стоял стакан из <b>жаропрочного небьющегося</b> стекла. (p.373)	Localization (lower level) Globalization
216.	Sugar Fils	A stamped invoice dated 20 <sup>th</sup> October, market PAID IN CASH, from <b>Sugar Fils</b> , a confectionery supplier. (p.71)	„ <b>Sony</b> “ nešiojamas kompiuteris, kuriame sukaupti duomenys apie daugiau nei šimtą galimų asmenybių> (p.12) <ноутбук « <b>Сони</b> », в котором содержатся данные более чем на сотню подходящих личностей> (p.13) Registruotas spalio 20 dienos važtarašis su spraudu „ <b>Sumokėta grynaisiais</b> “, iš „ <b>Sugar Fils</b> “, konditerijos galinių tiekėjo. (p.71)	Preservation Localization (lower level) Preservation
217.	Tiffany	She wears a <b>Tiffany</b> diamond cross> (p.58)	Присланный по почте счет от 20 октября с пометкой «ОПЛАЧЕНО НАЛИЧНЫМИ» от фирмы « <b>Sugar Fils</b> », снабжавшей лавку различными товарами. (p.86) Ji nešioja deimantinį „ <b>Tiffany</b> “ kryželį> (p.57) Она носит бриллиантовый крестик от « <b>Тиффани</b> »> (p.68)	Preservation Localization (lower level)

218.	Yashica	I've got three cameras; my favourite's an old manual <b>Yashica</b> that I only use for black-and-white> (p.169)	Esu turėjęs tris fotoaparatus; mėgstamiausias – senoviškas, rankomis valdomas „ <b>Yashica</b> “, juo galima daryti tik nespalvotas> (p.176) У меня три камеры; самая любимая – старая ручная « <b>Яшика</b> », ею я снимаю только на черно-белую пленку> (p.216)	Preservation Localization (lower level)
219.	2CV	I had an old 2CV> (p.541)	Turėjau seną <b>2CV</b> *> (p. 565) *ЕКОЛОПИНІС КЛАСІС „СІТРОЕН“ MARKĖS AUTOMOBILIS. У меня имелся старый « <b>2CV</b> »*> (p.680) ** «2CV», «двух chevcaux» (фр.) – букв. «две лошади», расхожее название старого «ситроена».	Addition (extratextual) Addition (extratextual)
<b>Titles of pieces of art and media products</b>				
220.	Arabian Nights	In fact she has never seen an opium den – unless it was in the pages of the <b>Arabian Nights</b> > (p.430)	Tiesa sakant, oričiau tikrųjį opiumų parduotuvę niekada nėra mačiusi – nebent būtu aprašyta „ <b>Tūkstančio ir vieno nakties pasakose</b> > (p.447) На самом деле она таких приютов никогда не видела – да и любителей опиума встречала разве что на страницах « <b>Тысячи и одной ночи</b> > (p.546)	Localization (higher level) Localization (higher level)
221.	Babies in the Wood	So many children's stories reflect it: <b>Hansel and Gretel</b> ; the <b>Babies in the Wood</b> ; Snow White pursued by the evil queen – (p.439)	Daugybė vaikiškų pasakų ją atspindi: Jonelis ir Grytutė, <b>Vaikai miške</b> , Snieguolė, persekiojam piktosios karalienės... (p.456) Этому страху посвящено немало детских сказок: история Ганзеля и Гретель, <b>история о заблудившихся в лесу детях</b> , история несчастной Белоснежки, преследуемой злой королевой... (p.557)	Preservation (literal translation) Globalization
222.	Hansel and Gretel	So many children's stories reflect it: <b>Hansel and Gretel</b> ; the <b>Babies in the Wood</b> ; Snow White pursued by the evil queen> (p.439)	Daugybė vaikiškų pasakų ją atspindi: <b>Jonelis ir Grytutė</b> , Vaikai miške, Snieguolė, persekiojam piktosios karalienės... (p.456) Этому страху посвящено немало детских сказок: история <b>Ганзеля и Гретель</b> , история о заблудившихся в лесу детях, история несчастной Белоснежки, преследуемой злой королевой... (p.557)	Localization (higher level) Localization (lower level)
223.	Jules et Jim	She was fabulous in <b>Jules et Jim</b> . (p.63)	„ <b>Žiujuje ir Džимује</b> “ ji buvo nerašytojama. (p.63)	Localization (lower level)
224.	Le Point	<like so many men of his age, he reads <b>Le Point</b> and believes that this makes him an expert in many things. (p. 88)	Да, в « <b>Жюле и Джиме</b> » она просто погрязшая. (p. 75) <каip ir daugelis jo metų vyrų, jis skaito <b>Le Point</b> ir yra įsitikinęs, kad išmano praktiškai visas sritis. (p.89) <как и многие мужчины его возраста, он читает « <b>Ле пуан</b> » и считает себя специалистом почти по всем вопросам. (p.109)	Localization (lower level) Preservation
225.	Liber Null	I stepped myself in the <i>I Ching</i> ; cherry-picked the Golden Dawn; rejected Crowley (but for his Tarot pack, which is rather beautiful), pored earnestly over my Inner Goddess and laughed myself into convulsions over <b>Liber Null</b> and <i>Necronomicon</i> . (p.96-97)	Įnikau į <i>I Ching</i> ; susidomėjau „Aukštinė žara“; atmečiau Krouli L. (vien dėl jo Tarot kortų, kurios labai jau gražios), uoliai mąščiau apie savo vidinę deivę ir iki traukulių juokdavau si <b>Liber Null</b> . ** ir <i>Necronomicon</i> . (p.99) ** Okultisto Petero Carrollo (g.1953) knyga. Я изучала гербологию и древнекитайскую мифологию по книге «И-цзин», собирала вишни на «золотой заре», я в итоге полностью отвергла теорию Кrouли (взяв на вооружение только его карты Таро, которые очень	Localization (lower level) Addition (extratextual) Localization (lower level)

				красивы); я честно и сосредоточенно исследовала свое внутреннее «я» и страшно веселилась, читая « <b>Либер Нулл</b> » и « <b>Некрономикон</b> ». (p.121)	
226.	Necronomicon	I steeped myself in the <i>I Ching</i> ; cherry-picked the Golden Dawn; rejected Crowley (but for his Tarot pack, which is rather beautiful), pored earnestly over my Inner Goddess and laughed myself into convulsions over <i>Liber Null</i> and <i>Necronomicon</i> . (p.96-97)		Įnikau į <i>I Ching</i> ; susidomėjau „Auksine žara“, atmečiau Kroulį L. (vien dėl jo Taro kortų, kurios labai jau gražios), uoliai maščiau apie savo vidinę deivę ir iki traukulių juokdavausi iš <i>Liber Null</i> , ir <i>Necronomicon</i> ***. (p.99)	Addition (extratextual)
227.	Nimrod	<the piped music (Elgar's <i>Nimrod</i> ) from the crackling speakers. (p.51)		Я изучала гербологию и древнекитайскую мифологию по книге «И-цзин», собирала вишни на «золотой заре», я в итоге полностью отвергла теорию Кроули (взяв на вооружение только его карты Таро, которые очень красивы); я честно и сосредоточенно исследовала свое внутреннее «я» и страшно веселилась, читая « <b>Либер Нулл</b> » и « <b>Некрономикон</b> ». (p.121)	Localization (lower level)
228.	<i>Quest-France</i>	They have every issue of <i>Quest-France</i> , stored on disk and microfilm. (p.220)		<muzikos trašas iš traskančių garsiakalbių (Elgaro „ <b>Nimrod</b> “). (p.51) <рев труб из потрескивающих усилителей, исполнявших « <b>Нимрода</b> » Элгара. (p.61)	Preservation Localization (lower level)
229.	Paris-Match	I asked, selecting <i>Paris-Match</i> (I hate <i>Paris-Match</i> ) from a small shelf of magazines. (p.76-77)		Jie turi visus <i>Quest-France</i> numerius, saugomus diskeliuose ir mikrofilmuose. (p.231) У них имеется полная подшивка « <b>Уэст-Франс</b> » – и на диске, и на микроfilme. (p.280)	Preservation Localization (lower level)
230.	Paris-Soir	It was even possible, gloated <i>Paris-Soir</i> , that she may have been a sexual predator, targeting young boys. (p.152)		<раклаusiai, nuo žurnalų lentynėles imdama <i>Paris-Match</i> (pakęsti negaliu <i>Paris-Match</i> ). (p.76) <спросила я, брея с полки « <b>Пари матч</b> » (ненавижу « <b>Пари матч</b> !»). (p.93)	Preservation Localization (lower level)
231.	Petite Fleur	There's a musician on the corner; I can hear the sound of saxophone, playing ' <i>Petite Fleur</i> ' in its lingering, almost-human voice. (p.417)		Labai tikėtina, piktdžiugavo <i>Paris-Soir</i> , kad ji buvo seksualinė grobuonė, besitaikanti į jaunus berniukus. (p.158) Возможно даже, злорадствовала « <b>Пари суар</b> », это сексуальная хищница, которая охотится на юнцов. (p.193)	Localization (lower level) Preservation
232.	V'la l'bon vent	Do you know " <i>V'la l'bon vent</i> "? (kanadietu laudies daina) (p.418)		Girdžiu saksofono garsus, ant kamro muzikantas groja „ <b>Petite Fleur</b> “, lėtas, beveik žmogiškas balsas. (p.436) На углу музыкант играет на саксофоне « <b>Petite Fleur</b> », и саксофон поет тлущим, почти человеческим голосом. (p.532)	Preservation
233.	<i>I Ching</i>	I steeped myself in the <i>I Ching</i> ; cherry-picked the Golden Dawn; rejected Crowley (but for his Tarot pack, which is rather beautiful), pored earnestly over my Inner Goddess and laughed myself into convulsions over <i>Liber Null</i> and <i>Necronomicon</i> . (p.96-97)		Ar mokate „ <b>V'la l'bon vent</b> “? (p.437) Вы знаете « <b>V'la l'bon vent</b> »? (p.533)	Preservation Preservation
				Įnikau į <i>I Ching</i> ; susidomėjau „Auksine žara“, atmečiau Kroulį L. (vien dėl jo Taro kortų, kurios labai jau gražios), uoliai maščiau apie savo vidinę deivę ir iki traukulių juokdavausi iš <i>Liber Null</i> , ir <i>Necronomicon</i> . (p.99)	Preservation
				Я изучала гербологию и древнекитайскую мифологию по книге « <b>И-цзин</b> », собирала вишни на «золотой заре», я в итоге полностью отвергла теорию Кроули (взяв на вооружение только его карты Таро, которые очень красивы); я честно и сосредоточенно исследовала свое внутреннее «я» и	Addition (intratextual)

				страшно веселилась, читая «Либр Нулл» и «Некрономикон». (p.121)	
<b>Public phenomena</b>					
234.	All Hallow's Eve	All Hallow's Eve: a magical time; a time of secrets and of mysteries» (p.51)		<Visų šventųjų išvakarės: magiškas laikas; paslaptių ir slėpinių laikas» (p.51)	Preservation (literal translation)
235.	Beetles	She likes the Beetles, but not the Stones. (p.547)		Ведь вчера был Хеллоуин, канун Дня святых, день магии и колдовства, день тайн и загадок. (p.61)	Addition (intratextual)
236.	Christmas	It's less than two months to Christmas, and– (p.89)		Jai patinka „bitlai“, bet neratinka „stounai“. (p.572)	Localization (lower level)
237.	Christmas Eve	We need to be finished by Christmas Eve. (p.381)		Она любит «Битлз» и не любит «Ролинг стоунз». (p.687)	Localization (lower level)
238.	Croix Rouge	Books, clothes, furniture and the rest, I gave to the Croix Rouge. (p.16)		Ikį Kalėdų liko mažiau nei du mėnesiai ir... (p.91)	Localization (higher level)
239.	Day of the Dead	<my mother took me to Mexico City, to see the Aztec ruins and to celebrate the Day of the Dead. (p.20)		До Рождества меньше двух месяцев и... (p.110)	Localization (higher level)
240.	Día de los Muertos	Día de los Muertos (p.13)		Ikį Kūčių būtinai reikia baigti. (p.398)	Localization (higher level)
241.	Easter	Because of Rosette; because of Anouk; because of everything we left behind in Lansquenet-saus-Tannes, that Easter when the wind changed. (p.24)		К Рождеству все нужно закончить. (p.488)	Globalization
242.	Epiphany	<Rosette went on crying until Epiphany > (p.29)		* Knygas, drabužius, baldus ir visa kita atdaviau Croix Rouge* (p.11)	Addition (extratextual)
				А ее книги, одежду, мебель и прочее передала в Croix Rouge *. (p.13)	Addition (extratextual)
				* Красный крест.	Preservation (literal translation)
				<мама нусивеžė mane į Meksiką pasižiūrėti asteų griuvėsių ir paminėti Mirusiųjų dienos. (p.17)	Preservation (literal translation)
				<мать оправилась со мной в Мехико, желая показать мне ацтекские руины и отпраздновать День мертвых. (p.20)	Preservation (literal translation)
				Día de los Muertos* (p.9)	Addition (extratextual)
				* Mirusiųjų diena (isp.); Vėlinių atitikmuo Meksikoje ir meksikičių išeičioje, švenčiama pagal specifinius papročius.	Addition (extratextual)
				Día de los Muertos* (p.9)	Addition (extratextual)
				* День мертвых (исп.).	Addition (extratextual)
				Vien dėl Rosetės, dėl Anukos, dėl viso to, ką palikome Lankeneje prie Tano per tas Vėlykas, pasikeitus vėjui. (p.21)	Localization (higher level)
				И причина тому – Розетт, и Анука, и все то, что мы оставили в Ланскне-су-Танн в те пасхальные дни, когда ветер опять переменялся. (p.24)	Globalization
				<Rosetė ir toliau verkė, iki pat Trijų karalių» (p.26)	Localization (higher level)
				И Розетт продолжала непрерывно плакать до самого Крещения» (p.31)	Localization (higher level)

243.	Fourteenth of July	<their colours were like fireworks on the <b>Fourteenth of July</b> > (p.556)	<ju spalvos švietė kaip <b>Liepos keturioliktošios</b> * fejerverkai> (p.581) * Bastilijos raemimo diena, nacionalinė Prancūzijos šventė. <и у всех цвета ауры сверкали, точно салют на <b>14 июля</b> *> (p.699) * День взятия Бастилии, национальный праздник Франции.	Addition (extratextual) Addition (extratextual)
244.	Golden Dawn	I steeped myself in the <i>I Ching</i> ; cherry-picked the <b>Golden Dawn</b> ; rejected Crowley (but for his Tarot pack, which is rather beautiful), pored earnestly over my Inner Goddess and laughed myself into convulsions over <i>Liber Null</i> and <i>Necronomicon</i> . (p.96-97)	Įnikau į <i>Čing</i> ; susidomeėjau „ <b>Auksine žara</b> “, atmečiau Kroulį L. (vien dėl jo Tarot kortų, kurios labai jau gražios), uoliai mąstčiau apie savo vidinę deivę ir iki traukulių juokdavauisi iš <i>Liber Null</i> ir <i>Necronomicon</i> . (p.99) Я изучала гербологию и древнекитайскую мифологию по книге «И-цзин», собирала вишни на «золотой заре», я в итоге полностью отвергла теорию Крорули (взяв на вооружение только его карты Таро, которые очень красивы); я честно и сосредоточенно исследовала свое внутреннее «я» и страшно веселилась, читая «Любер Нулл» и «Некромоникон». (p.121) <atsišaukimai, smerkiantys <b>Heloviną</b> > (p.227)	Preservation (literal translation) Preservation (literal translation)
245.	Hallowe'en	<leaflets condemning <b>Hallowe'en</b> > (p.217)	<листовки, призывающие запретить празднование <b>Хэллоуина</b> > (p.276)	Localization (lower level) Localization (lower level)
246.	Mischief Night	A little too early for <b>Mischief Night</b> ; but the shops were already full of fireworks and Hallowe'en was beckoning with long skinny fingers that smell of smoke. (p.354)	Šiek tiek per anksti <b>pikietems naktiniams pokštams</b> ; bet parduotuvė buvo jau pilna fejerverkų ir Helovinas jau mojo ilgais kaulėtais, dūmais pradvisusiais pirštais. (p.370) Немного рано для <b>Ночи Проказ</b> , однако магазины уже вовсю торговали всевозможными шутками и хлопушками, а Хэллоуин так и манил к себе длинными костылями пальцами, пахнувшими дымом. (p.452)	Globalization Preservation (literal translation)
247.	New Age	A bookshop. You know, the <b>New Age</b> kind. (p.132)	Книгулė. На, žinai, tokiam <b> Naujojo amžiaus</b> tipo. (p.135)	Preservation (literal translation) Localization (lower level)
248.	Salvation Army	<old people bundled up like <b>Salvation Army</b> parcels in shop doorways and back alleys. (p.417)	В книжном. Знаешь, типа « <b>Нью эйдж</b> ». (p.165)	Localization (lower level)
249.	Saturnalia (p.347)	<old people bundled up like <b>Salvation Army</b> parcels in shop doorways and back alleys. (p.417) She told them about Yule and <b>Saturnalia</b> , and the Oak King and the Holly King, and the two great winds that divide the year. (p.347)	<senūčų, apsimituravusių tarsi <b>Gelbėjimo armijos</b> gušeliai, patduotuvių tardučiuose ir puošaliose skersgatviuose. (p.436) <старых людей, и все они в своих одежках похожи на свертки из <b>Армии спасения</b> , разложенные у дверей магазинов и в глухих переулках. (p.532) Paprasčiau apie Kalėdas ir <b>saturnalijs</b> , apie Karalių Ažuola, ir apie Sventąjį karalių, ir apie du didžiuosius vėjus, dalįjančius metus. (p.363) А потом она принялась рассказывать о Святках, о <b>сатурналиях</b> , о Дубовом Короле и о Короле Палуба, и о двух великих ветрах, что делят год пополам. (p.443)	Preservation (literal translation) Preservation (literal translation) Localization (lower level) Localization (lower level)
250.	Seven weeks' time	Notre-Dame des Apôtres. <b>Seven weeks' time</b> . (p.266)	Dievo motinos apaštalių katedroje. Per <b>Sekmines</b> .(p.278)	Localization (higher level) Preservation (literal translation)



251.	Stones	She likes the Beatles, but not the <b>Stones</b> . (p.547)	Jai ratinka „bitlai“, bet nepatinka „ <b>stounai</b> “. (p.572) Она любит «Битлз» и не любит « <b>Роллинг стоунз</b> ». (p.687)	Localization (lower level) Addition (intratextual)
252.	Yule	A bad time, and always was, too close to <b>Yule</b> and not far enough from Les Laveuses. (p.310)	Negeras laikas, visada taip, per arti <b>Kalėdų</b> ir nepakankamai toli nuo Laveų. (p.325) Время не слишком удачное – скоро <b>Святки</b> , а там и до воспоминаний о Лавёз рукой подать. (p.398)	Localization (higher level) Localization (higher level)

Table 19. Examples of common names found in Joanne Harris' novel *The Lollipop Shoes*

MATERIAL CULTURE				
Names of food				
<i>Chocolates, deserts and other sweets</i>				
1.	apricot cup	We don't have a license for alcohol, but hot chocolate, cakes, biscuits, macarons – and of course the siren-call of bitter truffle, mocha liqueurs, dipped strawberries, walnut cluster, <b>apricot cup</b> – (p.190)	Neturime licencijos alkoholiui, bet turime karšto šokolado, rugačų, sausainių, migdolinių rugačičių ir, be abejo, lyg sirenos daina viliojančių karcėjų trufelių, mokos likerų ir žemųjų braškių, riešutų kečiū, <b>abrikosinių bandelių</b> ... (p.197) Лицензии на продажу спиртных напитков мы, правда, не имеем, подаем только горячий шоколад, зато у нас множество всевозможных пирожных и бисквитов, миндальные печенье и, разумеется, манящие, как зов sireны, горькие трюфели, шоколадные конфеты с ликером, клубника в шоколаде, разнообразные маршпаны, <b>половинки абрикосов в шоколадной глазури</b> ... (p.241)	Transformation Addition (intratextual)
2.	bitter almond crisp	His favourite chocolate is <b>bitter almond crisp</b> > (p.185)	Jo mėgstamiausias šokoladas – <b>kartusis su trupintais migdolais</b> > (p.190)	Preservation (literal translation) Addition (intratextual)
3.	bitter-coated orange peel	<a batch of coconut squares, some sour cherry gobstoppers, some <b>bitter-coated orange peel</b> , some violet creams and a hundred or so <i>Lunes de miel</i> , those little discs of chocolate made to look like the waxing moon, with her profile etched in white against the dark face. (p.232)	Его любимый шоколад – <b>горький с хрустящей миндальной стружкой</b> > (p.234) <partija kokoso plytelių, tiek tiek toželių su kremu ir apie šimta <i>Lunes de miel</i> – mažiūčių šokolado skridinėlių, atrodančių it blizgančius mėnuliuokai, baltas ir tamsus veidas priešpriešais. (p.244) <шоколадки с кокосовой стружкой и с вишнями, и <b>цукаты из апельсिनových корочек в горьком шоколаде</b> , и помадка, и засахаренные фалки. А также мы сделали шгук сто lunes de miel, это такие кругленькие шоколадки, где на темном фоне изображена в профиль светлая растущая луна. (p.296)	Omission Addition (intratextual)
4.	caramel swirl	Her favourite are <b>caramel swirls</b> , and I tell her so without hesitation. (p.416)	Labiausiai mėgsta <b>karamelinius suktukus</b> , pasakiau tai nė nesuabejojusi. (p.436)	Preservation (literal translation)

			Ее любимые спасти – <b>карамельные завитушки</b> , и я без колебания так ей и сказала> (p.531)		Preservation (literal translation) Localization (lower level) Addition (extratextual) Addition (intratextual) Addition (intratextual) Globalization Preservation (literal translation) Preservation (literal translation) Preservation (literal translation)
5.	celestines	And of course there is the chocolate – the Yule log cooling in the kitchen; the nougatines, the <b>celestines</b> , the chocolate truffles> (p.508)		Na, žinoma, yra ir šokolado – „Kaliėdu rąstas“, vėstantis virtuvėje, dar nugatinais, <b>celestinais</b> , šokoladiniais triufeliais> (p.527) Без шоколада; конечно, тоже не обошлось – на кухне еще остывает святочное шоколадное полено, а все остальное уже готово – шоколадки с нугтой, <b>celestines*</b> , шоколадные триффели, (p.641) * Шоколадки с мягкой начинкой (фр.).	Preservation (literal translation) Localization (lower level) Addition (extratextual) Addition (intratextual) Addition (intratextual) Globalization Preservation (literal translation) Preservation (literal translation)
6.	chilli squares	Rose creams, <b>chilli squares</b> , coconut macaroonons. (p.193)		Rožėlės su kremu, <b>aitraus šokolado plytelės</b> , migdolinių sausainių su kokosoos... (p.200)	Addition (intratextual) Addition (intratextual) Globalization Preservation (literal translation)
7.	chocolate fudge squares	Alice bought a small box of <b>chocolate fudge squares</b> > (p.198)		Розовую сливочную помадку? <b>Плитку шоколада с перцем чили?</b> Или, может, миндальное печенье с кокосовой стру-у-ужечкой... (p.245) Alisa pusiřítko mažą dėžėlę <b>šokoladinį saldainių</b> > (p.205) Алиса купила маленькую коробочку <b>шоколадной помадки</b> > (p.251)	Globalization Preservation (literal translation) Preservation (literal translation) Preservation (literal translation)
8.	chocolate soufflé ice cream	<and afterwards we had champagne (which I hate) and oysters (which I also hate), and a <b>chocolate soufflé ice cream</b> , which was quite nice> (p.140)		<o po to mes gėrėme šampaną (kurio negaliu pakęsti) su austrėmis (kurį irgi negaliu pakęsti) ir valgėm <b>šokoladines suflė su ledais</b> , jie buvo visai skanūs> (p.144) А после ужина мы пили шампанское (которое я ненавижу) и ели устриц (которых я тоже терпеть не могу); потом подали <b>шоколадное суфле-мороженое</b> , которое оказалось вполне ничего> (p.176)	Preservation (literal translation) Preservation (literal translation) Preservation (literal translation)
9.	coconut squares	<a batch of <b>coconut squares</b> , some sour cherry gobstoppers, some bitter-coated orange peel, some violet creams and a hundred or so <i>Lunes de miel</i> , those little discs of chocolate made to look like the waxing moon, with her profile etched in white against the dark face. (p.232)		<partiją <b>kokoso plytelių</b> , šiek tiek rožėlių su kremu ir apie šimtą <i>Lunes de miel</i> – mažiūčių šokolado skridinėlių, atrodančių it blizgančius mėnulėlius, baltas ir tamsus veidas priešpriešiaus. (p.244)	Preservation (literal translation) Addition (intratextual)
10.	confit	Or the art déco <i>pâtisserie</i> on the lower Butte, with its jewelled array of tarts and <b>confits</b> . (p.71)		Arba <i>art déco</i> stiliaus cukraines Kalvos arėsiuje su ruošniomis tortų ir <b>saldumunų</b> lentynomis. (p.71) Они часто заходят также в роскошную кондитерскую в стиле ар-деко у подножия Холма, где потрясающий выбор пирожных, тортов и <b>засахаренных фруктов</b> . (p.85)	Addition (intratextual) Globalization Transformation
11.	couverture	Milk in the pan, <b>couverture</b> , sugar,		Pienas kaistuvėje; <b>šokolado glajus</b> , cukrus, muskatas, aitrioji paprika. (p.103)	Transformation Transformation

		nutmeg, chilli. (p.101)	Налить молока в кастрюльку, <b>накрыть крышкой</b> , положить сахар, мускатный орех и перец чили. (p.126)	Transformation
12.	gilded chocolate chilli squares	Her husband will enjoy my apricot hearts, and their daughter will love my <b>gilded chocolate chilli squares</b> (p.417)	Jos vūgā nudziņģins abrikosinēs mano širdelēs, o jū dukrai patiks <b>glazūrotos aiņtraus šokolādo pūtelēs...</b> (p.436)	Globalization
13.	gobstoppers	<a batch of coconut squares, some sour cherry <b>gobstoppers</b> , some bitter-coated orange peel, some violet creams and a hundred or so <b>Lunes de miel</b> , those little discs of chocolate made to look like the waxing moon, with her profile etched in white against the dark face. (p.232)	<ее мужу непременно понравятся мои абрикосовые сердечки, а дочка будет в восторге от <b>шоколадок с перцем чили</b> в <b>золоченых обертках...</b> (p.531) <partija kokoso pūtelīņu, šiek tiek roželiņu su kremu ir arīe šimta <b>Lunes de miel</b> – mažiņu šokolādo skridinēļu, atrodanāciju it blizgantys mėnuļukai, baltas ir tamsus veidas priestēstais. (p.244)	Transformation Omission
14.	lavender brittle	<all their favourites in their little glass boxes – bitter orange cracknell; <b>mandiants du roi</b> ; hot chilly squares; peach brandy truffle; white chocolate angel; <b>lavender brittle</b> > (p.424)	<шоколадки с кокосовой стружкой и с вишнями, и пукаты из апельсинных корочек в горьком шоколаде, и помадка, и засахаренные фиалки. А также мы сделали штук сто lunes de miel, это такие кругленькие шоколадки, где на темном фоне изображена в профиль светлая растущая луна. (p.296) <visų tą skanėstų stiklinuose induose – karstelėję trapius apelsinų sausainiai; <b>mandiantis du roi</b> , aiņtraus šokolādo pūtelės, trufelėiai su persikų įdaru, balto šokolādo angelukai, <b>levandų ledinukai</b> > (p.443)	Transformation
15.	lemon parfait	He looked around once more at the piled boxes, glass dishes, fondants, ribbons, rosettes, cracknels, violet creams, mocha blanc, dark rum truffle, chilli squares, <b>lemon parfait</b> and coffee cake on the counter-top with an expression of slightly blank amazement. (p.234)	<из-за изобилия замечательных лакомств, выставленных в витрине: там и сухое печенье с горьким шоколадом и апельсином, и мандианты ду roi, и шоколад с перцем чили в плитках, и трюфели с персиками и коньяком, и ангел из белого шоколада, и <b>засахаренные лепестки лаванды</b> > (p.540-541) Jis dar kartą su lengva nuostaba nužvelgė kalnus dėžiučių, stiklinių indų, minkštų saldainių, kaspinių ir roželių, trapius sausainius, roželes su kremu, šviesios kavos ir tamsius tomo trufelius, aiņtraus šokolādo pūteles, <b>sluokniuotą citrinių desertą</b> ir kavos rugą ant prekystalio. (p.246) А Тьерри еще раз осмотрелся, окинул взглядом сложенные стопкой коробки, стеклянные блюда, всевозможные леденцы и помадки, ленты, розетки, сухое печенье, засахаренные фиалки, белый шоколад, темные ромовые трюфели, шоколадки с перцем чили, <b>лимонное парфе</b> и кофейный торт. (p.299)	Addition (intratextual)
16.	Lunes de miel	<a batch of coconut squares, some sour cherry gobstoppers, some bitter-coated orange peel, some violet creams and a hundred or so <b>Lunes de miel</b> , those little discs of chocolate made to look like the waxing moon, with her profile etched in white against the dark face. (p.232)	<partija kokoso pūtelīņu, šiek tiek roželiņu su kremu ir arīe šimta <b>Lunes de miel</b> – mažiņu šokolādo skridinēļu, atrodanāciju it blizgantys mėnuļukai, baltas ir tamsus veidas priestēstais. (p.244)	Localization (lower level) + preservation (literal translation) Preservation
17.	Manon blanc	But dark or light, soft-centered or brittle, bitterest orange or rose cream or <b>Manon</b>	<шоколадки с кокосовой стружкой и с вишнями, и пукаты из апельсинных корочек в горьком шоколаде, и помадка, и засахаренные фиалки. А также мы сделали штук сто <b>lunes de miel</b> *, это такие кругленькие шоколадки, где на темном фоне изображена в профиль светлая растущая луна. (p.296) * Букв.: «медовых месяцев» (pp.). Bet juoda ar balta, su minkštu įdaru ar trupu, karstelėjusi apelsinų ar roželių su kremu, ar <b>Manon blanc</b> , ar vanilinius trufelius> (p.92)	Addition (extratextual) Preservation

		<i>blanc</i> or vanilla truffle> (p.90)	<темный шоколад или светлый, мягкий или твердый, или, может, горький апельсиновый, или вообще розовая сливочная помадка, или <b>белый шоколад «Манон»</b> , или ванильный трюфель?> (p.112)	Transformation
18.	mendiants	<and then, perhaps some <i>mendiants</i> – my own favourites – sprinkled with almonds, sour cherries and fat yellow sultanas.> (p.136)	<po to galbit ir <i>mendiants</i> * – mano patys mėgstamiausi – aribarstyti migdolais, rūgščiomis vyšniomis ir didelėmis geltonomis razinomis. (p.140) * „Elgetos“ (franc.).>	Addition (extratextual)
19.	mendiants du roi	<Vianne was making <i>mendiants du roi</i> – thick slices of candied orange dipped in dark chocolate and scattered with edible gold leaf> (p.321)	<a затем, возможно, и <i>mendiants</i> , мое любимое лакомство, особенно если посыпать их миндальной стружкой и украсить консервированными вишневыми и крупным желтым кипишем.> (p.171)	Preservation
20.	nougat	Black <i>nougat</i> for the devil, white nougat for the angels, and clementines, grapes, figs, almonds, honey, dates, apples, pears, quince, jelly, <i>mendiants</i> all jewelled with raisins and peel, and <i>fougasse</i> made with olive oil> (p. 508)	<Viana gamino <i>mendiants du roi</i> – storos cukruje virtos apelsino skiltelės, rapanardintos į tamsų šokoladą ir pridengtos valgomu auksiniu lapu> (p.336) Вианн готовила <i>mendiants du roi</i> , толстые ломтики засахаренного апельсина в темном шоколаде, украшенные съедобными золотыми листочками> (p.411) Juoda <i>nuga</i> velnitiui, balta <i>nuga</i> angelams, toliau klementinai, vynuogės, figos, migdolai, medus, datulės, obuoliai, kriaušės, svarainių skrebučiai, <i>mendiants</i> , došniat apdėti razinomis bei cukatomis, ir <i>fougasse</i> , pagamintas su alyvuč aliejumi> (p.527) Черная <i>нуга</i> для дьявола; белая <i>нуга</i> для ангелов; мандарины, виноград, фиго, миндаль, мед, финики, яблоки, груши, желе из айвы, всевозможные мепдианты, точно самоцветами, украшенные виноградинами и ломтиками фруктов; и, разумеется, мучная лепешка <i>fougasse</i> , испеченная на оливковом масле> (p.641)	Preservation
21.	nougatines	And of course there is the chocolate – the Yule log cooling in the kitchen; the <i>nougatines</i> , the celestines, the chocolate truffles> (p. 508)	Na, žinoma, yra ir šokolado – „Kalėdų ragtas“, vėstantis virtuvėje, dar <i>nugatiniai</i> , celestinai, šokoladiniai triufeliai> (p.527) Без шоколада; конечно, тоже не обошлось – на кухне еще остывает святочное шоколадное полено, а все остальное уже готово – <b>шоколадки с нугой</b> , <i>celestines</i> , шоколадные трюфели. (p.641)	Localization (lower level) Addition (intratextual)
22.	praline	Grudgingly Laurent sat down, accepted a cup of coffee and a <i>praline</i> , and began his usual litany. (p.205)	Loranas nenoromis atsisėdo, priėmė puodelį kavos su <b>cukruje arkerintu riešutu</b> ir pradėjo įprastą savo litaniją. (p.213) Лоран, все еще ворча, сел за столик, милостиво принял из моих рук чашку кофе и завел свое обычное нытье. (p.260)	Transformation Omission
23.	rose creams	<a block of marchpane or <i>pain d'épices</i> ; <b>rose creams</b> or a candied pineapple> (p.32)	<марсипано plytelės ar <i>pain d'épices</i> , <b>kreminiai rožėlių</b> ar cukruoto ananaso> (p.30) <улаковку марципанов или <i>pain d'épices</i> , <b>розовую сливочную помадку</b> или ананасовые пукаты> (p.35)	Transformation Addition (intratextual)

24.	violet creams	He looked around once more at the piled boxes, glass dishes, fondants, ribbons, rosettes, cracknels, <b>violet creams</b> , mocha blanc, dark rum truffle, chili squares, lemon parfait and coffee cake on the counter-top with an expression of slightly blank amazement. (p.234)	Jis dar kartą su lengva nuostaba nužvelgė kalnus dėžučių, stiklinių indų, minkštų saldainių, kaspinių ir roželių, trapius sausainius, <b>roželes su kremu</b> , šviestos kavos ir tamsius tomo trufelius, aitraus šokolado plyteles, sluoksniuotą citrininį desertą ir kavos ruožą ant prekystalio. (p.246)	Transformation
25.	walnut cluster	We don't have a license for alcohol, but hot chocolate, cakes, biscuits, macaroons – and of course the siren-call of bitter truffle, mocha liqueurs, dipped strawberries, <b>walnut cluster</b> , apricot cup– (p.190)	А Пьерри еще раз осмотрелся, окинул взглядом сложенные стопкой коробки, стеклянные блюда, всевозможные леденцы и помадки, ленты, розетки, сухое печенье, <b>засахаренные фиалки</b> , белый шоколад, темные ромовые трюфели, шоколадки с перцем чили, лимонное парфе и кофейный торт. (p.299)	Transformation
<b>Starters and main dishes of a meal and ingredients</b>				
26.	asafoetida	Asafoetida – God, that's rank – and patchouli because it's supposed to be spiritual> (p.163)	<b>Asafoetidos</b> – Viešpatie, kaip slykštū – ir pačiūliu, jie turėjo žadinti dvasią> (p.170)	Localization (lower level)
27.	Béarnaise sauce	The third course is a salmon baked <i>en papillote</i> and served whole, with a <b>Béarnaise sauce</b> . (p. 519)	<b>Асафетидой</b> (господи, это же просто сорняк!), пачулями, потому что они вроде бы способствуют развитию духовности> (p.208)  Третий патіекалас – ласіша, керпта <i>en papillote</i> ir patiekta visa su <b>Béarnaise padažu</b> ***. (p.539) *** Šviestos padažas, gaminamas lėtai kaitinant plaktus kiaušinių trynius su sviestu, trupeliu sauso baltojo uyno, gardinamas peletūnais ir svogūnėliais.  Третья перемена – лосось, целиком запеченный <i>en papillote</i> ; его подают с <b>беарнским соусом</b> . (p.654)	Localization (lower level) Localization (lower level) Addition (intratextual)
28.	canapés	<b>Canapés</b> and frivolities, sweet enough to tempt the saints. (p.493)	<b>Sumuštinukai</b> ir visokie niekučiai gana žavūs, kad priviliotų šventuosius. (p.512) <b>Канане</b> и всякие лакомства, достаточно вкусные, чтобы и святого соблазнить (p.626)	Globalization Localization (lower level)
29.	chestnut	<drank spiced cider and wassails and ate smoking-hot <b>chestnuts</b> from an open brazier. (p.259)	<gerdavome prieskoniais gardintą sidrą ir sakydavome linkėjimus, tiesiai iš žarijų indo valgydavome <b>kaštainius</b> . (p.271)	Preservation (literal translation)
			<пили сидр со специями, устраивали пирушки для друзей, ели горячие, с пылу с жару, <b>каштаны</b> , жарившиеся тут же на решетке. (p.329)	Preservation (literal)

			translation)
30.	choucroute	Now eat your <i>choucroute</i> . It's delicious. (p.93)	Valgyk savo <i>choucroute</i> . Labai skanu... (p.95) А ты съешь-ка лучше свою <i>choucroute</i> . Она удивительно вкусная... (p.115)
31.	choucroute garnie	The <i>plat du jour</i> was <i>choucroute garnie</i> – a dish I associate with our time in Berlin. (p.86)	<i>Plat du jour</i> buvo <i>choucroute garnie</i> * – šis patiekalas man kažkodėl primena gyvenimą Berlyne. (p.87) * Raugintų kopūstų troškiny su kiauliena ir bulvėmis (pranc.). Дежурным блюдом оказалась <i>choucroute garnie</i> * – блюдо, которое у меня до некоторой степени ассоциируется с нашей жизнью в Берлине. (p.106) * Свинина с капустофелем и кислой тушеной капустой (фр.).
32.	clementines	Black nougat for the devil, white nougat for the angels, and <i>clementines</i> , grapes, figs, almonds, honey, dates, apples, pears, quince, jelly, <i>mendiamis</i> all jewelled with raisins and peel, and <i>fougasse</i> made with olive oil!> (p. 508)	Juoda nuga velniui, balta nuga angelams, toliau <i>klementinai</i> *, vynuogės, figos, migdolai, medus, datulės, obuoliai, kriaušės, svarainių skrebučiai, <i>mendiamis</i> , došniat apdėti razinomis bei cukatomis, ir <i>fougasse</i> , pagamintas su alyvuč aliejumi!> (p.527) * Citrusiniai vaisiai.
33.	coulis	<a brace of quail that had been gorged on ripe figs all their lives, now roasted and stuffed with chestnuts and <i>foie gras</i> and served with a <i>coulis</i> of pomegranate– (p.478)	Черная нуга для дьявола; белая нуга для ангелов; <i>мандарины</i> , виноград, фиги, миндаль, мед, финики, яблоки, груши, желе из айвы, всевозможные <i>mendiamis</i> , точно самоцветами, украшенные виноградинами и ломтиками фруктов; и, разумеется, мучная лепешка <i>fougasse</i> , испеченная на оливковом масле!> (p.641)
34.	foie gras	<a brace of quail that had been gorged on ripe figs all their lives, now roasted and stuffed with chestnuts and <i>foie gras</i> and served with a <i>coulis</i> of pomegranate– (p.478)	<porėlė putpelčių, kurios visą gyvenimą buvo lesintos išnokusiomis figomis, dabar iškeptos, kimštos kaštonais ir <i>foie gras</i> ir patiektos su granatų <i>coulis</i> .*... (p.497) ** Padažų ture (pranc.) <блюдо с куропатками, которых специально откармливали спелыми фидами, а потом начинили каштанами и foie gras, зажирили и подали с <i>coulis</i> *... из гранатового сока... (p.607) ** Подливкой (фр.).
35.	Gruyère	<a brace of quail that had been gorged on ripe figs all their lives, now roasted and stuffed with chestnuts and <i>foie gras</i> and served with a <i>coulis</i> of pomegranate– (p.478)	<porėlė putpelčių, kurios visą gyvenimą buvo lesintos išnokusiomis figomis, dabar iškeptos, kimštos kaštonais ir <i>foie gras</i> *. ir patiektos su granatų <i>coulis</i> ... (p.497) * Anėič kerpenėlemis (pranc.). <блюдо с куропатками, которых специально откармливали спелыми фидами, а потом начинили каштанами и <i>foie gras</i> *, зажирили и подали с <i>coulis</i> из гранатового сока... (p.607) * Гусиной печенкой (фр.).
35.	Gruyère	We begin with an onion soup as smoky and fragrant as autumn leaves, with croutons and grated <i>Gruyère</i> and a sprinkle of paprika over the top. (p.518)	Pirmiausia gauname svogūnų sriubos, stipriai dvelkiančios dūmeliu ir kvapningos kaip rudens lapai, su skrebučių kubeliais, tarkuotu <i>grujertu</i> ir žiupsneliu maltos paprikos ant viršaus. (p.538) Мы начинаем с лукового супа; от него исходит дивный аромат, чуть напоминающий благоухание осенних листьев, к супу подаются крутоны, тертый <i>швейцарский сыр</i> и сладкий перец. (p.653)

36.	jambon-frites	A scent of plaster dust and leather and sweat and <b>jambon-frites</b> and the occasional guilty, fat cigar. (p.82)	Кверия гипсо дulkėmis, oda, prakaitu ir <b>jambon-frites</b> *, o reikarčiais neleistinai prabangi cigaru. (p.81) * Кумприу су груздintomis bulvytėmis. От него исходит запах сухой штукатурки, кожи, пота, <b>jambon-frites</b> * и, временами, пресупно-запретный аромат толстой сигары. (p.100) * Свиной окорок с жареной картошкой (фр.).	Addition (extratextual) Addition (extratextual)
37.	maguey cactus	There's the Ear of Maize, for good luck; Two Rabbit, who made wine from the <b>maguey cactus</b> > (p.330)	Уга Куклиўд bulbuotė – laimė; Triušis 2, jis gamino vynu iš <b>agavos</b> > (p.345) Например, Кукурузный Початок – это символ удачи; а еще есть символ Два Кролика (они делали вино из <b>кактуса</b> ) > (p.422-423)	Globalization Globalization
38.	onion marmalade	Sausages and potato mash; a comforting dish the child always loved, with sticky <b>onion marmalade</b> . (p.478)	Dešrelės ir bulvių košė su tiršta <b>svogūnų tyrė</b> , įprastą vaigį, kurį vaikas visada mėgė... (p.496)	Globalization
39.	p'tis cendrés	But there is time yet as the meal comes to an end, for red wines from the Gers, for <b>p'tis cendrés</b> rolled in oak-wood ash, for fresh unpasteurized cheeses, for old matured cheeses and aged Buzet and quince paste and walnuts and green almonds and honey. (p. 520)	Соєнски с картофельным рагу и липким <b>луковым мармеладом</b> – сытное, вкусное блюдо, которое девочка всегда обожала... (p.606)	Preservation (literal translation) Preservation
40.	popcorn	<and then there's <b>popcorn</b> and Coke to buy> (p.58)	Vakarienė eina į pabaigą, bet dar yra rakankamai laiko ir galima paragauti gaudonojo Žero vynu, ažuolo pelenuose arvioliu <b>p'tis cendrés</b> , šviežio nepasterizuoto sūrio, seno išlaikyto sūrio ir garbaus Buzė vynu, taip pat svaramiu pastilį, graikinių riešutų, žaliųjų migdolų ir medaus. (p.541) Но время пока еще есть, а ужин между тем подходит к концу, гости переходят к красным винам, к <b>p'tis cendrés</b> *, запеченным в дубовой золе, к свежим сырам из непастеризованного молока, к старым, зрелым сырам и «Бюзэ» многолетней выдержки, к паштету из айвы, грецким орехам, зеленому миндалю и меду. (p.656) * Малым кроншнелом (фр.).	Addition (extratextual)
41.	salmon baked en papillote	The third course is a <b>salmon baked en papillote</b> and served whole, with a Béarnaise sauce. (p.519)	<о дар <b>skrudinti kukurūzai</b> ir kola> (p.57) <а там еще нужно покупать <b>попкорн</b> и кока-колу> (p.68)	Transformation Localization (lower level)
42.	steack-frites	We'd go to church; eat <b>steack-frites</b> every day; wear dresses from Galeries Lafayette. (p.116)	Третя патiekalais – <b>lašiša, kepta en papillote</b> ** ir patiekta visa su Béarnaise padažu. (p.539) **Керпто ropieriaus (пранс.); kartais taip vadinama ir folija. Третья перемена – <b>лосось, целиком запеченный en papillote</b> *; его подают с беарнским соусом. (p.654) * В промасленной бумаге (фр.). Mes vaikščiotume į bažnyčią; kas dieną valgytume <b>jauntenos kepsnį su bulvytėmis</b> , vilkėtume sukneles iš „Lafayette“ galerijų. (p.120) Мы бы ходили в церковь, каждый день ели бы <b>steack-frites</b> *, носили бы одежду, купленную в галерее Лафайет. (p.147) * Бифштекс с жареной картошкой (фр.).	Addition (extratextual) Addition (extratextual) Addition (intratextual) Addition (extratextual)

43.	sultanas	<and then, perhaps some <i>mendiantis</i> – my own favourites – sprinkled with almonds, sour cherries and fat yellow <b>sultanas</b> . (p.136)	<po to galbūt ir <i>mendiantis</i> – mano patys mėgstamiausi – apibarstyti migdolais, rūgščiomis uošniomis ir didėlemis gėlonomis <b>razinomis</b> . (p.140) <а затем, возможно, и мепдиантс, мое любимое лакомство, особенно если посыпать их миндальной стружкой и украсить консервированными вишневыми и крупным желтым <b>кншишем</b> . (p.171)	Globalization
44.	Theobroma	Now we have the true <i>Theobroma</i> , the elixir of the gods in volatile form> (p.459)	Turime račį tikriausia <i>Theobroma</i> . Iakų dievų elekysga> (p.476) Теперь это настоящий <i>Theobroma</i> , эликсир богов, в своем, так сказать, газообразном состоянии> (p.581)	Preservation (literal translation) Preservation Preservation
45.	Theobroma cacao	<i>Theobroma cacao</i> , the food of gods. (p.151)	<i>Theobroma cacao</i> , пища богов. (p.192)	Preservation Preservation
<b>Bakery, pastry and confectionary products</b>				
46.	choux	< the fat woman sitting in front of the television, eating <b>choux</b> from a white patisserie box> (p.430)	<stora moteris sėdi prieš televizorių, valgo <b>plikytus sausainius</b> iš baltos konditerijos dėžutės> (p.447)	Preservation (literal translation) Addition (intratextual)
47.	cracknels	He looked around once more at the piled boxes, glass dishes, fondants, ribbons, rosettes, <b>cracknels</b> , violet creams, mocha blanc, dark rum truffle, chilli squares, lemon parfait and coffee cake on the counter-top with an expression of slightly blank amazement. (p.234)	И вижу толстую даму, сидящую перед телевизором и отрывающую в рот <b>пирожные с кремом</b> , одно за другим, одно за другим, прямо из белой коробочки, в которой она принесла их из кондитерской> (p.547) Jis dar kartą su lengva nuostaba nužvelgė kalnus dėžučių, stiklinių indų, minkštų saldainių, kaspinų ir roželių, <b>trapius sausainius</b> , roželes su kremu, šviesios kavos ir tamsius tomo trufelius, aitraus šokolado plyteles, sluoksniuotą citrininį desertą ir kavos pyragą ant prekystalio. (p.246)	Addition (intratextual)
48.	croissant	I finished my coffee and <b>croissant</b> by then. (p.19)	А Тьерри еще раз осмотрелся, окинул взглядом сложенные стопкой коробки, стеклянные блюда, всевозможные леденцы и помадки, ленты, розетки, <b>сухое печенье</b> , засахаренные фиалки, белый шоколад, темные ромовые трюфели, шоколадки с перцем чили, лимонное парфе и кофейный торт. (p.299)	Addition (intratextual)
49.	croutons	<served with <b>croutons</b> so crisp and small that they seemed to vanish in her mouth–> (p.478)	Jau buvau išgėręs kavą ir suvalgiusi <b>raguolį</b> . (p.16) К тому времени я уже покончила с кофе и <b>круассаном</b> . (p.17)	Transformation Localization (lower level) Globalization
50.	fondant	He looked around once more at the piled boxes, glass dishes, <b>fondants</b> , ribbons, rosettes, cracknels, violet creams, mocha blanc, dark rum truffle, chilli squares, lemon parfait and coffee cake on the counter-top with an expression of slightly blank amazement. (p.234)	<а к бульону подала <b>крутоны</b> , да такие хрустящие и крошечные, что они, казалось, сами таяли во рту... (p.606) Jis dar kartą su lengva nuostaba nužvelgė kalnus dėžučių, stiklinių indų, <b>minkštų saldainių</b> , kaspinų ir roželių, trapius sausainius, roželes su kremu, šviesios kavos ir tamsius tomo trufelius, aitraus šokolado plyteles, sluoksniuotą citrininį desertą ir kavos pyragą ant prekystalio. (p.246) А Тьерри еще раз осмотрелся, окинул взглядом сложенные стопкой коробки, стеклянные блюда, <b>всевозможные леденцы и помадки</b> , ленты, розетки, сухое печенье, засахаренные фиалки, белый шоколад, темные ромовые	Localization (lower level) Transformation



			трифели, шоколадки с перцем чили, лимонное парфе и кофейный торт. (p.299)		
51.	fougasse	Black nougat for the devil, white nougat for the angels, and clementines, grapes, figs, almonds, honey, dates, apples, pears, quince, jelly, <i>menđiamis</i> all jewelled with raisins and peel, and <i>fougasse</i> made with olive oil> (p. 508)	Juoda nuga velniui, balta nuga angelams, toliau klementinai, vynuogės, figos, migdolai, medus, datulės, obuoliai, kraušės, svarainių skrebučiai, <i>menđiamis</i> , dosniai apdėti razinomis bei cukatomis, ir <i>fougasse</i> ** , pagamintas su alyvu aliejom> (p.527) ** Purgas, paprastai svietinės tešlos, su vaisių (dažniausiai persikų) skiltelemis ant viršaus.	Addition (extratextual)	
52.	frangipane	Zozie had a <i>Saint-Honoré</i> – no dieting for her – and a <b>frangipane</b> and we both had vanilla latte> (p.64)	Черная нуга для дьявола; белая нуга для ангелов; мандарины, виноград, фи́ги, миндаль, мед, финики, яблоки, груши, желе из айвы, всевозможные мэндьянты, точно самоцветами, украшенные виноградинами и ломтиками фруктов; и, разумеется, <b>мучная лепешка fougasse</b> , испеченная на оливковом масле> (p.641)	Addition (intratextual)	
53.	galette des rois	<...> and for the first time our <i>galette des rois</i> was not home-made, but from a shop (p.29)	Зоzi предложила пирожное с кремом, заявив, что уж она-то никаких диет соблюдать не намерена, а я – <b>миңцальное</b> . Мы пили кофе, если ванильное мороженое> (p.77) * Purgas su rupomis, keramas Trijų karalių šventės proga.	Globalization Globalization Addition (extratextual)	
54.	ginger-bread	It smells of orange and clove from the pomander hanging above the door, of pine from the tree; of the mulled wine that we are serving alongside our spiced hot chocolate, and of fresh <b>ginger-bread</b> straight out of the oven. (p.424)	<и впервые наш <b>galette de rois</b> * был не домашнего приготовления, а куплен в магазине> (p.31) * Блинный пирог по-королевски (фр.)	Addition (extratextual) Localization (higher level)	
55.	macaroon	A coconut <b>macaroon</b> on the side. (p.101)	Пахнет апельсинами и гвоздикой от ароматического шарика, висящего над дверью, а еще — хвоей от нашей елки и подогретым вином, которое мы подаем вместе с горячим шоколадом, шелро сдобренным специями, и со свежими, только что из духовки, <b>имбирными пряниками</b> . (p.540) Kokosų drožlėmis apibarstytas <b>migdolinis sausainis</b> lėkšteje. (p.103)	Localization (higher level) Addition (intratextual)	
56.	pain d'épices	<a block of marchpane or <b>pain d'épices</b> ; rose creams or a candied pineapple> (p.32)	На краешек блюда – <b>кокосовое печенье</b> . (p.126) <marcipano plytelės ar <b>pain d'épices</b> *, kreminių toželių ar cukruoto ananaso> (p.30) * Медuolių (pranc.).	Addition (intratextual) Addition (extratextual)	
			<улаковку марципанов или <b>pain d'épices</b> *, розовую сливочную помадку или	Addition	

			ананасовые пукаты> (p.35) * Коврижку (фр.)	(extratextual)
57.	pan de muerto	<the flowers and the <i>pan de muerto</i> and the singing and the sugar skulls. (p.21)	<gėlės, <i>pan de muerto</i> * ir dainos, ir cukrinės kaukolės. (p.18) *Mirusiųjų duona (isp.) <цветы, и pan de muerto*, и пение, и сахарные черепа. (p.20) * Хлеб мертвого (исп.)	Addition (extratextual) Addition (extratextual) Preservation
58.	pièce montée	But the witch had made a <i>pièce montée</i> : a pastel-coloured sugared dream of almonds, summer fruit and pastries like a puff of air, all scented with rose and marshmallow cream, and served with a glass of <i>Chateau d'Yquem</i> – (p.479)	Вет ragana buvo paruošusi <i>pièce montée</i> : pastelinių spalvų cukrinę svajonę iš migdolų, vasaros vaisių ir tešlos tarsi oro dvelksmas, kvėpianti rozėmis ir zefyru kremu, patiekta <i>Chateau d'Yquem</i> stikle... (p.497) А ведьма испекла <i>pièce montée</i> *** – выдержанную в пастельных тонах сладкую мечту из миндаля, летних фруктов и всяких вкусностей вроде зефира с ароматом розы и крема с ароматом алтера. И к этому – бокал «Шато д'Икем»... (p.607) *** Фигурный торт (фр.)	Addition (extratextual)
59.	Saint-Honorés	<that does the most wonderful <i>Saint-Honorés</i> this side of paradise> (p.62)	<kur gamina pačius nuostabiausius <i>Saint Honorés</i> * šlapus rojauš> (p. 62) *Pyragaitis su kremu rožele ir garsiaja vynušia ant viršaus. Šventasis Onorė yra kerėjų globėjas.	Addition (extratextual)
60.	tart	<or the lower Butte, with its jewelled array of <i>tarts</i> and confits. (p.71)	<Где подают самые замечательные в мире <i>пирожные с кремом</i> > (p.74) Arba <i>art déco</i> stiliaus cukraines Kalvos apšviečia su ruošionimis <i>tortų</i> ir saldumunų lėpynomis. (p.71)	Globalization Globalization
61.	Yule log	And of course there is the chocolate – the <i>Yule log</i> cooling in the kitchen; the nougatines, the celestines, the chocolate truffles> (p. 508)	Они часто заходят также в роскошную кондитерскую в стиле ар-деко у подножия Холма, где потрясающий выбор <i>пирожных, тортов</i> и засахаренных фруктов. (p.85) Na, žinoma, yra ir šokolado – „ <i>Kalėdų raistas</i> “***, vėstantis virtuvėje, dar nugatimai, celestinai, šokoladiniai trufeliai> (p.527) *** Tradicinis Kalėdų pyragas – vynuotinis su šokoladiniu įdaru, storai aptertą šokoladu, imituojančiu medžio žieve, ir paruoštas cukrinėm bugienių šakelėm ar kita kalėdine atributika.	Addition (intratextual) Addition (extratextual)
	<b>Beverages</b>			Addition (intratextual)
62.	Armagnac	Chilli and nutmeg, with <i>Armagnac</i> and a dash of black pepper. (p.123)	Аitrioji paprika ir migdolai su <i>armanjaku</i> , žiupsnelis juodųjų pipirų. (p.127)	Localization (lower level) Localization (lower level)
63.	blonde	He looked at me quizzically over his <i>blonde</i> . (p.89)	С перцем чили, мускатным орехом и <i>арманьяком</i> ; добавим также щепотку черного перца. (p.X) Klausiamai pažvelgė į mane virš <i>šviesaus savo alaus bokalo</i> . (p.90)	Addition (intratextual) Addition
			Вопросительно посмотрев на меня поверх своей <i>кружки со светлым пивом</i> .	Addition

64.	Buzet	But there is time yet as the meal comes to an end, for red wines from the Gers, for <i>p'itis cendrés</i> rolled in oak-wood ash, for fresh unpasteurized cheeses, for old matured cheeses and aged <b>Buzet</b> and quince paste and walnuts and green almonds and honey. (p. 520)	он спросил> (p.110) Vakarienė čina i pabaiga, bet dar yra rakankamai laiko ir galima paragauti raudonojo Žero vynu, ažuolo pelenuose arvoliotų <i>p'itis cendrés</i> , šviežio nepasterizuoto sūrio, seno išlaikyto sūrio ir garbaus <b>Buzė vynu</b> , taip pat svagrinių pastilčių, graikinių riešutų, žaliųjų migdolų ir medaus. (p.541) Но время пока еще есть, а ужин между тем подходит к концу, гости переходят к красным винам, к <i>p'itis cendrés</i> , запеченным в лубовой золе, к свежим сырам из непастеризованного молока, к старым, зрелым сырам и « <b>Бюзэ</b> »** многолетней выдержки, к паштету из айвы, гречским орехам, зеленому миндалю и меду. (p.656) ** Полусладкое вино с бархатистым вкусом.	Addition (intratextual) Addition (intratextual) Addition (extratextual)
65.	café-erème	There's a fat Santa Claus sitting at the terrace of Chez Eugène, drinking <i>café-erème</i> and scaring the kids. (p.481)	„Chez Eugène“ terasoje sėdi storas Kalėdų Senelis, geria <i>café-erème</i> ir gąsdina vaikus. (p.499) На террасе кафе «У Эжена» сидит толстый Санта-Клаус, пьет <b>кофе со сливками</b> и пугает детишек. (p.610)	Preservation Preservation (literal translation) Preservation (literal translation) + transformation Localization (lower level) + preservation (literal translation) Localization (lower level)
66.	café-croissant	<stopped in a square behind the Sacré-Coeur; bought a <i>café-croissant</i> at a bar called Le P'tit Pinson > (p.18)	<užsukau i skvera už Švenčiausiosios Širdies bažnyčios, „Le P'tit Pinson“ užėigėleje nusipirkau <b>raguolį su kava</b> > (p.14) <остановилась на какой-то площади за Сакре-Кёр, заказала <b>кофе с круассаном</b> в баре под названием «Крошка зяблик»> (p.15)	Preservation (literal translation) Preservation (literal translation) + transformation Localization (lower level) + preservation (literal translation) Localization (lower level)
67.	champagne	<and afterwards we had <b>champagne</b> (which I hate) and oysters (which I also hate), and a chocolate soufflé ice cream, which was quite nice> (p.140)	<o po to mes gerėme <b>šampaną</b> (kurio negaliu pakęsti) su austrėmis (kurį irgi negaliu pakęsti) ir valgėm šokoladines suflė su ledais, jie buvo visai skanūs> (p.144) А после ужина мы пили <b>шампанское</b> (которое я ненавижу) и ели устриц (которых я тоже терпеть не могу); потом подали шоколадное суфле-мороженое, которое оказалось вполне ничего> (p.176)	Localization (lower level) Localization (lower level) Localization (lower level)
68.	Chateau d'Yquem	But the witch had made a <i>pièce montée</i> : a pastel-coloured sugared dream of almonds, summer fruit and pastries like a puff of air, all scented with rose and marshmallow cream, and served with a glass of <i>Chateau d'Yquem</i> – (p.479)	Bet ragana buvo paruošusi <i>pièce montée</i> : pastelinių spalvų cukrinę svajonę iš migdolų, vasaros vaisių ir tešlos tarsi oro dvelksmas, kvėpiantį rožėmis ir zefyru kremu, patiekta <b>Chateau d'Yquem</b> stikle... (p.497) А ведьма испекла <i>pièce montée</i> – выдержанную в пастельных тонах сладкую мечту из миндаля, летних фруктов и всяких вкусностей вроде зефира с ароматом розы и крема с ароматом алтея. И к этому – бокал « <b>Шато д'Икем</b> ». ... (p.607)	Transformation Localization (lower level)
69.	Coke	<but now it's always <b>Coke</b> for Anouk.>	<bet dabar visada tik <b>koka</b> Anukai. (p.86)	Localization

		(p.85)			(lower level) Localization (lower level)
				<но теперь Анук всегда требует <b>коку</b> . (p.105)	Localization (lower level)
70.	espresso	<the smoky <b>espresso</b> -scent of cacao> (p.394)		<dulsvas, <b>espresso</b> ir kakavos kvapas> (p.412)	Localization (lower level)
71.	grenadine	Then Zoizie brought out a bottle of <b>grenadine</b> from somewhere at the bottom of her suitcase> (p.286)		<ароматом, исходившим от коробки, – горьковатым, шоколадно- <b>кофейным</b> > (p.504) Tada Zozi iš savo lagamino dugno ištraukė butelį <b>granatų sirupo</b> > (p.300) Затем Зози извлекла из недр своего чемодана бутылку « <b>Гренадина</b> »>(p.365)	Globalization
72.	mocha	< talking to Anouk over biscuits and <b>mocha</b> . (p.185)		<kalbėjosi su Anuka, gerdami <b>moka</b> su sausainiais. (p.190)	Addition (intratextual) Localization (lower level)
73.	mocha blanc	He looked around once more at the piled boxes, glass dishes, fondants, ribbons, rosettes, cracknels, violet creams, <b>mocha blanc</b> , dark rum truffle, chilli squares, lemon parfait and coffee cake on the counter-top with an expression of slightly blank amazement. (p.234)		<пили <b>мокко</b> с печеньем и болтали. (p.234)	Localization (lower level) Globalization
74.	mulled wine	It smells of orange and clove from the pomander hanging above the door; of pine from the tree; of the <b>mulled wine</b> that we are serving alongside our spiced hot chocolate, and of fresh ginger-bread straight out of the oven. (p.424)		Jis dar kartą su lengva nuostaba nužvelgė kalnus dėžaičių, stiklinių indų, minkštų saldaičių, kasprių ir roželių, trapius sausainius, roželes su kremu, <b>šviežios kavos</b> ir tamsius tomo trufelius, aitrus šokolado plyteles, slukosniuotą citriniį desertą ir kavos rugą ant prekystalio. (p.246) А Тьерри еще раз осмотрелся, окинул взглядом сложенные стопкой коробки, стеклянные блюда, всевозможные леденцы и помадки, ленты, розетки, сухое печенье, засахаренные фиалки, <b>белый шоколад</b> , темные ромовые трюфели, шоколады с перцем чили, лимонное парфе и кофейный торт. (p.299) Mašelis, pakabinatas virš durų, skleidžia apelsinų ir dobilų kvapą, dvelkia pušimi, <b>karštu vynu su pritekoniais</b> , kurio stulome kartu su šokoladu, ir šviežiais imbieriniais teslainiais, tik ką iš orkaitės. (p.443) Пахнет апельсинами и гвоздикой от ароматического шарика, висящего над дверью, а еще – хвоей от нашей елки и <b>пологренным вином</b> , которое мы подаем вместе с горячим шоколадом, щедро сдобренным специями, и со свежими, только что из духовки, имбирными пряниками. (p.540)	Transformation
75.	pulque	This is <b>pulque</b> , the divine intoxicant of the Aztecs> (p.223)		Tai <b>pulkė</b> , dieviškas astekų svaigalas> (p.234)	Addition (intratextual) Preservation (literal translation)
76.	Sauternes	< it is served with a glass of ice-cold <b>Sauternes</b> that Anouk disdains> (p.519)		Это <b>pulkė</b> , <b>пульке</b> , волшебный возбуждающий напиток из агавы, придуманный ацтеками> (p.284) <prie jų patiekiamas ledo šaltumo <b>soternas*</b> , nuo kurio Anuka griežia nosį> (p.539) * Pusiau saldus desertinis prancūziškas ugnas. К этому блюду полагается бокал ледяного <b>сотерна</b> , который Анук с презрением отвергает> (p.654)	Localization (lower level) Addition (intratextual) Addition (extratextual) Localization (lower level)

77.	vanilla latte	Zozie had a <i>Saint-Honoré</i> – no dieting for her – and a frangipane and we both had <b>vanilla latte</b> > (p.64)	Zozi paprašė <i>Saint-Honoré</i> – ji nesilaikė dietų – o aš migdolinių ruožgaičių, abi gerėm <b>vanilinę latę</b> > (p.64)	Preservation (literal translation) Transformation
78.	vodka	I bought the <b>vodka</b> from the corner shop> (p.356)	Зои предпочла пирожное с кремом, заявив, что уж она-то никаких диет соблюдать не намерена, а я – миндальное. Мы пили <b>кофе</b> , или <b>ванильное мороженое</b> > (p.77)	Localization (higher level) Localization (lower level)
79.	winter punch	<a cut-glass bowl from a charity shop now filled with a spiced garnet-red <b>winter punch</b> rich with nutmeg and cinnamon, spiked with lemon and a gasp of cognac and with a clove-studded orange suspended in the crimson depths. (p.513)	Parduotuviėje ant kampro nusipirkau <b>degtinės</b> > (p.372) <b>Волку</b> я купила в магазине на углу. (p.456)	Preservation (literal translation)
<b>Miscellaneous</b>				
<b>Places of residence or business</b>				
80.	bazaars	<favours <b>bazaars</b> and vintage shops> (p.16)	< <b>labdaros mugės</b> ir <b>prabangias parduotuves</b> > (p.13) <страшно любит <b>базары</b> и большие «винтажные» магазины> (p.14)	Transformation Localization (lower level)
81.	bed-and-breakfast	<returned by a roundabout <b>bed-and-breakfast</b> in lower Montmartre and contemplated the future. (p.74)	<aplinkiniai keliais grįžti i <b>viešbučio kambarij</b> žemutiniamе Montmartre> (p.74) <вернулась в свою жалкую <b>квартирку</b> – «ночлег и завтрак» – у подножия Монмартского холма> (p.89)	Globalization Addition (extratextual)
82.	bedsit flat	It was a <b>bedsit flat</b> in Neuilly-Plaisance. (p.541)	Tai buvo <b>vieno kambario butas</b> Neji Plezans. (p.565)	Globalization
83.	boarding house	<in all that travelling, in hotel-rooms and <b>boarding houses</b> and villages and towns> (p.514)	Это была <b>крошечная квартирка</b> в Нёйи-Плезанс. (p.680) Visose tose keliuose, visuose tuose viešbučių kambaruose, <b>penionuose</b> , kaimuose ir miestuose> (p.533)	Globalization Preservation (literal translation)
84.	boulangerie	<he stopped by the <b>boulangerie</b> for a fatal ten minutes too long> (p.194)	<во время всех этих странствий, останавливаясь в дешёвых гостиничных номерах и <b>меблированных</b> разных городов и деревень> (p.648) <jis dešimt lemtingų minučių per ilgai užsibuvo <b>kepuryklėje</b> > 201 <остановился возле <b>boulangerie*</b> и простоял там десять лишних минут.	Preservation (literal translation) Preservation (literal translation) Preservation (literal translation) Addition

			ставших фатальными> (p.247) * Булочная (фр.).	(extratextual)
85.	boulangerie-pâtisserie	Some places are outsiders only; like <i>boulangerie-pâtisserie</i> on the Place de la Galette> (p.31)	Кай курюс victos, tokios kaip <i>boulangerie-pâtisserie</i> ** Galet aikštėje> (p.29) ** Керыкля-пардуотувė. <например <b>булочная-кондитерская</b> на площади Галетт> (p.34)	Addition (extratextual) Preservation (literal translation) Preservation (literal translation) Preservation
86.	chocolaterie	<who lives on the cemetery side of Rue Ganneron and who sometimes calls in at the <i>chocolaterie</i> . (p.57)	<она живет на улице Ганнерон, на той стороне, где кладбище, и иногда заходит к нам в <b>chocolaterie</b> . (p.67) Netrukus mano akį kažin kodėl patraukė krautuviė – kokia nors pretenziinga <b>cukrainė</b> , ramaniau sau> (p.15)	Preservation (literal translation) Addition (extratextual)
87.	confiserie	But then for some reason, a shop caught my eye – some kind of a chichi <i>confiserie</i> , I thought> (p.18)	Но по какой-то причине один из магазинчиков все же привлек мое внимание – весьма жеманного вида confiserie **, во всяком случае, мне так показалось> (p.16) ** Кондитерская (фр.)	Preservation (literal translation) Addition (extratextual)
88.	crêperies	<and this part of the Butte is almost a parody of rural France, with its cafés and little <i>crêperies</i> > (p.17)	<ši jo dalis ant kalvos šiek tiek primena Prancūzijos kaimo parodiją: tos kavinukės ir mažutės <i>crêperies</i> **> ** Влупинės (франс.) (p.14)	Addition (extratextual)
89.	deli	My mother died there, on a busy street, in front of Italian <i>deli</i> on Independence Day. (p.268)	<эта часть Монмартрского холма, Butte, является собой почти пародию на сельскую Францию с ее кафе и крошечными <b>crêperies</b> **> (p.15) *** Блинная (фр.)	Addition (extratextual)
90.	English tea-shop	Or the <b>English tea-shop</b> on Rue Ramey. (p.71)	Теп žuvo mano motina, judrioje gatvėje, Nepriklausomybės dieną priešais itališka <b>kulinarijos krautuviė</b> . (p.281) Там умерла моя мать – на шумной деловой улице, напротив итальянского <b>магазина деликатесов</b> , в День независимости. (p.341)	Addition (intratextual) Addition (intratextual) Localization (higher level) + preservation (literal translation)
91.	hostel	The <b>hostel</b> was cheap and impersonal> (p.343)	Или в <b>магазине-кафе «Английский чай»</b> на улице Раме. (p.85) <b>Viešbutukas</b> buvo pigus ir niekuo neišsiskiriantis> (p.358)	Transformation Globalization
92.	houseboat	<the <b>houseboat</b> across the Tannes were crowded so close that you might almost	Тамошняя дешевая <b>гостиница</b> изысканностью не отличалась> (p.438) < <b>namų-laivų</b> Tano upėje buvo pristatyta taip tankiai, kad per juos beveik galėjai pereiti iš vieno upės kranto į kitą. (p.436)	Globalization Preservation (literal)

		have walked from one side of the river to the other. (p.417)			translation)
93.	igloo	<some children (they are supposed to be Rosette, Jean-Loup and me) are building an <b>igloo</b> out of sugar cubes> (p.329)		<и <b>плавучие дома</b> стояли на реке Таин так тесно, что по ним можно было перебраться с одного берега на другой. (p.532)	Preservation (literal translation)
94.	laundrette	There's a <b>laundrette</b> round the corner, of course, and some public showers off the Rue Genéron. (p.492)		<три маленькие куколки (изображающие Розетт, Жана-Лу и меня) строят из сахарных кубиков снежное <b>иглу</b> > (p.421)	Localization (lower level)
95.	Lycée	I'd been playing it safe for nearly two months, teaching in a <b>lycée</b> in the 11 <sup>th</sup> arrondissement> (p.14)		Aišku, už kampro uga <b>savitarnos skalbykla</b> , o Saneono gatvėje keli viešieji dušai. (p.511)	Localization (lower level)
96..	marché aux puces	I bought a cheap wedding ring from the <b>marché aux puces</b> > (p.27)		Хотя, конечно, за углом есть <b>пращечная</b> , а чуть дальше, на улице Ганерон – общественные душевые. (p.624)	Addition (intratextual)
97.	nursery school	Doesn't she go to the <b>nursery school</b> ? (p.118)		Beveik du mėnesius gyvenau ramiai ir saugiai, mokytojauvi 11-osios apygardos <b>licėjyje</b> > (p.11)	Localization (lower level)
98.	pâtisserie	Or the art déco <b>pâtisserie</b> on the lower Butte, with its jewelled array of tarts and confits. (p.71)		Почти два месяца я весьма удачно играла роль преподавательницы одного из <b>лицеев</b> 11-го округа> (p.11)	Localization (lower level)
99.	vintage shops	<favours bazaars and <b>vintage shops</b> > (p.16)		<b>Marché aux puces</b> * nusipirkau pigų vestuvinių žiedą> (p.25) * Blusų turguje. Потом купила на <b>marché aux puces</b> * дешевенькое обручальное кольцо> (p.29) * Блюшном рынке (фр.). Ar ji nevaikšto į <b>vaikų darželį</b> ? (p.122) Она разве в <b>детский садик</b> не ходит? (p.149)	Addition (extratextual)
				Arba <b>art déco stiliaus cukraines</b> Kalvos apskrityje su ruošniomis tortų ir saldumynų lentynomis. (p.71)	Addition (extratextual)
				Они часто заходят также в роскошную <b>кондитерскую</b> в стиле ар-деко у подножия Холма, где потрясающий выбор пирожных, тортов и засахаренных фруктов. (p.85)	Localization (higher level)
				<labdaros mugės ir <b>prabangias pardavimus</b> > (p.13)	Localization (higher level)
				<страшно любят базары и большие « <b>винтажные</b> » <b>магазины</b> > (p.14)	Transformation
					Preservation (literal translation)
					Transformation (lower level)
					Localization (lower level) + preservation (literal translation)

<b>Household items</b>			
100. Advent house	So what do you think of my <b>Advent house?</b> (p.286)	Na, kaip tau patinka mano <b>adviento namelis?</b> (p.300)	Preservation (literal translation)
101. armoire	<old-lady furniture, with a skinny <b>armoire</b> that smells of mothballs> (p.284)	А как тебе понравился мой <b>святочный ломик?</b> (p.365) <senos moteriškės baldų komplektas su menka, rutuliukais nuo kandžių pridvisusia <b>spinta</b> > (p.298)	Transformation Preservation (literal translation)
102. beanbag	<Rosette was asleep on a <b>beanbag</b> > (p.286)	<типичная мебель старой дамы – тошый <b>шкафчик</b> , пропахший шариками от моли, комод, полный больших колючих одеял. (p.363) <Rosetė miegojo ant <b>sėdimos pagalvėlės</b> > (p.300)	Preservation (literal translation) Addition (intratextual)
103. bolster	<there's a shaggy bed with a horsehair <b>bolster</b> > (p.284)	<Розетт так и уснула прямо на « <b>бобовом</b> » <b>пуфе</b> *. (p.365) * Пуф с виниловым покрытием, набитый мелкими «бобами», пластиковыми шариками, который принимает форму сидящего человека.	Addition (extratextual)
104. brazier	<drank spiced cider and wassails and ate smoking-hot chestnuts form an open <b>brazier</b> . (p.259)	<stovi įdubusi lova su ašutine <b>aframa</b> > (p.298) <а кровать старая, с просевшими пружинами, и в <b>головах валик</b> , набитый конским волосом> (p.363) <gerdavome prieskoniais gardintia sidrą ir sakudavome linkėjimus, tiesiai iš <b>žarijų indo</b> valgudavome kaštainius. (p.271)	Globalization Addition (intratextual) Addition (intratextual)
105. Christmas cracker	<a silver charm that might equally have come from a cheap bracelet or a <b>Christmas cracker</b> > (p.393)	<пили сидр со специями, устраивали пирушки для друзей, если горячие, с пылу с жару, каштаны, жарившиеся тут же на <b>решетке</b> . (p.329) <sidabrinis karulis, greičiausiai nuo pigios aruankės ar <b>kaldinės papliauškos</b> > (p.410)	Transformation Preservation (literal translation)
106. cloche	By the fire-place there is a small round table upon which a china doll in a pink silk dress stands stiffly under a glass <b>cloche</b> . (p.393)	<амулет на счастье, которому самое место на дешевом браслете или в <b>рождественской хлопучке</b> > (p.502)	Preservation (literal translation) Preservation (literal translation)
107. demi-tasse	'Great chocolate', he said, eager to please, cupping the little <b>demi-tasse</b> in hands best suited to building walls. (p.101)	Prie židinio stovi mažas apskritas stalielis, ant jo kmiška lėlė su rožine suknele tvirtai stovi po stikliniu <b>gaubtu</b> . (p.410) У камня стоит небольшой круглый столик, и на нем под стекляннм <b>коллаком</b> застыла фарфоровая кукла в розовом шелковом платье. (p.503) – Puikios šokoladas, – pagūrė, kad įsiteiktų, laikydamas mažą <b>puodeį</b> rankose, kurios tinka tik sienoms statyti. (p.103) – Отличный шоколад, – сказал он. Ему явно хотелось сказать мне что-нибудь приятное; крошечную <b>чашечку</b> он держал в обеих руках, куда лучше	Preservation (literal translation) Preservation (literal translation) Globalization Globalization



108.	Dutch-doll	Whether or not Madame can see something familiar in the child, or whether it is simply Anouk herself, with her <b>Dutch-doll</b> face and Byzantine hair, that has captured her, who can say? (p.432)	приспособленных для того, чтобы строить стены. (p.126) Ar ponia įžvelgė mergaitėje ką nors pažįstama, ar gal šiaip ją patraukė pati Anuka tuo savo <b>olandiskos lėtės</b> veidu ir bizantiškais plaukais, kas gali pasakyti? (p.449)	Preservation (literal translation)
109.	Easter egg	<Zozie's magic is like a cheap <b>Easter egg</b> , all shiny foil on the outside, but open it up and there's nothing there> (p.554)	Видит мадам или не видит что-то знакомое в этом ребенке, или просто сама Анук со своим личиком <b>голландской куклолки</b> и византийскими кудрями взяла ее сердце в плен — кто знает? (p.548-549) <Zozī magija — kaip pigus <b>šokoladinis Velykų kiaušinis</b> , kuris taip ir žėri folija, bet nulupę, prakandį,— o viduje nieko nėra... (p.579) <магия Зози — это все равно что дешевое <b>пасхальное яйцо</b> : одна блестящая обертка — развернешь, а там пусто. (p.697)	Preservation (literal translation) Addition (intratextual) Preservation (literal translation) Addition (intratextual)
110.	gourd	But it sounded harsh in my throat, a pea in a <b>gourd</b> , rattling to escape. (p.93)	Bet balsas suskambėjo šiurkščiai: žimelis <b>molūgo inde</b> , energingai bandantis ištrūkti. (p.95) Но смех застрял в горле, и вместо него получился какой-то треск, словно из <b>кувшина с узким горлышком</b> с грохотом пытались вырваться наружу горошины. (p.116)	Addition (intratextual) Addition (intratextual)
111.	papier poudré	Cooling, it acquires a floral scent; of violet and lavender <b>papier poudré</b> . (p.462)	Vėsdamas jis ima skleisti gėlių kvara, našlaičių ir levandų <b>papier poudré</b> . (p.476) Остывая, она испускает какой-то цветочный дух, похожий на запах фиалок и лавандовой <b>papier poudré</b> *. (p.582) * Пудровой бумаги (фр.).	Preservation (extratextual) Addition (extratextual)
112	peg-doll	He's a <b>peg-doll</b> too> (p.286)	Jis irgi iš <b>skalbinio segtuko</b> > (p.300) Мэр тоже <b>сделан из крочка от вешалки</b> . (p.366)	Transformation Transformation
113.	piñata	But my favourite was the <b>piñata</b> , a painted papier-mâché animal figure> (p.21)	Bet labiausiai sužavėjo <b>piñata</b> ** , išpaįsytą žvėries figūrą iš paprę mašės> (p.18) ** Piñjata(isp.); tuščiaaviduris žaislas, pilnas saldumynų, kuri pakabintią reikia numušti lazda, jam sutrukus, pažuoga saldumynai.	Addition (extratextual)
114.	pomander	It smells of orange and clove from the <b>pomander</b> hanging above the door; of pine from the tree; of the mulled wine that we are serving alongside our spiced hot chocolate, and of fresh ginger-bread straight out of the oven. (p.424)	Но больше всего мне понравилась <b>пиньята</b> — раскрашенная фигурка животного из паше-маше> (p.20) <b>Mašelis</b> , pakabintas virš durų, skeidžia apelsinų ir dobilų kvara, dveikia pušimi, karštu vynu su prieskoniais, kurio stilome kartu su šokoladu, ir šviežiais imbieriniais tešlainiais, tik ką iš orkaitės. (p.443)	Localization (lower level) Globalization
115.	Russian dolls	It's just a mass of <b>Russian dolls</b> boxed one inside the other> (p.29)	Пахнет апельсинами и гвоздикой от <b>ароматического шарика</b> , висящего над дверью, а еще — хвостй от нашей елки и полгоретым вином, которое мы подаем вместе с горячим шоколадом, щедро сдобренным специями, и со свежими, только что из духовки, имбирными пряниками. (p.540) Tai tik daugybė <b>rusiškų matroškę</b> , sudėtą viena į kitą> (p.27)	Addition (intratextual) Localization (higher level) Addition
			<а просто целая куча таких <b>русских куклол, матрешек</b> , которые вставляются	

116	wreaths of mistletoe	Gone were the <b>wreaths of mistletoe</b> , the candles and the frankincense. (p.259)	одна в другую> (p.31) Nėbeliko <b>amalų vainikų</b> , žvakčių ir smilkalų. (p.271)	(intratextual) Preservation (literal translation) Preservation (literal translation)
<b>Other</b>				
117.	arrondissement	I'd been playing it safe for nearly two months, teaching in a lycée in the 11 <sup>th</sup> <b>arrondissement</b> > (p.14)	Beveik du mėnesius gyvenau gamiai ir saugiai, mokytojujaui 11-osios <b>apygardos</b> licejuje> (p.11) Почти два месяца я весьма удачно играла роль преподавательницы одного из лицеев 11-го <b>округа</b> > (p.11)	Localization (higher level) Localization (higher level)
118.	bonnet	<a porcelain face framed in a <b>bonnet</b> lined with fur. (p.443)	<porcelianiniu veidu, gaubiamu kailiu ramausia <b>kerpuraitė</b> . (p.460) <из отделанного мехом <b>капора</b> выглядывает симпатичное личико. (p.562)	Globalization Preservation (literal translation)
119.	brogues	Cashmere coat, dark suit, pink silk tie and hand-made <b>brogues</b> . (p.155)	Каšmyро paltas, tamsus kostiumas, rožinis šilko kaklariaištis ir rankų darbo <b>odiniai batai</b> . (p.162)	Addition (intratextual)
120.	engineer boots	Men in jeans and <b>engineer boots</b> > (p.245)	Каšemyровое пальто, темный костюм, розовый шелковый галстук и <b>дорогушие туфли</b> ручной работы. (p.198) Vyrų su džinsais ir <b>mechaniko batais</b> > (p.256)	Addition (intratextual) Preservation (literal translation)
121.	frogged coat	< <b>frogged coat</b> , knee boots and jewellery to shame a king. (p.515)	В джинсах, в <b>солдатских ботинках</b> . (p.311) < <b>švarkas su akselbantais</b> , auliniai iki kelių ir tiek papuošalu, kad karalius greta nublanktų. (p.534)	Transformation Transformation
122.	full veil	<he'd just seen a Muslim woman in a <b>full veil</b> walking down the Rue des Trois Frères> (p.443)	<b>Отделанный поуэментом камзол</b> , высокие сапоги до колен, драгоценности, способные посрамить любого короля. (p.649) <jis ką tik matė musulmonę moterį, <b>visą šūdnotą</b> , žingsniuojančią Tria Frer gatve> (p.460)	Addition (intratextual) Preservation (literal translation)
123.	gargoyle	<sugar <b>gargoyles</b> on the roof> (p.281)	<а на улице Трех Братьев он только что видел женщину-мусульманку <b>в настоящей парандже</b> до самой земли. (p.561) <ukrinėmis <b>chimeromis</b> ant stogo> (p.295)	Localization (higher level) Preservation (literal translation)
124.	inch	< her funky boots with the three- <b>inch</b>	<сахарными <b>горгульями</b> на крыше> (p.359) <labai madingi auliniai su trijų <b>colių</b> pakulnėmis...> (p.522)	Localization (lower level) Preservation

		soles. (p.503)				(literal translation)
			<плизонские сапоги с трехдвойной платформой. (p.635)>			Preservation (literal translation)
125.	inner-city	An <b>inner-city</b> London school, fresh from the ravages of the comprehensive system and packed with thugs, immigrants and the damned. (p.158)	Vargana Londono mokykla, ka tik nusiaubta valstybinės bendrojo lavinimo mokyklos sistemos, pilna banditų, imigrantų ir kvaišų. (p.167)	Школа в <b>самом центре старого</b> Лондона, нетронутая разрушительным воздействием общеобразовательной комплексной системы и битком набитая головорезами, детьми иммигрантов и осужденных. (p.202)		Addition (intratextual)
126.	locker room	< I hung all my clothes in the <b>locker room</b> as usual> (p.210)		<aš visus savo drabužius kaip visada pasikabinau <b>drabužinėje</b> > (p.219)		Globalization
				<и я, как всегда, оставила свои вещи в <b>раздевалке</b> > (p.267)		Preservation (literal translation)
127.	mandrake	And so I made up a compound of all the most virulent substances I could lay my hands on: <b>mandrake</b> , morning glory, yew. (p.356)	Taigi paruošiau mišinį iš pačių nuodingiausių medžiagų, kokias tik galėjau gauti: <b>kaukelių</b> , pelevinkščių sukučių, kukmedžių. (p.372)			Preservation (literal translation)
128.	papier-mâché	But my favourite was the <i>piñata</i> , a painted <b>papier-mâché</b> animal figure> (p.21)		<составила смесь из всех наиболее опасных веществ, какие только сумела достать. <b>Корень мандраторы</b> , ипомея, тис> (p.455)		Addition (intratextual)
				Bet labiausiai sužavėjo <i>piñata</i> , išraišyta žvėries figūra iš <b>parjė mašė</b> > (p.18)		Localization (lower level)
				Но больше всего мне понравилась пиньята – раскрашенная фигурка животного из <b>панье-маше</b> > (p.20)		Localization (lower level)
129.	patchouli	What use was my mother, that second rate, <b>patchouli</b> -scented wannabe witch> (p.159)	Kokia nauda iš motinos, tos vidutiniokės, smarkiai <b>pačiuliais</b> trenkiančios, vaizduojančios ragana moteriškės> (p.166)			Localization (lower level)
130.	penny	Her eyes are very pale green-grey, just like a cat's, and as round as <b>pennies</b> . (p.334)	Но разве могла мне помочь моя мать, эта второсортная ведьма, пропахшая <b>пачульям</b> > (p.204)			Localization (lower level)
			<jos akys labai blyškios, žaliai pilkos, visai kaip katės, ir apskritos kaip <b>monetos</b> . (p.350)>			Globalization
			А глаза у Розетт очень светлые, зелено-серые, как у кошки, и круглые, как <b>монетки</b> . (p.428)			Globalization
131.	quartier	Our talk to the other shop owners in the <b>quartier</b> > (p.31)	Arba kalbuosi su kitais <b>quartier*</b> krautuvių šeimininkais> (p.29)	* Квартале (franc.)		Addition (extratextual)
				А иногда я просто болтаю с хозяевами других магазинов и кафе, расположенных в нашем <b>quartier*</b> . (p.33)		Addition (extratextual)
132.	raffia	<a double handful of mixed roses, tied with <b>raffia</b> , with a card that reads> (p.172)	<didžiausią glebį įvairių rožių, surištių <b>rafijos pluoštu</b> , ir kortelę su užrašu:> (p.179)			Addition (intratextual)

			<огромную охапку разноцветных роз, перевязанных <b>плетеной тесемкой из раффин</b> , с визитной карточкой, на которой написал: (p.220) <siuvinėti <b>sario</b> kvadratėliai rėmuose, guškiai rožiniai ir citrinos geltonumo. (p.196) вставленные в рамки куски пестрых <b>сарри</b> с ярко-розовой и лимонно-желтой вышивкой. (p.240) <dozė valerijonų ir <b>ažuolalapių salotų</b> > (p.375) <изрядная доза валерианы и <b>дикого лука</b> > (p.460) Viskas bus taip, kaip reikia, ir mes su Rozete suderintomis suknelėmis. (p.143) Уж он-то все делает как полагается – с огромным « <b>кадиллаком</b> », со свадебными нарядами для меня и Розетт. (p.175)	Addition (intratextual) Localization (lower level) Localization (lower level) Transformation Transformation Preservation (literal translation) Creation
133.	sari	<framed, embroidered <b>sari</b> squares in hot pink and lemon yellow. (p.190) <the dose of valerian and <b>wild lettuce</b> > (p.359) The whole hog, with Rosette and me in matching frocks. (p.139)		
134.	wild lettuce			
135.				
<b>INTANGIBLE CULTURE</b>				
<b>Titles, forms of address or other common names that refer to people</b>				
136.	carol-singers	The mother stands at the door of the house, looking out into the garden, where a choir of <b>carol-singers</b> (she has used chocolate mice) are gathered in a semicircle, looking in. (p.422) < making up rituals where existing ones do not satisfy – a natural <b>Chaoist</b> , in short.	Prie namų slenkėsio stoviniuoja motina, žvelgia į sodą, kur pusrasti sustoję <b>giedotojai</b> (tam ji panaudojo šokoladines peles) žvelgia į vidų. (p.441) В дверях домика стоит мать семейства и смотрит в сад, где полукругом собрался хор <b>христославов</b> (в виде сахарных мышек), которые с любовью смотрят в окно. (p.538) <sugaivoja ritualų, jeigu esami jos netenkina – trumpai tariant, <b>chaoistė</b> iš prigimties. (p.408) <сама придумывает ритуалы, если существующие ее не удовлетворяют, в общем, природная <b>ноклонница Хаоса</b> . (p.500) Širdžių juosta jai aplink liemenį banguoja ir plazda it <b>striksės</b> sijonėlis. (p.578) Связка сердец у нее на талии подпрыгивает и кружится, точно юбка <b>шамана</b> . (p.696) Maman, papa ir dvi mažos dukrelės, tarsi iš kokio <b>grafienės</b> de Segur romano. (p.120) <мама, папа и две девочки в стиле историй <b>графини</b> де Сетгор. (p.147) <ir apie <b>kleboną</b> , kuris mūsų neketė> (p.170) <и как нас возненавидел тамошний <b>кюре</b> > (p.208)	Globalization Localization (higher level) Localization (lower level) Addition (intratextual) Transformation Transformation Preservation (literal translation) Preservation (literal translation) Preservation (literal translation) Localization (lower level)
137.	Chaoist			
138.	cheerleader	The string of hearts around her waist flips and flirts like a <b>cheerleader</b> 's skirt. (p.553)		
139.	Comtesse	Maman, Papa and the two little girls, like something out of a story by the <b>Comtesse</b> de Segur. (p.116)		
140.	curé	<and about the <b>curé</b> who hated us> (p.163)		

141.	dervish	<listens to the radio and dances like a <b>dervish</b> around the flat. (p.87)	<klausosi radijo ir šoka tarsi <b>dervišas</b> po višą butą. (p.88)	Localization (lower level)
142.	gardien	They climb the wall, or they hide away where the <b>gardien</b> doesn't see them. (p.367)	<слушать радио, кружась под музыку по всей квартире, точно древний <b>дервиш</b> . (p.108)	Localization (lower level)
143.	lady	Our <i>chocolaterie</i> was once a tiny café, run by a <b>lady</b> called Marie-Louise Poussin> (p.30)	Je pėtirpa sieną arba pasislepia ten, kur <b>sargas</b> negali jį pamatyti. (p.384) просто перелезают через ограду или заранее прячутся там, где <b>gardien</b> * их не увидит. (p.471) * Сторож (фр.). Kadaise mūšų šokoladinė buvo maža kavinukė, kuriąje šeimininkavo <b>dama</b> , pavardė Mari Luiza Puseņ>(p.28)	Preservation (literal translation) Addition (extratextual)
144.	Madame	She was never a <b>Madame</b> in her life. (p.421)	В нашей покладной лавке раньше размещалось маленькое кафе, принадлежавшее одной пожилой <b>даме</b> по имени Мария-Луиза Пуссен> (p.32) Ji gyvenime niekada nėra buvusi „ <b>ponia</b> “. (p.439) Да она в жизни никакой <b>мадам</b> не была! (p.536)	Preservation (literal translation) Localization (higher level) Localization (lower level)
145.	Maman	<b>Maman</b> , Papa and the two little girls, like something out of a story by the Comtesse de Segur. (p.116)	<b>Maman</b> , para ir dvi mažos dukrelės, tarsi iš kokio grafitenės de Segiur romano. (p.120) <мама, папа и две девочки в стиле историй графини де Сегюр. (p.147)	Preservation (literal translation) Localization (higher level)
146.	Monsieur	Will <b>Monsieur</b> Rocher be joining you? (p.25)	<i>Ar <b>ponas</b> Rošė taip pat atvyks?</i> (p.22) А <b>меся</b> Роше скоро к вам присоединится?> (p.26)	Localization (higher level) Localization (lower level)
147.	Odinists	High magicians, <b>Odinists</b> , Wiccans by the score, and the occasional would-be satanist> (p.96)	Galingi magai, <b>odinistai</b> , būnai juodųjų burtininkų ir vienas kitas potencialus satanistas> (p.98) В том числе маги высокого полета, <b>последователи Одина</b> , всевозможные «язычники», а иногда и так называемые сатанисты> (p.120)	Localization (lower level) Addition (intratextual)
148.	Papa	Maman, <b>Papa</b> and the two little girls, like something out of a story by the Comtesse de Segur. (p.116)	Маман, <b>пара</b> ir dvi mažos dukrelės, tarsi iš kokio grafitenės de Segiur romano. (p.120) <мама, <b>папа</b> и две девочки в стиле историй графини де Сегюр. (p.147)	Preservation
149.	patron	<while the aproned <b>patron</b> held forth some	<о приjuoste пасириšęs <b>šeimininkas</b> garsiai pasakojo apie kažin ką, vardu Popolis,	Preservation (literal translation) Preservation

		volume about someone called Paupaul, who owed him money. (p.19)		kuris buvo likęs jam skolingas. (p.16)	(literal translation)
150.	Pope	Who do you think I meant, the <b>Pope</b> ? (p.273)		<а <b>patron</b> в фартуке, склонившись над каким-то гроссбухом, гневно разглагольствовал, что некто по имени Пополь здорово ему задолжал. (p.18) О ка, maneį, turėjau galvoje, <b>poriežį?</b> (p.287)	Preservation (literal translation)
151.	pied-noir	<can be shut down by some bloody <b>pied-noir</b> ... (p.205)		А кого, по-твоему, я еще могла иметь в виду? <b>Пану Римского?</b> (p.348)	Addition (intratextual)
152.	river-gypsies	She told them about Lamsquenet-saus-Tannes and about our travels along the Garonne with the <b>river-gypsies</b> . (p.347)		<gali būti kažkokį sumauci <b>pied-noir</b> uždaromos... (p.213) <и закрывает какой-то проклятый <b>pied-noir</b> *... (p.261) * «Черноногий» (фр.) – презрительная кличка, которую французы дали выходцам из Северной Африки, в основном из Алжира.	Preservation (literal translation)
153.	Wiccans	High magicians, Odinists, <b>Wiccans</b> by the score, and the occasional would-be satanist> (p.96)		Рараскаюје јетем арте Lankeñe-su-Tana į mūsų keliones Garona su <b>uprės čigonais</b> . (p.362) Она рассказала им о Ланекне-су-Ганни, и о наших путешествиях по Гаронне с <b>речными цыганами</b> > (p.443)	Preservation (literal translation)
				Galingi magai, odinistai, būriai <b>juodųjų burtininkų</b> ir vienas kitas potencialus satanistas> (p.98) В том числе маги высокого полета, последователи Одина, всевозможные « <b>язычники</b> », а иногда и так называемые сатанисты> (p.120)	Globalization
					Globalization
<b>Mythological, cultural and social concepts and phenomena</b>					
154.	art déco	Or the <b>art déco pâtisserie</b> on the lower Butte, with its jewelled array of tarts and confits. (p.71)		Arba <b>art déco stiliaus</b> cukraines Kalvos arapioje su ruošniomis tortų ir saldumynų lėpynomis. (p.71) Они часто заходит также в роскошную кондитерскую в <b>стиле ар-деко</b> у подножия Холма, где потрясающий выбор пирожных, тортов и засахаренных фруктов. (p.85)	Addition (intratextual)
155.	avatar	I mean where's the soul of it, where's the <b>avatar</b> ? (p.97)		Na, kur viso šito <b>esmė</b> : kur <b>dieviškumas</b> ? (p.100) (p.122) * Аватара – в древнеиндийской мифологии нисхождение божества на землю, его воплощение в смертное существо ради «спасения мира». Например, Будда есть аватара Вишну, одного из высших богов индуизма.	Transformation Addition (extratextual)
156.	belote	<joking with the <b>belote</b> players at the back of the room. (p.90)		<juokaujantią su <b>belote</b> * lošėjais salės gale. (p.91) * Prancūzijoje populiarius kortų žaidimus. * Белот – карточная игра.	Addition (extratextual) Addition (extratextual)

157.	carnival	We came on the wind of the <b>carnival</b> . (p.341)	Mēs atkeliavome su <b>Užgavėnių vėju</b> . (p.356)	Localization (higher level)
			Нас принес ветер <b>карнавала</b> . (p.435)	Localization (lower level)
158.	comprehensive system	An inner-city London school, fresh from the ravages of the <b>comprehensive system</b> and packed with thugs, immigrants and the damned. (p.158)	Vargana Londono mokykla, ką tik nusiaubta <b>valstybinės bendrojo lavinimo mokyklos sistemos</b> , pilna banditų, imigrantų ir kvaišų. (p.167)	Addition (intratextual)
159.	faery	There's a story Maman used to tell, about three <b>faeries</b> called Pic Blue, Pic Red and Colégram. (p.412)	Школа в самом центре старого Лондона, нетронутая разрушительным воздействием <b>общеобразовательной комплексной системы</b> и битком набитая головорезами, детьми иммигрантов и осужденных. (p.202)	Addition (intratextual)
			Маман kadaise sekdamo tokią pasaką apie tris <b>burgūnikus</b> , vardu Pik Mėlynas, Pik Raudonas ir Kolegramas. (p.431)	Globalization
160.	Fairy	<i>A Fairy baby</i> , Anouk said. (p.345)	Есть одна история, которую часто рассказывала мама, о трех <b>эльфах</b> , которых звали Пик Блю, Пик Ред и Колеграм. (p.526-527)	Transformation
			<b>Fėjių vaikelis</b> , sakėdavo Anuka. (p.361)	Preservation (literal translation)
			Анук называла ее <b>волшебной</b> девочкой, <b>маленьким эльфом</b> . (p.441)	Addition (intratextual)
161.	fancy dress party	Or it could be a <b>fancy dress party</b> , with everyone dressed like animals. (p.311)	Arba galim surengti <b>karnavalą</b> , visi apsigėngtume žvėriškais. (p.326)	Globalization
162.	Furies	<as simple folk once named the <b>Furies</b> > (p.28)	А еще можно устроить <b>веселый карнавал</b> , и пусть все оденутся как разные звери и животные. (p.399)	Globalization
			<taip kadaise paprastai žmogeliai kalbindavo <b>garganas</b> > (p.26)	Localization (higher level)
			<как это делали когда-то простые люди, называя злобных <b>фурий</b> > (p.30)	Localization (lower level)
163.	It	And so I give her the Hurakan, or Hurricane, the Vengeful One, to make up for all those times for being <b>It</b> . (p.153)	Taigi pasiūliau jai Hurakaną, arba Uraganą. Kerštingai, kad atsiteistų už visą tą laiką, kai buvo „ <b>šuniukas</b> “. (p.159)	Localization (higher level)
164.	monsters	<there are no such things as <b>monsters</b> or ghosts> (p.47)	Так что я прибавила еще и символ Хуракана, или Урагана, или Мстительного бога, чтобы ей легче было справиться с теми проблемами, которые возникают, если <b>именно ты все время водишь в игре</b> . (p.194)	Addition (intratextual)
			<nėra tokių dalykų kaip <b>rabašos</b> ar vaiduokliai> (p.47)	Globalization
			<там нет ни <b>чудовищ</b> , ни призраков> (p.56)	Globalization
165.	pétanque	Richard and Mathurin, who had dropped in on their way to their usual game of <b>pétanque</b> in the park. (p.191)	Rišaras ir Matūrenas užsuko raketinui į parką prieš įprastą <b>pétankos</b> * žaidimą.(p.197)	Addition (extratextual)
			* Prancūziškas žaidimas metaliniais kamuoliais.	
			<Ришар и Матурен, которые зашли к нам по пути в парк, где, как обычно, собирались играть в <b>петанк</b> *. (p.242)	Addition (extratextual)
			* Игра в шары, особенно популярная на юге Франции.	
166.	pièce de	Then comes the <b>pièce de résistance</b> : the	Tada atkeliuoja <b>pièce de résistance</b> *:***: žąsis, taip lėtai kertą karštoje otkaitėje.	Addition

	résistance	goose, long roasted in a hot oven so that the fat has melted from the skin, leaving it crisp and almost caramelized> (p.519)	kad iš odelės išvarvėjo visi riebalai ir ji tapo traški it lyduoto cukraus pluta> (p.539) ***Pağmündis patiekalas (pranc.) Затем появляется <b>pièce de résistance*</b> – гусь, который так долго томился в горячей духовке, что весь жир из-под кожи вытопился, а сама кожа стала хрустящей и почти карамелизовалась> (p.654) * Главное блюдо (фр.)	(extratextual)
167.	plat du jour	<locals eat at Le P'tit Pinson, all vinyl-topped tables and <b>plat du jour</b> . (p.31)	Vietiniai valgo „Le P'tit Pinson“ užkeigoje, čia staliukai apdengti klijuotėmis ir visada gausus <b>plat du jour**</b> (p.29) *** Dienos patiekalas (pranc.) А едят они у Пансона в «Крошке зяблике», где столы покрыты дешевым пластиком и всегда есть <b>plat du jour*</b> >(p.34) * Дежурное блюдо (фр.)	Addition (extratextual)
168.	Yeti	<the <b>Yeti</b> – you name it, my mother was a believer. (p.144)	< <b>sniego žmogumi</b> – ir daugybe kitų, motina karštai tuo tikėjo> (p.148) <в существование <b>йети</b> – можно, наверное, сказать, что моя мать была верующей. (p.181)	Addition (extratextual) Addition (intratextual) Localization (lower level)



CULTURE-SPECIFIC ITEMS IN JOANNE HARRIS' NOVEL *PEACHES FOR MONSIEUR LE CURÉ* (2012)Table 20. Examples of proper names found in Joanne Harris' novel *Peaches for Monsieur le Curé*

NAMES OF LIVING BEINGS			
Names of human beings			
First or family names			
1. Alice	<Alice and Nico; Madame Luzeron; Laurent from the little café; Jean-Louis and Raupaul, the painters. (p.13)	<Alisa ir Nikas, romia Luzeron, Lorenas iš mažytės kavinės, Žanas Luisais ir Ropalais, ir taruotojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, Нико, мадам Люзерон, хозяин маленького кафе Лоран, художники Жан-Луи и Пополь. (p.14)	Localization (lower level) Localization (lower level)
2. Anouk	<Anouk goes to the internet café on the Rue de la Pix to talk with her friends on Facebook, or walks up to Montmartre cemetery and watches the feral cats that slink among the houses of the dead> (p.10)	<Анукаеина і інтэрнэт-кавінэ Таікос гатвіėje птэрэці су “facebook” draugais ar pėdina і карінес стebėті, каір тарр мігрусіціуј паці тукоја саллаукėjusіos katė> (p.10-11) Ануќ цeльмн лнямн пропадает в інтeрнeт-кафе на улнцe Мнра, болтая с друзьямн в «Фейсбукe», нлн поднмается на Монмартрское кладбнщe и наблюдает за бeздомнымн котамн, что скользят и прячутся средн каменных домов мертвых> (p.8)	Localization (lower level) Localization (lower level)
3. Benoît	This morning I met him coming out of <b>Benoît</b> the fishmonger's with a small, wrapped package and a look of satisfaction. (p.159)	Ši rytą sutikau jį einantį iš žuviniųko <b>Венна</b> su nedideliu pakėteliu, patenkintai šypsantis. (p.178) И уже сегодня утром я встретил Шарля на пороге рыбной лавки <b>Бенуа</b> > (p.239)	Localization (lower level) Localization (lower level)
4. Cussonet	Or would you rather I called <b>Dr Cussonet</b> and let him spread the news all over the village?> (p.211)	Ar norite, kad pakviėsciau daktarą <b>Kusonetą</b> ir jis paskleistų naujienas po visą kaimą? (p.236) Или, может, мне лучше пригласить стола доктора <b>Кюссонне</b> ? (p.317)	Localization (lower level) Localization (lower level)
5. Cunégonde	I still remember the embarrassment of having to practise mouth-to-mouth resuscitation on the instuctor's dummy, a buxom lady he called <b>Cunégonde</b> > (p.124)	Dar pamenu, kaip gėdydavausi, kai gaivinimui burna į burna reikėdavo praktikuoti su instruktoriaus manekenu, krūtinga moterimi, kurią jis vadino <b>Кунигунда</b> > (p.140) Для этого инструктор специально принеc в класс манекен – полнотелую искусственную женщину, которую он называл <b>Кунегондой</b> . (p.190)	Localization (lower level) Localization (lower level)
6. Du'a	'Wait <b>Du'a</b> , she said. (p.96)	– Jūs tik palaukite, kol sutiksime mano <b>Dua</b> , – tarė. (p.109) – Погоди, вот познакомишься с моей <b>Дуа</b> , – сказала она> (p.148)	Localization (lower level) Localization (lower level)
7. Fatima	She gave her name as <b>Fatima</b> . (p.93)	Prisistatė kaip <b>Fatima</b> . (p.106) Она сказала, что ее зовут <b>Фатима</b> > (p.143)	Localization (lower level) Localization (lower level)

8.	Framboise	There`s a time to coddle fruit trees, as my friend <b>Framboise</b> used to say, as well as a time to strip them back. (p.173)	Каір сакудавo mano draugė <b>Frambua</b> , уга meitas, kai vaismedžiūs puoselėjame, o ateina laikas, kai juos apriplėšijame. (p.194) То ухаживаеш за этими деревьями, как за большими детьми, говаривала моя подруга <b>Фрамбуаза</b> *, а то берешь и безжалостно раздеваешь их догола. (p.262) *Персонаж романов Дж. Харрис «Леденцовые туфельки» и «Пять четвертинок апельсина»	level) Transformation Addition (extratextual)
9.	François	And these two – ‘he made an inclusive gesture – ‘are Karine and <b>François</b> .’ (p.216)	0 šie du, – mostelėjo į kitus, – Karina ir <b>Fransua</b> . (p.241)	Localization (lower level)
10.	Hariba	He`d been married for eighteen months to <b>Hariba</b> , a cousin of mine. (p.401-402)	<а эти двое, – он небрежно махнул в их сторону рукой, – Карина и <b>Франсуа</b> . (p.325) Jis buvo jau aštuoniolika mėnesių vedęs <b>Hariba</b> , mano puseserę. (p.449)	Localization (lower level) Localization (lower level)
11.	Luzeron	<Alice and Nico; Madame <b>Luzeron</b> ; Laurent from the little café; Jean-Louis and Paupaul, the painters. (p.13)	Он уже восемь месяцев был женат на моей кузине <b>Харибе</b> . (p.605) <Alisa ir Nikas, ponia <b>Liuzeron</b> , Lotenas iš mažytės kavinės, Žanas Luisas ir Ropalis, ir tarutojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, Нико, мадам <b>Люзерон</b> , хозяйин маленького кафе Лоран, художники Жан-Луи и Пополь. (p.14)	Localization (lower level) Localization (lower level) Localization (lower level)
12.	Jean-Louis	<Alice and Nico; Madame Luzeron; Laurent from the little café; <b>Jean-Louis</b> and Paupaul, the painters. (p.13)	<Alisa ir Nikas, ponia Liuzeron, Lotenas iš mažytės kavinės, <b>Žanas Luisas</b> ir Ropalis, ir tarutojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, Нико, мадам <b>Люзерон</b> , хозяйин маленького кафе Лоран, художники <b>Жан-Луи</b> и Пополь. (p.14)	Localization (lower level) Localization (lower level)
13.	Jean-Philippe	‘ <b>Jean-Philippe</b> .’ He grinned again. (p.88)	– <b>Zanas Filipas</b> , – vaikis vėl nusišypsojo. (p.98)	Localization (lower level)
14.	Karine	And these two – ‘he made an inclusive gesture – ‘are <b>Karine</b> and François.’ (p.216)	– <b>Жан-Филипп</b> . – Он снова улыбнулся. – А это мой пес Владимир Влад, скажи даме «здравствуйте!»! (p.133)	Localization (lower level) Localization (lower level)
15.	Laurent	All my friends from Montmartre are here; Alice and Nico; Madame Luzeron; <b>Laurent</b> from the little café; Jean-Louis and Paupaul, the painters. (p.13)	<а эти двое, – он небрежно махнул в их сторону рукой, – <b>Карина</b> и Франсуа. (p.325) Čia ir visi mano draugai iš Montmartro: Alisa ir Nikas, ponia Liuzeron, <b>Lozenas</b> iš mažytės kavinės, Žanas Luisas ir Ropalis, ir tarutojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, Нико, мадам <b>Люзерон</b> , хозяйин маленького кафе <b>Лоран</b> , художники Жан-Луи и Пополь. (p.14)	Localization (lower level) Transformation Localization (lower level)

16.	Marise	<to say – and the Englishman and his wife, <b>Marise</b> , who own the vineyard down the road> (p.26)	<tiesa, dar anglas ir jo žmona <b>Marisė</b> ; jiems priklauso vynuogynas kelio gale> (p.28) Есть еще этот англичанин со своей женой <b>Марзвой</b> – они владеют виноградником чуть дальше по дороге> (p.34-35)	Localization (lower level)
17.	Maya	Yasmina married Ismail Mahjoubi. <b>Maya</b> is their little girl. (p.96)	Ясмина ištekėjusi už Samuro Machdzubi, o <b>Maja</b> – jų dukrytė. (p.108)	Localization (lower level)
18.	Mehdi	Standing next to him was a man I took to be Fatima’s husband, Mehdi> (p.258-259)	– А это мои дочери, Захра и Ясмينا. Ясмина замужем за Исмаилом Маджуби. А <b>Майя</b> – их дочка. (p.147) Šalia stovėjo vyriškis, kaip supratau, Fatimos vyras <b>Mehdi</b> >(p.290)	Localization (lower level)
19.	Montezuma	And it smells of the Americas; the court of <b>Montezuma</b> ;spiced, in golden goblets and mixed with wine and pomegranate juice.(p.457)	Возле старика стоял мужчина – я догадалась, что это и есть <b>Мелхи</b> , муж Фатимы> (p.392) К вертя Amerikomis, <b>Montesumos</b> dvare, vynu aukso taurėse su prieskoniais ir granatų sultimis. (p.510) И жизнь эта пахнет обеими Америками, дворцом <b>Монтесумы</b> , вином со специями в золотых бокалах.> (p.692)	Localization (lower level)
20.	Nico	<Alice and <b>Nico</b> ; Madame Luzeron; Laurent from the little café; Jean-Louis and Paupaul, the painters. (p.13)	<Alisa ir <b>Nikas</b> , ponja Luizeron, Lorenas iš mažytės kavinės, Žanas Luisas ir Popalis, ir tarutojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, <b>Нико</b> , мадам Люзерон, хозяин маленького кафе Лоран, художники Жан-Луи и Попполь. (p.14)	Localization (lower level)
21.	Paupaul	All my friends from Montmartre are here; Alice and Nico; Madame Luzeron; Laurent from the little café; Jean-Louis and <b>Paupaul</b> , the painters. (p.13)	Čia ir visi mano draugai iš Montmartro: Alisa ir Nikas, ponja Luizeron, Lorenas iš mažytės kavinės, Žanas Luisas ir <b>Popalis</b> , ir tarutojai. (p.14) И по-прежнему рядом все мои друзья с Монмартра: Алиса, Нико, мадам Люзерон, хозяин маленького кафе Лоран, художники Жан-Луи и <b>Попполь</b> . (p.14)	Transformation
22.	Pilou	‘Oh, that’s <b>Pilou</b> . Madame Bonnet’s son.’ (p.86)	А, таі <b>Pilu</b> , ponios Bone sūnus. (p.97)	Localization (lower level)
23.	Rashillah	Her baby – a girl – had died soon after it was born .She had named her <b>Rashillah</b> . (p.219)	Это <b>Пилу</b> . Сын мадам Бонне. (p.130)	Localization (lower level)
24.	Rosette	And when <b>Rosette</b> is bored she makes mischief; and I make chocolates for no one to buy> (p.10)	Jos kūdikis, mergytė, mirė vos gimusi. Pavaidino ją <b>Rašyla</b> . (p.246) Но она успела дать дочери имя: <b>Рашилла</b> . (p.331)	Localization (lower level)
25.	Roux	<b>Roux</b> wasn’t made for city life. (p.10)	О nuobodžiaujanti <b>Rosetė</b> ima kėsti riktus pokštus. (p.10) А <b>Розетт</b> , когда ей скучно, начинает творить всякие пакости; я же упорно делаю из шоколада всякие сласти, которые никому покупать. (p.8) <b>Rudis</b> nesukurtas miesto gyvenimui.(p.10)	Localization (lower level)
				Transformation

			<b>Ру</b> все это, конечно, хорошо понимает. Он вообще для городской жизни не создан. (p.8)	Localization (lower level)
26.	Sylvie-Anne	Mine had flowers, and a name - <b>Sylvie-Anne</b> - painted on in curly script. (p.67)	Raiļutomis gaišiem izgaštas vardas – <b>Sylvie-Anne</b> ... (p.75) А намоёй красовались цветы и кудрявыми буквами было написано имя: <b>Сильви-Ани</b> *. (p.98) *Настоящее имя Вианн Роше было Сильвиан Кайю–об этом подробно рассказано в романе Дж. Харрис «Леленовые туфельки».	Preservation Addition (extratextual)
27.	Sonia	They looked to one man as a leader and <i>imam</i> – this was Mohammed Mahjoubi, a widower of seventy who lived with his eldest son, Saïd, his wife, Samira, her mother and their teenage girls, <b>Sonia</b> and Alyssa. (p.47)	Vienā vugrišķī, Mahometā Machdžubi, serpūniasdešimtmei našī, guvėnusi su vuglasiņoju sūnūmi Sajīdu, marčīa, aputa ir prauglėmis stinaus dukromis, <b>Sonia</b> ir <b>Alyša</b> , laikė savo vadovu ir imamu. (p.53) Имелся у них и явный лидер, имам – семидесятилетний Мохаммед Маджуби, вдовец, живший вместе со старшим сыном Саидом и его семьей: женой, тещей и дочерьми-подростками <b>Соней</b> и Алисой. (p.67)	Localization (lower level)
<b>Full names</b>				
28.	Aisha Bouzana	*Pff. That was <b>Aisha Bouzana</b> and her friends Jalila El Mardi and Rana Jannat. (p.165)	–Fui. Tai <b>Aiša Buzana</b> ir jos draugės Džalīla El Mardi ir Rana Džanat. (p.185) – <i>Пфф!</i> <b>Айша Бузана</b> с подружками, Джалилой Эль Марди и Раной Джаннат. (p.248)	Localization (lower level) Localization (lower level)
29.	Alain Poitou	How could he know that <b>Alain Poitou</b> has become addicted to cough medicine, and doesn't want his wife to know? (p.152)	Iš kur jis galėtu žinoti, kad <b>Alenas Puatu</b> ligūnistai pripratęs prie vaistų nuo kosulio? nenori išsuduoti žmonai? (p.170) Разве <b>Ален Пуату</b> признается ему, что пристрастился к таблеткам от кашля и не хочет, чтобы об этом узнала его жена? (p.228)	Localization (lower level) Localization (lower level)
30.	Alyssa Mahjoubi	Some of them I remember: Guillaume Duplessis; Charles Lévy; Luc Clairmont and <b>Alyssa Mahjoubi</b> . (p.441)	Kai kuriuos aš pamenu: Gijomą Duplesi, Šarlį Levi, Luką Klarmoną ir <b>Alyšą Machdžubi</b> . (p.490) Некоторых я смутно помню, например Гийома Дюплесси, Шарля Леви, Люка Клермона и <b>Алису Маджуби</b> . (p.668)	Localization (lower level) Localization (lower level)
31.	Amal Bencharki	The man was <b>Amal Bencharki</b> . (p.405)	Vyriskis vardu <b>Amalis Benšarki</b> . (p.452) Мужа звали <b>Амаль Беншарки</b> . (p.610)	Localization (lower level) Localization (lower level)
32.	Armande Voizin	<b>Armande Voizin</b> 's is a family plot. (p.43)	<b>Armanda Vuazen</b> palaidota šeimos kapė. (p.48) <b>Арманда Вуазен</b> была похоронена в фамильном склепе – там же, где покоились и ее родители, и дед с бабушкой, и муж, умерший лет сорок назад. (p.60)	Localization (lower level) Localization (lower level)
33.	Bénédicte Acheron	Joline was on her way to the beauty shop with <b>Bénédicte Acheron</b> who has <...> replaced Caro Clairmont as Joline's best friend. (p.159)	Žolīna keļiavo i grožio salonā su <b>Benedikta Ašron</b> – šioji <...> tapo geriausia drauge vietoj Klaros Klarmon. (p.179) Так вот, Жолин явно направлялась в парфюмерную лавку вместе с <b>Бенедиктой Ашрон</b> , которая <...> стала ее лучшей подругой. (p.240)	Localization (lower level) Localization (lower level)

34.	Caroline Clairmont	And that girl on the cart with the fairy wings looked just like <b>Caroline Clairmont</b> . (p.29)	О та mergaitė su fejnos sparnais, kur ant vežimėlio, atrodo visai kaip <b>Karolina Klermon</b> . (p.32) А вон та девушка с крылышками феи, что едет на повозке, – вылитая <b>Каролина Клермон</b> . (p.40)	Localization (lower level) Localization (lower level)
35.	Charles Lévy	Henriette Moisson and <b>Charles Lévy</b> have fallen out over a cat> (p.158)	Анриетэ Муассон и <b>Шарль Лэви</b> суспруко дёл катино, курис, тиеса сакант, приклаусо Шарли> (p.177)	Localization (lower level)
36.	FrancisReynaud	And as for the <i>curé</i> , <b>Francis Reynaud</b> -- (p.21)	Генриетта Муассон и <b>Шарль Лэви</b> страшно поссорились из-за kota> (p.237) О jei jau kalbėsime apie poną Kleboną, <b>Frensi Reino</b> ... (p.22)	Localization (lower level) Localization (lower level)
37.	Georges Clairmont	<b>Georges Clairmont</b> was among the best pleased – he was paid a good fee by the council, who subsidized the redevelopment project> (p.48)	А уж что касается тамошнего кюре <b>Франсиса Рейно</b> ... (p.26) Labiausiai džiūgavo <b>Džordžas Клермонас</b> , mat jam mokėjo savivaldybė, iš kurios pinigų vagišių kvartalas atgimė> (p.54) Более всех, радуется, был доволен <b>Жорж Клермон</b> – ему платили неплохое жалование в муниципальном совете, субсидировавшем развитие этого района> (p.69)	Localization (lower level) Localization (lower level) Localization (lower level)
38.	Georges Poitou	Then, <b>Georges Poitou</b> and his wife. (p.449)	Маčiau <b>Джордža Пуату</b> ir jo žmoną. (p.500) Затем – <b>Жоржа Пуату</b> с женой. (p.682)	Localization (lower level) Localization (lower level)
39.	Gilles Dumarin	<b>Gilles Dumarin</b> came calling next, ostensibly to ask about a donation to the church flower fund, but in fact for advice about his mother. (p.232)	Paskui apsilankė <b>Žilis Dumаринас</b> , neva paklausti apie aukas bažnyčios gėlių fondui, bet iš tiesų – patarimo dėl savo motinos. (p.260)	Localization (lower level)
40.	Guillaume Duplessis	And <b>Guillaume Duplessis</b> , long since retired from teaching, but who still gives private lessons to any child who asks for them> (p.26)	Следом за Шарлем Лэви явился <b>Жиль Дюмарен</b> – якобы спросить насчет взносов в церковный цветочный фонд> (p.353) Ir <b>Gijomas Duplesi</b> , kuris jau seniai nebemokytuojaia, bet vis dar moko privačiai kiekvieną vaiką, jei tik prašo> (p.28) Есть еще <b>Гийом Дюплесси</b> , который давным-давно уже на пенсии и не преподает в школе, однако по-прежнему дает частные уроки и всегда готов помочь любому ребенку, который его об этом попросит>(p.35)	Localization (lower level) Localization (lower level)
41.	Hazrat Abu Hurairah	<b>Hazrat Abu Hurairah</b> was a famous <i>Sahabi</i> . (p.225)	<b>Hazrat Abu Hurairah</b> buvo garsus mokslininkas. (p.252) <b>Хазрат Абу Хурайра</b> был знаменитый <i>sahabi</i> . (p.341)	Localization (lower level) Preservation Localization (lower level)
42.	Henriette Moisson	That <b>Henriette Moisson</b> , at eighty-five, confess to me every week a theft committed when she was nine> (p.152)	Кад <b>Anriетэ Муассон</b> , būdama aštuoniadesim penkerių, kiekvieną savaitę man išpažįsta vagystę, kurią padarė dešumetį> (p.170-171) Что <b>Генриетта Муассон</b> – а ей уже восемьдесят пять – каждую неделю исповедуется мне в той ничтожной краже, которую совершила в девять лет? (p.228)	Localization (lower level) Localization (lower level)

43.	Henri Lemaitre	I do not have the easy social graces of Père <b>Henri Lemaitre</b> , the priest from Toulose who now serves the neighbouring parishes of Florient, Chaney and Pont-le-Saoul. (p.33)	Nemoku lengvai ir maloniai apsieiti su parapijiečiais kaip tėvas <b>Anri Lemetras</b> , Tulūzos kunigas, kuris dabar rūpinasi kaimunių Florianto, Šansi ir Pon le Solo parapijų dvasiniais reikalais. (p.36)	Localization (lower level)
44.	Inès Bencharki	'That's <b>Inès Bencharki</b> , she said at last. (p.97)	Я не обладаю тем чудесным легким даром общения, который есть у отца <b>Апри Леметра</b> , священника из Тулузы, обслуживающего теперь и соседние с нами приходы – Шанси, Флориан и Пон-ле-Саул. (p.46)	Localization (lower level)
45.	Ismail Mahjoubi	Yasmina married <b>Ismail Mahjoubi</b> . Maya is their little girl. (p.96)	– Да <b>Инес Беншарки!</b> (p.150)	Localization (lower level)
46.	Jalila El Mardi	'Pff. That was Aisha Bouzama and her friends <b>Jalila El Mardi</b> and Rana Jannat. (p.165)	Ясмина ištekėjusi už <b>Samuro Machdžуби</b> , о Мaja – jų dukytė. (p.108)	Localization (lower level) + transformation
47.	Jay Mackintosh	<Charles Lévy; even the Englishman, <b>Jay Mackintosh</b> -- (p.449)	А это мои дочери, Захра и Ясмينا. Ясмина замужем за <b>Исмаилом Малдзуби</b> . А Майя – их дочка. (p.147)	Localization (lower level)
10	Jean Marron	That, following the death of his son, <b>Jean Marron</b> has thought of suicide? (p.152)	Fui. Tai Aiša Buzana ir jos draugės <b>Džailia El Mardi</b> ir Rana Džanat. (p.185)	Localization (lower level)
49.	Jean Poitou	<Charles Lévy looked furtive, and <b>Jean Poitou</b> , of whom I'd thought better, pretended to be talking to Simon Cussonet> (p.181)	Пфф! Айша Бузана с подружками, <b>Джалилой Эль Марди</b> и Раной Джаннат. (p.248)	Localization (lower level)
50.	Jean-Loup Rimbault	So far, the only boy in her life is her friend <b>Jean-Loup Rimbault</b> > (p.11)	<Sarič Levč, ir net angela <b>Džei Makintoša</b> ... (p.500)	Localization (lower level)
51.	Jeannot Drou	And her eyes are wistful when she speaks of the friends she left behind; of	Были там и Генриетта Муассон, и Шарль Леви, и даже наш местный англичанин <b>Джей Макингтош</b> ... (p.682)	Localization (lower level)
			Кад ро сūнаус мirties <b>Žanas Maronas</b> galvojo apie savižudybę? (p.170)	Localization (lower level)
			Откуда ему знать, что после смерти сына <b>Жан Марон</b> подумывает о самоубийстве? (p.228)	Localization (lower level)
			<Sarlis Levi atrodė slaptiškiai, o <b>Žanas Puatu</b> , apie kurį maniau geriau, praeidamas pro šali į bažnyčia, apsimetė kalbās su Simonu Kusonė. (p.204)	Localization (lower level)
			<да и <b>Жан Пуату</b> – кстати, я был о нем лучшего мнения, – направляясь в церковь, сделал вид, что разговаривает с Симоном Куосонне и не замечает меня. (p.274)	Localization (lower level)
			Kol kas vienintelis jos gyvenime berniukas – bėtinis <b>Žanas Lu Rembo</b> > (p.11)	Localization (lower level)
			Пока в жизни Анука есть только один друг – <b>Жан-Лу Рембо</b> > (p.10)	Localization (lower level)
			Akys sklīdinos ilgesio, kai kalba apie ten paliktus draugus: apie <b>Žana Dru</b> ir Luکا Klermona. (p.12)	Localization (lower level) + transformation

			<b>Jeannot Drou</b> and Luc Clairmont> (p.12)	И взгляду у нее такой тоскующий, когда она говорит со мной об оставленных в Ланске друзьях, о <b>Жанно Дру</b> и ЛюкеКлермонте> (p.11)	Localization (lower level)
52.	Jean-Pierre Acheron		When <b>Jean-Pierre Acheron</b> defaced the wall of Saïd Mahjoubi's gym, I was the one who intervened and made him scrub the graffiti off. (p.49)	Кай <b>Zanas Pjeras Ašronas</b> išterlijo Saïdo sporto salės sieną, aš įšikšiau ir priverčiau jį nugremžti graffitius. (p.55)	Localization (lower level)
53.	Joline Drou		When <b>Joline Drou</b> refused to teach Zahra Al-Djerba unless she removed her headscarf, I was the one who pointed out that a one-room primary school in Lansquenet is <i>not</i> a lycée in Paris> (p.49)	Когда <b>Жан-Пьер Ашрон</b> изуродовал мерзкими надписями стену спортзала, принадлежавшего Саиду Маджуби, первым вмешался именно я и заставил малышку все соскрести. (p.71)	Localization (lower level)
54.	Joséphine Bonnet		There's <b>Joséphine Bonnet</b> – Muscat, as was – who runs the Café des Marauds > (p.26)	Кай <b>Zolina Dru</b> atsisakė mokytiZahra Al-Džerba, jei ta nenusiims galvos apdangalo. Aš priminiau, kad vienos klasės pradinė Lankenės mokykla nėra koks Paryžiaus licejus>(p.55)	Localization (lower level)
55.	Joséphine Muscat		In those days, <b>Joséphine Muscat</b> was as much of outcast as I am now> (p.183)	Когда <b>Жюлин Дру</b> отказалась допустить к занятиям Захру Аль-Джерба, пока та не снимет головной платок, именно я обратил внимание Жюлин на то, что начальная школа в Ланске, вполне уместающаяся> (p.71)	Localization (lower level)
56.	Karim Bencharki		Last year, old Mahjoubi's granddaughter Sonia married a man called <b>Karim Bencharki</b> , who came to live in Lansquenet with his widowed sister and her child. (p.52)	Дар јук есама <b>Zozefinos Vonė</b> Miuska, kuriat priklauso Vagišiu kvartalo kavinė>(p.28)	Localization (lower level)
57.	Louis Acheron		Some people remained wary of the foreigners - <b>Louis Acheron</b> , among others, but most of us were happy enough to see Les Marauds gain a new lease of life. (p.48)	Есть еще <b>Жозефина Бонне</b> – до развода Жозефина Мюска, – которой принадлежит кафе «Маро»; так вот, она всегда старается сделать так, чтобы эти презренные речные пыгале подольше у нас прожили. (p.34)	Localization (lower level)
58.	Louis Durand		<was summoned to answer some questions by Père <b>Louis Durand</b> , who was in charge of discipline. (p.105)	Апоmis dienomis <b>Zozefina Miuska</b> buvo tokia pat astumtoji, kaip aš dabar> (p.206)	Localization (lower level)
				В те времена <b>Жозефина Мюска</b> была в Ланске таким же изгоем, каким теперь стал я.> (p.277)	Localization (lower level)
				Pernai senojo Mahdžubi anūkė Sonia ištekėjo už yvniško vardu <b>Karimas Benšarki</b> , kuris gyventi į Lankenę atvyko su seserimi našle ir šiosios dukra. (p.59)	Localization (lower level)
				В прошлом году внучка старого Маджуби Соня вышла замуж за человека по имени <b>Карим Беншарки</b> , который не так давно приехал в Ланске со своей вдовствующей сестрой и ее ребенком. (p.76)	Localization (lower level)
				Буво žmoniu, kurie su svetimšaliais ir toliau elgėsi atsargiai, – tarkime, <b>Luisas Ašronas</b> , – vis dėlto daugelis džiaugėsi matydam, kad Vagišiu kvartalą vėl atgijo. (p.54)	Localization (lower level)
				Кое-кто из местных по-прежнему был весьма настороженно настроен по отношению к иностранцам – <b>Луи Ашрон</b> , например, – но большинство с радостью восприняло тот факт, что Маро вышел как бы на новый виток жизни. (p.69)	Localization (lower level)
				<atsakingas už drausmę tėvas <b>Luisas Duranas</b> pakvietė pasiteisinti. (p.119)	Localization (lower level)
				Меня вызвал к себе в кабинет отец <b>Луи Дюран</b> , отвечавший за дисциплину. (p.164)	Localization (lower level)

59.	Luc Clairmont	And her eyes are wistful when she speaks of the friends she left behind; of Jeannot Drou and <b>Luc Clairmont</b> , and of streets where no one is afraid to walk at night, and of front doors that are never locked-> (p.12)	Akys sklīdinos ilgesio, kai kalba apie ten paliktus draugus: apie Žana Dru ir <b>Luka Klermoną</b> . (p.12) И взгляд у нее такой тоскующий, когда она говорит со мной об оставленных в Ланске друзьях, о Жанно Дру и <b>Люке Клермоне</b> , и о том, что там по улицам даже ночью никто ходить не боится, а двери в домах никогда не запирают... (p.11)	Localization (lower level)
60.	Lucie Levalois	<and has replaced the village organist with <b>Lucie Levalois</b> playing guitar. (p.79)	<о каймо vargoninką pakeitė gitara brauzginti <b>Lusi Lavaluа</b> . (p.89) < а вместо нашего органиста посадил <b>Люси Левалуа</b> , она у него в церкви на гитаре играет! (p.118)	Localization (lower level)
61.	Marie-Ange Lucas	' <b>Marie-Ange Lucas</b> , she said at last, in the same vaguely sullen tone. (p.85)	– <b>Aš Mari Anž Luuka</b> , – pagaliau ištarė niauroku balsu. (p.95) – <b>Мари-Анж Люка</b> . Я тут мадам Бонне замещаю. (p.128)	Localization (lower level)
62.	Mehdi al-Djerba	Her husband was <b>Mehdi al-Djerba</b> . (p.93)	Jos vugas <b>Mahdi Al Džerba</b> . (p.106) Она сказала, что ее зовут Фатима, а ее мужа – <b>Мехди Аль-Джерба</b> . (p.143)	Localization (lower level)
63.	Mohammed Mahjoubi	They looked to one man as a leader and <i>imam</i> – this was <b>Mohammed Mahjoubi</b> , a widower of seventy who lived with his eldest son, Said, his wife, Samira, her mother and their teenage girls, Sonia and Alyssa. (p.47)	Vienu vyriškį, <b>Mahometą Machdžubi</b> , septuiasdešimtmetį našlį, guvenusį su vyriausiuoju sūnumi Sajidu, marčia, anūta ir prauglėmis sūnaus dukromis, Sonia ir Alyša, laikė savo vadovu ir imamū. (p.53) Имелся у них и явный лидер, имам – семидесятилетний <b>Мохаммед Маджуби</b> , вдовец, живший вместе со старшим сыном Саидом и его семьей: женой, тещей и дочерьми-подростками Соней и Алисой. (p.67)	Localization (lower level)
64.	Omi al-Djerba	<b>Omi al-Djerba</b> gave me a look that reminded me oddly of Armande. (p.95)	<b>Omi Al Džerba</b> pasiuntė žvilgsnį, keisčiau primenantį Armandos. (p.108) <b>Оми Аль-Джерба</b> глянула на меня так, что я, как ни странно, сразу же вспомнила об Арманде. (p.147)	Localization (lower level)
65.	Rana Jannat	Pff. That was Aisha Bouzana and her friends Jallia El Mardi and <b>Rana Jannat</b> . (p.165)	Fui. Tai Aiša Buzana ir jos draugės Džalila El Mardi ir <b>Rana Džanat</b> . (p.185) Пфф! Аиша Бузана с подружками, Джалилой Эль Марди и <b>Раною Джаннат</b> . (p.248)	Localization (lower level)
66.	Reema Bouzana	<no one has seen her for three days, and <b>Reema Bouzana</b> says she thinks she saw her at midnight on Wednesday, all alone and heading for the village.' (p.164)	<niekas nematė jos trejetą dienų, ir <b>Rima Buzana</b> sakosi regėjusi ją trečiadienio vidurnaktį, visiškai vieną traunkiančia į kaimą. (p.183) <девочка больна и лежит в постели, только ее вот уже три дня никто не видел, а <b>Рима Бузана</b> вроде бы встретила ее в среду в полночь совершенно одну.> (p.246)	Localization (lower level)
67.	Said Mahjoubi	<b>Said Mahjoubi</b> extended his gym at the end of the Boulevard P'tit Baghdad>	<b>Sajidas Machdžubi</b> praplėtė sporto salę, buvusią Boulevard P'tit Baghdad gatvės gale> (p.58-59)	Localization (lower level)



		(p.52)		Зато <b>Саид Маджуби</b> расширил свой спортзал на бульваре Пти Баглад, что оказалось совсем не сложно (p.76)	Localization (lower level)
68.	Samira Mahjoubi	And Reema has always been envious of <b>Samira Mahjoubi</b> . (p.164)		Rima visada pavydėjo <b>Samurai Machdzubi</b> . (p.183)	Localization (lower level)
69.	Shada Idris	The girl was called <b>Shada Idris</b> ; a twenty-two-year old unmarried girl, whom Karim had met in a tea-house. (p.406)		А Рима всегда <b>семейству Маджуби</b> завидовала. (p.246)	Globalization + localization (lower level)
70.	Simon Cussonet	<Charles Lévy looked furtive, and Jean Poutou, of whom I'd thought better, pretended to be talking to <b>Simon Cussonet</b> > (p.181)		Ji buvo vardu <b>Sada Idrisė</b> , dvidešimt dviejų netekėjusi mergina, Karumas ją sutiko arbatinėje. (p.454) Девушку эту звали <b>Шала Идрис</b> ; двадцать два года, не замужем. (p.613)	Localization (lower level)
71.	Vianne Rocher	<b>Vianne Rocher</b> taught me that> (p.27)		<Sarlis Levi atrodė slarukiškai, o Žanas Puatu, apie kurį maniau geriau, praeidamas pro šalį į bažnyčia, arsimetė kalbas su <b>Simonu Kusonė</b> . (p.204) <да и Жан Пуату – кетати, я был о нем лучшего мнения, – направляясь в церковь, сделал вид, что разговаривает с <b>Симоном Кюссоне</b> и не замечает меня. (p.274) To mane išmokė <b>Viana Rošė</b> > (p.29)	Localization (lower level)
72.	Yasmina al-Djerba	Saïd, the eldest, who runs the gym, and Ismail who married <b>Yasmina al-Djerba</b> . (p.116)		И этому меня научила <b>Вианн Роше</b> . (p.36)	Localization (lower level)
73.	Victor Hugo	I told her about old Mahjoubi's secret passion <b>Victor Hugo</b> . (p.116)		Yvresnėi Saïdai, kuris prižiūri tą sporto salę, ir Ismaili, kuris vedęs <b>Jasmuną Al Džerba</b> . (p.131) Старшему, Саиду, принадлежит в Маро спортзал, а Исмаил женат на <b>Ясминне Аль-Джерба</b> . (p.179)	Localization (lower level)
74.	Zahra Al-Djerba	When Joline Drou refused to teach <b>Zahra Al-Djerba</b> unless she removed her headscarf, I was the one who pointed out that a one-room primary school in Lansquenet is <i>not</i> a lycée in Paris> (p.49)		<pasakiau jai apie slaptą Mahdzubi aistrą <b>Viktorui Hugo</b> . (p.132) И я рассказала Жозефине о тайной страсти старого Маджуби к романам <b>Виктора Гюго</b> . (p.180)	Localization (lower level)
75.	Zozie de l'Alba	Or maybe it's the memory of <b>Zozie de l'Alba</b> , the taker of hearts, who almost robbed me of everything> (p.11)		Kai Žolina Dru atsisakė mokyti <b>Zahrą Al-Džerba</b> , jei ta nenusims galvos apdangalo. Aš priminiau, kad vienos klasės pradinė Lankenės mokykla nera koks Paryžiaus licejus> (p.55) Когда Жолин Дру отказалась допустить к занятиям <b>Закру Аль-Джерба</b> , пока та не снимет головной платок, именно я обратил внимание Жолин на то, что начальная школа в Ланскне, вполне уместающаяся> (p.71)	Localization (lower level)
				O gal dėl prisiminimų apie <b>Zozį de l'Albą</b> , širdžių eiklę, kuri beveik visa iš manes atėmė> (p.11) А может, всему виной <b>Зози дел'Альба</b> *, похитительница сердец, чуть не лишившая меня всего, что у меня есть? (p.9) *Одна из главных героинь романа Дж. Харрис «Леденцовые туфельки.	Localization (lower level) Addition (extratextual)

Names of pets, toys and characters from children books				
76.	Bam	She has no friends, of course – except for <b>Bam</b> > (p.12)	Draugu, ji, žinoma, neturi, – išskytus <b>Vama</b> > (p.13)	Localization (lower level)
77.	Bitter	'I wasn't supposed to tell,' she said. 'Snappy and <b>Bitter</b> .' (p.331)	Друзей у Розетт, разумеется, никаких нет, если не считать <b>Бама</b> > (p.13) – А, аš juk turėjau tylėti kaip žemė, – prisiminė ji. – Pikšcius ir <b>Kandžius</b> . (p.373) – Ой, я не должна была говорить! Это наши щенки. Вергун и <b>Кусака</b> . (p.505)	Localization (lower level) Localization (higher level) Localization (higher level)
78.	Foxy	'Oh. And does he have a name?' ' <b>Foxy!</b> ' (p.329)	– Tai bent. O vardą jis turi? – <b>Lapiukas</b> . (p.371) – Да ну? И как же его зовут? – <b>Фокси!</b> (p.501)	Preservation (literal translation) Localization (lower level)
79.	Hazi	'Here, <b>Hazi</b> . Your favourite.' (p.225)	– Šiai, <b>Hazi</b> , tavo mėgstamas. (p.252)	Localization (lower level)
80.	Hazrat	' <b>Hazrat</b> likes you,' said Omi. (p.224)	Оми вытащила из кармана кокосовое печенье, отломилла кусочек и протянула коту: – На, <b>Хазн</b> . Твое любимое. (p.340) – <b>Hazratui</b> tu patinki, – tarė Omi. (p.252)	Localization (lower level) Localization (lower level) Localization (lower level)
81.	Mary Poppins	'Well, according to him, you're a cross between <b>Mary Poppins</b> and Sugar Plum Fairy.' (p.357)	– <b>Хазрату</b> ты явно понравилась, – заметила Оми. (p.340)	Localization (lower level)
82.	Otto	Charles calls his cat <b>Otto</b> >(p.159)	– Na, pasak jo, tai tu tiesiog sukryžminta <b>Merė Poppins</b> ir Sukrimukų fejė. (p.401) – В общем, по его словам, ты что-то среднее между <b>Мэри Поппинс</b> и волшебной феей, которая дарит подарки. (p.543) Šarlis katiną vadina <b>Oto</b> >(p.178)	Localization (lower level) Localization (lower level) Localization (lower level)
83.	Pantoufle	Just the two of us, tucked up in bed, with <b>Pantoufle</b> a hazy blur at the corner of my eye>(p.12)	Вообще-то Шарль назвал своего кота <b>Отто</b> > (p.239)	Localization (lower level)
84.	Patch	'And <b>Patch</b> is used to first-class travel.' (p.69)	Vienos dviese, įsirausiusios į lova, tik <b>Šlepetė</b> it neryški dėmė mano akies kampelyje>(p.12) А бывают и совсем чудесные дни, когда мы остаемся только вдвоем и, забравшись в кровать вместе с <b>Пантуфлем</b> – его я воспринимаю краешком глаза, как некое расплывчатое пятно.>(p.11) Be to, <b>Dėmėtasis</b> praprātės keliuoti pirma klase. (p.78) – О нет, для Парижа я уже слишком стар, – улыбулся он. – А <b>Пэтч</b> * привык ездить только первым классом. (p.102) *Patch ( <i>англ.</i> ) – заплатка, пятно неправильной формы.	Preservation (literal translation) Localization (lower level) Localization (higher level) Addition (extratextual)

85.	Pied Piper	<like the <b>Pied Piper</b> , he acquires followers wherever he goes. (p.378)	Купрасіўкці, іт <b>Hamelno fleitínikas</b> траўкіаргісаўсэс з’моне. (p.422) И куда бы он ни пошел, он, точно <b>дулочник-крысолов</b> , привлекает всех – детей, животных, людей, попавших в беду. (p.568) – А, аš juk turgėjau tylėti kaip žemė, – pristinimė ji. – <b>Rikėčius</b> ir Kandžius. (p.373)	Transformation Transformation
86.	Snappy	‘I wasn’t supposed to tell,’ she said. <b>‘Snappy</b> and Bitter. (p.331)	– Ой, я не должна была говорить! Это наши щенки. <b>Вергун</b> и Кусака. (p.505) – Išskyrus jus abi ir <b>Sputniką</b> . (p.376)	Localization (higher level) Localization (higher level)
87.	Sputnik	Except for you two, and <b>Sputnik</b> --’ (p.333)	– <b>Спутник?</b> – удивилась я. (p.508)	Localization (lower level) Localization (lower level)
88.	Sugar Plum Fairy	‘Well, according to him, you’re a cross between Mary Poppins and <b>Sugar Plum Fairy</b> . (p.357)	– Na, pasak jo, tai tu tiesiog sukryžmintą Merė Popins ir <b>Cukrinukų feją</b> . (p.401) – В общем, по его словам, ты что-то среднее между Мэри Поппинс и <b>волшебной феей</b> , которая дарит подарки. (p.543)	Localization (higher level) Globalization
89.	Tati	<Henriette has already bought some whitebait, as well as a leather collar inscribed with the name <b>Tati</b> . (p.159)	Апріетė жаў пурпїрко смулкцї жуўуцїц ир однє арукаклє су иўрашї „ <b>Tatė</b> “. (p.178) < Генриетта успела не только запастись изрядным количеством рыбьей мольды, но и купила коту кожаный ошейник с табличкой, на которой выгравировано « <b>Татив</b> ». (p.239)	Localization (lower level) Localization (lower level)
90.	Tipo	‘This is <b>Tipo</b> . He’s my friend. My Omi made him for me.’ She frowned. (p.218)	– Сїа. <b>Тїро</b> , мано драугас. Омї ман ії пасіуво, – раатїскїно ир сусїаукė. (p.243)	Localization (lower level) Localization (lower level)
91.	Vlad	Say hello to the lady, <b>Vlad!</b> ’ (p.88)	– Это <b>Тїпо</b> . Он мой самый большой друг. Его Омї для меня связала. (p.328)	Localization (lower level) Localization (lower level)
92.	Vladimir	‘And this is my dog, <b>Vladimir</b> . (p.88)	Пасїсвєїкїнк су ронїа, <b>Vladai</b> . (p.98) – Жан-Филипп. – Он снова улыбнулся. – А это мой пес Владимир. <b>Влад</b> , скажи даме «здраствуйте!» (p.133) Сїа мано шуо <b>Vladimiras</b> . (p.98)	Localization (lower level) Localization (lower level) Localization (lower level)
<b>Names of mythological and religious characters</b>			– Жан-Филипп. – Он снова улыбнулся. – А это мой пес <b>Владмир</b> . Влад, скажи даме «здраствуйте!» (p.133)	Localization (lower level)
93.	Allah	I tell him: <b>Allah</b> judges. (p.111)	Аš jam kartojau: teisia <b>Alachas</b> . (p.126)	Localization (lower level)
			Я говорю ему: <b>Аллах</b> рассудит. (p.172)	Localization (lower level)
94.	Charybdis	That Scylla to the <b>Charybdis</b> of pride, it has been my companion for many years.	Тоїї пуїкыбė tarp Skilos ir <b>Charibėdis</b> – ji mano daugelio metų palydovė. (p.207)	Localization (lower level)

		(p.185)		Я отлично знаком с этой Сциллой, как и с <b>Харибдой</b> моей извечной гордыни, которая столько лет была моей верной спутницей. (p.280) <i>Antarigiše, melkaverė magija, kai būtam galėjusi pasigėmi Hurakanu.</i> (p.333)	Localization (lower level)
95.	Hurakan	<i>A second-rate, mean kind of magic, when you could have had the Hurakan--</i> (p.296)		<i>Второсортная, жальная разновидность магии, тогда как ты легко могла бы заставить Хуракан...</i> (p.454)	Localization (lower level)
96.	Jonah	Like <b>Jonah</b> , I have been swallowed up into the belly of something too large and too alien to tackle alone. (p.285)		<b>Kaip pranašą Joną</b> , mane prarijo kažkokia didžiulė nepažįstam rabaisa, su kuria susikauti vienas esu per silpnas. (p.322) Подобно <b>Ионе*</b> я был проглочен и оказался в животе чего-то неведомого и слишком большого, чтобы сражаться с ним в одиночку. (p.438) *Еврейский пророк Иона, получив от Бога повеление идти в Ниневию с проповедью покаяния, не послушался Его и отплыл на корабле в иные места, но корабль попал в страшную бурю, и Иона попросил моряков бросить его в море, понимая, что это наказание ему за грехи. Моряки повиновались, и буря утихла, а Иону проглотила большая рыба (в Евангелии – кит), в чреве которой он пробыл три дня и три ночи. – Ион 1:2.	Addition (intratextual) Addition (extratextual)
97.	Magdalene	Imagine the tableau: Caro Clairmont int the role of the <b>Magdalene</b> ; Père Henri as Saint Peter. (p.440)		<i>Įsivaizduokite gyvąjį paveikslą, Magdalenos vaidmenyje Kara Klermon, šventojo Petro – tėvas Anri.</i> (p.489)	Localization (lower level)
98.	Saint Augustine	The copy of <b>Saint Augustine</b> you gave me when I was a boy. (p.244)		Только представьте себе эту дивную картину: Каро Клермон – в роли <b>Магдалены</b> , а отец Анри – в роли святого Петра! (p.666)	Localization (lower level)
99.	Saint Francis	My namesake, <b>Saint Francis</b> , is one of them. (p.245)		<b>Šventojo Augustino</b> tometis, kurį man padovanojot, kai buvau dar berniukas. (p.274) Копия трактата <b>святого Августина</b> , которую ты, подарил мне, когда я был еще ребенком. (p.373)	Localization (lower level) + preservation (literal translation)
100.	Saint Luc	<because they breed chickens instead of ducks and pray to <b>Saint Luc</b> and not to Saint Jérôme. (p.138)		<b>Mano bendravardis šventasis Pranciškus</b> vienas iš jų. (p.275) Один из них – тот, в честь кого я получил свое имя, – <b>святой Франциск Ассизский</b> . (p.375)	Localization (higher level) + preservation (literal translation)
101.	Saint Peter	Imagine the tableau: Caro Clairmont int		<nes veisia viščiukus, o ne antis, garbina <b>šventąjį Luką</b> , o ne šventąjį Jeronimą. (p.155) <возможно, потому, что в Пон-ле-Сауле выращивают киви, а не дыни, розовый чеснок, а не белый, разводят кур, а не уток, и молятся <b>святому Луке</b> , а не святому Иерониму. (p.207)	Addition (intratextual)
				<i>Įsivaizduokite gyvąjį paveikslą: Magdalenos vaidmenyje Kara Klermon,</i>	Localization (lower level) + preservation (literal translation) Localization (higher level) + preservation (literal translation)

		the role of the Magdalene; Père Henri as <b>Saint Peter</b> . (p.440)	<b>šventoji Petro</b> – tėvas Anri. (p.489) Только представьте себе эту дивную картину: Каро Клермон – в роли Магдалины, а отец Анри – в роли <b>святого Петра!</b> (p.666)	level) + preservation (literal translation) Localization (higher level) + preservation (literal translation)
102.	Sainte-Anne	<Saint-Jérôme's double carillon, the twin bells of Florient's <b>Sainte-Anne</b> > (p.180)	<divigubą Šventojų Jeronimo karilioną, Florianto <b>šventosios Onos</b> dvynius varpus>(p.202) <колокола-близнецы церкви <b>Святой Анны</b> во Флориане и очень характерный звук небольшого колокола часовни в Шанси. (p.272)	Localization (higher level) + preservation (literal translation) Localization (lower level) + preservation (literal translation)
103.	Sainte-Marie	<this is <b>Sainte-Marie's</b> festival, and it's Mass in half an hour' (p.36)	– <b>Šventčiausiosios Mergelės Marijos</b> atšaidai, po pusvalandžio mišios. (p.40) – Просто сегодня праздник <b>Святой Девы Марии</b> , и через пол часа начинается месса... (p.51)	Addition (intratextual) Addition (intratextual)
104.	Saint-Jérôme	She thought of a mosque, not five minutes' walk away from our own church, seemed like a direct attack to them, a slap in the face of <b>Saint-Jérôme</b> , perhaps in the face of God himself-- (p.50)	Vien mintis, kad per penketą minučių pėsčiomis nuo jų bažnyčios stovėsianti mečetė, jiems atrodė tiesioginis antriuolis, antausis <b>šventajam Jeronimui</b> , jei ne rašiam Dievui per veidą. (p.56) Мысль о том, что мечеть будет находиться буквально в пяти минутах ходьбы от нашей церкви, казалась им кощунственной; они воспринимали это как прямую атаку на нашу веру, как пощечину самому <b>святому Иерониму</b> , а может, и самому Господу Богу... (p.73)	Localization (higher level) + preservation (literal translation) Localization (higher level) + preservation (literal translation)
105.	Satan	<the whispers that Omi calls <i>waswaas</i> , or worry whispers from <b>Satan</b> . (p.171)	<tie šnabždesiai, kuriuos Omi vadina <i>waswas</i> , arba gūbrėsčių šnabždesiai, siunčiami <b>Saitano</b> . (p.191) <это тот самый шепот, который Оми называет <i>waswas</i> , «шепот <b>Сатаны</b> ». (p.258)	Localization (higher level) Localization (lower level)
106.	Scylla	That <b>Scylla</b> to the Charybdis of pride, it has been my companion for many years. (p.185)	Toji puikybė tarp <b>Skilos</b> ir Charybės – ji mano daugelio metų palydovė. (p.207) Я отлично знаком с этой <b>Сциллой</b> , как и с Харибдой моей извечной гордыни, которая столько лет была моей спутницей. (p.280)	Localization (lower level) Localization (lower level)
<b>NAMES OF GEOGRAPHICAL AND PUBLIC OBJECTS</b>				
<b>Macrotoponyms</b>				
107.	Agadir	I ended up in <b>Agadir</b> , working for a rich family. (p.400)	Nukelėčiau į <b>Agadirą</b> ir dirbau turtingai šeimai. (p.448)	Localization (lower level)
108.	Agen	<b>Agen</b> has some good hotels. Or you could drive to Montauban-- (p.36)	Я перешла из дома в дом и в итоге оказалась в <b>Агадире</b> , в одной богатой семье с тремя детьми> (p.603) <b>Ažene</b> netrūksita gerų viešbučių, arba galima pavažiuoti į Montobaną... (p.39)	Localization (lower level) Localization (lower level)

				В Ажене, например, есть несколько хороших гостиниц. А если доехать на автомобиле до Монгобана... (p.51)	Localization (lower level)
109.	Arcachon	It makes me think of the giant dune, the big white dune at <b>Arcachon</b> , where we used to go when I was a child> (p.363)		Man jis primena milžinę kopą, didžiulę baltą kopą <b>Arkašone</b> , tenai važiuodavome, kai dar buvau vaikas> (p.408)	Localization (lower level)
110.	Assisi	Maybe I'll go to <b>Assisi</b> . (p.245)		Это вызывает в моей памяти ту огромную белую дюну в <b>Аркашоне</b> , где мы часто бывали> (p.552)	Localization (lower level)
111.	Baghdad	Not that any of the newcomers had ever seen <b>Baghdad</b> > (p.47)		Gal aš keliausiu į <b>Asyžiu</b> . (p.275)	Localization (lower level)
112.	Bordeaux	<they had escaped to quieter parts, taking their families with them; to <b>Bordeaux</b> , Agen, Nérac, and from there at last to Les Marauds> (p.46)		Возможно, когда-нибудь я совершу путешествие в <b>Ассизи</b> . (p.375)	Localization (lower level)
113.	Brussels	<the old traditions and beliefs must now be made to comply with decisions made in <b>Brussels</b> by men (or even worse by women in suits) who have never been out of the metropolis, except maybe for a summer in Cannes, or ski-ing in the Val d'Isère. (p.25-26)		Žinia, turbūt nė vienas iš atvykėlių nė gegėti nebuvu gegėjęs <b>Bagdado</b> > (p.52)	Localization (lower level)
114.	Canal des Deux Mers	His route would have taken us down the Seine and through a maze of canals to the Loire, and from there towards the <b>Canal des Deux Mers</b> , the Garonne, and at last into the Tannes> (p.22)		И ведь врядли кто-то из новых поселенцев хоть раз бывал в <b>Багдаде</b> . (p.66)	Localization (lower level)
115.	Cannes	<the old traditions and beliefs must now be made to comply with decisions made		И ведь врядли кто-то из новых поселенцев хоть раз бывал в <b>Багдаде</b> . (p.66)	Localization (lower level)
				<jems tekdavo šeimomis sprukti ir ieškotis ramesnių vietų, pradžioje į <b>Bordo</b> , Ažena, Neraką, o iš ten jau ir į Vagišiu kvartalą> (p.51)	Localization (lower level)
				Прихватив с собой свои небольшие семьи, «маргибы» стали переселяться в <b>Бордо</b> , в Ажен, в Нерак, а потом уж и в Ланскне – точнее, в Маро> (p.64-65)	Localization (lower level)
				<senosios tradicijos ir tikėjimai šiais laikais turi būti priderinti ir atitikti sprendimus, kuriuos padafro kostiumuoti vyrai (ar, dar baisiau, moterys) <b>Bruselyje</b> , niekuometkojos neiškėlė iš didžiųjų miestų, nebent vasarą į Kanus ar pasiilinėti Val Dizere. (p.28)	Localization (lower level)
				Старые традиции и верования теперь должны быть приведены в соответствие с решениями, принятыми в <b>Брюсселе</b> мужчинами (а то и, не привлеки Господи, женщинами) в строгих официальных костюмах, которые привели Господи, женщинами) в строгих официальных костюмах, которые привели Господи, женщинами, разве что проводили летний отпуск в Каннах или ездили показаться на лыжах в Валь-д'Изер. (p.34)	Localization (lower level)
				Jo kursas būtų Sena, per kanalų labirintą į Luarą, o iš ten <b>Dvieju jūru kanalo</b> link į Garoną ir galop į Taną > (p.23)	Localization (lower level)
				Ру отлично знает все водные пути Франции и сумел бы отлично проложить маршрут: сперва вниз по Сене, потом по лабиринту каналов до Луары и оттуда до <b>Canal de Deux Mers*</b> ; затем, подыавшись по Гаронне и миновав систему шлюзов, мы наконец добрались бы до Танн> (p.28)	Localization (lower level)
				*Канал двух морей (фр.). Так называют Гаронну, поскольку она является частью водной системы, соединяющей Бискайский залив со Средиземным морем.	Localization (lower level)
				<senosios tradicijos ir tikėjimai šiais laikais turi būti priderinti ir atitikti sprendimus, kuriuos padafro kostiumuoti vyrai (ar, dar baisiau, moterys)	Localization (lower level)

		in Brussels by men (or even worse by women in suits) who have never been out of the metropolis, except maybe for a summer in <b>Cannes</b> , or ski-ing in the Val d'Isère. (p.25-26)	Briuselyje, niekuomet kojos neišskėlė iš didžiųjų miestų, nebent vasaraį <b>Kanus</b> ar paslidinėti Val Dizere. (p.28)	Localization (lower level)
116.	Chancy	I do not have the easy social graces of Père Henri Lemaître, the priest from Toulouse who now serves the neighbouring parishes of Florient, <b>Chancy</b> and Pont-le-Saoul. (p.33)	Nemoku lengvai ir maloniai apsiėiti su parapijiečiais kaip tėvas Anri Lemetras, Tulūzės kunigas, kuris dabar rūpinasi kaimyninių <b>Floriento</b> , <b>Šansi</b> ir Pon le Solo parapijų dvasiniais reikalais. (p.36)	Localization (lower level)
117.	Chavigny	<to drift with the current downriver, and maybe find another place in <b>Chavigny</b> or Pont-le-Saoul. (p.330)	Я не обладаю тем чудесным легким даром общения, который есть у отца Анри Леметра, священника из Тулузы, обслуживающего теперь и соседние с нами приходы – <b>Шанси</b> , <b>Флориан</b> и <b>Пон-ле-Саул</b> . (p.46)	Localization (lower level)
118.	Florient	I do not have the easy social graces of Père Henri Lemaître, the priest from Toulouse who now serves the neighbouring parishes of <b>Florient</b> , Chancy and Pont-le-Saoul. (p.33)	<пройти несколько миль вниз по течению и попытаться причалить где-нибудь в <b>Шавиньи</b> или в <b>Пон-ле-Сауле</b> . (p.504)	Localization (lower level)
119.	Garonne	His route would have taken us down the Seine and through a maze of canals to the Loire, and form there towards the Canal des Deux Mers, the <b>Garonne</b> , and at last into the Tannes> (p.22)	Nemoku lengvai ir maloniai apsiėiti su parapijiečiais kaip tėvas Anri Lemetras, Tulūzės kunigas, kuris dabar rūpinasi kaimyninių <b>Floriento</b> , <b>Šansi</b> ir Pon le Solo parapijų dvasiniais reikalais. (p.36)	Localization (lower level)
120.	Gers	<that tiny oblong of the <b>Gers</b> cut off from the rest by the river Tannes before it joins the larger Garonne. (p.67)	Я не обладаю тем чудесным легким даром общения, который есть у отца Анри Леметра, священника из Тулузы, обслуживающего теперь и соседние с нами приходы – <b>Шанси</b> , <b>Флориан</b> и <b>Пон-ле-Саул</b> . (p.46)	Localization (lower level)
			Jo kursas būtų Sena, per kanalų labirintą į Luara, o iš ten Dviejųjų kanalų link, į <b>Garoną</b> ir galop į Tana, pro šliuzus ir keltuvus, greitais ir lėtais vandenimis, pro laukus ir pilis, ir pramoninius dvanus> (p.23)	Localization (lower level)
			Ру отлично знает все водные пути Франции и сумел бы отлично проложить маршрут: сперва вниз по Сене, потом по лабиринту каналов до Луары и оттуда до CanalDeuxMers; [8] затем, подвигшись по <b>Гаронне</b> и миновав систему шлюзов, мы наконец добрались бы до Танн с ее бесчисленными перекатами и тихими заводями и плыли бы потихоньку мимо полей, замков, заводов, любуясь тем, как река делается то уже, то шире;> (p.28)	Localization (lower level)
			<štai tas mažutis pailgas ndelis iš <b>Zero</b> pakraščiu, ten, kur jį nuo pasaulio atkerta Tanaas, prieš įtekėdamas į širdiesnę Garoną. (p.75)	Localization (lower level)
			<права, состаринными, расписанными в ручьях шамизтончайшего фарфора, прозрачного, как человеческая кожа, со слегка выщербленными позолоченными краями совершенно не сочетались традиционные изделия дешевой местности, расположенной между реками <b>Жер</b> и <b>Танн</b> , притоками более мощной <b>Гаронны</b> . (p.98)	Localization (lower level)

121.	Haut-Tannes	<he's done work on practically every boat from the Garonne to the <b>Haut-Tannes</b> , and people trust him instinctively. (p.378)	Jis uga remontāves kiekvienu velti, plaukusią nuo Garono iki <b>Aukštutinio Tano</b> , tad žmonės instinktyviai juo pasitiki. (p.422)	Localization (lower level) + preservation (literal translation)
122.	Lansquenet	She still sometimes talks about <b>Lansquenet</b> . (p.11)	На реке Ру знает каждый от Гароньядо <b>Верхней Тани</b> .> (p.567-568)	Localization (lower level) + preservation (literal translation)
123.	Lansquenet-sous-Tannes	A letter from <b>Lansquenet-sous-Tannes</b> , a letter <i>inside</i> a letter, in fact; >(p.15)	Kartais Anuka vis dar rašneka apie <b>Lankeņę</b> . (p.12)	Localization (lower level)
124.	Loire	His route would have taken us down the Seine and through a maze of canals to the <b>Loire</b> , and from there towards the Canal des Deux Mers, the Garonne, and at last into the Tannes> (p.22)	О <b>Ланскне</b> Анук до сих пор порой вспоминает. (p.10)	Localization (lower level)
125.	Marseille	They first came from <b>Marseille</b> or Toulouse> (p.46)	Laiškas iš <b>Lankenės prie Tano</b> , tiesą sakant, laišką laiškų> (p.16)	Localization (lower level) + preservation (literal translation)
126.	Mecca	They met on a trip to <b>Mecca</b> , and soon became close. (p.410)	Письмо было из <b>Ланскне-су-Тани</b> ; и не просто письмо, а письмо в письме. (p.16)	Localization (lower level)
127.	Medina	He had a slightly guttural voice, his accent an exotic blend of Midi and <b>Medina</b> . (p.110)	Jo kursas būtų Sena, per kanalų labirintą į <b>Luarą</b> , o iš ten Dvielijų jūrų kanalo link, į Garoną ir gėlorį į <b>Tana</b> >(p.23)	Localization (lower level)
128.	Midi	<the owner was Mehdi al-Djerba, born and bred in old Marseille, with a <b>Midi</b> accent you could cut with a knife – to serve to the patrons of her café. (p.48)	Ру отлично знает все водные пути Франции и сумел бы отлично проложить маршрут: сперва вниз по Сене, потом по лабиринту каналов до <b>Луары</b> и оттуда до Canal de Deux Mers; затем, поднявшись по Гаронне и миновав систему шлюзов, мы наконец добрались бы до Тани> (p.28)	Localization (lower level)
129.	Montauban	Agen has some good hotels. Or you	Pirmiausia tie atsikraustydamo iš <b>Marselio</b> ar Tulizos> (p.51)	Localization (lower level)
			Сперва магребинс стали прибывать в наши края из <b>Марселя</b> и Тулузы> (p.64)	Localization (lower level)
			Jie susitiko keliaudami į <b>Mečą</b> ir greitai artimai susidraugavo. (p.458)	Localization (lower level)
			Они познакомились во время поездки в <b>Мекку</b> и вскоре стали закадычными друзьями. (p.619)	Localization (lower level)
			Šnekejo šiek tiek gomuriniu balsu, su egzotišku pietų Prancūzijos ir <b>Medinos</b> akcentu. (p.124)	Localization (lower level)
			Прямо-таки экзотическая смесь южно-французского говора и <b>Медины</b> . (p.170)	Localization (lower level)
			<jos savininkas buvo Mahdi, gimęs ir užaugęs senajame Marselyje, kalbąs tokiu sodriu <b>pietu</b> akcentu, kad, rodoš, atriektumei peiliu. (p.55)	Globalization
			< владеец тамашней кондитерской, Медхи Аль-Джерба, родился и вырос в старом Марселе и говорил по-французски с тем самым <b>южным</b> акцентом, который, как говорится, не вырубилш топором. (p.69)	Globalization
			Ažene netrukia gėrci viešbučių, arba galima ravažiuoti į <b>Montobana</b> ... (p.39)	Localization (lower level)



		could drive to <b>Montauban</b> -- (p.36)		В Ажене, например, есть несколько хороших гостиниц. А если доехать на автомобиле до <b>Монтобана</b> ... (p.51)	Localization (lower level)
130.	Nantes	Yes, of course, it has memories; but so does Paris; so does <b>Nantes</b> ; so do a hundred different towns, a hundred different communities. (p.381)		Zinoma, su juo sieja prisiminimai, bet jėc sieja ir su Paryžiumi, <b>Nantu</b> , sieja ir su šimtais įvairių kitų miestų, šimtais įvairių kitų bendruomenių. (p.426)	Localization (lower level)
131.	Nérac	Quite an ordinary place; not as attractive as Pont-le-Saûl; not as historic as <b>Nérac</b> . (p.381)		Конечно, свое прошлое есть и у Ланке, но оно есть и у Парижа, и у <b>Нанга</b> , и у сотен других городов> (p.574)	Localization (lower level)
132.	Paris	<b>Paris</b> gets windy on August, and the dust makes little dervishes that skate and scour the sidewalks and leave little sparkling flakes of grit on your eyelids and your face> (p.10)		Visai eilinis, nei toks patrauklus kaip Pont le Solas, nei toks istorinis kaip <b>Nerakas</b> . (p.426)	Localization (lower level)
133.	Pont-le-Saûl	I do not have the easy social graces of Père Henri Lemaître, the priest from Toulouse who now serves the neighbouring parishes of Floriant, Chancy and <b>Pont-le-Saûl</b> . (p.33)		Есть здесь места ит ораздо красивой, например Пон-ле-Саул, а есть и такие, которые, как <b>Нерак</b> , могут похвастаться богатым историческим прошлым. (p.574)	Localization (lower level)
134.	Seine	<Rosette sits out on the deck with Roux, fishing for stars in the silent <b>Seine</b> . (p.12)		Rugprjiūt <b>Paryžiuje</b> , siaubiant vėjams, iš dulkių išnuga mažysiai dervišai> (p.10)	Localization (lower level)
135.	Tangier	My mother and I once lived in <b>Tangier</b> . (p.77)		В августе в <b>Париже</b> часто дуют ветры, и тогда кажется, что по пыльным улицам носятся маленькие дerviши, одетые в лохмотья>(p.7)	Localization (lower level)
136.	Tannes	And yes, I do miss Lansquenet; the dun-coloured houses; the little streets that stagger towards the <b>Tannes</b> > (p.18)		Nemoku lengvai ir maloniai apsieiti su parapijiečiais kaip tėvas Anri Lemetras, Tulūzos kunigas, kuris dabar rūpinasi kaimyninių Florianto, Sansi ir <b>Pon le Solo</b> parapijų dvasiniais reikalais. (p.36)	Localization (lower level)
137.	Val d'Isère	<the old traditions and beliefs must now be made to comply with decisions made		Я не обладаю тем чудесным легким даром обоняния, который есть у отца Анри Леметра, священника из Тулузы, обслуживающего теперь и соседние с нами приходы – Шанси, Флориан и <b>Пон-ле-Саул</b> . (p.46)	Localization (lower level)
				<Rosetė sėdi ant denio su Rudžiu ir žvejoja žvaigždes nušviuvusioje <b>Senoje</b> . (p.12)	Localization (lower level)
				<Розетт и Ру сидят на палубе и, точно рыбу, ловят звезды в безмолвной <b>Сене</b> . (p.11)	Localization (lower level)
				Kadaise su mama gyvenome <b>Tanzere</b> . (p.86)	Localization (lower level)
				Мы с матерью однажды довольно долго прожили в <b>Танзере</b> . (p.115)	Localization (lower level)
				Na, taip, aš ir pati įlignosi Lankenės, pilkšvai rusvų namų, gatvelių, kurios puvinguoja žemum iki <b>Tano</b> > (p.20)	Localization (lower level)
				Пусть Розетт немного поиграет на свободе, а Анук повидается со старыми друзьями. И потом, я действительно соскучилась по Ланкенге; по его мрачноватым серо-коричневым домам; по его извилистым узким улочкам, которые, словно спотыкаясь, сбегают к берегам <b>Танн</b> > (p.23)	Localization (lower level)
				<senosios tradicijos ir tikėjimai šiais laikais turi būti priderinti ir atitikti sprendimus, kuriuos padafro Kostiumuoti vyrai (ar, dar baisiau, moterys)	Localization (lower level)

		in Brussels by men (or even worse by women in suits) who have never been out of the metropolis, except maybe for a summer in Cannes, or ski-ing in the <b>Val d'Isère</b> . (p.25-26)	Brusselsje, niekuomet kojos neiškėlė iš didžiųjų miestų, nebent vasarą į Kanus ar pasilidinėti <b>Val Dizere</b> . (p.28)	Localization (lower level)
<b>Microtoponyms and names of different establishments</b>				
138.	Boulevard des Marauds	The <b>Boulevard des Marauds</b> was grandly named> (p.48)	<b>Pagrindinė Vagiščių kvartalo gatvė</b> didingai vadino bulvaru> (p.53)	Addition (intratextual)
139.	Boulevard P'tit Baghdad	<the coolness that had arisen between the village and the <b>Boulevard P'tit Baghdad</b> . (p.220)	Их главная улица хоть и имела весьма звучное название – <b>бульвар Маро</b> , – на самом деле была самой обычной узкой, в одну колесо, и довольно грязной дорогой> (p.67-68)	Localization (lower level) + preservation (literal translation)
140.	Boulevard Saint-Michel	At home,she spends hours in the internet café on the <b>Boulevard Saint-Michel</b> , talking with their friends> (p.220)	<santuikių tarp miestelio ir <b>P'tit Baghdad gatvės</b> atšalimas. (p.247)	Globalization + preservation
141.	Café des Marauds	<and one or two of the young younger men used to sneak into the <b>Café des Marauds</b> when they thought folk weren't paying attention. (p.49)	<и тот холод, который возник в отношениях между жителями самого Ланскне и <b>бульвара Пгги Багдад</b> . (p.333)	Localization (lower level) + preservation (literal translation)
142.	Chez Saïd	There I found a red door at the end of a little cul-de-sac, with a sign above it, black letters on white, that read: <b>CHEZ SAÏD</b> . (p.112)	Namie ji praleidžia išties valandas <b>Šventojo Mykolo bulvaru</b> kavinėje šnekučiuodamasi su draugais> (p.247)	Localization (higher level) + preservation (literal translation)
			В Париже она часами сидит в интернет-кафе на <b>бульваре Сен-Мишель</b> и болтает с друзьями> (p.332)	Localization (lower level) + preservation (literal translation)
			<o keletas jaunesnių vyrų, kai mano, kad niekas nemato, įsliuogė į <b>Vagiščių kvartalo kavinę</b> . (p.55)	Addition (intratextual)
			<кое-кто из молодых мужчин довольно часто тайком посещал <b>кафе «Маро»</b> , считая, что там на них никто и внимания не обратит. (p.70)	Localization (lower level) + preservation (literal translation)
			Akigativio gale išvystu raudonas duris, virš jų ženklas, juodos raidės baltame fone skelbia: <b>CHEZ SAÏD</b> . Sporto salė. (p.126)	Addition (extratextual)
			* Pas Saïdą (pranc.) Мы дошли до конца мостков – там они смыкаются с бульваром, образуя тупичок, – и в переулке я увидела красную дверь, а над ней вывеску, где черными буквами на белом фоне было написано: СПОРТЗАЛ «У САИДА». (p.173)	Localization (lower level) + preservation (literal translation)
143.	La Céleste Praline	<I looked like Jeannot Drou, Anouk's little friend back in the days of <b>La Céleste Praline</b> > (p.29)	<larsi Žano Dru, mažojo Anukos bičiulio dar „ <b>La Céleste Praline</b> “ šokolado <b>parduotuviės</b> laikais> (p.32)	Addition (intratextual)
			На мгновение показалось, что я почти узнаю одного из хористов – он был	Addition

				очень похож на маленького Жанно Дру, дружившего с Анука в те далекие времена, когда мы держали в Ланскне лавку «Небесный миנדаль». (p.39-40)	(intratextual)
144.	Le Boulevard P'tit Baghdad	In those days, our <i>Maghrébin</i> community numbered only three or four families. All lived on a single street that some of our villagers (in their confusion over geography) came to call <b>Le Boulevard P'tit Baghdad</b> . (p.47)		Tais laikais <i>magribi</i> bendruomenėi prikliausė gal trys ar keturios šeimos, gyvenusios vienoje gatvėje, kurią mūsiškiai, ne itin susigaudantys geografijoje, vadino „Le Boulevard P'tit Baghdad“*. (p.52) * Mažąjį Bagdadą bulvaras (franc.) В те дни «магрибское» сообщество насчитывало всего три или четыре семьи; все они жили на одной улице, которую некоторые наши жители (плохо зная географию) стали называть <b>Le Boulevard P'tit Baghdad</b> *. (p.66) *Бульвар Маленький Багдад (фр.)	Addition (extratextual) Addition (extratextual)
145.	Left Bank	And all around the <b>Left Bank</b> the sweet wrappers flew like butterflies, and the playful wind tugged at the skirts of a woman crossing Pont des Arts, a Muslim woman in the <i>niqab</i> face-veil, of which there are so many these days> (p.14)		Ir palei visą <b>Kairijį krančiarį</b> drugiai emė skrieti saldainių popierėliai, ir žaismingas vėjas truktelėjo moterų, einančių Menų tiltu sijonus, sykiu ir musulmonės, užsidengusios veidą <i>niqabu</i> – šiais laikais matai jų daugybę>(p.15) И повсюду на <b>Левом берегу</b> сразу, точно бабочки, запорхали в воздухе фантики и обертки от сладостей; но игривый ветерок не унимался и задрал юбку какой-то женщине, шедшей через Сену по мосту Искусств, – оказалось, это мусульманка, лицо ее было закрыто черным покрывалом, никабом, теперь в Париже очень много мусульманок в никабах> (p.15)	Preservation (literal translation) Preservation (literal translation)
146.	Les Marauds	And <b>Les Marauds</b> , where Armande lived; the old deserted tanneries; the half-timbered derelict houses> (p.18)		Ir <b>Vagišiu kvartale</b> , kuriame gyveno Armanda, senų ištuštėjusių odų gaugyklių, arpleiščių karkasinių fasadais namų> (p.20) И по <b>району Маро</b> *, где жила Арманда; по старым заброшенным дубильням; по допотопным домам-развалюхам> (p.23) *Возможно, от фр. maraud – «презренный», «недостойный»; здесь – «отбросы общества». С другой стороны, Дж. Харрис далее в тексте дает собственное толкование этому названию, полагая, что это искаженное множественное число от marais («болото, топь, трясины»), что вполне соответствует действительности.	Addition (intratextual) Addition (extratextual)
147.	Les Mimosas	That Gilles Dumarin blames himself for allowing his sister to put their mother in <b>Les Mimosas</b> ? (p.152)		Kad Zilis Dumarėnas kaltina save, kam leido seseriai atiduoti motiną į „ <b>Mimozų</b> “ senelių namus? (p.170) Разве Жиль Дюмарен ему скажет, что винит себя в том, что позволил сестре поместить их мать в <b>богадельню «Мимозы»</b> ? (p.228)	Addition (intratextual) Addition (intratextual)
148.	Montmartre cemetery	<Anouk goes to the internet café on the Rue de la P'ix to talk with her friends on Facebook, or walks up to <b>Montmartre cemetery</b> and watches the feral cats that slink among the houses of the dead> (p.10)		<Анука еina į interneto kavinę Taikos gatvėje plėpėti su „facebook“ draugais ar pėdina į <b>karpines</b> stebėti, kaip tarp mirusiųjų namų tykoja sulaukėjusios katės> (p.10-11) Анука целыми днями пропадает в интернет-кафе на улице Мира, болтая с друзьями в «Фейсбуке», или поднимается на <b>Монмартрское кладбище</b> и наблюдает за бездомными котами, что скользят и прячутся среди каменных домов мертвых> (p.8)	Globalization Localization (lower level) + preservation (literal translation)

149.	Notre-Dame	We'd seen it so often before, she and I: in Paris, outside <b>Notre-Dame</b> ; in Rome, at the gates of the Vatican. (p.220)	Mes таip dažnai matėme tai ir anksčiau: Paryžiuje, šalia <b>Dievo Motinos katedros</b> , Romoje, prie Vatikano vartų. (p.246) Впрочем, мы и раньше часто видели это – в Париже возле <b>Нотр-Дам</b> и в Риме у ворот Ватикана. (p.332)	Addition (intratextual) Localization (lower level)
150.	Place Saint-Jérôme	Which is why this morning I decided to go back to <b>Place Saint-Jérôme</b> and do what I could to make amends. (p.80-81)	Todėl ši gytą nusprendžiau nueiti į <b>Sventojo Jeronimo aikštę</b> > (p.90)  Вот почему сегодня утром я решил вернуться на <b>площадь Сен-Жером</b> и постараться хоть как-то привести в порядок бывшую chocolaterie. (p.120)	Localization (higher level) + preservation (literal translation) Localization (lower level) + preservation (literal translation)
151.	Pont des Arts	And all around the Left Bank the sweet wrappers flew like butterflies, and the playful wind tugged at the skirts of a woman crossing <b>Pont des Arts</b> , a Muslim woman in the <i>niqab</i> face-veil, of which there are so many these days> (p.14)	Ir palei visą Kairįjį krantį krančiai ėmė skrietį saldainių popierėliai, ir žaismingas vėjas truktelėjo moterį, einančią <b>Меню тилу</b> sijonus, sykū ir musulmonės, užsidengusios veidą <i>niqabi</i> – šiais laikais matai jų daugybę> (p.15)  И повсюду на Левом берегу сразу, точно бабочки, запорхали в воздухе фантики и обертки от сладостей; но иривый ветерок не унимался и задрал юбку какой-то женщине, шедшей через Сену по <b>мосту Искусств</b> , – оказалось, это мусульманка, лицо ее было закрыто черным покрывалом, никабом, теперь в Париже очень много мусульманок в никабах> (p.15)	Preservation (literal translation) Preservation (literal translation)
152.	Quai de l'Elysée	It's moored on the <b>Quai de l'Elysée</b> . (p.69)	Aš juk turįjį namus, jie prišvartuoti <b>Eliziejaus krantinėje</b> . (p.77)	Preservation (literal translation)
153.	Rue de l'Abbesse	I've seen it before in Paris, when we lived in <b>Rue de l'Abbesse</b> , and before that, in Tangier> (p.112)	У меня уже есть дом. И он совсем в другом месте – мой дом стоит на причале у <b>набережной Сены близ Елисейских Полей</b> . (p.101)	Addition (intratextual) Preservation (literal translation)
154.	Rue de la Pix	<Anouk goes to the internet café on the <b>Rue de la Pix</b> to talk with her friends on Facebook, or walks up to Montmartre cemetery and watches the feral cats that slink among the houses of the dead> (p.10)	Я не раз сталкивалась с подобным в Париже, когда мы жили на <b>улице Аббатисы</b> , а до этого – в Танжере:> (p.174)  <Анука еina į interneto kavinę <b>Taikos gatvėje</b> plerėpi su "facebook" draugais ar pėdina į karines stebėti, kaip tarp mirusiųjų namų тукоја sulaukėjusios katės> (p.10-11)	Preservation (literal translation) Preservation (literal translation)
155.	Rue des Francs Bourgeois	Or even worse – outside Reynaud's house, his little cottage on the <b>Rue des Francs Bourgeois</b> with its neat beds of manigolds. (p.62)	Ануқ пельми днлями прападае в интернет-кафе на <b>улице Мира</b> , болтая с друзьями в «Фейсбуке», или поднимается на Монмартрское кладбище и наблюдает за бездомными котами, что скользят и прячутся среди каменных домов мертвых> (p.8)  Gal dar baisiau – gal jis stovi <b>Frank Buržua gatvėje</b> šalia Reino namų su dailiomis serenčių lysvelėmis. (p.70)	Preservation (literal translation) Localization (lower level) + preservation (literal translation)
			А может–что куда хуже, –перед тем небольшим коттеджем, где живет Рейно; там, на аккуратных клумбах у крыльца, всегда цветут яркие бархатцы. (p.94)	Omission

156.	Saint-Jerôme's	By the time we arrived, the four of us, the shadows were already lengthening, with only the top of <b>Saint-Jerôme's</b> tower still shining in the sunlight. (p.38)	Kol mes visi keturi atvykome, šešėliai ėmė ilgėti, tik <b>Šventojo Jeronimo</b> bokštas dar švytėjo saulėje. (p.42)	Localization (higher level) + preservation (literal translation) Addition (intratextual)
<b>NAMES OF SOCIAL, CULTURAL AND NATURAL PHENOMENA</b>				
<b>Brand and trade names</b>				
157.	Audi	<the exhaust of his silver <b>Audi</b> was blowing alarmingly by the time he stopped in front of my house. (p.447)	<Kol sustojau prieš mano namus, sidabrinės „ <b>Audi</b> “ išmetamųjų dujų vamzdis gresmingai triūbavo. (p.498) Елископ особенностей наших улиц не знал, и выхлоп его серебристой « <b>ауди</b> » в результате пережитого напряжения был весьма заметен, когда она наконец остановилась. (p.679)	Preservation Localization (lower level) Localization (lower level) Localization (lower level) Preservation Addition (intratextual) Localization (lower level) Localization (lower level)
158.	Barbie	'Do you know that their religion says you can't have plushies, or <b>Barbie</b> dolls, or even action figures?' (p.217)	– Вы, наверно, знаете, что им религия запрещает иметь даже плюшевые игрушки, или <b>Барби</b> , или хотя бы солдашиков? (p.327)	Localization (lower level) Preservation
159.	Bic	It was a <b>Bic</b> , a cheap plastic Bic of the kind you can buy in every newsagent's in France. (p.434)	Pigų pastikinių „ <b>Bic</b> “, tokį prancūzijoje gali nusipirkti kiekviename laikraščio kioske. (p.483) Это была <b>дешевая пластмассовая зажигалка</b> , какую можно купить в любом газетном ларьке. (p.656)	Preservation Addition (intratextual) Localization (lower level)
160.	Bollywood	A child's room, with a little bed and posters of <b>Bollywood</b> stars on the walls. (p.103)	Vaiko kambarys, nedidelė lovėlė, <b>Bolivudo</b> plakatai ant sienų.(p.117)	Localization (lower level)
161.	Chanel No. 5.	She gave us a look of compassion and passed by in a cloud of <b>Chanel No. 5</b> . (p.396)	Обыкновенная легкая компания – маленькая кроватка, на стенах постеры с портретами звезд индийского <b>Болливуда</b> . (p.161)	Localization (lower level) Preservation
162.	Cointreau	<sugar turns and cries out for a spoonful of cream; some cinnamon; a dash of <b>Cointreau</b> -- (p.268)	Ji nužvelgė mus pasigailėjimo kupinu žvilgsniu ir praplaukė paskleisdama <b>Chanel No.5</b> kverpalų dėbesį. (p.442) Она с состраданием нас отглядела и проследовала дальше; за ней шлейфом тянулся аромат « <b>Шанель. № 5</b> ». (p.596)	Localization (lower level) Transformation
163.	Disney	Maya was there, exuberant in her <b>Disney</b> sandals and <i>Aladdin</i> T-shirt.(p.386)	<нужно будет быстро влить в него ложку сливок, чтобы он не подгорел, а потом добавить немного корицы и глоток <b>куантро</b> ... (p.409)	Localization (lower level) Localization (lower level)
164.	Facebook	<Anouk goes to the internet café on the Rue de la Pix to talk with her friends on	Я вытгнула на бульвар и действительно увидела Майю в <b>дешевых сандалиях</b> и майке с изображением Аладдина. (p.581-582) <Anuka eina į interneto kavinėį Taikos gatvėje plepėti su „ <b>facebook</b> “ draugais ar pėdina į kavinę stebėti, kaip tarp mirusiųjų namų tykoja sulaukęjusios katės>	Localization (lower level) Preservation

		<b>Facebook</b> , or walks up to Montmartre cemetery and watches the feral cats that slink among the houses of the dead> (p.10)	(p.10-11)	Анук целыми днями пропадает в интернет-кафе на улице Мира, болтая с друзьями в «Фейсбуке», или поднимается на Монмартрское кладбище и наблюдает за бездомными котами, что скользят и прячутся среди каменных домов мертвых> (p.8)	Localization (lower level)
165.	Gauloise	He laughed harshly and lit a <b>Gauloise</b> . (p.311)		Laimingos dienos, – truktelėjo „ <b>Gauloise</b> “ ir užrylė paskutiniui viskio gurkšniui. (p.350) Он судорожно затянулся <b>сигаретой</b> и запил ее последним глотком виски. (p.472)	Preservation Globalization
166.	Haribo	*But you can still eat <b>Haribo</b> . (p.218)		Таčiau <b>haribo</b> valgyti leidžiama. (p.244)	Preservation Globalization
167.	iPod	Anouk was walking ahead of us, <b>iPod</b> earpiece in one ear. (p.39)		– <b>Кое-что</b> , правда, они есть разрешают. (p.328) Anuka žingsniavo pirma mūsų „ <b>iPod</b> “ ausytę įsikūsi už ausį. (p.43)	Localization (lower level)
168.	Les Hypocrites	I gave her a box of truffles; darkest chocolate rolled in white, the kind that I call <b>Les Hypocrites</b> . (p.277)		Анук шла впереди, и в одном ухе у нее был наушник <b>айпода</b> . (p.54)	Localization (lower level)
169.	Nike	<he himself is thirty-eight, seven years younger than I am, and he wears <b>Nike</b> trainers under his robe. (p.79-80)		Padačiau jai dėžėlę triufelių, tamsiausio šokolado, suvyniotu į baltus popierėlius, tuos, kuriuos vadina <b>Les Hypocrites</b> *. (p.312) * Veidmainiai (pranc.) Я вручила ей коробку изготовленных мною трюфелей—очень темный шоколад в оболочке из белого; такие трюфели я называю « <b>Les Hypocrites</b> »*. (p.423) * Лицемеры ( <i>фр.</i> ).	Addition (extratextual) Addition (extratextual)
170.	Orangina	<i>I'll take a citron presse</i> , please. And an <b>Orangina</b> for Rosette.' (p.85)		–Jam trisdešimt aštuoneri, šešeriais metais už mane jaunesnis, po sutapa avi „ <b>Nike</b> “ sportbačius. (p.89) Собственно, ему самому—тоже тридцать восемь, на семь лет меньше, чем мне; из-подутануновыглядывают модные « <b>найки</b> ». (p.118) Aš potėsiu citron presse, o Rosetėi „ <b>Orangina</b> “*. (p.95)	Preservation Addition (extratextual)
171.	PowerPoint	An upstart with too many teeth and a passion for <b>PowerPoint</b> .' (p.62)		–Приятно с тобой познакомиться, Мари-Анж. Мне, пожалуй ста, citronpressė. А для Розетт – <b>оранжину</b> *. (p.128) * Апельсиновый сок с газировкой. Išsikokėliui su per daug dantų, kuris išprotėjęs dėl „ <b>PowerPoint</b> “>. (p.71)	Preservation Addition (extratextual)
172.		Joséphine was wearing <b>wellington boots</b> and a black raincoat that must once have belonged to Paul> (p.209)		Весьма зубастый выскочка, чрезвычайно энергичный и питающий настоящую страсть к <b>современным электронным устройствам</b> . (p.95) Žozefina su „ <b>Wellington</b> “ guminiukais, juodu lietrailčiu, kuris, matyt, kadaise priklausė Pauliui. (p.235) Жозефина была в <b>резиновых сапожках</b> и большом черном дождевике с поднятым воротником; дождевик, похоже, раньше принадлежал Полло. (p.345)	Preservation Globalization Transformation Preservation (literal translation)

Other social, cultural and natural phenomena				
173.	Book Club	As it is, she runs the Neighbourhood Watch, the League of Christian Women, the village <b>Book Club</b> , the Riverside Cleaning Campaign and ParentWatch, a group designed to protect our children against pedophiles. (p.26)	Jau ir dabar ji vadovauja Saugios kaimuynystės grupei, Moterų krikščionių lygai, <b>Kaimo knygų klubui</b> , Pakrantės švarinimo kampanijai, Tėvų budynėms – grupei, saugančiai mūsų vaikus nuo pedofilų. (p.29)	Preservation (literal translation)
174.	Boy Scouts	Also, of course, football supporters; rock fans; political parties; believers in extraterrestrials; extremists; moderates; conspiracy theorists; <b>Boy Scouts</b> ; the unemployed; river-gypsies; vegetarians; cancer survivors; poets and punks> (p.137)	Na, supranama, futbolo sirgaliai, roko mėgėjai, politinės partijos, tikintieji ateiviais, ekstremistai, nuosakiėjai, konspiracijos teoretikai, <b>bernaiukai skautai</b> , bedarbiai, prės čigonai, vegetarai, pasveikustieji nuo vėžio, poetai ir pankai> (p.154)	Preservation (literal translation)
175.	Health and Safety	<and have recently made it their mission to introduce <b>Health and Safety</b> into our community> (p.26)	А наравне с ними имеются еще и «племена» футбольных фанатов, поклонников рока, сторонников различных политических партий, уфологов, верящих в существование внеземных цивилизаций, экстремистов и умеренных, конспираторов-теоретиков и <b>бойскаутов</b> , безработных и бездомных, речных цыган, вегетарианцев, выздоровавших после онкологического заболевания, поэтов и панков> (p.206)	Localization (lower level)
176.	League of Christian Women	As it is, she runs the Neighbourhood Watch, the <b>League of Christian Women</b> , the village Book Club, the Riverside Cleaning Campaign and ParentWatch, a group designed to protect our children against pedophiles. (p.26)	<visai neseniai jie ėmėsi misijos mūsų bendruomenėje diegti <b>Sveikatos ir saugumo programos</b> įveikavimus> (p.28) Каро Клермон и ее муж, например, теперь стали ярыми сторонниками законов, принятых в Брюсселе и Париже, и недавно вменили себе в обязанность пропагандировать в нашем городке <b>здоровый образ жизни и безопасность</b> > (p.35)	Addition (intratextual) Addition (intratextual)
177.	Neighbourhood Watch	As it is, she runs the <b>Neighbourhood Watch</b> , the League of Christian Women, the village Book Club, the Riverside Cleaning Campaign and ParentWatch, a group designed to protect our children against pedophiles. (p.26)	Jau ir dabar ji vadovauja <b>Saugios kaimuynystės grupei</b> , <b>Moterų krikščionių lygai</b> , <b>Kaimo knygų klubui</b> , <b>Pakrantės švarinimo kampanijai</b> , <b>Tėvų budynėms</b> – grupei, saugančiai mūsų vaikus nuo pedofilų. (p.29) Она и так уже возглавляет <b>две общественные организации</b> – «Соседи не дремлют» и « <b>Лигу христианских женщин</b> » – и наш деревенский «Книжный клуб», а заодно и движение по очистке речных берегов, и союз «Бдительные родители», которому вменяется в обязанность защищать детей от педофилов. (p.35–36)	Preservation (literal translation) Addition (intratextual)
			Jau ir dabar ji vadovauja <b>Saugios kaimuynystės grupei</b> , <b>Moterų krikščionių lygai</b> , <b>Kaimo knygų klubui</b> , <b>Pakrantės švarinimo kampanijai</b> , <b>Tėvų budynėms</b> – grupei, saugančiai mūsų vaikus nuo pedofilų. (p.29) Она и так уже возглавляет <b>две общественные организации</b> – «Соседи не дремлют» и « <b>Лигу христианских женщин</b> » – и наш деревенский «Книжный клуб», а заодно и движение по очистке речных берегов, и союз «Бдительные родители», которому вменяется в обязанность защищать детей от педофилов. (p.35–36)	Localization (higher level)
			Она и так уже возглавляет <b>две общественные организации</b> – «Соседи не дремлют» и « <b>Лигу христианских женщин</b> » – и наш деревенский «Книжный клуб», а заодно и движение по очистке речных берегов, и союз	Addition (intratextual)

178.	ParentWatch	As it is, she runs the Neighbourhood Watch, the League of Christian Women, the village Book Club, the <b>Riverside Cleaning Campaign</b> and <b>ParentWatch</b> , a group designed to protect our children against pedophiles. (p.26)	«Бдительные родители», которому вменяется в обязанность защищать детей от педофилов. (p.35-36) Jau ir dabar ji vadovaija Saugios kaimuystės grupė, Moterų krikščionių lygai, Kaimo knygų klubui, Pakrantės švartinimo kampanijai, <b>Tėvų budynėms</b> – grupei, saugančiai mūsų vaikus nuo pedofilų. (p.29) Она и так уже возглавляет две общественных организации – «Соседи не дремлют» и «Лигу христианских женщин» – и наш деревенский «Книжный клуб», а заодно и движение по очистке речных берегов, и <b>союз «Бдительные родители»</b> , которому вменяется в обязанность защищать детей от педофилов. (p.35-36)	Transformation
179.	Riverside Cleaning Campaign	As it is, she runs the Neighbourhood Watch, the League of Christian Women, the village Book Club, the <b>Riverside Cleaning Campaign</b> and ParentWatch, a group designed to protect our children against pedophiles. (p.26)	Jau ir dabar ji vadovaija Saugios kaimuystės grupė, Moterų krikščionių lygai, Kaimo knygų klubui, <b>Pakrantės švartinimo kampanijai</b> , Tėvų budynėms – grupei, saugančiai mūsų vaikus nuo pedofilų. (p.29) Она и так уже возглавляет две общественных организации – «Соседи не дремлют» и «Лигу христианских женщин» – и наш деревенский «Книжный клуб», а заодно и <b>движение по очистке речных берегов</b> , и союз «Бдительные родители», которому вменяется в обязанность защищать детей от педофилов. (p.35-36)	Globalization
180.	Ramadan	It came on the wind of <b>Ramadan</b> . (p.10)	Jis atkeliavo su <b>ramadano</b> vėju. (p.10) Письмо принес ветер <b>рамадана*</b> , хотя тогда я, конечно, этого еще не знала. (p.7) *Рамадан, или рамазан – девятый месяц мусульманского лунного года хиджры, тот самый, когда пророку Мухаммеду было ниспослано первое откровение. Весь этот месяц мусульмане соблюдают строгий пост (уразу) и могут есть и пить только после захода солнца. Šiandien Marjjos, <b>Švenčiausiosios Mergelės Marjjos, šventė</b> . (p.27)	Preservation (literal translation) Localization (lower level) Addition (extratextual)
181.	Sainte-Marie	Today, it is the <b>Sainte-Marie</b> , the festival of the Virgin. (p.25)	Сегодня день <b>Пресвятой Девы Марии*</b> . (p.31) *Успение, 15 августа. Vasaros kvapas virto tudeniniu, rakviro laužais ir <b>Halovyno švente</b> . (p.192)	Addition (intratextual) Addition (extratextual) Addition (intratextual)
182.	Halloween	The summery scent had turned autumnal; bonfires and <b>Halloween</b> . (p.171)	Летний аромат сменился осенним; запахло кострами, <b>Хеллоуином</b> и лешками с корицей, которые пекут прямо на улице. (p.259)	Localization (lower level)
183.	EID	<b>EID</b> (p.451)	<b>Id Al Fitrās*</b> (p.503) * Aukojimo šventė (arab.) <b>Ид*</b> (p.685) *Праздник ( <i>арабск.</i> )	Addition (extratextual) Addition (extratextual)
184.	Autan	The <b>Autan</b> must be almost due. (p.112)	Твој турėtų papūstis varginantis <b>pietryčū vėjas</b> . (p.127)	Addition (extratextual) Globalization



				Воздух стал каким-то чересчур плотным и совершенно неподвижным. Должно быть, вот-вот разразится <b>Оган</b> . (p.174-175)	Localization (lower level)
185.	White Autan	The <b>White Autan</b> brings madness, they say; the <b>Black Autan</b> , chaos and despair. (p.212.)		Sako, kad <b>gūsingasis pietys</b> atneša vergotybę, juodasis pietys sumaišīti ir nevilti. (p.237) Говорят, <b>Белый Оган</b> приносит безумие, а <b>Черный Оган</b> – хаос и отчаяние. (p.319)	Globalization Preservation (literal translation) + localization (lower level)
186.	Black Autan	The <b>White Autan</b> brings madness, they say, the <b>Black Autan</b> , chaos and despair. (p.212)		Sako, kad <b>gūsingasis pietys</b> atneša vergotybę, <b>juodasis pietys</b> sumaišīti ir nevilti. (p.237) Говорят, <b>Белый Оган</b> приносит безумие, а <b>Черный Оган</b> – хаос и отчаяние. (p.319)	Globalization + preservation (literal translation) Preservation (literal translation) + localization (lower level)
187.	Aladdin	'Anything I want?' she said. 'Like three wishes or something? Like in <i>Aladdin</i> ?' (p.320)		– Ko tik ranorēsiu? – raklausē ji. – īspildysi trīs norus, kaip „ <b>Aladine</b> “? (p.360) – Все, что захочу? Это как три желания в « <b>Алад-дине</b> »? (p.488)	Localization (lower level) Localization (lower level)
188.	Azaan	<a voice half-singing in Arabic the <i>Azaan</i> , the traditional call to prayer. (p.54)		<balsas prodainiu arabiškaī traukė tradicinį kvietimą melstis – <i>azaan</i> . (p.60) <чей-то голос, усиленный широченным дымоходом, выпевал на арабском языке <b>Azaan</b> , традиционный призыв к молитве. (p.79)	Localization (lower level) Localization (lower level)
189.	Estonia's Top Model	I'm sure <i>Estonia's Top Model</i> or Women Who Can't Stop Eating Cake will be a marvellous education. (p.143)		Neabejāju, īš „ <i>Esījos top modeli</i> “ arba „Nerasotinamųjų ruožo valgytojų“ tikrai galēsite nemažai pasimokyti. (p.160)	Preservation (literal translation)
190.	Le Monde	She likes drawing and mathematics; the <i>Sudoku</i> on the back page of <i>Le Monde</i> takes her only minutes to complete> (p.12)		Особенно много вам даст передача « <b>Эстонская топ-модель</b> , или Женщина, которая никак не может перестать есть пироги». (p.214) Jī mēģsta rēšimā ir matemātikā; sudoku dēlione galināme „ <b>Le Monde</b> “ puslapyje sutvarko per keļiās minūtes> (p.13) Еще ей нравится рисовать и заниматься математикой; например, sudoku с последней страницы газеты « <b>Монд</b> » она может решить за несколько минут> (p.12)	Preservation (literal translation) Preservation
191.	Les Misérables	The old man put down his book, which, to my surprise as I approached, I now saw was not the <i>Qu</i> ran at all, but the first volume of <i>Les Misérables</i> . (p.110)		Senyvas vyriškis padėjo knygā, kuri, kaip nustebau išvydusi, buvo visai ne <i>Koranas</i> , bet pirmasis „ <i>Les Misérables</i> “* tomās (p.124) * Victor Hugo „ <i>Jurgėnial</i> “** Старик отложил свою книгу, которая, к моему глубокому удивлению, оказалась отнюдь не Кораном, а первым томом « <i>Les Misérables</i> ». (p.170)	Localization (lower level) Addition (extratextual)
192.	Lion King	He was wearing a <i>Lion King</i> T-shirt that came almost down to the hem of his		Vilkėjo „ <b>Lion King</b> “ marškinėlius, siekiančius kone trupinukū siūlę (p.96) На нем была весьма просторная майка с изображением льва из	Preservation Preservation Addition

		faded shorts> (p.86)		мультифильма « <b>Король Лев</b> », почти полностью скрывававшая под собой его выгоревшие шорты, и кроссовки> (p.130)	(intratextual)
193.	Qu'ran	She can recite from the <b>Qu'ran</b> better than old Mahjoubi. (p.96)		Is <b>Korano</b> radeklamams geriau už senąjį Mahdžubi. (p.109)	Localization (lower level)
194.	Women Who Can't Stop Eating Cake	I'm sure <i>Estonia's Top Model</i> or <b>Women Who Can't Stop Eating Cake</b> will be a marvellous education. (p.143)		Да она наизусть <b>Коран</b> цитирует лучше старого Маджуби! (p.148)	Localization (lower level)
				Neabejoju, is „Estijos top modeli“ arba „ <b>Нерасотинамицт пураго вагуйтоју</b> “ tikrai galėsite nemažai pasimokyti. (p.160)	Globalization
				Особенно много вам даст передача «Эстонская топ-модель, или <b>Женщина, которая никак не может перестать есть пироги</b> ». (p.214)	Preservation (literal translation)

**Table 21.** Examples of common names found in Joanne Harris' novel *Peaches for Monsieur le Curé*

**MATERIAL CULTURE**

**Names of food**

*Chocolates, deserts and other sweets*

1.	couverture	Temper the <b>couverture</b> on the slab; heat it gently on the hob> (p.13)		Pagrūdinu <b>prabangaus šokolado masę</b> ant plokštės> (p.14)	Addition (intratextual)
2.	chebakia	Tonight, there'll be <i>harira</i> soup and barley soup and sixteen kinds of <i>brjoutas</i> , and roast lamb and spiced couscous and <b>chebakia</b> and stuffed dates. (p.455)		Для приготовления грюфелей нужно слегка нагреть <b>шоколадную глазурь</b> на плите> (p.14)	Transformation
3.	halwa chebakia	'I make the very best <b>halwa chebakia</b> . (p.94)		Švakar vaļgysime <i>hariros</i> ir mīežīņu sriubos, šešiolikos rīsiņu kimštinīņu puŗagēļiņ <i>brjoutāc</i> , ķerto ērtuko, kuskuso su prieskoniais, <b>chalvos</b> ir kimštū datuļļi. (p.507)	Globalization
4.	marshmallow	<I made some more chocolate, with extra sugar, <b>marshmallows</b> and cream> (p.359-340)		И вечером будет суп харира, и ячменный суп, и шестнадцать разных мясных кушаний, и жареный барашек, и кускус со специями, и <b>чебакня</b> , и фаршированные финики. (p.688)	Localization (lower level)
5.	mendiant	<Vianne with a handful of <b>mendiant's</b> : Vianne with a jar of peach jam and a smile like a summer sunrise. (p.441)		Керу visū ģerģausius <b>marķietīškus medaus ir sezamo sausainius</b> > (p.106)	Addition (intratextual)
				– У меня получается самая лучшая <b>халва чебакня</b> . С мятным чаем, а? А может, вы и с собой немного взять захотите. (p.144)	Localization (lower level)
				Išviriau kakavos, dar saldesnēs, su <b>amerķietīškais zefyrais</b> ir grietinė!> (p.383)	Addition (intratextual)
				Я сварила новую порцию шоколада, только добавила туда еще сахара, <b>алтея</b> и сливок, и все мы снова уселись вокруг накрытого шрамами старого кухонного стола Арманды. (p.517)	Transformation
				<Viana su sauju <b>mendiant*</b> , Viana su persikū džemo indeliu ir sulēteķio skaidrumo šūrsena. (p.490)	Addition (extratextual)
				* „Elģetos“, šokoladiniai skanēstai, dažnai su rīešutais ir džiovintais vaisiais (pranc.).	
				И, разумеется, постоянно заходила Вианн Роше – то с кувшинном горячего шоколада, то с горстью <b>mendiant*</b> , то с банкой персикового джема.> (p.668)	Addition (extratextual)

					*Буквально «нищие» ( <i>dpr.</i> ); пластинка черного или белого шоколада, украшенная самыми разнообразными фруктами и орехами; таким лакомством раньше торговали на улицах бедняки.	
6.	rahat loukoum	Almonds and apricots for dessert, with <b>rahat loukoum</b> and coconut rice. (p.347)			Десерти migdolci ir <b>turkiško gardėsio rahat lokum</b> bei kokosinių gužių. (p.391)	Addition (intratextual)
7.	rosewater candies	I have <b>halwa</b> , and dates, and macaroons, and <b>rosewater candies</b> , and sesame snaps. (p.226)			На десерт подали миндаль, абрикосы, <b>рахат-лукум</b> с кокосовой стружкой, а подконец – принесенное нами печенье и шоколад. (p.529)	Localization (lower level)
8.	sellou	Plus I'll be making <b>cocomat sellou</b> to my mother's recipe> (p.455)			Turiu chalvos, datulių, orinių sausainiukų, <b>saldainiukų su rožių vandeniu</b> ir trapių sezamo rugaigaičių. (p.253)	Preservation (literal translation)
9.	sesame snaps	I have <b>halwa</b> , and dates, and macaroons, and rosewater candies, and <b>sesame snaps</b> . (p.226)			Тут у меня и халва, и финики, и кокосовое печенье, и <b>леденцы на розовой воде</b> , и <b>хрустящее печенье с кунжутом</b> . (p.343)	Addition (extratextual)
10.	Turkish delight	They have not been pruned for eight years, and the flowers have almost gone wild, but the scent remains; a wonderful blend of <b>Turkish delight</b> and clean sheets in the wind. (p.134)			Вот то, плоšiu kokosini <b>selu</b> * pagal savo motinos receptą> (p.507) * Nekerpias makietiškas saldumynas iš sezamo sėklų, riešutų ir miltų (arab.) Кроме того, я сама буду печь кокосовое <b>печенье selzu</b> по рецепту моей матери.> (p.688)	Addition (intratextual)
					Turiu chalvos, datulių, orinių sausainiukų, saldainiukų su rožių vandeniu ir <b>trapių sezamo rugaigaičių</b> . (p.253)	Addition (intratextual)
					Тут у меня и халва, и финики, и кокосовое печенье, и леденцы на розовой воде, и <b>хрустящее печенье с кунжутом</b> . (p.343)	Addition (intratextual)
					Negenėtos jau aštonetą metų, žiedai kone sulaukėjo, tačiau aromatas išliko, tas puošniabus <b>turkiškų gardėsčių</b> ir švarių ratalų kvapų mišinys. (p.151)	Globalization
					<чудесный аромат, напоминающий запах изысканных <b>турецких сладостей</b> и, одновременно, запахистых простыней, высушенных на ветру. (p.200)	Globalization
<b>Bakery, pastry and confectionary products</b>						
11.	flan	Poitou does most of his business on Saturdays and Sundays; fancy cakes for lunch; fruit tarts; almond <b>flan</b> ; the <b>pain Viennois</b> he only makes at weekends and on special occasions. (p.385)			<prabangių rugaigėlių priedėšiams, vaisinių rugaigaičių, migdolinių <b>аркерų</b> , pain Viennois, kuriuos kepa tik savaitgaliais ir uratingomis progomis. (p.430)	Globalization
12.	meringue	I will bring some Moroccan sweets; some macaroons, and gazelle's horns, and almond <b>meringues</b> , and <b>chebakia</b> . (p.166)			<чудесные пироги, которые покупают ко второму завтраку, тартинки с фруктами, миндальное <b>печенье</b> , а уж <b>rain/iennois</b> он печет только по выходным и по особым случаям. (p.580)	Transformation
13.	tart	Listen, I've baked an apple <b>tart</b> . (p.182)			Aš atnešiu makietišką saldumynų: orinukų, gazelės ragelį, migdolų <b>meringų</b> ir sezamo chalvos. (p.186)	Localization (lower level)
14.	baba au rhum	Caro's voice was like <b>baba au rhum</b> . (p.309)			Я принесу тебе наших марокканских сладостей; кокосовое печенье принесу, срожки газели, миндальное <b>меренги</b> , халву чебакия. (p.250)	Localization (lower level)
					Žinėkit, iškeriau obuolį <b>rugą</b> . (p.205)	Globalization
					–Послушайте, я испекла яблочный <b>пирог</b> . (p.276)	Globalization
					Karos balsas saldtus <b>baba au rhum</b> *. (p.347) * Romo boba (pranc.)	Addition (extratextual)

			Голос Каро был сочен и сладок, как <i>baba au rhum*</i> . (p.469) *Ромовая баба ( <i>bbp.</i> )	Addition (extratextual)
15.	baguette	His favourites were chocolate mice; he used to put them into fresh <b>baguettes</b> to make <i>pains au chocolat</i> . (p.91)	Labausiai jis mėgdavo šokoladines peilytes, prikimšdavo jų į šviežią <b>lęgą batoną</b> , taip pagamindamas <i>pain au chocolat</i> . (p.103)	Addition (intratextual)
16.	brîouat	Tonight, there'll be <i>harira</i> soup and barley soup and sixteen kinds of <b>brîouats</b> , and roast lamb and spiced couscous and <i>chebakia</i> and stuffed dates. (p.455)	Его излюбленным лакомством были шоколадные мышки; он обычно засовывал их вкусок свежего <b>батера</b> , превращая его в <i>pain au chocolat</i> . (p.140)	Localization (lower level)
17.	chickpea pasty	<like rose petals and roasting lamb and <b>chickpea pasties</b> and chestnuts. (p.288)	Sivakar valgysime <i>hariros</i> ir miežių sriubos, šešiolikos rūšių <b>kimštinį ruagėlių brîouatę</b> , kepto ėriuko, kuskuso su prieskoniais, chavalos ir kimštų datulių. (p.507)	Addition (intratextual)
18.	clafoutis	I have already given some to Guillaume; some more to Poitou; some to Yasmina Al-Djerba; plus a <b>clafoutis</b> to Narcisse and his wife> (p.169)	И вечером будет суп харира, и ячменный суп, и шестнадцать <b>разных мясных кушаний</b> , и жареный барашек, и кускус со специями, и чебакья, и фаршированные финики. (p.688)	Transformation
19.	coconut macaroon	Does she like <b>coconut macaroons</b> ? (p.163)	<lyg padažius su daug prieskonių ir aliejaus; lyg gožių lapeliais, kerama ėriuka, <b>ruagėlius su avinžirniais</b> ir kaštonus. (p.325)	Preservation (literal translation)
20.	croissant	Luc grinned and handed out fresh <b>croissants</b> and <i>pains au chocolat</i> . (p.68)	Я чувствовал аромат пекущегося хлеба, сложные запахи соусов, щедро одобренных специями и маслом, аромат розовых лепестков и жарящейся баранины, <b>горохового теста</b> и каштанов... (p.442)	Transformation
21.	flan aux pruneaux	There are peaches, too; and a <b>flan aux pruneaux</b> from his wife and some galette and cheese from Luc. (p.92)	Jau radaičiau vaisių Gijomai. Puatu, Jasmunai Al Džerbai, iškeriau <b>clafoutis*</b> Narcizui su žmona> (p.189) * Vaisių ruogagas. Какое-то количество персиков я отдала Гийому, еще сколько-то — Пуату и Ясмине Аль-Джерба; кроме того, приготовила <b>кляфутти</b> для Нарсиса и его жены> (p.254)	Addition (extratextual)
22.	fouace	There were pancakes, of course; and <b>confit</b> and <i>goose-sausages</i> ; and duck <b>confit</b> and <i>goose-</i>	И Ясмине Аль-Джерба; кроме того, приготовила <b>кляфутти</b> для Нарсиса и его жены> (p.254) — Никак это твоя младшенькая? А <b>кокосовое печенье</b> она любит? (p.245) Lukas išsisiėpė, ištiesė šviežius <b>croissants*</b> ir <i>pains au chocolat</i> . (p.76) * Ragėliai (pranc.). Люк просиял и вручил мне пакет со свежими <b>круассанами</b> и <i>pains au chocolat</i> . (p.99) Dar yra persikų, brendyje mirkytų vyšnių ir slyscų nuo Narcizo, ir <b>flan aux pruneaux*</b> nuo jo žmonos, ruogagė ir sūrto nuo Luko. (p.103) * Аркепас su slyvonis (pranc.) В кладовке, конечно, найдутся и персики, и вишня в коньяке, и сливы от Нарсиса, и <b>flan au pruneaux*</b> от его жены, и еще несколько <i>galettes</i> , и сыр, который принес Люк... (p.141) * Пирожное с черноссливом ( <i>bbp.</i> ). Žinoma, buvo blynų, dešrelių, valgėme ir antį <b>confit</b> , ir žąsies kepenų paštetą, saldžių rausvųjų svogūnų, keptų rausvųjų svogūnų, keptų grybų su žolelėmis,	Localization (lower level)
				Addition (extratextual)

		<i>liver terrine</i> ; and sweet pink onions, fried mushrooms with herbs, and little <i>tomme</i> cheeses rolled in ash; and <i>pastis gascon</i> , and nut bread, aniseed bread, <i>fouace</i> , olives, chillies and dates. (p.201)	mažiųjų <i>tome</i> sūrelių, arvoliotų pelenuose, ir <i>pastis gascon</i> , ir riešutų duonos, duonos su anužiu sėklėmis, <i>fouace</i> ***, alyvuogių, aitrųjų paprikų, datulių. (p.226) *** Prancūziškas keksas (pranc.). Она подала на стол и лепешки, и поджаренные сосиски, и утиное конфи, и террины из гусиной печени, и сладкий розовый лук, и жареные грибы с душистыми травами, и маленькие головки савайского сыра, запеченные в золе, и <i>pastis gascon</i> , и ореховый хлеб, и хлеб с семечками аниса, и оливки, и разные перцы, и финики. (p.301-302) Таме рабіаме kioskelėje tada pirkau <i>galette</i> *. (p.31) * Ругагас (pranc.) Я вспомнила, что и в тот раз купила <i>galette</i> * у этого уличного торговца, и теперь тоже, и лепешка оказалась точно такой же вкусной и поджаристой!> (p.38) * Лепешка (фр.).	Omission  Addition (extratextual)  Addition (extratextual)
23.	<i>galette</i>	I bought a <i>galette</i> from that very stall. (p.29)	Таме рабіаме kioskelėje tada pirkau <i>galette</i> *. (p.31) * Ругагас (pranc.) Я вспомнила, что и в тот раз купила <i>galette</i> * у этого уличного торговца, и теперь тоже, и лепешка оказалась точно такой же вкусной и поджаристой!> (p.38) * Лепешка (фр.).	Addition (extratextual)
24.	<i>gazelle's horn</i>	I will bring some Moroccan sweets; some macaroons, and <i>gazelle's horns</i> , and almond meringues, and <i>chebakia</i> . (p.166)	Aš atnešiu marokietišką saldumynų: orniukų, <i>gazelės ragelį</i> , migdolų meringų ir sezamo chalvos. (p.186) Я принесу тебе наших марокканских сладостей; кокосовое печенье принесу, <i>«рожки газели»</i> , миндальные меренги, халву чебакия. (p.250) <Оми кустелėjo ranka į kišenę ir išsitraukė dar vieną <i>sausainiuką</i> . (p.184) Оми машиньно сунула руку в карман и вытащила оттуда еще одно печенье. (p.247)	Preservation (literal translation) Preservation (literal translation) Globalization Globalization
25.	<i>macaroon</i>	Omi reached absent-mindedly into her pockets and pulled out another <i>macaroon</i> . (p.165)	Оми машиньно сунула руку в карман и вытащила оттуда еще одно печенье. (p.247)	Globalization
26.	<i>milk roll</i>	<and a little bakery, selling flat bread and pancakes and sweet <i>milk rolls</i> and honey pastries and almond <i>britouats</i> . (p.47)	<atsidarė nedidelė kepyklėlė, prekiaujanti papločiais, blynais, saldžiomis <i>medaus bandelėmis</i> ir rugėliais, kimštais migdoliniiais suktinukais.(p.52) <торговались мастьранными экзотическими фруктами и шоколадами, доставленными пряниками и миндальными пирожными. (p.66) Медовыми пряниками и миндальными пирожными. (p.66)	Transformation Transformation
27.	<i>pain au chocolat</i>	Luc grinned and handed out fresh croissants and <i>pains au chocolat</i> . (p.68)	Lukas išsisišė, ištiesė šviesius <i>croissants</i> ir <i>pains au chocolat</i> **.(p.76) ** <i>Bandelė</i> su šokoladu (pranc.) Люк просиял и вручил мне пакет со свежими круасанами и <i>pains au chocolat</i> *. (p.99) *Полупярые во Франции булочки с шоколадной начинкой.	Addition (extratextual) Addition (extratextual)
28.	<i>pain Viennois</i>	<fancy cakes for lunch; fruit tarts; almond flans; the <i>pain Viennois</i> she only makes at weekends and on special occasions. (p.385)	<prabangų rugėlių, priešpiešiams, vaisinių rugėgių, migdolinių arkerių, <i>pain Viennois</i> *, kuriuos kepa tik savaitgaliais ir uratingomis progomis. (p.430) * Balta, beveik rugtao teslos duona arba batonėlis (pranc.) <чудесные пироги, которые покупают ко второму завтраку, тартинки с фруктами, миндальное печенье, а уж <i>pain Viennois</i> * он печет только по выходным и по особым случаям. (p.580)	Addition (extratextual) Addition (extratextual)

29.	pastis gascon	There were pancakes, of course; and sausages; and duck <i>confit</i> and <i>goose-liver terrine</i> ; and sweet pink onions, fried mushrooms with herbs, and little <i>tomme</i> cheeses rolled in ash; and <i>pastis gascon</i> , and nut bread, aniseed bread, <i>fouace</i> , olives, chillies and dates. (p.201)	*Верские булочки ( <i>фр.</i> ). Žinoma, buvo blynų, dešrelė, valgėme ir antį <i>confit</i> , ir žąsies kepenų pašteto, saldžių taušvūčių svogūnų, keptų grybų su žolelėmis, mažučių <i>tomme</i> sūrelių, apvoliotų peleusose, ir riešutų duonos, duonos su anužiu sėklėmis, <i>fouace</i> , alvuuočių, aitriųjų paprikų, datulių. (p.226) ** Šluoksnuotas obuolių rugažas (pranc.). Она подала на стол и лепешки, и поджаренные сосиски, и утиное конфи, и террины из гусиной печени, и сладкий розовый лук, и жареные грибы с душистыми травами, и маленькие головки савайского сыра, запеченные в золе, и <b>pastis gascon</b> *, и ореховый хлеб, и хлеб с семечками аниса, и оливки, и разные перцы, и финики. (p.301-302) * Анисовый ликер по гасконски ( <i>фрр.</i> ). Omī šį vakarą <i>iftarui</i> gamina <b>tamina</b> * rugaža. (p.199) * Alžyrietiškas mauc kiuorų ir medaus rugažas.	Addition (extratextual)
30.	tamina cake	And Omī is making <b>tamina</b> cake for <i>iftar</i> tonight. (p.178)	Omī šį vakarą <i>iftarui</i> gamina <b>tamina</b> * rugaža. (p.199) * Alžyrietiškas mauc kiuorų ir medaus rugažas.	Addition (extratextual)
31.	pâtisserie	The spirit must be fed, after all; not just with Scripture, but with <b>pâtisserie</b> . (p.385)	А еще Омī печет <b>печенье</b> с <b>тмином</b> к сегодняшнему <i>iftarui</i> . (p.268) Juk pagaliau dvasią būtina ramatinti, ir ne tik Šventraščių, bet ir <b>pâtisserie</b> *. (p.431) * Керпiniai (pranc.). В конце концов, и дух ведь нужно питать, причем не Святым Писанием, а свежей <b>выпечкой</b> . (p.580)	Transformation Addition (extratextual)
<b>Starters and main dishes of a meal and ingredients</b>				
32.	canapé	I imagined those tea parties at Caro's house; the conversation, the little cakes, the china, the silver, the <b>canapés</b> . (p.70)	Pabandžiau įsivaizduoti tas arbatales Karos namuose: pokalbius, nedidukus rugaželius, porcelianą, sidabrą, <b>sumuštinukus</b> . (p.79) Представляю себе эти чаепития у Каро: эти разговоры, эти печенюшца, этот фарфор, серебряные ложечки, изысканные <b>канапе</b> . (p.103-104)	Preservation (literal translation) Localization (lower level)
33.	casserole	There were <b>casseroles</b> and quiches and tarts; biscuits, fruit and pastries; bottles of wine; jars of jam; roasts and tagines and curries and soups and an enormous stack of those Moroccan pancakes. (p.444-445)	Čia buvo <b>troškinių</b> , apkerči, vaisių rugažų, sausainių, vaisių ir rugažaičių, vynu butelių, džemo stiklainėlių, kerpinių, marokietiškų troškinių, patiekalų su karū, sriubų su nežmoniško dydžio krūva marokietiškų blynų. (p.494-495) Там были самые разнообразные киши и пирожки, печеня и сладости, фрукты и бутылки вина, банки с вареньем, жареное и вяленое мясо, всевозможные овощные карри и супы и огромный запас самых разнообразных марокканских лепешек. (p.673-674)	Preservation (literal translation) Omission
34.	charcuterie	Well, actually, most kinds of <b>charcuterie</b> , corrected Pilon knowledgeablely. (p.218)	– Na, tiesą sakant, daugelis visokių <b>charcuterie</b> *. – žinovo tonu Pilon. (p.244) * Kiaulienos gaminių (pranc.) – Не только. На самом деле у них вообще почти все <b>charcuterie</b> * грехом считаются, – со знанием дела сообщил Пилу. (p.328) *Здесь: колбасы ( <i>фрр.</i> )	Addition (extratextual) Addition (extratextual)
35.	chestnuts	<like rose petals and roasting lamb and chickpea pasties and <b>chestnuts</b> . (p.288	<lyg padažus su daug prieskonių ir aliejaus, lyg gožių lapeliais, kerama čriuka, rugaželius su avinžirniais ir <b>kaštonus</b> . (p.325)	Transformation

				Я чувствовал аромат пекущегося хлеба, сложные запахи соусов, щедро сдобренных специями и маслом, аромат розовых лепестков и жарящейся баранины, горохового теста и <b>квашанов</b> ... (p.442) Vélnau, valgyšime <b>crêpes aux mille trous*</b> ir <i>harīros</i> sriubos su citrīna ir datulēmīs. (p.186) * Marokietiški purūs blynai. А еще мы с ней приготовим <b>crêpes aux mille trous*</b> и суп-харира с лимонами и финиками. (p.250) *Очень тонкие блинчики, буквально «блинчики с тысячьо дырочек» ( <i>dp.</i> ). Šīa buvo troškinių, arkerių, vaisių rugėdžių, sausainių, vaisių ir rugėdaičių, vūno butelių, džemo stiklainėlių, kerpinių, marokietiškiu troškinių, <b>patiekalų su karrū</b> , sriubų su nežmoniško dydžio krūva marokietiškių blynų. (p.494-495) Там были самые разнообразные киши и пирожки, печенья и сласти, фрукты и бутылки вина, банки с вареньем, жареное и вяленое мясо, всевозможные <b>овощные карри</b> и супы и огромный запас самых разнообразных марокканских лепешек. (p.673-674) Juos valgyti galima vienu, su pasidūtytu sviestu, dešrelėmis, ožkos sūriu, svogūnų marmeladu arba <b>marinuota antimi</b> su persikais. (p.213) Такие лепешки можно есть и просто так, и с подсоленным сливочным маслом, и с сосисками, и с козьим сыром, и с луковыми конфиtgюром, и со <b>шварцками из утиногo жира</b> , и с перенками. (p.287) <b>Pažvelgė į mane tomis žaliomis akimis.</b> (p.425) Он посмотрел на меня. Глаза у него были зеленые, как <b>стекло</b> . (p.572) Zinoma, buvo blynų, deštelėlių, valgėme ir anį <i>confit</i> , ir <b>žąsies kepenų paštetu</b> , saldžių rausvųjų svogūnų, keptų rausvųjų svogūnų, keptų grybų su žolelėmis, mažiūčių <i>tomė</i> strelėlių, arvoliotų pelenuose, ir <i>pastis gascon</i> , ir riešutų duonos, duonos su anųžių sėklelėmis, <i>fouace</i> , alyvuogių, atriųjų paprikų, datulių. (p.226) Она подала на стол и лепешки, и поджаренные сосиски, и утиное конфи, и <b>террины из гусиной печени</b> , и сладкий розовый лук, и жареные грибы с душистыми травами, и маленькие головки савайского сыра, запеченные в золе, и <i>pastis gascon</i> , и ореховый хлеб, и хлеб с семечками аниса, и оливки, и разные перцы, и финики. (p.301-302) Vaikai mokykloje ją pravardžiavo, klausinės, kodėl nevalgo <b>charam* maisto</b> , nesiklausio jų muzikos ir nevilki kaip jie. (p.331) * Uždrausta, užginta (arab.). А дети в школе будут ее обзывать и спрашивать, почему она не ест <b>харамной пищи</b> , почему не слушает их музыку, почему не носит такую же одежду, как они. (p.450)	Preservation (literal translation) Addition (extratextual) Addition (extratextual) Addition (intratextual) Addition (intratextual) Preservation (literal translation) Transformation Omission Transformation Preservation (literal translation) Localization (lower level) + preservation (literal translation) Addition (extratextual) Localization (lower level)
36.	crêpes aux mille trous	But for later, we have <b>crêpes aux mille trous</b> , and harira soup, with lemons and dates. (p.166)			
37.	curries	There were casseroles and quiches and tarts; biscuits, fruit and pastries; bottles of wine; jars of jam; roasts and tagines and <b>curries</b> and soups and an enormous stack of those Moroccan pancakes. (p.444-445)			
38.	duck confit	Eat them on their own, or with salted butter, or sausages, or with goat's cheese, onion marmalade, or <b>duck confit</b> with peaches. (p.190)			
39.	gages	He looked at me. His eyes were green as <b>gages</b> . (p.380)			
40.	goose-liver terrine	There were pancakes, of course; and sausages; and duck <i>confit</i> and <b>goose-liver terrine</b> ; and sweet pink onions, fried mushrooms with herbs, and little <i>tomme</i> cheeses rolled in ash; and <i>pastis gascon</i> , and nut bread, aniseed bread, <i>fouace</i> , olives, chillies and dates. (p.201)			
41.	haram food	And the children at school will call her names, and ask her why she does not eat <b>haram</b> food, or listen to their music, or wear the same clothes as they do. (p.293)			

42.	harira	But for later, we have <i>crêpes aux mille trous</i> and <b>harira</b> soup, with lemons and dates. (p.166)	Vėliau, valgsime <i>crêpes aux mille trous</i> ir <b>hariros</b> sriubos su citrina ir datulėmis. (p.186) А еще мы с ней приготавлим <i>crêpes aux mille trous</i> и суп- <b>харира</b> с лимонами и финиками. (p.250)	Localization (lower level) Localization (lower level) Addition (extratextual)
43.	harissa	Is there <b>harissa</b> soup? (p.77)	Gal <b>harisos</b> **? – paklausiau. (p.86) ** Aštri sriuba su aitrąja paprika guošiama Šiaurės Afrikoje. – Вот как вы сегодня вечером, например, будете выходить из поста? – спросила я. – Сварите суп- <b>харисса</b> ? Я его просто обожаю. (p.116) Jie išsikėps iš mano Tati <b>kepsnių ant tešmo!</b> (p.316) Они же сделают из моего Тати кошачий <b>кебаб</b> ... (p.428)	Localization (lower level) Addition (intratextual) Localization (lower level)
44.	kebabs	They'll make my Tati into cat <b>kebabs</b> – (p.279)	Они же сделают из моего Тати кошачий <b>кебаб</b> ... (p.428)	Addition (intratextual) Localization (lower level)
45.	Moroccan pancakes	There were casseroles and quiches and tarts; biscuits, fruit and pastries; bottles of wine; jars of jam; roasts and tagines and curries and soups and an enormous stack of those <b>Moroccan pancakes</b> . (p.444-445)	Čia buvo troškinių, arkercų, vaisių pyragų, sausainių, vaisių ir pyragaičių, vynu butelių, džemo stiklainėlių, kėpsnių, marokietišką troškinių, patiekalų su karčiu, sriubų su nežmoniško dydžio krūva <b>marokietišku blynu</b> . (p.494-495) Там были самые разнообразные киши и пирожки, печенья и сласти, всевозможные овощные карри и супы и огромный запас самых разнообразных <b>марокканских лепешек</b> . (p.673-674) Atvėręs šaldytuvą radau sūrį, kumpio, šaltos mėsos, <b>paštetę</b> ... (p.495)	Preservation (literal translation) Transformation
46.	pâte	Opening the fridge, I found cheeses, ham, cold meats, <b>pâtes</b> – (p.445)	Открыв холодильник, я обнаружил там сыры, ветчину, холодные мясные закуски, <b>паштеты</b> ... (p.674)	Preservation (literal translation) Preservation (literal translation)
47.	quiche	There were casseroles and <b>quiches</b> and tarts; biscuits, fruit and pastries; bottles of wine; jars of jam; roasts and tagines and curries and soups and an enormous stack of those Moroccan pancakes. (p.444-445)	Čia buvo troškinių, <b>arkercų</b> , vaisių pyragų, sausainių, vaisių ir pyragaičių, vynu butelių, džemo stiklainėlių, kėpsnių, marokietišką troškinių, patiekalų su karčiu, sriubų su nežmoniško dydžio krūva marokietišku blynu. (p.494-495) Там были самые разнообразные <b>киши*</b> и пирожки, печенья и сласти, фрукты и бутылки вина, банки с вареньем, жареное и вяленое мясо, всевозможные овощные карри и супы и огромный запас самых разнообразных марокканских лепешек. (p.673-674) *Quiche ( <i>фр.</i> ) – пирог запеканка с разными начинками: ветчиной, сыром, шинатом, грибами, рыбой.	Preservation (literal translation) Addition (extratextual)
48.	tagines	There were casseroles and quiches and tarts; biscuits, fruit and pastries; bottles of wine; jars of jam; roasts and <b>tagines</b> and curries and soups and an enormous stack of those Moroccan pancakes. (p.444-445)	Čia buvo troškinių, arkercų, vaisių pyragų, sausainių, vaisių ir pyragaičių, vynu butelių, džemo stiklainėlių, kėpsnių, <b>marokietišką troškinių</b> , patiekalų su karčiu, sriubų su nežmoniško dydžio krūva marokietišku blynu. (p.494-495) Там были самые разнообразные киши и пирожки, печенья и сласти, фрукты и бутылки вина, банки с вареньем, жареное и <b>вяленое мясо</b> , всевозможные овощные карри и супы и огромный запас самых разнообразных марокканских лепешек. (p.673-674)	Addition (intratextual) Transformation
49.	tamarind	There's cardamom, for comfort; vanilla	Kardamonas – skirtas paguodai, vanilės sėktos – saldumui, žalioji arbata, rožė	Transformation



		seeds for sweetness; green tea, rose and <b>tamarind</b> forharmony and goodwill. (p.290)	ir <b>mandarinas</b> –harmonijai ir gerai valiai. (p.327) <ванилью для более нежного вкуса иззеленым чаем, лепестками розы и <b>тамарином</b> , способствующими душевной гармонии и доброжелательности. (p.444)	Localization (lower level)
50.	tomme cheeses	There were pancakes, of course; and sausages; and duck <i>confit</i> and <i>goose-liver terrine</i> ; and sweet pink onions, fried mushrooms with herbs, and little <b>tomme cheeses</b> rolled in ash; and <i>pastis gascon</i> , and nut bread, aniseed bread, <i>fozasse</i> , olives, chillies and dates. (p.201)	Žinoma, buvo blynai, dešreliai, valgėme ir anti <i>confit</i> , ir žąsies kepenų pašteto, saldžių gausių svogūnų, keptų grybų su žolelėmis, mažučių <b>tomė sūrelių</b> , apvoliotų pelenuose, ir pastis gascon, ir riešutų duonos, duonos su anužių sėklelėmis, <i>fozasse</i> , alyvuogių, aitrųjų paprikų, datulių. (p.226)	Preservation + preservation (literal translation)
51.	yams	There was already a shop selling fabrics there; another sold mangoes and lentils and <b>yams</b> . (p.47)	Она подала на стол и лепешки, и поджаренные сосиски, и утиное конфи, и террины из гусиной печени, и сладкие <b>голкин савайского сыра</b> , запеченные в золе, и <i>pastis gascon</i> , и ореховый хлеб, и хлеб с семечками аниса, и оливки, и разные перцы, и финики. (p.301–302)	Addition (intratextual)
52.	wild honey	Eyes like <b>wild honey</b> ; voice like silk. (p.263)	Šta vienoje jau prekiauja audiniais, kitoje mango vaisiais, lešiais ir <b>saldžiosiomis bulvėmis</b> . (p.52) К этому времени там уже появился свой магазин тканей, а в соседней лавке стали продавать манго, чечевичу и <b>ямс</b> . (p.65)	Localization (lower level) Addition (intratextual) Preservation (literal translation)
<b>Beverages</b>				
53.	Armagnac	<I made hot chocolate with cardamom, and put in a batch of peach pastries, ready in twenty minutes, using the freshly made peach jam and a splash of whipped cream with <b>Armagnac</b> . (p.338)	Я сварила горячий шоколад с кардамоном и испекла персиковое печенье – оно было готово уже через двадцать минут, – используя для этого только что сваренный джем, немного взбитых сливок и ложку <b>арманьяка</b> . (p.515)	Preservation Localization (lower level)
54.	café-cognac	In silence, I finished my <b>café-cognac</b> . (p.185)	Tylomis baigiau savo <b>kavą su konjaku</b> . (p.207)	Preservation (literal translation) Preservation
55.	café-crème	I ordered a <b>café-crème</b> . (p.114)	Я молча допил свой <b>café-cognac</b> . (p.280)	Preservation (literal translation) Transformation
56.	chocolat au lait	It speaks of winter mornings and bowls of <b>chocolat au lait</b> , with thick slices of good fresh bread> (p.179)	Я заказала <b>кофе с круассанами</b> и спросила> (p.177) Pasažoja apie žiemos rytus ir dubenėlius <b>chocolat au lait</b> su storomis geros šviežios duonos riekelėmis> (p.200) Он всегда связан с мыслью <...>доставать зимним утром, в самое темное время года, когда чашка горячего <b>chocolat au lait</b> * с толстым ломтем свежего хлеба> (p.)	Preservation Addition (extratextual)

57.	citron pressé	<i>I'll take a citron pressé, please. And an Orangina for Rosette.</i> (p.85)	*Шоколад с молоком ( <i>дпр.</i> ). Aš norėsiu <b>citron pressé</b> *, o Rosetei „Orangina“. (p.95) *Limonadas (pranc.) Приятно с тобой познакомиться, Мари-Анж. Мне, пожалуйста, <b>citronpressé</b> *. [25] А для Розетт – апельсины. (p.128) *Лимонный сок ( <i>дпр.</i> ).	Addition (extratextual)
58.	cognac	She served the tart with whipped cream, the coffee with a splash of <b>cognac</b> . (p.183)	Руғаға жі ратіекэ су плакта грітініелэ, кава су лаşеліу <b>конјак</b> . (p.205)	Localization (lower level)
59.	diabolo-menthe	Two youngsters drinking <b>diabolo-menthe</b> > (p.277)	Жозефина принесла мне пирог со взбитыми сливками, а в кофе плеснула капельку <b>коньяку</b> . (p.276) Du jaunuoliai gurkšnoja <b>diabolo-menthe</b> *>(p.313) * Gaivinamės mėč gėrimas (pranc.) Два молодых человека пили легкий коктейль « <b>Дьяболо</b> » с <b>мятным сиропом</b> > (p.425)	Localization (lower level) Addition (extratextual)
60.	diabolos	<Sonia, whom I'd always liked, who used to play with the boys in the square and drink <b>diabolos</b> at Joséphine's – (p.253)	<Sonia, kurią visomet mėgo, kuri aikštėje sparųdavo kamuoli su berniukais, o Žozefinos kavinėje maukdavo <b>diabolo</b> *? (p.283) * Suktėraus ir vaisių gėrimas (pranc.) Соня, которая играла с мальчишками в футбол на площади, а потом пила в кафе у Жозефины <b>коктейль «Дьяболо»</b> ... (p.383)	Addition (extratextual)
61.	floc	To drink, there was cider and wine and <b>floc</b> , with fruit juices for the children and even a dish of leftovers for the dog> (p.201)	Из напитков имелись сидр, вино и <b>floc</b> ***, коктейлю су сultimis vaikais, net dubuo su likučiais šuniui.(p.226) **** Firminis Gaskonės spirituosas ugnas (pranc.) Из напитков имелись сидр, вино и <b>floc</b> , пенящийся напиток с фруктовыми соками для детей. (p.302)	Addition (extratextual)
62.	mulled wine	<b>Mulled wine</b> and burnt sugar. (p.171)	<b>Karštu vynu</b> ir degintu cukrumi. (p.192)	Preservation
63.	qamar-el-deen	With mint tea, or <b>qamar-el-deen</b> – you can take some home to your family.' (p.94)	И <b>подогретым вином</b> с пряностями, и жженым сахаром... (p.259)	Preservation (literal translation)
64.	iced floc	<Poitou's bakery was closing; the pétanque players had packed up their things, heading for home and <b>iced floc</b> underneath the persimmon trees. (p.420)	Skani su mėč arbata ar <b>džiovinčių abrikosų gėrimu</b> .(p.106) С мятным чаем, а? А может, вы и с собой немного взять захотите. (p.144)	Addition (intratextual)
			Puatu kerųkla užsidaro, <b>pétanqués</b> žaidėjai susikrovė daiktus ir patraukė namo persimmonų ravėsyje gerti <b>aperityvo</b> . (p.467) Пуату как раз закрывал булочную, игроки в петанк, собрав пожитки, разошлись по домам, каждому хотелось поскорее сесть в тени под хурмой и выпить свой <b>floc</b> *. (p.633) *Охлажденное шампанское ( <i>дпр.</i> ).	Globalization
<b>Clothing and accessories</b>				
65.	abaya	<the women in <b>hijab</b> scarves and	Moterys, užsimetustios <b>hižzabius</b> ir <b>abajas</b> ant kasdienių drabužių>(p.83)	Localization (lower level)



		of hat – a prayer cap, a Turkish cap, even a fez – according to their origins. (p.47)	Одевались они весьма разнообразно и ярко; от <b>джеллабы</b> * и кафтана, столь распространенных в Марокко, до бурнусов, свойственных скорее берберам; многие носили и вполне современную европейскую одежду, обычно дополняя ее каким-нибудь головным убором – шапочкой для молитвы или, скажем, турецкой феской. (p.66-67) *Джеллаб – длинная свободная рубаха с длинными рукавами; кафтан – свободная рубаха примерно до колен с разрезами на боках.	Addition (extratextual)
72.	fez	Their dress was varied and colourful; from the <i>djellabas</i> and <i>kaftans</i> so typical of Morocco, to the hooded <i>burnous</i> cloak of the Arabs and Berbers, to modern European dress, usually with the addition of some kind of hat – a prayer cap, a Turkish cap, even a <b>fez</b> – according to their origins. (p.47)	Vilkejo jie įvairiai ir spalvingai, <i>dželabas</i> ir <i>kaftanus</i> , arabų ir <i>berberų</i> burnas su gobtuvais, ir šiuolaikiškus europietiškus drabužius, paprastai dėvimus su kokia nors kepure – maldų ar turkiška, ar net <b>fesais</b> , nelygu kuris iš kur kilęs. (p.53) Одевались они весьма разнообразно и ярко; от джеллабы и кафтана, столь распространенных в Марокко, до бурнусов, свойственных скорее берберам; многие носили и вполне современную европейскую одежду, обычно дополняя ее каким-нибудь головным убором – шапочкой для молитвы или, скажем, турецкой феской. (p.66-67)	Localization (lower level) Localization (lower level)
73.	hijab	More of the girls began to wear black, with <b>hijab</b> scarves (so like a nun's wimple) completely hiding their hair and neck. (p.52)	Vis daugiau mergaičių pradėjo rengtis juodai, vienuolių galvos dangalus primenančiais <b>hidžabais</b> *, visiškai uždengdavo plaukus ir kalus. (p.58) * Sydas (arab.) Большинство девочек стали ходить в черном и кутаться в <b>хиджаб</b> – это такой платок, очень похожий на монашеский апостольник, который полностью скрывает волосы и шею. (p.76)	Addition (extratextual) Localization (lower level)
74.	kaftan	Their dress was varied and colourful; from the <i>djellabas</i> and <b>kaftans</b> so typical of Morocco, to the hooded <i>burnous</i> cloak of the Arabs and Berbers, to modern European dress, usually with the addition of some kind of hat – a prayer cap, a Turkish cap, even a fez – according to their origins. (p.47)	Vilkejo jie įvairiai ir spalvingai, <i>dželabas</i> ir <b>kaftanus</b> , arabų ir berberų burnas su gobtuvais, ir šiuolaikiškus europietiškus drabužius, paprastai dėvimus su kokia nors kepure – maldų ar turkiška, ar net <b>fesais</b> , nelygu kuris iš kur kilęs. (p.53) Одевались они весьма разнообразно и ярко; от джеллабы и <b>кафтана</b> , столь распространенных в Марокко, до бурнусов, свойственных скорее берберам; многие носили и вполне современную европейскую одежду, обычно дополняя ее каким-нибудь головным убором – шапочкой для молитвы или, скажем, турецкой феской. (p.66-67)	Localization (lower level) Localization (lower level)
75.	kameez	A little girl in a yellow <b>kameez</b> ran across the boulevard, brandishing a long cane. (p.74)	Mažutė mergytė geltonu <b>kauzu</b> perbėgo praigrindinę gatvę, mojuodama ilga lazda. (p.83) Маленькая девочка в желтой <b>тунике-камизе</b> перебежала через бульвар, размахивая тонкой длинной тросточкой, издававшей резкий жужжащий звук. (p.110)	Localization (lower level) Addition (intratextual)
76.	keffieh	<some of the older men wore the <i>fez</i> , or the <b>keffieh</b> scarf, or even the black Basque beret. (p.98)	Daugelis dėvėjo maldų kepure tasakias, tačiau vieni vyresnieji buvo su <i>fezi</i> ar <b>kufigia</b> , kiti net juodomis baskiskomis beretėmis. (p.111) У многих головы были прикрыты шапочками для молитвы, но некоторые	Localization (lower level) Localization (higher)

			пожилые мужчины носили фески или даже черные баскские береты, а некоторые повязывали голову « <b>арафатками</b> ». (р.151)	level)
77.	niqab	And all around the Left Bank the sweet wrappers flew like butterflies, and the playful wind tugged at the skirts of a woman crossing Pont des Arts, a Muslim woman in the <b>niqab</b> face-veil, of which there are so many these days> (p.14)	Ir palei visą Kairiųjį krantą tarsi drugiai ėmė skrieti salduminių porcijėliai, ir žaismingas vėjas truktelėjo moterų, einančių Menų tiltu sijosnus, sykiu ir musulmonės, užsidengusios veidą <b>nikabi</b> * – šiais laikais matai jų daugybę> (p.15) * Nikabas – islamo moterų veido apdangalas, paslėpiantis veik visą veidą (paliekamas tik plyšys akims) ir plaukus iki pečių. И повсюду на Левом берегу сразу, точно бабочки, запорхали в воздухе фантики и обертки от сладостей; но игривый ветерок не унимался и задрал юбку какой-то женщине, шедшей через Сену по мосту Искуссств, – оказалось, это мусульманка, лицо ее было закрыто <b>черным покрывалом, никабом</b> , теперь в Париже очень много мусульманок в никабах> (р.15)	Addition (extratextual)
78.	prayer hat	<Mahommed Mahjoubi appeared at the door, looking shrunken, but fully dressed in his white <b>djellaba and prayer hat</b> . (p.346)	<Маломамет Машадзуби появился Мохаммед Маджуби, несколько усохший, но аккуратно одетый, в белой <b>джеллабе</b> и <b>шапочке топи</b> . (р.527)	Transformation
79.	sari	I made dresses and <b>saris</b> and scarves, and stitched embroidered slippers. (p.405)	Siūdavau sukneles ir <b>sarius</b> , šalius, siūvinėdavau šlepetes. (р.452)	Localization (higher level)
80.	surplice	The boys were wearing <b>surplices</b> , and slightly resentful expressions. (p.29)	Яшилпалпалья, <b>сари</b> , шарфы, строчиларасшитышлепанцы. (р.609)	Localization (lower level)
81.	taqiyah	<but we saw a little café there, staffed by a glum-looking man in a white <b>djellaba</b> and <b>taqiyah</b> prayer hat, polishing tables> (p.84)	Berniukai buvo <b>baltomis kamžomis</b> , veidai mažima pasiripkinę. (р.31) Ее торжественно несли впереди процессии четверо мальчиков-хористов, одетых в <b>стихари</b> , и на мальчишеских лицах явственно читалась легкая обида: еще бы, в такую жару тащиться в долготолых стихарях через весь город, когда все вокруг веселятся! (р.39) <bet išvydomė nedidelę kavinę, kurioje mauros išvaizdos vyras su balta <b>dželaba</b> ir maldų kepture <b>takijs</b> blizgino stalus. (р.94) В Маро были закрыты все магазины – магазин одежды, бакалейная лавка, магазин тканей, где их продавали рулонами, – но рядом в маленьком кафе мы заметили мрачного вида мужчину в белой джеллабе и молитвенной шапочке <b>такије</b> . (р.126)	Localization (lower level)
<b>Places, establishments, constructions</b>				
82.	autoroute	If not here, then in Les Marauds, where the road leads to join the <b>autoroute</b> . (p.318)	Jei ne čia, tai Vagiščių kvartale, kur kelias įsuka į <b>greitkeli</b> . (р.356)	Preservation (literal translation)
83.	bastide	Once, they were <b>bastides</b> , fortress towns in a fretwork of tiny dominions>	Если не в Ланскне, то вМаро, ведь именно там местная дорога выходит <b>на шоссе</b> . (р.484) Kadaise juk buvo <b>bastidės</b> , miestai tvirtovės nedidelių dominijų raižinyje> (р.39)	Preservation (literal translation)
				Localization (lower level)

		(p.35)	Некогда эти городки и деревни представляли собой <b>bastides*</b> , крошечные города-крепости в тесном сплетении таких же крошечных доминионов, а потому даже теперь в них еще сохранилось несколько настороженное отношение к любым чужакам. (p.50) *Bastide (фр.) – укрепленный средневековый город на юго-западе Франции, в Провансе – просто деревенский дом.	Addition (extratextual)
84.	boulevard	<we know how to handle our vehicles, coaxing them over the bumps in the road, slowing down for the ancient bridge, speeding up only at the far end of the <b>boulevard</b> . (p.447) It was the woman in black, I knew; the woman from the <b>chocolaterie</b> . (p.57)	<mes zīnome, kaip elgtis su savo automobiliais, kaip reikia perriedėti per gatvių duobes, ant senovinio tilto greitį sulėtinti ir padidinti tik <b>pagrindinės gatvės</b> gale. (p.498) <его вешечки оберегают от рытвин, замедляют ход перед старым мостом и прибавляют скорость только в дальнем конце <b>бульвара</b> . (p.678-679) Moteris juodais drabužiais, aš žinojau, moteris iš <b>šokoladinės</b> . (p.64) Да, это была она, тасамаяженщинавчерном, что поселилась в бывшей <b>chocolaterie</b> . (p.86)	Globalization Localization (lower level) Preservation (literal translation) Preservation
85.	council	Georges Clairmont was among the best pleased – he was paid a good fee by the <b>council</b> , who subsidized the redevelopment project > (p.48)	Labiausiai džiūgavo Džordžas Клермонтас, mat jam mokėjo <b>savivaldybė</b> , iš kurios pinigų vagišių kvartalas atgimė > (p.54) Более всех, радуется, был доволен Жорж Клермон – ему платили неплохое жалование в <b>муниципальном совете</b> , субсидировавшем развитие этого района, однако он ухитрился урвать для себя ветою, где только можно > (p.69)	Localization (higher level) Addition (intratextual)
87.	cul-de-sac	There I found a red door at the end of a little <b>cul-de-sac</b> , with a sign above it, black letters on white, that read: CHEZ SAID. (p.112)	<b>Akligatvio</b> gale išvystu raudonas duris, virš jų ženklas, juodos raidės baltame fone skelbia: CHEZ SAID. (p.126) Мы дошли до конца мостков – там они смыкаются с бульваром, образуя <b>туничок</b> , – и в переулке я увидела красную дверь, а над ней вывеску, где черными буквами на белом фоне было написано: СПОРТЗАЛ «У САИДА». (p.173)	Preservation (literal translation) Preservation (literal translation)
88.	dominions	Once, they were <b>bastides</b> , fortress towns in a fretwork of tiny <b>dominions</b> > (p.35)	Kadaise juk buvo bastidės, miestai tvirtovės nedidelių <b>dominijų</b> raiznyje > (p.39)	Localization (lower level) Localization (lower level)
89.	fiefdom	In short, I have treated Lansquenet as my personal <b>fiefdom</b> , making up rules as I went along, playing the role of dictator and judge. (p.233)	Некогда эти городки и деревни представляли собой <b>bastides</b> , крошечные города-крепости в тесном сплетении таких же крошечных <b>доминионов</b> , а потому даже теперь в них еще сохранилось несколько настороженное отношение к любым чужакам. (p.50) Žodžiu, Lankeneje elgiausi tarsi asmeniniame <b>fefde</b> , sugalvodavau taisykles, kai jų priteikdavu, vaidindavau diktatorių ir teisėjo vaidmenį. (p.262) Короче говоря, я, пожалуй, и впрямь вел себя в Ланскне, как в своем удельном <b>княжестве</b> : сам учреждал определенные законы и вообще играл роль местного диктатора и судьи. (p.355)	Preservation (literal translation) Localization (higher level)
90.	half-timbered	There's a narrow walkway here along	Čia palei Tamą siauras takelis, it kabantis medinis takas, gatvelėje išsitrūkavę	Globalization

	houses	the Tannes, like a suspended broadwalk, where <b>the half-timbered houses</b> that line the street stand like drunken clowns on their stilts high above the river. (p.109)	<b>namai mediniaiis karkasais</b> tarytumei girti klounai sturpo ant kojūku viršum upės. (p.123)	Addition (intratextual)
91.	houseboat	Of course, a <b>houseboat</b> is not a house; it lacks the conviction of mortar and stone. > (p.11-12)	Suprantama, <b>gyvenamoji valtis</b> – ne namas, jis stokoja skiedinio ir akmens tvirtumo. (p.12)	Preservation (literal translation)
92.	industrial estate	His route would have taken us down the Seine and through a maze of canals to the Loire, and form there towards the Canal des Deux Mers, the Garonne, and at last into the Tannes, through locks and lifts, fast water and slow, past fields and castles and <b>industrial estates</b> > (p.22)	Jo kursas būtų Sena, per kanalų labirintą į Luarą, o iš ten Dviejų jūrų kanalo link, į Garoną ir galop į Tana, pro šliuzus ir keltuvus, greitais ir lėtais vandenimis, pro laukus ir pilis, ir <b>pramoninius dvarus</b> > (p.23)	Preservation (literal translation)
93.	inner-city	<perhaps to an <b>inner-city</b> parish in Marseille or Toulouse, to teach me the value of community relations and interacial <b>entente cordiale</b> . (p.181)	Ру отлично знает все водные пути Франции и сумел бы отлично проложить маршрут: слева вниз по Сене, потом по лабиринту каналов до Луары и оттуда до Canal de Deux Mers; затем, подвигшись по Гаронне и миновав систему шлюзов, мы наконец добрались бы до Танн с ее бесчисленными перекатами и тихими заводами иплыли бы потихоньку мимо полей, замков, <b>заводов</b> > (p.28)	Globalization
94.	lycée	When Joline Drou refused to teach Zahra Al-Djerba unless she removed her headscarf, I was the one who pointed out that a one-room primary school in Lansquenet is <b>not a lycée</b> in Paris> (p.49)	O gal kokią parapiją <b>miesto gilumoje</b> , Marselyje ar Tuluzoje, kad pamokytų mane bendrumenės gyščių <b>entente cordiale</b> tarp gacių. (p.203)	Transformation
95.	minaret	Old Mahjoubi's mosque had somehow acquired a <b>minaret</b> . (p.53)	Тулузы, чтобы там я научился ценить общественное и межрасовое <b>entente cordiale</b> . (p.273)	Transformation
96.	scullery	In the <b>scullery</b> , I found a load of clean, dry washing in the machine> (p.281)	Kai Žolina Dru atsisakė mokyti Zahrą Al-Džerba, jei ta nenusiims galvos ardangalo. Aš priminiau, kad vienos klasės pradinė Lankenės mokykla nėra koks Paryžiaus <b>licėjus</b> > (p.55)	Localization (lower level)
97.	tea-house	The girl was called Shada Idris: a	<статьи, в одной-единственной комнате, – отнюдь не парижский <b>лицей</b> , я также заметил, что она и сама носит маленький золотой крестик, который, если уж строго следовать правилам, полагалось бы оставить за порогом школы. (p.71)	Localization (lower level)
			Senojo Mahdžubi mešetė nei iš šio, nei iš to gavo <b>minaretą</b> . (p.60)	Localization (lower level)
			<у мечети, построенной старым Маждуби, неведомым образом появился <b>минарет!</b> (p.79)	Localization (lower level)
			<b>Indų plovukloje</b> indai švarūs ir jau išdžiuve. (p.317)	Addition (intratextual)
			<b>В прачечной</b> , прямо в стиральной машине, я обнаружила кучу чистого и высушенного белья. (p.431)	Transformation
			Ji buvo vardu Šada Idrisė, dvidešimt dviejų netekėjusi mergina, Karumas ją	Preservation (literal)

		twenty-two-year old unmarried girl, whom Karim had met in a <b>tea-house</b> . (p.406)	сутико <b>arbatinėje</b> . (p.454) Карим познакомился с ней в <b>чайной</b> . (p.613)	translation) Preservation (literal translation) Preservation (literal translation) Addition (intratextual)
98.	towpath	There's a <b>towpath</b> here by the river, once used for dragging barges upstream.;> (p.249)	Palei upė triekiasi <b>laivavilkčių takas</b> , kažkada juo priteš grovę tempdavo baržas. (p.279-280) Я знал, что от причала по берегу реки тянется <b>тропа, по которой раньше тянули на бечеве баржи</b> , поднимая их вверх по течению> (p.377)	Preservation (literal translation) Addition (intratextual)
99.	wood-and-wattle houses	<for our local officials to care very much about a single street of <b>wood-and-wattle houses</b> > (p.227)	<kad mūsų vietos valdžiai rūpėtų viena <b>medinių ir drėbtų namelių</b> gatvelė, jau pusiau nugraužia Tano. (p.255-256) <местным властям нет особого дела до какой-то одной улочки с <b>деревянными домами-развалюхами</b> , уже наполовину съеденными рекой. (p.346)	Preservation (literal translation) Transformation
<b>Other natural and cultural objects or things</b>				
100.	action figures	Do you know that their religion says you can't have plushies, or Barbie dolls, or even <b>action figures</b> ? (p.217)	Ar įsivaizduojate: jų religija sako, kad negalima turėti minkštų žaisliukų, nei lėlių „барбиц“, netgi <b>karėvėlių</b> . (p.243) Вы, наверно, знаете, что им религия запрещает иметь даже плюшевые игрушки, или Барби, или хотя бы <b>солдатиков?</b> (p.327) Viana tadome sode, bandančią užkurti <b>iešminę</b> . (p.223)	Localization (higher level) Localization (higher level) Localization (higher level) Addition (intratextual)
101.	barbecue	We found Vianne in the garden, trying to light the <b>barbecue</b> . (p.198)	Вянанн мы нашли в саду; она пыталась разжечь <b>под решеткой</b> огонь. (p.296)	Addition (intratextual)
102.	basilisk	<saw her standing in the sun, motionless, veiled to the eyes, watching the crowd like a <b>basilisk</b> . (p.221)	<išvydau ją stovint sauleje, nejudrią, užsidengusią iki akių, stebincią minią it <b>nuodingas driežas</b> . (p.248)	Addition (intratextual)
103.	bunting	<the colors of the carnival, the flowers, the streamers, the <b>bunting</b> , the flags. (p.30)	С самого первого дня здесь, когда я увидела ее, неподвижно стоявшую на солнце, по самые глаза закутанную в покрывало и, точно <b>василиск</b> , наблюдавшую за толпой. (p.334)	Localization (lower level)
104.	cockle	<reminded me of harbours and journeys and beaches at dawn, with footprints in the black mud and children digging for <b>cockles</b> . (p.257)	<kamavalo spalvų, gėlių, kaspinų, <b>vėlavų audėklų</b> ir vėlavėlių. (p.32) < это были цвета карнавала, цветов, живых и бумажных, ярких лент и пестрых флажков. (p.411)	Addition (intratextual) Omission
105.	kif	There was a café – no alcohol, but mint tea, and glass water-pipes of <b>kif</b> – that fragrant blend of tobacco and marijuana so common in Morocco. (p.47)	<primenais man uostus ir keliones, paplūdimius austant su pėdsakais juodame purve ir vaikaiis, kaspačiais iš smėlio <b>moliuskus</b> . (p.289) <напомнил мне о морских бухтах и странах, о детях, роющихся в песке в поисках раковин <b>сердцевидок</b> . (p.390)	Globalization Preservation (literal translation) Preservation (literal translation)
			В местном кафе вместо алкоголя теперь подавали мятный чай, а там по желанию клиента могли подать и стеклянный кальян для курения <b>кифа</b> – ароматной смеси табака и марихуаны, весьма распространенной в	Localization (lower level)



106.	kohl	I couldn't see her face; just the eyes, <b>kohl</b> -accented under the <i>nigab</i> . (p.14)	Марокко. (p.) Veido neižiūrėjau, tik <b>tamsiai</b> apvedžiotas akis po <i>mikabu</i> . (p.15) Лица ее под никабом разглядеть, разумеется, было невозможно – я видела только глаза, сильно подведенные <b>суть-мой</b> . (p.16)	Globalization Localization (higher level)
107.	marais	Or is it simply Lansquenet's traditional war against the outsider: the river-rats; the outcasts; and now, the people of Les Marauds, a name that means <i>The Invaders</i> , although in reality it is only a corruption of the word <b>marais</b> , or <i>marshland</i> ? (p.317)	Ar tiesiog tradicinis Lankenės karas prieš svetimą, prieš užtikus, prieš atstumtuosius, o dabar prieš <i>Les Marauds</i> žmones, vadinant juos <i>įsiveržėliais</i> , kai išties kvartalo pavadinimas kilo nuo iskraipyto <b>marais</b> , kitaip tariant, <i>pelkynė</i> ? (p.356) Теперь одно название «Маро» они воспринимают сугубо негативно, а его жителей считают «захватчиками», «окупантами», хотя на самом деле слово «Marauds» – это всего лишь искаженное « <b>marais</b> », «болото», поскольку этот район расположен на низком берегу Танн и регулярно подвергается затоплению... (p.484)	Preservation  Preservation
108.	patchouli	<scented with <b>patchouli</b> oil and amber and cedar and sandal and rose. (p.455)	<išsikvėpinis <b>pačulio</b> aliejumi ir ambros, ir kedro, ir rožių kvapais. (p.507) <умаснят кожу душистыми маслами <b>пачулей</b> , миндаля, кедра, сандала, розы. (p.688)	Localization (lower level) Localization (lower level)
109.	piñata	Or will the Woman in Black turn to be very own black <b>piñata</b> , filled with words that are best left unread, stories best left secret? (p.92)	Ar Juodoji moteris paaiškės esanti tik juodoji mano <b>piñata</b> *, kupina žodžių, kuriuos geriausia palikti neperskaitytus, istorijų, kurių vertčiau neišgirsti? (p.104) * Uždaras papirė masė maišas, kuriame esama koktios nors „siaištinemos“ (isp.). А что, если Женщина в Черном окажется той самой, предназначенной для меня, черной <b>пиньятой</b> , битком набитой словами, которые лучше оставить непрочитанными, или историями, которые лучше сохранить в тайне? (p.142)	Addition (extratextual)  Localization (lower level)
110.	water-buffalo	She talks a <b>water-buffalo</b> into carrying her across on his back. (p.224)	Jis išnekejo <b>namini būivola</b> pemešti jį per upę. (p.251) Знаешь, есть одна старая история – о скорпионе, который хотел перебраться через реку и уговорил <b>водяного быка</b> перенести его на спине. (p.38-339)	Globalization Preservation (literal translation)
<b>INTANGIBLE CULTURE</b>				
<b>Titles, forms of address or other common names that refer to people</b>				
111.	amma	But <b>Amma</b> says I can't play there. (p.177)	Bet <b>Ama</b> neleidžia man ten žaisti. (p.199)	Localization (lower level)
112.	Boche	'Otto. That's a <b>Boche</b> name,' said Henriette contemptuously. (p.279)	Но мне там играть не разрешают, и мы с Дуа всегда играем где-нибудь еще. (p.268) – Ото. Tai <b>Boche</b> * vardas, – su panieka pastebėjo Anrijetė. (p.315) * Vokiškas (franc.). – Отто – имя <b>гризных бошей!</b> – с отвращением воскликнула Генриетта. (p.428)	Omission Addition (extratextual)
113.	curé	And as for the <b>curé</b> , Francis Reynaud–	O jei jau kalbėsime apie <b>poną Kleboną</b> , Frenšį Reimo... (p.22)	Addition (intratextual) Addition (intratextual)

		(p.21)	A уж что касается тамошнего <b>кюре</b> Франсиса Рейно... (p.26)	Localization (lower level)
114.	dervish	Paris gets windy on August, and the dust makes little <b>dervishes</b> that skate and scour the sidewalks> (p.10)	Rugriūti Paružiuje, siaučiant vėjams, iš dulkių išnuga mažučiai <b>dervišai</b> , jie čiaūzo ir naršo šaligatvius> (p.10) В августе в Париже часто дуют ветры, и тогда кажется, что по пыльным улицам носятся маленькие <b>дериши</b> *, одетые в лохмотья>(p.7) *Дериши – мусульманский нищенствующий монах (перс.). <b>Senetei</b> tai būtu patikę. (p.76)	Localization (lower level) Addition (extratextual)
115.	Grand-mère	<b>Grand-mère</b> would have liked that.' (p.68)	<b>Бабушка</b> была бы очень довольна. (p.100)	Preservation (literal translation)
116.	gunslinger	They were in shadow; I was in sun; we faced each other like <b>gunslingers</b> > (p.422)	Jie šešėlyje, aš saulėje, per visą gatvelės ilgį žvelgiamo vieni į kitus tarsi <b>snaiperiai</b> . (p.470)	Transformation
117.	imam	They looked to one man as a leader and <b>imam</b> – this was Mohammed Mahjoubi, a widower of seventy who lived with his eldest son, Saïd, his wife, Samira, her mother and their teenage girls, Sonia and Alyssa. (p.47)	Мы остановились лицом друг к другу по разные стороны переулка – они в тени, я на солнце, – точно <b>дуэлянты</b> , готовые к сражению. (p.637) Vieną vuptškį, Mahometą Machdžubi, septuiasdešimtmeį našį, gyvenusį su vugiastuoju sūnumi Sajidu, marčia, anuta ir praauglėmis sūnaus dukromis, Sonia ir Alyša, laikė savo vadovu ir <b>imamu</b> . (p.53)	Localization (lower level)
118.	jiddo	Not Omi, not <b>Jiddo</b> – your grandfather – just let's keep it a secret, shall we?' (p.177)	Имелся у них и явный лидер, <b>имам</b> – семидесятилетний Мохаммед Маджуби, вдовец, живший вместе со старшим сыном Саидом и его семьей: женой, тещей и дочерью-подростками Соней и Алисой. (p.67) Nei Omi, nei <b>Džido</b> – tavo seneliui, tiesiog tegul tai lieka paslaptis, gerai? (p.198) – Нет, Майя. Нельзя. Ни Оми, ни дедушке – твоему <b>джиддо</b> . (p.266)	Localization (lower level) Localization (lower level)
119.	kuffar	'And you thought – what? Poor, downtrodden Muslim woman in niqab, victimized by the <b>kuffar</b> ? (p.240)	– Таи рагавојот... к? Vargšė, uždengta musulmonė su <i>niqabi</i> , tergotužoјama <b>kitatikiu</b> ? (p.269) – Увиденная... ичгополудмали? Вотбедная, угнетенная мусульманская женщина <i>никабе</i> ? Несчастная жертва <b>кюффаров</b> *? (p.367-368) *Кюффар, кяфир – «неверный» (арабск.). Pasisveikink su <b>ponia</b> , Vladi! (p.98)	Globalization Addition (extratextual)
120.	lady	Say hello to the <b>lady</b> , Vladi!' (p.88)		Localization (higher level)
121.	madame	'You are a dangerous woman, <b>madame</b> . (p.111)	– Жан-Филипп. – Он снова улыбулся. – А это мой пес Владимир. Влад, скажи <b>даме</b> «здравствуйте!» (p.133) Jūs, <b>ponia</b> , ravoјinga moteris. (p.125) – Вы – опасная женщина, <b>мадам</b> . Это мне, по крайней мере, совершенно ясно. (p.171)	Localization (higher level) Localization (higher level) Localization (higher level) Localization (lower level)

122.	mademoiselle	<such a woman cannot be a <b>mademoiselle</b> . (p.85)	<lokia moteris negali būti <b>mademoiselle</b> *. (p.96) *Panelė (pranc.) Женщина тридцати пяти лет, имеющая собственный бизнес и ведущая его без помощи мужчины, никак не может быть просто « <b>мадемуазель</b> ». (p.129)	Addition (extratextual)
123.	Maghrébins	I was quick to welcome the first few immigrant families – those Tunisians, Algerians, Moroccans, <b>Pieds-Noirs</b> , all now grouped together under the collective name of <b>Maghrébins</b> > (p.46)	Pirmasis pasveikinau negausias imigrantų šeimas, tunisiečius, alžyriečius, marokiečius, „ <b>juodkojus</b> “, kuriuos visus nūnai priskiria vienai grupei, bendrai vadinamai <b>maghrébins</b> *>(p.51) * Magribas – vakarinės Šiaurės Afrikos šalys, kurios tarp savęs ir su Prancūzija sieja istorinę patirtis.	Addition (extratextual)
124.	memti	We thought it was Du'a's <b>memti</b> . (p.215)	Я вполне радушно принял несколько первых иммигрантских семейств – тунисцев, алжирцев, марокканцев, всех этих Pied-Noirs, которые у нас теперь проходят под общим названием <b>maghrébins</b> , « <b>магрибоцы</b> », – когда они перебрались к нам из Ажена> (p.64) Mes manėm, kad čia Duos <b>mana</b> . (p.241)	Addition (intratextual)
125.	monseigneur	'Good morning, <b>monseigneur</b> .' (He likes to be called Tony.) (p.447)	Давай, залезай сюда! А то мы уж думали, что это <b>memti</b> * Дуа. (p.324) *Мама (арабск.). – Labas rytas, <b>monsijnjore</b> . (Jam patinka, kai jį vadina Toniu.) (p.498)	Preservation (literal translation) Addition (extratextual)
126.	Monsieur le Curé	<i>Tell Monsieur le Curé I said so.</i> (p.17)	– Доброе утро, <b>монсеньор</b> , – сказал я (он любит, чтобы его называли Тони). (p.679) <i>Perduo! ronni Klebonni, kad aš taip sakiau.</i> (p.18)	Localization (lower level) Localization (lower level)
127.	Monsieur	' <b>Monsieur</b> Acheron was going to drown them,' she said. (p.217)	Передай <b>месье кюре</b> , что тебе об этом сообщила именно я. (p.20) – <b>Ronas</b> Aštonas ketino juos nuskandinti, – tarė ji.(p.242)	Localization (higher level) Localization (lower level)
128.	muezzin	<so that the <b>muezzin</b> , the crier, could take advantage of the building's natural acoustics. (p.54)	– <b>Месье</b> Ашрон хотел их утопить, – сказала она, – а Франсуа и Карина пригласили их сюда. (p.326) <kad kvietėjas <b>muezzinas</b> galėtų pasinaudoti natūralia pastato akustika. (p.61)	Localization (lower level) Localization (lower level)
129.	père	<b>Père</b> Henri Lemaitre is his protégé, and so, of course, can do no wrong. (p.80)	< и <b>муэзин</b> , призывавший обитателей Маро к молитве, вполне мог его воспользоваться, не говоря уж о естественных акустических свойствах «минарета». (p.79) <b>Tėvas</b> Anri Lemetras – jo globotinis, suprantama, nieko netinkama padaryti negali. (p.89) <b>Отец</b> Анри Леметр – его протезе и, разумеется, прав абсолютно во всем, так что епископ вполне одобрительно отнесся к намерению отца Анри->	Localization (lower level) Preservation (literal translation) Preservation (literal translation)

130.	Pieds-Noirs	I was quick to welcome the first few immigrant families – those Tunisians, Algerians, Moroccans, <b>Pieds-Noirs</b> , all now grouped together under the collective name of <i>Maghrébins</i> > (p.46)	(p.) Pirmasis pasveikinau neausiasias imigrantų šeimas, tunisiečius, alžyriečius, marokiečius, „ <i>judakojus</i> “; kuriuos visus pūnai priskiria vienai grupei, bendrai vadinama <i>maghrébins</i> > (p.51) Я вполне радушно принял несколько первых иммигрантских семейств – тунисцев, алжирцев, марокканцев, всех этих <b>Pied-Noirs*</b> , которые у нас теперь проходят под общим названием <i>maghrébins</i> , «магрибы», – когда они перебрались к нам из Ажена> (p.64) *Буквально «черноногие» (фр.) – презрительное прозвище, которое французы дали алжирцам европейского происхождения, а затем и всем обитателям своих североафриканских колоний.	Preservation (literal translation) Addition (extratextual)
131.	protégé	Père Henri Lemaître is his <b>protégé</b> , and so, of course, can do no wrong. (p.80)	Tėvas Anri Lemetras – jo <b>globotinis</b> , suprantama, nieko netinkama padaryti negali. (p.89) Отец Анри Леметр – его <b>протекже</b> и, разумеется, прав абсолютно во всем, так что епископ вполне одобрительно отнесся к намерению отца Анри> (p.)	Globalization Localization (lower level) Preservation (literal translation) Preservation (literal translation)
132.	river-gypsies	<the half-timbered derelict houses leaning like drunks into the path of the Tannes, where the <b>river-gypsies</b> moored their boats and lit their campfires along the river... (p. 18)	<čia <b>upių čigonai</b> griūdavo savo valtis, čia palei upę degindavo laužus... (p.20) ИпорайонуМаро, глежилаАрманда; постарымзаброшеннымдубильням; подоптопным домам-развалахам, что, как пьяные, наклонились над водами Тани; по причаленным к берегу лодкам и плавающим домам <b>речных цыган</b> , по их кострам... (p.23)	Preservation (literal translation) Preservation (literal translation)
133.	river-rats	It chased away the <b>river-rats</b> ; it closed down Vianne's <i>chocolaterie</i> . (p.234)	Jis išvydavo <b>upės žiurkes</b> , jis uždarė Vianos <i>chocolaterie</i> . (p.261)	Preservation (literal translation) Preservation (literal translation)
134.	Sahabi	Hazrat Abu Hurairah was a famous <b>Sahabi</b> . (p.225)	Он прогнал <b>речных крыс</b> , заставил Вианн закрыть <i>chocolaterie</i> на площади перед церковью> (p.356) Hazrat Abu Hurairah buvo garsus <b>mokslininkas</b> . (p.252) Хазрат Абу Хурайра был знаменитый <b>sahabi*</b> . (p.341) *Повеюду на Востоке используется в значении «господин, европеец», но его исходное значение «друг» ( <i>арабск.</i> ).	Transformation Addition (extratextual)
<b>Western cultural concepts and phenomena</b>				
135.	carnival	We came on the wind of the <b>carnival</b> . (p.28)	Mes atvykome su <b>karnavalo</b> vėju. (p.30)	Preservation (literal translation) Preservation (literal translation)
136.	Easter-egg hunts	There's dancing, and <b>Easter-egg hunts</b> , and chocolate carving, and all kinds of other stuff.' (p.89)	В Ланске нас занес ветер <b>карнавала</b> , и с тех пор минуло восемь с половиной долгих лет. (p.38) Šokame, <b>ritinėjame kiaušinius</b> , gaizome šokoladą, visąp kitaip linksminamės. (p.99) Там устраивают танцы, <b>пнут пасхальные яйца</b> , вырезают всякие штучковины из шоколада – в общем, много чего. (p.134)	Localization (higher level) Preservation (literal translation)

137.	fairies	<and the crowds that line the side of the street, and the flower-decked cart with its motley crew of <b>fairies</b> , wolves and witches. (p.28-29)	<ir gėlėmis puoštas vežimėlis su įvairiaspalvių <b>fėjų</b> , vilkų ir ragamų būreliu. (p.31) Но и на этот раз жаровня с лепешками стояла на прежнем месте, и праздничная толпа на улице была точно такой же, как и украшенная цветами повозка с пестрой командой <b>фей</b> , волков и ведьм. (p.38) <nes šiosioms daug labiau patinka kumigas, kuris lankosi bendruomenės renginiuose, burkuoja prie kūdikų, o per bažnyčios šventes atsipalaiduoja. (p.37) <воркуют над каждым младенцем и позволяют себе ходить расстрепанными и одежками кое-как даже в дни церковных <b>праздников</b> . (p.47) <išvijo jį iš pamų su šėrečiu, stūgaidama tarsi <b>ragana</b> . (p.490)	Localization (lower level) Localization (lower level) Preservation (literal translation) Preservation (literal translation) Localization (higher level)
138.	fêtes	<who much prefer the kind of priestwho attends social functions, coosover babies and lets his hair down at church <b>fêtes</b> . (p.34)	Пилу рассказывал, что Генриетта гонялась за извращенцем с метлой, вопя, словно <b>фурья</b> , пока окончательно не выгнала его из дома. (p.667) Gerklings, grūdažiančius jos garsus dar sustiprina potvynio suverstos lūženos, jį gūašoja ir <b>grūaunama jėga</b> . (p.320) Рядом явно протекала река: я хорошо различал ее хриплый торопливый рев – ее пенно мешали груды мусора, принесенного паводком и вертевшегося на волнах, как <b>Джаггернаут</b> *. (p.434) *Джаггернаут (или Джаганатха) в индийской мифологии – одно из воплощений бога Вишну; в переносном смысле – неутомимая, безжалостная сила, уничтожающая все на своем пути и требующая слепой веры или самоуничтожения.	Localization (lower level) Globalization Addition (extratextual)
139.	Fury	<chased him out of the housewith a broom, screaming like a <b>Fury</b> . (p.441)	<aiškštie su žyguo juosta <b>petankei</b> žaisiti> (p.44) <площадь с посыпанной гравием площадкой для игры в <b>петанк</b> *, начальная школа, булочная Пуугу> (p.56) *Игра в шары, особенно популярная на юге Франции.	Localization (lower level) Addition (extratextual)
140.	juggernaut	<its throaty, rushing, roaring sound, charged with floodwater debris, and rolling like a <b>juggernaut</b> . (p.283)	Ir vel inu galvoti apie tą <b>jūros rabašą</b> , kuri taip meistriškai mane prاتیjo. (p.323) Интересно, что за <b>морское чудовище</b> меня проглотило? (p.440)	Preservation (literal translation) Preservation (literal translation) Addition (intratextual)
141.	pétanque	<the square with its strip of gravel for playing pétanque> (p.40)	Ji mėgsta piešimą ir matematiką; <b>sudoku dėlionę</b> galiniame „Le Monde“ puslapyje sutarko per kelias minutes> (p.13) Еще ей нравится рисовать и заниматься математикой; например, <b>судoku</b> с последней страницы газеты «Монд» она может решить за несколько минут> (p.12)	Localization (lower level) Addition (extratextual)
142.	sea-monster	Once more, I consider the <b>sea-monster</b> , which has swallowed me so efficiently. (p.286)		Preservation (literal translation) Preservation (literal translation) Addition (intratextual)
143.	Sudoku	She likes drawing and mathematics; the <b>Sudoku</b> on the back page of <i>Le Monde</i> takes her only minutes to complete> (p.12)		Localization (lower level)

Islamic cultural concepts and phenomena				
144.	amaar	Omi Al-Djerba says there are <i>amaar</i> everywhere. (p.203)	Omi Al Džerba sako, kad <i>amar*</i> esama visur. (p.229) * Nepilningitėj (sanskrt.) Оми Аль-Джерба говорит, что <b>духов амаар</b> можно встретить по всюду. (p.306)	Addition (extratextual) Addition (intratextual)
145.	du'a	Instead we gave <b>du'a</b> for guidance, and tried not to be alone together. (p.265-266)	Tad, užtuot išėjęs, raaukojo <b>auka</b> prašydamas vadovavimo, mes stengėmės nelikti dviese. (p.299)	Transformation Addition (intratextual)
146.	genie	Friends are the ones we leave behind, so my mother taught me; even now, I invoke the word with a kind of reluctance, as if it were a <b>genie</b> that, once released, might be dangerous. (p.187)	В итоге мы решили прибегнуть к <b>дуа</b> , <b>то есть к молитве</b> , и воспринимать ее слова как руководство к действию, а также постарались больше не оставлять наследие. (p.405) Draugai yra tie, kuriuos paliekame, šitair mokė mama, neigi dabar ši žodį tariu taratumei nepotomis, taratumei tai būtų <b>džinas</b> , kuri sykį išleistas gali būti pavojingas. (p.210-211)	Localization (lower level) Globalization
147.	haram	My uncle Saïd says animal toys are <b>haram</b> . (p.218)	Mano dėdė Sajidas sako, kad žaisliniai gyvulėliai yra <b>haram</b> , draudimas. (p.244) А дядя Саид говорит, что игрушечные животные – это <b>харам*</b> . (p.328) *Грех (арабск.).	Addition (intratextual) Addition (extratextual)
148.	haya	But women who have abandoned both <i>modesty</i> and <i>shame</i> – were given little sympathy. (p.219)	Tačiau moterys, kurios išsivadavo <b>chaja**</b> , tuo sudėtingu žodžiu nusakant drovumą ir gėdą, užuojautos sulaukdavo nedaug. (p.245) ** Drovumas.	Addition (extratextual)
149.	iftar	Tomorrow, if you like, I'll pick some and bring them to your mother for <b>iftar</b> . (p.77)	Но женщины, которые забыли <b>haya</b> – сложное понятие, означающее одновременно и «скромность», и «стыд»> (p.330) Jei nori, galiu tytoj nuskinti ir atnešti tavo mamai <b>iftarui*</b> . (p.86) *Iftaras – per ramadana po saulėlydžio valgomas valgis. – Завтра, если хочешь, я сорву несколько штук и принесу твоей маме, чтобы вы их съели во время <b>iftar*</b> . (p.115) *Разговление вечером, после целого дня поста в рамадан (арабск.).	Preservation Addition (extratextual) Addition (extratextual)
150.	istikhaara	'I dreamt of you, Madame Rocher,' he said. 'When I tried to perform <b>istikhaara</b> . (p.260)	– Sapnavau jus, ponია Rosė, atlikdamas <b>istikharq*</b> , – tarė. (p.292) * Vadovavimo malda (arab.) – А ведь вы мне снились, мадам Роше, – сказал он. – Когда я пытался получить <b>istikhaara</b> . (p.395)	Addition (extratextual) Preservation
151.	Jannat	They make you sound like an angel come down from <b>Jannat</b> to save us. (p.241)	Pasak jų, tu angelas, nusileidęs iš <b>džanat*</b> mūsų išgelbėti. (p.270) * Dangus (arab.) Суля по их рассказам, ты просто ангел, прилетевший из <b>Jannat*</b> , чтобы спасти всех нас. (p.368) *Рай, райский сад (арабск.).	Addition (extratextual) Addition (extratextual)

152.	jihad	'I said get away. This is a war. A holy <i>jihad</i> .' (p.438)	- Pasakiau, pasitrauk. Šventaji <i>džihadą</i> . (p.487) - Я сказал, отойди! Это война. Это священный <i>джихад</i> . (p.664)	Localization (lower level)
153.	Jinn	I've even heard some people say that Inēs isn't a woman at all, but some kind of <b>Jinn</b> , and amaar who whispers waswaas into children's minds and delivers them to Shaitan.' (p.203) Is he a <b>Jinni</b> ? (p.291)	Aš net girdėjau kalbant, kad Inesa visai ne moteris, kad ji kažkoks <b>džinas</b> ar amaras, šnabzdantis <i>wasvas</i> į vaikų protus ir perduodantis juos Šaitanui. (p.228) - А сама я слышана, как люди говорят, будто Инес вообще не женщина, а что-то вроде <b>джинна</b> , такой <i>амаар</i> , который наплетывает детям всякие <i>wasvaas</i> , а потом передает их в руки Шайтана. (p.305) Ar jis <b>džinas</b> ? (p.328)	Localization (lower level)
154.	Jinni		Так, может, он <b>джинни</b> ? (p.446)	Localization (lower level)
155.	shayteen	Some of them are <i>shayteen</i> .' (p.291)	Kiti – <b>šaitanai</b> . (p.328)	Localization (lower level)
156.	zina	'It was <i>zina</i> , my mother says.' (p.219)	Анекоторые – настоящее <i>poroждение иайтана</i> . (p.446) Mano mama sako, kad dėl <i>zina</i> *. (p.245) *Neteisėti seksualiniai santykiai (arab.)	Addition (intra-textual)
157.	waswaas	It whispers <i>waswaas</i> to everyone. (p.165)	-Моя мама говорит, что она совершила <i>zina</i> *. (p.329) *Грех ( <i>арабск.</i> ), исказженное англ. «sin» (грех). Jos visiems šnabžda <i>wasvas</i> *. (p.184) * Pagundos (arab.)	Addition (extra-textual)
158.	Alhumdulila	Yes it took time, but we did it, <i>Alhumdulila</i> . (p.111)	И каждому шепчет <i>wasvaas</i> *. (p.247) *Нашептывания сатаны ( <i>арабск.</i> ). Taip, prirėikė šiek tiek laiko, bet mes savo pasiekėme. <i>Alhamdulilah</i> *. (p.125) * Garbė Alachui (arab.)	Addition (extra-textual)
159.	Allahu Akhbar	<i>Allahu Akhbar</i> – God is great. (p.56)	-Значит, выужеслышалиэтуисторию? Да, со временем мы все-таки его построили, <i>Альхамдулила</i> *. (p.172) *Да будет воля Аллаха! ( <i>арабск.</i> ) <i>Allahu Akhbar, Dievas didis</i> . (p.64) <i>Allahu Akhbar, Allahu Akhbar</i> * ... (p.79) *Аллах велик (арабск.).	Preservation Addition (extra-textual)
160.	Allahu Akhbar-Ash-hadu al-la	<i>Allahu Akhbar. Ash-hadu al-la</i> . (p.363)	<i>Allahu Akhbar. Aš hadu al la</i> * (p.408) * Alachas yra didis. Aš liudiju, kad nera kito dievo, tik Alachas (arab.). Muslimonų kvietimas melstis. <i>Аллаху Акбар. Аш-хаду ал-ла</i> *. (p.552) *Аллах велик. Клянусь Аллахом ( <i>арабск.</i> ). <i>Assalaamu alaikum</i> , ponia Rošė. (p.390)	Addition (extra-textual)
161.	Assalaamu	<i>Assalaamu alaikum</i> , Madame Rocher.		Preservation

	alaikum	(p.346)	<i>Ассаламу алайкум</i> , мадам Роше. (p.527)	Localization (lower level)
162.	Bismillah	Besides, I'm too old to fast all day.' She winked at Rosette. ' <b>Bismillah!</b> ' (p.164)	Be to, aš per sena visą dieną pasninkauči, – senolė mirktelėjo Rosetei. – <b>Bismillah!</b> * (p.183) * Garbė Alachui (arab.) Она подмигнула Розетт. – <b>Бисмилла!</b> * (p.) *Во имя Аллаха! ( <i>арабск.</i> )	Addition (extratextual)
163.	Hayyala-s-salah. Hayyala-s-salah.	<b>Hayya la-s-salah. Hayya la-s-salah.</b> (p.253)	<b>Hayya la-s-salah. Hayya la-s-salah!</b> * (p.284) * Ateiki melstis (arab.) <b>Hayya la-s-salah. Hayya la-s-salah!</b> * (p.385) * Да будет свет ( <i>арабск.</i> ).	Addition (extratextual)
164.	Inshallah	<b>Inshallah</b> , she will not succeed and I shall outlive all of you!' (p.95)	Таčiau <b>Inšallah*</b> , jai nepasiseks, aš jus visus pergvensiu! (p.108) * Alacho valia (arab.) <b>Инцилла*</b> , ей это не удастся! Я еще всех вас переживу! * Хвала Аллаху! ( <i>арабск.</i> )	Addition (extratextual)
165.	Jazak Allah	I remember enough of my Arabic to say: ' <b>Jazak Allah.</b> ' (p.96)	Арабиškai prisiminiau tik tiek, kad pasakyčiau: – <b>DžasakAllah*</b> . (p.109) * TegulAlachas atlygina už gerumą. Я сумела вспомнить кое-какие известные мне арабские слова и сказала: – <b>JazakAllah*</b> . (p.148) *С соизволения Аллаха ( <i>арабск.</i> ).	Addition (extratextual)



## APPENDIX E. Plot Summaries of the Three Gourmet Novels by Joanne Harris

### ***Chocolat* (1999)**

*Chocolat* (1999) is a novel told in the first person alternately by two main characters of the story, Vianne Rocher and Francis Reynaud. Vianne, a single mother, and Anouk, her six-year-old daughter, arrive in the French village of Lansquenet-sous-Tannes and open a chocolate shop here.

Father Reynaud, the parish priest, disapproves the opening at least for the two reasons: first, *chocolaterie* is right across the square from the village church, and second, it is opened during Lent, the traditional Christian season of fasting and self-denial. Moreover, Vianne's plans for an Easter Chocolate Festival divides the whole community into two groups. Reynaud and his supporters attempt to sabotage the festival as well as the shop by initiating smear campaign against Vianne while the young woman and her followers enjoy delightful confections and the company of each other. There is also a great deal of magical elements in the book ranging from Vianne's ability to read Tarot cards to her supernatural intuition about the future. Many descriptions of luxurious food are not limited to varieties of chocolates and they ensure not only delightful reading but also make one's mouth water.

### ***The Lollipop Shoes* (2007)**

The plot of *The Lollipop Shoes* (2007) is centred around Vianne Rocher, a protagonist of *Chocolat*, and her two daughters, Anouk who has already reached adolescence and Rosette at the age of four. After leaving Lansquenet-sous-Tannes, Vianne lives in Montmartre, the quarter of Paris, and rents a *chocolaterie*. In order to live a normal life, she quits magic, changes her name into Yanne Charbonneau and does not make chocolates herself anymore. Besides, she is courted by Thierry le Tresset, a wealthy but narrow-minded man who would make her life even more ordinary. Everything has changed with an unexpected appearance of Zozie de l'Alba, a thief of identities and a collector of souls, who wants to occupy Vianne's place. From the first sight the newcomer is a free spirit who uses innocent magic to improve Vianne's business, stop Anouk's bullying and help Roux, Rosettes father, to earn his living; however, she is the most dangerous enemy who aims to ruin everything and steal Anouk who also holds magical power.

***Peaches for Monsieur le Curé (2012)***

*Peaches for Monsieur le Curé* (2012) is told shifting regularly from the points of view of Vianne Rocher and Francis Reynaud. Vianne, her partner Roux and her daughters Anouk and Rosette, fifteen and eight years old, live quietly on a houseboat on the River Seine until a letter from Lansquenet-sous-Tannes arrives. The letter is from Armande Voizin, an old and dear friend who died eight years ago, but who predicted that Lansquenet sometime will need Vianne's help again. Vianne is intrigued and she goes back to Lansquenet, taking her daughters with her. Father Francis, known for his arrogance from *Chocolat*, has become more tolerant and sympathetic, including towards the Muslim community which inhabited the village. Upon arrival, Vianne has to solve many puzzles: where Francis Reynaud disappeared, what the mysterious Inès Bencharki hides behind her niqab, who the little Pilou's father is, why a young Muslim girl wanted to commit a suicide, etc. As always, glorious food help the protagonist to make friends while the write to reveal local and foreign culture



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Lolita PETRULIONĖ

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FROM ENGLISH INTO LITHUANIAN AND RUSSIAN:  
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