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**WAR PERIOD REALIA TRANSLATION IN BALYS
SRUOGA'S NOVEL "FOREST OF THE GODS"**
BACHELOR THESIS

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INTRODUCTION

Literary works have been created and appreciated since ancient times. Nowadays literary works are highly valued for the reflection of culture they provide. In recent years, there has been an increased interest in translation of cultural realia as our society becomes multilingual, it becomes extremely important to become familiar to different cultures. Many Lithuanian and foreign linguists are interested in translation of realia, for example, M. Baker, J. Mikutyte, O. Armalyte etc. The concept of culture has been analyzed by a number of scientists. Lithuanian scientist V. Kavolis (1996:18) claims that culture is something meaningful and, of course, produced by people. The scientists agree that the notion of culture covers various spheres of life.

A well-known Lithuanian writer B. Sruoga in his novel “Dievų miškas” describes a period of life in a concentration camp. The novel is written in a colloquial manner and it includes a great number of realia and jargons. The author describes environment, people, behavior, characters etc. The novel has been translated into the English language by B. Sruoga’s granddaughter A. Byla. Nobody would argue that the novel is considered to be a historical manuscript which is extremely significant for our culture.

The **novelty** of this research paper is the analysis of cultural realia in the process of translation from Lithuanian into English. The research in this field is useful and interesting.

The **aim** of the present paper is to analyze war period realia and their translation into English.

To reach this aim the following **objectives** have been raised:

1. to provide a theoretical overview on the problem of non-equivalence, the relation between language and culture, the classifications of cultural realia and aspects of various ways of translation.
2. to analyze the translation of war period realia in the novel “Forest of the Gods”.
3. to determine the most prolific translation strategies used to transfer war period realia from Lithuanian into English.

The following **methods** have been used to conduct the research:

1. Theoretical literature analysis allowed to review different theoretical approaches to the problem of non-equivalence, the relation between culture and language, the classifications of cultural realia and the ways of translation.
2. Descriptive analytical method helped to examine the translation of words related to war period realia from Lithuanian into English;

3. Statistical method allowed to generalize the results of the analysis and to draw some conclusions;
4. Comparative method enabled to analyze the translation of war period realia from Lithuanian into English.

The **scope** of the research is 158 examples. For the purpose of investigation 41 instances of the translation of war period realia have been selected from B. Sruoga's novel "Dievų miškas" and its English variant "Forest of the Gods" translated by A. Byla.

As regards the **structure** of this work, it consists of two major parts: theoretical and analytical. Chapters 1, 2, 3 and 4 are theoretical. Chapter 1 discusses the problem of non-equivalence and presents the types of non-equivalence, whereas Chapter 2 describes the relation between language and culture. Theoretical aspects of cultural realia are presented in Chapter 3. In this part of the paper the definition of realia is discussed and the classifications of cultural realia are presented. Chapter 4 deals with the translation strategies which are used while translating cultural realia.

The analytical part of the research focuses on the translation strategies applied by A. Byla while translating war period realia in B. Sruoga's novel "Dievų miškas".

Practical value of the present research will be most relevant for students accomplishing similar researches in translation studies, particularly in translation of cultural realia. The collected data can be useful for further investigations of the subject.

1. THE PROBLEM OF NON-EQUIVALENCE

One of the most significant current discussions in linguistics is the problem of non-equivalence. It is known that the first translated texts were dealing with religious themes because religion united various cultures. According to M. Danytė (2006:195) “Translated texts are windows to other worlds for their readers <...>”. Nowadays translations play a key role in communication between different cultures but unfortunately the process of translation is not so easy. The major problem which translators face is non-equivalence.

The problem of non-equivalence has been discussed by many famous scholars such as P. Newmark (1998), M. Baker (1992), and E. Nida (2003). These scientists discuss the problem of non-equivalence from different points of view. For example, E. Nida (2003) discusses formal and dynamic equivalence while M. Baker (1992) is interested in the problem of grammatical and pragmatic equivalences, textual equivalence above the word level and equivalence at the word level.

Talking about grammatical equivalence it must be noted that grammatical equivalence includes gender, tense, person and number. M. Baker (1992:82) claims that different grammatical systems determine the kind of distinctions between languages. Different grammatical structures cause problems in translations. According to M. Baker (1992:86) “Differences in the grammatical structures of the source and target languages often result in some change in the information content of the message during the process of translation”. This change includes addition and omission of information in the target texts.

According to M. Baker (1992:217), pragmatic equivalence deals with the study of the meaning of the text. This kind of equivalence helps to convey the intended message of the source language into the target language. This is very important for the translation of different cultural items. M. Baker (1992:217) claims that pragmatics “is the study of meaning not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation”. It must be noted that pragmatics is not depended upon lexical or grammatical systems.

The other equivalence which is presented by M. Baker (1992) is equivalence at word level. The translator looks at a single word in the source language and tries to find an equivalent of this word in the target language.

According to M. Baker (1992:46), the equivalence above word level occurs when the words start to combine with other words and make some word combinations. It must be noted that there are some restrictions according to which the words can be combined together.

M. Baker (1992:10) notes that there are a few special types of non-equivalence which are used while translating culture specific items. Non-equivalence is a common problem for translators because very often texts with particular cultural implications do not have their equivalents in the language they are translated into. M. Baker (1992) presents the following types of non-equivalence:

1. Culture – specific concepts;
2. The source and target languages make different distinctions in meaning;
3. The target language lacks a superordinate;
4. The target language lacks a specific term (hyponym);
5. Differences in expressive meaning;
6. The use of loan words in the source text.

Talking about the first type of non-equivalence M. Baker (1992:21) points out that the word written in the source language can express a concept which is unknown in the target language. These concepts are often called ‘culture-specific’ because they express the realia which is known only for the specific culture and it has no equivalence in the target text.

The second type of non-equivalence is faced when the source and target languages make different distinctions in meaning. According to M. Baker (1992:22), the problem occurs when the source language has more or fewer distinctions in meaning than the target language or vice versa. It is understood that different languages have different distinctions in meaning they express.

It must be noted that while translating culture specific items there frequently occurs a problem when the target language lacks a superordinate. According to M. Baker (1992:22), “The target language may have specific words (hyponyms) but no general word (superordinate) to head the semantic field”. It causes the problem for the translator when he needs to use general word and he understands that in the target language the particular word does not have its general equivalence.

M. Baker (1992:23) points out that more often there is a problem to find a specific word (hyponym) for translation, because most languages have a tendency to have general words. In order to solve this problem various translation strategies are applied.

According to M. Baker (1992:24), the source language word can have the same propositional meaning in the target language but it can differ in the expression it gives. This is a common problem for the translators. The type of non-equivalence called “Differences in expressive meaning“ enables the translator to do some changes by adding additional words.

Talking about the use of loan words in the source text, M. Baker claims that “<...> it is not always possible to find a loan word with the same meaning in the target language” (1992:25). This is a special problem for the translators. The translators must concentrate on the meaning of the text trying not to render word by word.

2. LANGUAGE AND CULTURE

Language is a really complicated phenomenon and it has a complex system. Dictionaries give a great number of definitions of *a language*. Oxford Advanced Learner’s Dictionary of Current English (1990) gives the following definitions of the word *language*: **1** human and non-instinctive method of communicating ideas, feelings and desires by means of a system of sounds and sound symbols. **2** form of language used by a group. **3** manner of using words. **4** words, phrases, etc. used by a profession or class. **5** bad language, strong language <...>. **6** system of signs used as language <...>.

E. Nida (2003:8) claims that there are two main functions of language i.e. psychological (includes modeling of reality, naming, cognition and stating) and sociological (includes functions by which people influence each other). These two functions are the basis of communication. The researcher (2003:18) also claims that there are four major structures of language: discourse, syntax, lexemes and sounds. All these structures are closely connected with one another.

A. Poškienė (2004:18) points out that “Through both language and culture people are bound up with some special group, society, and even with the world”. It is obvious that language is very closely related to culture. If there is no language, there is no culture too. Usually, people who speak the same language have the same cultural traditions and they share the same cultural values. It must be noted that various changes in culture affect languages because languages can change and grow. Moreover, language and culture changes together.

A. Poškienė (2004:15) claims that the cultural heritage of a society consists of the following segments:

- creative works (art, literature);
- fundamental orientation (religion, views, metaphysics);
- intellectual activity (cognition, science);
- social institutions (government, law, customs, traditions);
- ways of transmission (language, symbols, education).

These areas use specific terms and expressions which can be known in one language and at the same time it can be unknown in the other language.

The term *culture* is also very wide and includes various spheres and it has been analyzed by a great number of linguists and philosophers. There are many definitions of *culture* and they all express essentially the same things i.e. values, behavior and material objects which are common for the specific nation, group or class. According to C. Kramsch the term *culture* is associated with “what has been grown or groomed <...>; culture evokes the traditional nature <...>” (2000:4). In other words, through culture we can identify nation’s traditions, habits and values.

3. CLASSIFICATIONS OF CULTURAL REALIA

It is becoming increasingly difficult to ignore the relation that holds between language and culture. Every culture is expressed through a variety of cultural realia. D. Robinson (1997:222) claims that realia is “words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms <...> of another”, the other scientist K. J. Ambrasas-Sasnava (1978:135) claims that realia is “A word or expression which denotes cultural, historical or social things, phenomenon, facts or events and which does not have equivalents in other languages”. The problem in translation arises because different cultures have different cultural items. Various linguists use different terms to denote cultural realia. M. Baker (1992) calls these words *culture-specific concepts*, P. Newmark (1998) uses the term *cultural words*, K. J. Ambrasas-Sasnava (1978) and D. Robinson (1997) both use the term *realia*. Sometimes while translating words with cultural implications the translator notices that the source language word expresses the conception which is unknown in the target language. The conception can include traditional meals, beliefs, behavior etc. Every culture has culture specific items because every culture has its own folklore, traditions and habits. That is why there occurs a problem of non-equivalence. Translating items related to cultural values, clothes, food, material objects poses a problem for a translator.

Linguist C. Thriveni (2001) points out that culture consists of customs and traditions, food habits, beliefs and feelings, religious elements, myths and legends, and finally, geographical and environmental elements. The other linguist G. Ferraro (1992) cited by A. Poškienė (2004:177) claims that the term *culture* involves everything that people *have*,

do and *think*. These three verbs express basic components of culture: material objects, ideas, values and attitudes and also behavior. It could be noticed that linguists suggest three main elements every culture has i.e. values, behavior and material objects.

One of the major problems which translators face while translating texts with cultural items, so called cultural realia, is cultural differences. Cultural differences play an important role in translation. According to R. Douglas, the problem of translation of cultural knowledge was known for translation theorists since ancient Rome but they were ignorant of any cultural difference (1998:222). Nowadays the translators try to find equivalents and use them in their translations. C. Thriveni (2001) claims that “One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture”. Translating literary texts with a great number of cultural items requires particular attention to be paid. In order to avoid problems in translations, various linguists suggest different translation strategies for translating cultural realia.

The translation of cultural items causes translation problems especially when the word from the source language is unknown for the target language speakers. Cultural elements have been studied for a long time and various researchers present various classifications of culture specific items.

English scholar P. Newmark (1998:95) claims that words denoting cultural items can be classified into five groups:

1. Ecology;
2. Social culture;
3. Material culture (artifacts);
4. Gestures and habits;
5. Organizations, activities, procedures, customs, concepts.

According to English scholar P. Newmark (Ibid.), the first group named **ecology** is subdivided into *flora, fauna, plains, winds, hills*. The second group called **social culture** is subdivided into *work* and *leisure*. At the same time, the third group named **material culture and artifacts** is subdivided into *food, clothes, transport, houses* and *towns*. P. Newmark (Ibid.) points out that the last group named **organizations, activities, procedures, customs and concepts** has several subdivisions such as *political, religious, artistic* and *administrative*. Finally, the fourth group called **gestures and habits** has no subdivisions at all.

Bulgarian researches S. Vlahov and S. Florin (1986) propose the other classification of cultural realia:

1. Geographic realia;
2. Ethnographic realia;
3. Political and social realia.

S. Vlahov and S. Florin (Ibid.) point out that the first group, named **geographic realia**, is subdivided into the following subcategories: *physical geography, meteorology, names of geographic objects and endemic species*. According to researchers, the second group called **ethnographic realia** is subdivided into *everyday life, work, art, culture, ethnic objects and slams, measures and money* (ibid.) S. Vlahov and S. Florin (Ibid.) claim that the last group, named **political and social realia**, can be subdivided into *regional administrative agencies, organisms, offices, social and political life* and finally, *military realia*.

The other linguist S. Gill (1998) suggests the following classification of cultural realia. He distinguishes the four parts to which cultural words are appropriate:

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

According to S. Gill (Ibid.) in the first group, named **food and drink**, the list of so called loan words can be long in different languages but still there are some meals which do not have equivalents in other languages e.g. *pizza, croissant, kebab* etc.

The second group named **institutions** includes different vocabulary of *honorary titles, the educational systems, law, bureaucracy* etc. In order to illustrate this category S. Gill (Ibid.) gives following examples of administrative districts: French *department*, German *Bundesland*, Swiss *canton* etc.

According to S. Gill (Ibid.), the third group called **societal constructs**, includes “<...> the aspects of the everyday life of a country and those who live there, such as types of building, musical instruments and styles, furniture, tolls, festivals, traditions <...>”. Different environments cause cultural differences between cultures.

The last group is called idiomatic **language and slang** and according to S. Gill (Ibid.), in most cases, there occurs a one-to-one correlation between languages in the large field of idioms. S. Gill (Ibid.) gives an example that, English and Czech both use the expression *as poor as church mouse* and adds that “rather more frequently there will be

something semantically similar if linguistically rather different”. In order to illustrate the category S. Gill (Ibid.) gives the example of the Slovak simile used to describe a person perspiring freely: “to sweat like a donkey in a suitcase”. In other languages it would be very hard to find so vivid and colorful expression and use it in the target language.

The researcher J. Mikutyte (2005) presents a more detailed classification of cultural realia which consists of six large groups. According to the scholar (Ibid.), cultural realia can be classified into:

1. Geographic realia;
2. Ethnographic realia;
3. Public and political realia;
4. Situational realia;
5. Intertextuality;
6. Proper nouns.

J. Mikutyte (2005) points out that **geographic realia** includes *physical geography, meteorology* and *endemic species*. For example, *prairie, jungle, tornado, kangaroo etc.* According to the author, **ethnographic realia** is subdivided into the following eight subgroups:

- **Mode of life:** food, drinks, public institutions, clothing, footwear, jewelry, accommodation, furniture, dishes, transport. For example, *sake, tavern, kimono, moccasins, sombrero, igloo, amphora, gondola, canoe etc.*
- **Work:** work people, implements, housewares, work organization. For example, *brigadier, boomerang, castanets, ranch etc.*
- **Arts and culture:** music, dances, musical instruments, theatre, artists, folklore, folklore, mythology. For example, *Song Festival, hag etc.*
- **Customs, rituals.** For example, *peace-pipe, hara-kiri, vendetta etc.*
- **Festivals, games.** For example, *thanksgiving, All Soul's Day, cricket etc.*
- **Ethnic objects:** etnonyms, ethnic nicknames, names of place of residence. For example, *samogitian, curonian, higher Lithuania etc.*
- **Measurements and money.** For example, *inch, copeck, Celsius, rouble etc.*
- **Religion:** religious ministers, deities, ceremonies, buildings, trappings etc. For example, *abbot, shaman, mosque, Ramadan etc.*

The other classification called **public and political realia** is subdivided into the following five subgroups:

- **Administrative territorial division, villages.** For example, *province, canton, county* etc.
- **Government agencies and individuals, organizations, educational and cultural institutions.** For example, *duma, senate, chancellor, tsar, vizier, college, lyceum* etc.
- **Political, social and patriotic activities, movements, characters.** For example, *Whig, Tories, partisans, labourite* etc.
- **Titles, degrees, castes and their members, classes.** For example, *prince, sheikh, mister, sir, Brahman, samurai, bourgeoisie* etc.
- **Military realia: armaments, clothing, degrees, detachment.** For example, *legions, feldfebel, cannon* etc.

J. Mikutyte (2005) claims that **proper nouns** also belong to cultural realia. The scholar distinguishes six groups:

- Personal names;
- Place-names;
- The titles of periodicals;
- Titles of literary works;
- Trademark names, types of products, labels of goods;
- Street and square names.

While the varieties of classifications of cultural realia have been suggested, this paper will use the classification proposed by J. Mikutyte (2005).

4. TRANSLATION STRATEGIES FOR CULTURE SPECIFIC ITEMS

Translating culture-specific items is a hard task for the translators. Our world is diverse. Our cultures are different; therefore sometimes it is a challenge to translate culture specific items from the source text into the target text. According to E. Nida (2003:3), “Translating is a complex and fascinating task”. In order to make the process of translation

easier, various translation strategies are applied. What is more, sometimes translators have to apply more than one translation strategy in order to translate culture specific item. Lithuanian researcher O. Armalytė (1986) presents three translation strategies for translating words with cultural implications:

- Hyponimic translation
- Descriptive–explanatory translation
- Analogical translation

Hyponimic translation it is a translation by a more general or abstract word, for example, *baravykas* can generally be translated as *mushroom*. O. Armalytė (1986:14) adds that hyponimic translation (or generalization) can be used with transliteration. Lithuanian scholar J. Mikutytė (2005) calls this strategy **generalization**, while M. Danytė (2006) uses the term **globalization**.

For translating cultural realia, it is possible to use such translation strategy as **descriptive–explanatory translation**. O. Armalytė (Ibid.) explains that “Original word is often translated using word expressions which describe realia”. The researcher (Ibid.) provides an example to illustrate this translation strategy: *kraitvežys* – *man who carries the bridge’s dowry chest*. According to Lithuanian researcher J. Mikutytė (Ibid.) this strategy can also be called **paraphrasing**.

The other Lithuanian researcher O. Armalytė (Ibid.) distinguishes one more translation strategy, i.e. **analogical translation**. The researcher adds that this strategy is similar to hyponimic translation. The aim of this strategy is to translate realia into a word which has the same functional meaning. The scholar (1986:14) provides some examples: *lašiniai* - *bacon*, *kisieliūs* – *oatmeal*, *valstybės stulpas* - *sign post*.

The researcher J. Mikutytė (2005) distinguishes the following translation strategies:

- Borrowing
- Calque translation
- Functional analogue
- Deletion/Omission
- Notes and additions
- Original writing/Preservation

For translating cultural realia, it is possible to use such translation strategy as **borrowing**. It must be said that M. Baker (1992) calls this strategy **using a loan word**, while P. Newmark (1998:81) calls this strategy **transference**. The aim of this strategy is to take the source language word into the target language. P. Newmark claims that “The argument in favor of transference is that it shows respect for the SL country’s culture” (1998:82). The following example illustrates the given strategy of translation: *gestapas* – *Gestapo* (Sruoga, 2005:263/Sruoga, 1997:38).

So called **calque translation** is one more translation strategy for culture specific items. J. Mikutyte (2005) distinguishes the other translation strategy which is called **semi-calque**. According to researcher (Ibid.), calque occurs when the syllabic or literal part of the compound word is translated, e.g. *iceberg* - *ledkalnis*, while **semi-calque** occurs when a word consists of a part of a source language word and a part of a target language word, e.g. *Seven-league boots* – *septynmyliai batai*.

The next translation strategy is called **functional analogue**. The outstanding researcher M. Baker (1992) calls this strategy a translation by **cultural substitution** while O. Armalyte (1986) calls this strategy **analogical translation**. Mikutyte (2005) explains that in order to translate realia the translator can choose similar word which can arouse similar associations. The following example illustrates the case of functional analogue: *bandža* – *balalaika*.

Deletion is a translation strategy often used by translators while translating realia. The researcher M. Baker (1992) uses the term “**omission**” in order to illustrate this translation strategy. J. Mikutyte (Ibid.) claims that omissions are possible only then when realia is accidental and it does not have cultural coloring.

According to J. Mikutyte (2005) **notes and additions** are used at the end of the book. Notes and additions express additional information which the translator wants to add. It is used when it is difficult or impossible to explain the meaning of realia in direct speech.

Original writing, or in other words **preservation**, is one more translation strategy suggested by J. Mikutyte (Ibid.). The researcher explains that original writing is used while translating well-known titles, proper names and place names. Original writing occurs when the word from ST (Source Text) is translated into the TT (Target Text) without any changes. Sometimes original writing, or in other words **preservation**, is used together with explanation.

To conclude the theoretical part of the research, it is important to mention that there are a great number of translation strategies and classifications of cultural realia provided by various linguists. The task for the translator is to consider which translation strategies are

the most appropriate while translating cultural realia. However, in the analytical part of the paper only six of the nine translation strategies enumerated by O. Armalytė and J. Mikutytė will be analyzed providing the examples from the B. Sruoga's novel "Dievų miškas" and its translation into the English language by A. Byla, namely *preservation*, *descriptive-explanatory translation*, *generalization*, *notes and additions*, *analogical translation* and *omission*.

5. RESEARCH METHODOLOGY

It is a difficult task to analyze the translation of culture specific items without being familiar to Lithuanian culture. In a novel “Dievų miškas” written by B. Sruoga there are a great number of culture specific words, the so called realia. Lithuanian novel “Dievų miškas” written by B. Sruoga and its English variant “Forest of the Gods” translated by A. Byla served as the data sources for the empirical research. One hundred and fifty eight culture specific words have been found in B. Sruoga’s novel “Dievų miškas”. The basis of the research is the comparative analysis regarding a word as a unit of translation. It must be noted that culture specific words have been classified according to the translation strategy that have been applied by A. Byla. In our work, the war period realia includes not only weapons and army but also cultural words which were widely used during World War II. It must be noted that the frequency of the translation strategies applied to translate realia have been estimated. In order to analyze the difference in translation the following dictionaries have been used: Oxford Advanced Learner’s Dictionary, Cambridge Dictionary Online and Dictionary of the Lithuanian Language. Microsoft Office Word 2003 program has been used to obtain the percentage and to prepare a chart which illustrates the frequency of particular translation strategies.

6. TRANSLATION STRATEGIES USED FOR TRANSLATING REALIA IN B. SRUOGA’S “FOREST OF THE GODS”

6.1 Preservation

The researcher J. Mikutyte (2005) suggests that *original writing* should be used while translating proper nouns and place names. In the novel “Forest of the Gods” there are many cases when the strategy of original writing is used. It must be noted that this strategy is one of the most common strategies used for translation of culture specific items.

There are one hundred and nine cases where proper nouns and place names are left the same as in “Dievų miškas”. These particular proper nouns are the names of German and Polish representatives of authority. It must be said that these names occurred in the novel because of multinational environment in a concentration camp. The following examples illustrate the cases of preservation:

Table 1. Cases of preservation.

ST “Dievų miškas“ (written by Balys Sruoga)	TT “Forest of the Gods” (translated by Aušrinė Byla)
(1) Čia - koncentracijos lageris, Stutthof . (Sruoga, 1997:260)	(1) A concentration camp, Stutthof . (Byla, trans., 2005:33)
(2) <...> penki iš jų liko vietoje negyvi: Hölzl, Karl Friedrich, Legge ir dar du. (Sruoga, 1997:272)	(2) <...> five of them fell dead on the spot: Hölzl, Karl Friedrich, Legge , and two more. (Byla, trans., 2005:50)
(3) <...> jau anksčiau tame skyriuje dirbęs, Francizek Dziegarczyk <...>. (Sruoga, 1997:272)	(2) <...> who had worked in this division earlier, Franciszek Dziegarczyk . (Byla, trans., 2005:50)
(4) <...> prie ketvirtosios rašomos mašinėlės sėdėjo <...> Joseph Rentsch <...>. (Sruoga, 1997:274)	4) The fourth typewriter was manned by Joseph Rentsch <...>. (Byla, trans., 2005:53)
(5) Neoficialus, bet faktinis diktatorius ilgą laiką buvo kalinys <...> Jan Weit . (Sruoga, 1997:326)	(5) Unofficially and for the longest time, the real dictator was a prisoner <...> Jan Weit . (Byla, trans., 2005:125)
(6) <...> lagerio seniūnu lyg tarytum per kažkokį nesusipratimą buvo paskirtas Hans Saenger . (Sruoga, 1997:381)	(6) <...> another camp senior was appointed: Hans Saenger . (Byla, trans., 2005:203)
(7) Foht - stambus, platus, kokių penkių dešimčių metų vyras <...>. (Sruoga, 1997:422)	7) Foht was a simpler soul, a broad and burly man of about fifty <...>. (Byla, trans., 2005:258)
(8) Jo padėjėjas buvo bloko raštvedys Toni Fabro <...>. (Sruoga, 1997:283)	(8) His aide was Toni Fabro , <...>. (Byla, trans., 2005:65)
(9) Antrasai lagerio budelis – antrasai seniūnas, Fritz Selonke <...>. (Sruoga, 1997:313)	(9) The camp’s second executioner and second senior was Fritz Selonke . (Byla, trans., 2005:107)
(10) Petersen – visiška Peterso priešingybė, kilęs iš Danijos pasienio, faktinai – apvokietėjęs danas. (Sruoga, 1997:422)	(10) A far different type was Petersen . He hailed from the Danish border – he was actually a Germanized Dane. (Byla. Trans., 2005:258)
(11) Politinis buvo ir Willi Friewald , iš profesijos-karvių melžėjas, iš pašaukimo-donžuanas, iš gyvenimo būdo – gatvės muzikantas valkata. (Sruoga, 1997:398)	(11) Willi Freiwarld was perhaps the most unusual political. By profession he was a milker of cows; by vocation; a Don Juan; by choice, a tramp and a street musician. (A. Byla, trans., 2005:224).
12) Virtuvės fiureriu, atsakingu jos vadovu, ilgą metą buvo SS feldfebelis Ziehmann . (Sruoga, 1997:438)	12) The head of the kitchen was for many years S.S. Tech Sergeant Ziehmann – one of the camp’s most notorious thieves. (Byla, trans., 2005:280)

Example 1 illustrates the strategy called *original writing*. The translator A. Byla originally rewrites German place name “**Stutthof**” from the source text, consequently, in the target text the concept is left the same “**Stutthof**”.

In example 9 block secretary's name and surname are originally rewritten. In the source text it is written as **“Toni Fabro”** as well as in the target text. It must be noted that the surnames are not transcribed or transliterated as it is frequently done in most of the works of prose. As it was written in the theoretical part, the translator should apply the strategy of original writing while translating proper nouns and place names. In this case the strategy of transliteration (i.e. a transmission of letters of source language using letters the alphabet of the target language) should not be used.

The conclusion could be drawn that all given examples illustrate the strategy called *original writing*. The translator A. Byla rewrites original names and surnames as well as Polish place names. It must be said that original writing gives a special coloring to the text. It becomes realistic, and, of course, culturally valuable in our multicultural world.

6.2 Descriptive–explanatory translation

The translation strategy called *descriptive–explanatory translation*, or in other words, *paraphrasing* is often used while translating culture specific-items. The translator A. Byla (2005) widely uses this strategy while translating realia in her translation of “Dievų miškas”. The following examples illustrate the usage of descriptive-explanatory strategy in her translation:

Table 2. Cases of descriptive-explanatory translation.

ST “Dievų miškas“ (written by Balys Sruoga)	TT “Forest of the Gods” (translated by Aušrinė Byla)
(13) Buvo viena kalinių rūšis, kurią iš lagerio paleisdavo, - tai <u>auklėjamieji kaliniai</u> . (Sruoga, 1997:266)	(3) There was one type of prisoner who was released from camp: <u>the one sent to camp merely for discipline or reform</u> . (Byla, trans., 2005:42)
(14) Mes traukiam <u>bankrutkes</u> ir žiūrim į juos. (Sruoga, 1997:418)	(14) We're puffing <u>rolled cigarettes</u> and gazing at them. (Byla, trans., 2005:235)
(15) <u>Bibelforšeriai</u> jokios dvasinės vyresnybės, kunigų ir vyskupų, nepripažindavo <...>. (Sruoga, 1997:399)	(15) <u>The Jehovah's Witnesses</u> didn't acknowledge any spiritual hierarchy <...>. (Byla, trans., 2005:226)
(16) Keturi patekome dirbti net į <u>raudonuosius komendantūros rūmus</u> <...>. (Sruoga, 1997:349)	(16) Four of us fared really well – we ended up in <u>the red building that housed camp headquarters</u> . (Byla, trans., 2005:157)

(17) <...> jisai buvo bermontininkas , veikęs Šiaulių apskrityje. (Sruoga, 1997:409)	(17) <...> he'd been with Bermond's Army , soldiering in Šiauliai area. (Byla, trans., 2005:238)
(18) Jis nežinojo, kad blokavas yra labai didelė valdžia. (Sruoga, 1997:415)	(18) He appeared unaware that the block chief was a powerful figure. (Byla, trans., 2005:247)

Example 13 perfectly illustrates the strategy called *descriptive-explanatory translation*. In order to avoid cross-purpose, the translator A. Byla explains the source language saying in the target text. In this case, a participial construction “**auklėjamieji kaliniai**” is translated as “**the one sent to camp merely for discipline or reform**”. This phrase explains what kind of prisoners the author has in mind, so the reader clearly understands the concept from the given explanation.

Examples 14 and 18 also illustrate the usage of the same translation strategy. The translator A. Byla translates Lithuanian cultural word “**bankrutkes**” as “**rolled cigarettes**”. It must be noted that the word “bankrutkes” is originated from Russian word “крутить” which means “to roll smth”. The explanation makes the phrase more explicit for the target audience as the English language does not have any equivalents for the Lithuanian word “**bankrutkes**”.

In the Examples 17 and 18 the positions of the people acting during World War II are translated using the same translation strategy. In example 17 the cultural word “**bermontininkas**” is used. This word is used only in the Lithuanian language and it must be noted that the context does not give any suggestions for understanding the meaning of the given word. In this case, the strategy of descriptive-explanatory translation is applied. Lithuanian cultural word “**bermontininkas**” is translated as “**he'd been with Bermond's Army**”. The explanation gives a clear understanding of the concept, despite the fact that the word “**bermontininkas**” has no equivalents in the target language. The other case is the word “**blokavas**” which is translated as “**the block chief**”. The target reader meets obscurity because the word “**blokavas**” is unknown in the target language and it does not imply anything for the target audience. In this case, A. Byla uses explanation “**the block chief**” so that the phrase becomes explicit for the target audience. However, a translation loss is experienced there, as the explanation does not reflect colloquial character of the word “**blokavas**”. In the rest of the examples it is noticed that the same translation strategy is applied by the translator A. Byla. For example, “**bibelforšeriai**” is translated as “**Jehovah's witnesses**”, “**raudonieji komendantūros rūmai**” is translated as “**the red building that housed camp headquarters**” etc. According to Lithuanian dictionary “**komendantūra**” means “commandants office”. The translation fully and understandably explains the meaning

of Lithuanian word. In all given cases A. Byla explains Lithuanian cultural words and sayings in order to make the realia clear and acceptable for the target audience.

It is possible to draw a conclusion that the analyzed examples of descriptive-explanatory translation make Lithuanian cultural words explicit for the target reader. However, a certain translation loss is experienced there. In addition, wordiness can be dangerous as a sentence might sound clumsy. It must be noted that this strategy is applied in order to make the translated text understandable for the target audience. The translator A. Byla applies this strategy of translation in most of the cases because the given examples have no equivalents in the target language.

6.3 Generalization

Generalization is the replacement of culture specific item into a more abstract or general word. This translation strategy is used when the precise meaning of realia is not required. The main disadvantages of this strategy are linguistic, conceptual or cultural losses. The translator A. Byla applies this translation strategy of translation in her translation of “Dievų miškas”. Cases of generalization are given below:

Table 3. Cases of generalization.

ST “Dievų miškas“ (written by Balys Sruoga)	TT “Forest of the Gods” (translated by Aušrinė Byla)
(19) - O tu, <u>pakaruoklio</u> vėdare, kur tu valkiojies dabar? (Sruoga, 1997:283)	(19) You <u>dead man's</u> crap. (Byla, trans., 2005:62)
(20) <...> ekspedicija į kaimyno dvarininko sėklinių bulvių <u>kapčių</u> . (Sruoga, 1997:545)	(20) <...> a raid on the neighboring landowner's potato <u>field</u> . (Byla, trans., 2005:422)
(21) Tokie dabar laikai, mes <u>pasninku</u> stimpame <...>. (Sruoga, 1997:544)	(21) Times are tough, we're <u>starving</u> to death <...>. (Byla, trans., 2005:421)
(22) Kartais suimdavo žmones neva vežti darbui, o nuveždavo į SS <u>kareivines</u> . (Sruoga, 1997:450)	(22) Sometimes the Germans pretended to be taking men to work, but instead stuck them in S.S. <u>compounds</u> . (Byla, trans., 2005:298)
(23) <...> o tai – ir pagalys per šoną ar <u>plytgalis į kuprą</u> . (Sruoga, 1997:284)	(23) <...> more often you get a stick in the side or <u>a brick in the back</u> . (Byla, trans., 2005:66)

(24) <...> nenusivilko švarkpalaikio ir nepakabino ant <u>gembės</u> <...>. (Sruoga, 1997:289)	(24) <...> more often you get a stick in the side or <u>a brick in the back</u> . (Byla, trans., 2005:66)
(25) Tuo tarpu iš <u>išvietės</u> išslenka kažkoksai neaiškaus patamsio gaivalas <...>. (Sruoga, 1997:293)	(25) Then, from <u>the washroom</u> emerges some kind of indefinite creature <...>. (Byla, trans., 2005:80)
(26) Jaunimas traukia žaliają <u>girele</u> . (Sruoga, 1995:248)	(26) The youngsters proceed into the green <u>forest</u> . (Byla, trans., 2005:16)

Example 19 illustrates the case of generalization as the Lithuanian word “**pakaruoklis**” is translated as “**dead man**”. It must be noted that Dictionary of the Lithuanian Language defines “**pakaruoklis**” as “hanged man” while Oxford Advanced Learner’s Dictionary defines the word “**dead man**” as “no longer alive”. It is understood that Lithuanian word “**pakaruoklis**” is translated into a more abstract phrase i.e. “**dead man**”. The usage of generalization does not make any confusion in understanding the result of action. The words “**pakaruoklis**” and “**dead man**” mean the same – someone is no longer alive.

Example 20 is the other case of using generalization. The translator translates Lithuanian realia “**kapčius**” as “**field**”. According to Lithuanian dictionary “**kapčius**” is “a pile of vegetables which are covered by straw and earth” while Oxford dictionary defines “**field**” as “an area of land in the country used for growing crops or keeping animals in, usually surrounded by a fence, etc”. It must be noted that the translation gives similar associations of Lithuanian realia.

Example 21 is also the case where the translator A. Byla applies a strategy of generalization. An old and traditional Lithuanian word “**pasninkas**” is translated using more abstract and general word “**starving**”. Dictionary of the Lithuanian Language defines “**pasninkas**” as “abstention from a certain meal during the particular days which are fixed by religion” at the same time Oxford Advanced Learner’s Dictionary defines “**starving**” as “to suffer or die because you do not have enough food to eat; to make somebody suffer or die in this way”. It must be said that the strategy of generalization causes cultural lose in this example because the word “**pasninkas**” expresses a cultural concept which is related to religion and traditions and it requires additional information to be given. The usage of generalization makes the sentence vague because the context does not give any explanations of the given word.

Example 24 illustrates the usage of the same translation strategy. According to Lithuanian dictionary “**gembė**” is defined as “a wooden hook in the wall which is used to hang clothes etc.” while Oxford dictionary defines “**the hook**” as “a curved piece of metal,

plastic or wire for hanging things on, catching fish with, etc”. It is understood that Lithuanian realia “**gembė**” is generally translated as “**a hook**”. It could be noticed that example 22 illustrates some kind of cultural loss because culture specific item is not explained in detail, as a consequence, translation gives only general understanding of the concept.

The conclusion could be drawn that, A. Byla uses the translation strategy called generalization in order to show the main features of a thing, or an event. It could be noticed that generalization causes cultural losses but it must be said that the usage of this strategy makes the text easier to perceive.

6.4 Notes and additions

Notes and additions is one more translation strategy which is applied by the translator A. Byla while translating “Dievų miškas”. The translation strategy called *notes and additions* is used for borrowings from the source language which are explained with notes and additions at the end of a book. The cases of *notes and additions* found in the translation of “Dievų miškas” are the following:

Table 4. Cases of notes and additions.

ST “Dievų miškas“ (written by Balys Sruoga)	TT „Forest of the Gods“ (translated by Aušrinė Byla)
(27) <u>Perkūnas, Jūratė, Laumė, Patrimpas</u> – nuolatiniai Gdanskio srities jūros pakrančių, ežerų ir miškų gyventojai <...>. (Sruoga, 1997: 242)	(27) <u>Perkūnas*, Jūratė**, Laumė***, Patrimpas****</u> . (Byla, trans., 2005: 8) *Perkūnas: The ancient Lithuanian god of thunder. **Jūratė: The Lithuanian goddess of the sea. ***Laumė: A female deity depicted as an earthly being, preferring to dwell in forests or near rivers and lakes. ****Patrimpas: A male deity of rivers and springs depicted as wearing a wreath of wheat stalks.
(28) Skęstu jose, Prisimenu <u>Vaižganto</u> paguodžiantį šauksmą: - Lietuviai, nebijokite tiurmos! (Sruoga, 1997: 249)	(28) I remember the consoling outcry of <u>Vaižgantas*</u> : “Lithuanians, do not fear prison!” (Byla, trans., 2005: 17) *Vaižgantas [Tumas-Vaižgantas], Juozas (1869-1933): Lithuanian Catholic canon, journalist, activist and writer.

(29) <...> imdavo tarškinti į visas puses, nelyginant senųjų rusų bylinų koks bogatyrus, įsisukęs į nekrikštų tarpą. (Sruoga, 1997: 311)	(29) He resembled some chastener from the old Russian bylinas * raining blows on the heathens. (Byla, trans., 2005: 104) * Bylina: Russian folk epic or ballad.
(30) Buvo vienas net iš pirmųjų dešimties nacionalsocialistų partijos narių, artimas Hitlerio bendradarbis, buvęs nacių officiozo “Angriff” laikraščio redaktorius. (Sruoga, 1997: 393)	(30) Perhaps the most striking was Vey, one of the ten original Nazi Party members, Hitler’s onetime intimate and former editor of the Nazi newspaper, Angriff *. (Byla, trans., 2005: 218) *Angriff: “The Assault”. Nazi newspaper founded by Goebbels, more of a polemical pamphlet than a newspaper and served mostly as a vehicle for Goebbels grievances.
(31) Bene bosas koks iš Igulos bažnyčios ? (Sruoga, 1995: 250)	(31) Possibly a bass from the Igula Church *? (Byla, trans., 2005:19) *Igula Church: Army garrison church.

Example 27 illustrates the strategy called *notes and addition*. Lithuanian well known gods and goddess are explained at the end of the book in particular notes. It must be noted that, this strategy allows readers to get additional information about Lithuanian traditions and religion and it makes the concept more explicit.

In example 28 a well known Lithuanian surname is mentioned. “**Vaižgantas**” is known for the source language readers but he is unknown for the target audience, that is why the translator A. Byla uses some notes to reveal who is that man whose surname is “**Vaižgantas**” and why he is so essential for Lithuanians. It must be said that Lithuanian priest, social activist and writer Vaižgantas is considered to be one of the most significant writers during his era.

In example 29 the same translation strategy is applied. The word “**bylinos**” is explained using additional notes. It becomes clear that “**bylinos**” refers to Russian ballad or epic. It must be noted that the word “**bylinos**” is considered to be a barbarism in Lithuanian language.

In example 30 the author mentions a newspaper called “**Angriff**”. The translator decides to explain what kind of newspaper it is. Consequently, she uses additional notes at the end of a book. It must be noted that this additional note helps to understand the given implication.

The conclusion could be drawn that notes and additions helps to save cultural colouring and it also helps to understand the whole context. It must be noted that this strategy

is applied in order to explain culturally well known proper names i.e. the names of artworks, newspapers and mythological figures.

6.5 Analogical translation

As it was mention in the theoretical part, *analogical translation* occurs when the translator chooses a word to define realia which arouses similar associations or performs the same function. The translator A. Byla in her translation “Forest of the Gods” uses this strategy of translation a few times. The following examples illustrate the strategy called *analogical translation*:

Table 5. Cases of analogical translation.

ST “Dievų miškas“ (written by Balys Sruoga)	TT Forest of the Gods” (translated by Aušrinė Byla)
(32) Gdanskio miesto savivaldybė nutarė Dievų miške įsteigti koncentracijos lagerį nepaklusniems lenkam į gerą kelią atvesdinti. (Sruoga, 1997:242)	(32) With the end of the Polish-German War, Gdansk’s civil government decided to erect a concentration camp within the Forest of the Gods to bring disobedient Poles back to the path of righteousness. (Byla, trans., 2005:9)
(33) Lašinius taip pat jis priims. (Sruoga, 1997:257)	(33) He’ll also take bacon . (Byla, trans., 2005:30)
(34) Mayeris stovėjo raudonuose rūmuose prie lango ir šnapša lakė. (Sruoga, 1997:511)	(34) Mayer stood by the window in the red building and swilled whiskey . (Byla, trans., 2005:379)
(35) Politinis skyrius turėjo dar kartotėką, kuriai oficialiai vadovavo SS mažiukas feldfebeliukas Konig, privačiame gyvenime - smuklės savininkas, rėksnys ir muzikantas: dūda pūsdavo. (Sruoga, 1997:267)	(35) In private life Konig had been an innkeeper, a whiner and a musician – at least he blew a horn . (Byla, trans., 2005:43)
(36) Į raštinę, kur turėjo būti paimta keli šimtai jaunuolių, ateina vos keturi penki, ir tie patys – šleivi, kreivi, persimetę it sudžiūvusi žagrė, luošiai ir klipatos , aiškiai netinką SS šėkui pjauti. (Sruoga, 1997:248)	(36) The draft board’s great expectations of at least a few hundred youngsters are shattered when barely four or five show up, and these – rickety, sickly, skinny as rails, infirm, crippled , not worth the flat feet they’re standing on. (Byla, trans., 2005:16)
(37) Mano mielas bičiulis Jonas, bambizas nuo Biržų <...> (Sruoga, 1997:288)	(37) My dear friend Jonas, the Protestant from Biržai <...> (Byla 2005:72)

Example 32 illustrates the strategy called *analogical translation*. The Lithuanian expression “**koncentracijos lageris**” is translated as “**concentration camp**”. Dictionary of the Lithuanian Language defines “**lageris**” as “temporary place where prisoners of war were kept”. At the same time Oxford Advanced Learner’s Dictionary defines “**camp**” as “a type of prison, often consisting of a number of buildings inside a fence, where political prisoners, etc. are kept in extremely bad conditions”. It is obvious that the meanings of both words are identical. The given words “**lageris**” and “**camp**” perform the same meaning: they both keep people for a certain period of time.

Example 33 conveys the same translations strategy. Lithuanian word “**lašiniai**” is translated as “**bacon**”. According to Lithuanian dictionary „**lašiniai**” is defined as “subcutaneous fat layer of carcass” while Oxford dictionary defines “**bacon**” as “meat from the back or sides of a pig that has been cured (= preserved using salt or smoke), usually served in thin slices”. It is understood that the words are similar in meaning and they express the same concept. Despite the fact that there occurs the loss of meaning, the concept is perfectly conveyed.

Example 34 illustrates the analogical translation. Lithuanian cultural word “**šnapsas**” is translated as “**whiskey**”. Lithuanian dictionary defines “**šnapsas**” as “**vodka**” at the same time Oxford dictionary defines “**whiskey**” as “a strong, pale brown alcoholic drink, originally from Scotland and Ireland, made from grain such as barley, maize or rye”. Essentially, both words express the same concept: a strong alcoholic drink made from grains, but there occurs some kind of loss: it is obvious that these drinks are different in their nature and appearance.

In example 35 the translator A. Byla applies the same translation strategy. Lithuanian musical instrument “**dūda**” is translated as “**a horn**”. According to Dictionary of the Lithuanian Language “**dūda**” is “a musical instrument in the shape of a tube made from metal or wood and played by blowing”. Oxford Advanced Learner’s Dictionary gives the following definition of “**a horn**” i.e. “a simple musical instrument that consists of a curved metal tube that you blow into”. It becomes clear that both instruments perform the same function. They both make sounds by blowing. The main difference is that these instruments are different in their appearance. Lithuanian musical instrument “**dūda**” is not necessarily curved while “**a horn**” defines a curved metal musical instrument.

Example 36 illustrates the same translation strategy i.e. analogical translation. Lithuanian word “**klipatos**” is translated as “**crippled**”. From the context it is understood that the word “**klipata**” defines a person who is “nearly to die” while Cambridge Dictionary Online defines “**crippled**” as “a person who cannot use their arms or legs in a normal way”.

Both words express almost the same meaning. The main difference is that Lithuanian word “**klipata**” refers to political prisoner kept in a concentration camp, while English word “**crippled**” is used to talk about disabled people.

In example 37 Lithuanian cultural word “**bambizas**” is translated as “**the protestant**”. According to Lithuanian dictionary “**bambizas**” refers to “a reformer or a priest of reformers” at the same time Oxford dictionary defines “**the protestant**” as “a member of a part of the Western Christian Church that separated from the Roman Catholic Church in the 16th century”. It is obvious that both words practically mean the same, as “**the protestant**” means a person who is involved in Protestant Reformation. However, the loss of meaning is experienced there, as the translation of the Lithuanian word “**bambizas**” does not reflect colloquial character. In this case, it must be noted that the word “**bambizas**” is considered to be a jargon. Every jargon used in this novel has a special meaning which helps to understand the novel better.

The conclusion could be drawn, that all given examples present the same translation strategy i.e. analogical translation. Lithuanian words are translated into English words which perform the same function or arouse the same associations. In some cases, the loss of meaning is noticed but it has no impact on the whole context and understanding. The usage of this strategy allows the reader to get closer to the unknown culture by using well known words from the target reader’s own language.

6.6 Omission

Omission is one more strategy which is quite often used while translating words with cultural implications. It is one of the easiest ways to make text unencumbered and clear. The translator A. Byla also applies this strategy of translation in her translation “Forest of the Gods”. The following examples illustrate the strategy of omission applied by translator A. Byla:

Table 6. Cases of omission.

ST “Dievų miškas“ (written by Balys Sruoga)	TT „Forest of the Gods“ (translated by Aušrinė Byla)
(38) Daugelis neturėjo jokių kojinių, - vidužiemį į sniegą išėjo basnyčiomis . (Sruoga, 1997:511)	(38) Most of them had no socks when they stepped out into the midwinter snow. (Byla, trans., 2005:379)

(39) Tuo tarpu koridoriuje už geležinių, panašių į akėčias durų žingsniai. (Sruoga, 1997:250)	(39) In the hallway behind the heavy iron door, footsteps sound. (Byla, trans., 2005:19)
(40) Stumiant vagonetę reikia bėgti risčia ir zovada . (Sruoga, 1997:304)	(40) While pushing the trolley, you have to hustle whether the trolley is empty or full. (Byla, trans., 2005:96)
(41) Neoficialus, bet faktinis diktatorius, ilgą laiką buvo kalinys, ober-capo – vyresnysis kapas, Jan Weit. (Sruoga, 1997:326)	(41) Unofficially and for the longest time, the real dictator was a prisoner, the head capo – Jan Weit. (Byla, trans., 2005:125)

Example 38 illustrates the case of omission. The translator A. Byla decides not to translate Lithuanian cultural word “**basnyčiomis**” (which means that the people are with bare feet) because it is obvious from the context that people’s feet are bare. The translation of cultural word would make the text clumsy and redundant.

Example 39 illustrates the same translation strategy. In this case, the translation of Lithuanian cultural implement “**akėčios**” is omitted. The author decides to emphasize the weight of the door, using an extra word “heavy” but she omits the comparison with “a harrow”. This cultural item is not very important in the sentence and it does not cause any loss of meaning.

In example 41 the culture specific item “**ober-capo**” is omitted. The translator A. Byla decides to omit it because she wants to avoid unnecessary repetition. The meaning of the word “**ober-capo**” is explained later in the sentence. It must be noted that omission does not cause any confusion or clumsiness.

To sum up, the translator A. Byla does not use this translation strategy extensively. It must be said that the cases of omission are compensated by the context and it does not cause incomprehension. One of the main reasons why the translator applies this strategy is the avoidance of repetition.

7. THE MOST FREQUENTLY USED TRANSLATION STRATEGIES

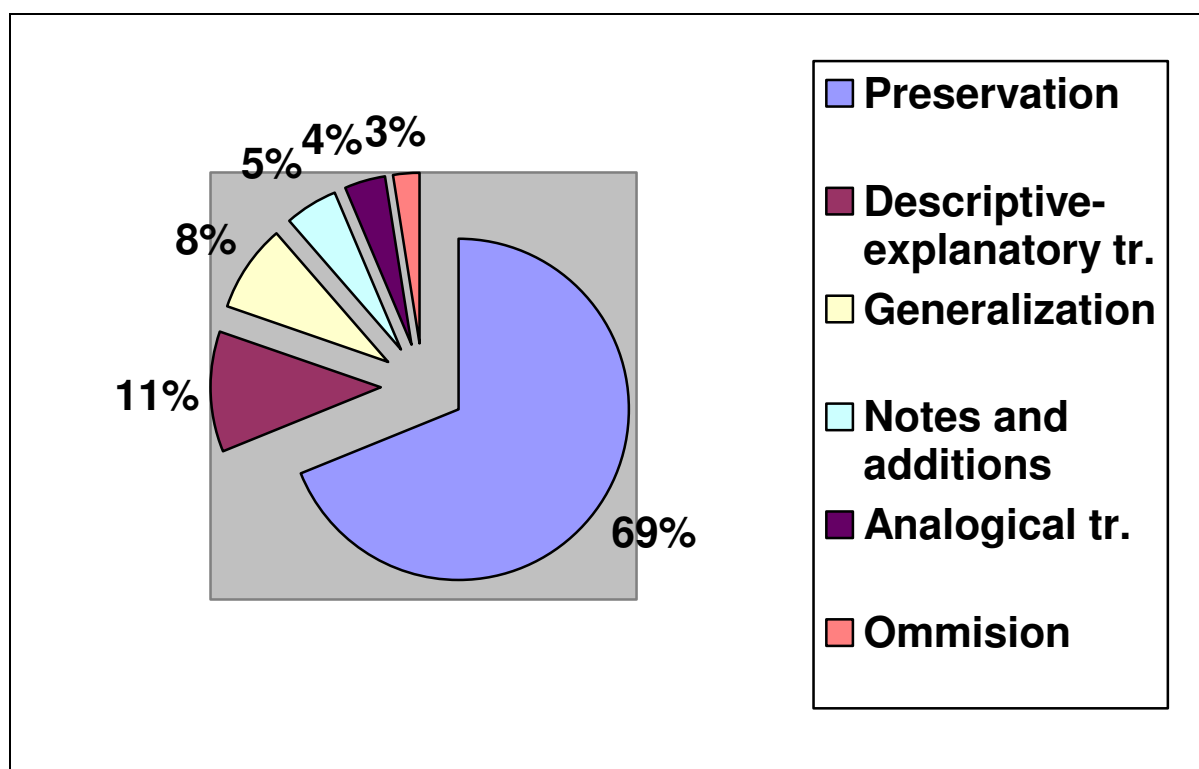


Figure 1. Translation strategies used in translation of war period realia in Balys Sruoga's novel "Forest of the Gods"

As it has been mentioned before there are found one hundred and fifty eight culture specific words, which have been found in B. Sruoga's novel "Dievų miškas". *Preservation* has become the most frequently used translation strategy in the translation of "Dievų miškas" (69%). The second place according to the frequency of use belongs to *descriptive-explanatory translation* (11%), and then follows *generalization* (8%). A few examples of *notes and additions* (5%), *analogical translation* (4%) and *omission* (3%) have been found in the novel and it must be noted that these strategies were used quite rarely. The percentage of translation strategies used in the translation of a novel is illustrated in the diagram (Figure1).

CONCLUSIONS

Having conducted the research and written the thesis “War Period Realia Translation in Balys Sruoga’s novel “Forest of the Gods” the following conclusions have been drawn:

1. What concerns the theoretical part of the paper, the problem of non-equivalence and the relation between language and culture have been discussed. What is more, the essential information about the classifications of cultural realia and the translation strategies suggested for translating realia have been distinguished using the ideas of such scientists as J. Mikutytė, S. Gill, P. Newmark, O. Armalytė etc. The examples of cultural realia have been illustrated from various sources. The linguists J. Mikutytė and O. Armalytė have proposed nine translation strategies which have been discussed briefly in the theoretical part. However, only six translation strategies have been used in the translation of war period realia into the English language.
2. The process of research into the theme has shown that B. Sruoga has used a great number of cultural realia in his novel “Dievų miškas”. There occurred one hundred and fifty eight culture specific words.
3. Under the comparative method, the translation of war period realia from the Lithuanian language into the English language has been compared and discussed.
4. Statistical analysis of the data has shown that the translation strategy of *preservation* has been used most frequently in the novel (69 %). It must be noted that the majority of proper names that have been preserved are of foreign origin: Polish and German. Then follows *descriptive explanatory translation* (11 %) and *generalization* (8 %). The other translation strategies – *notes and additions* (5 %), *analogical translation* (4 %) and *omission* (3 %) occurred rarely in the novel.

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