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**TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC
ITEMS IN *THE WORLD ACCORDING TO GARP*
BY JOHN IRVING**

BACHELOR THESIS

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INTRODUCTION

The translation process of fiction is a complex activity. In order to get a translated product with the same effect and value as of the original different competences of a translator are necessary, including intercultural awareness. Different cultures have different experiences of life. What is easily comprehensible in one culture, may not be realizable in another. Therefore, whenever such a cultural gap appears a translator has to decide how to deal with it while translating. To quote Venuti, “differences between cultures cause many more severe complications for the translator than do differences in language structure” (Venuti, 2012:145). The translation of cultural realia has been one of the main focuses for many linguistic scholars, who have much given to the study of translation and they have noted that different approaches of translating culture-specific items (henceforth CSI) are possible.

The study seeks to answer what possible ways for translating CSIs exist, which of them were applied in the novel presented further and what factors could have determined the choice.

The aim of the research is to analyze translation strategies for CSIs which were applied while translating the novel *The World According to Garp* by John Irving (translated by Romualdas Petraitis and Zita Marienė). To achieve this aim the following objectives have been raised:

1. To define the concepts of culture and CSI;
2. To present classification of translation strategies for CSIs;
3. To provide the analysis of translation strategies for CSIs in *The World According to Garp*;
4. To establish prevailing translation strategies for CSIs in the novel under the analysis.

The following qualitative and quantitative methods were applied to the present study:

1. Theoretical overview provided the basic information about translation strategies for CSIs;
2. Descriptive method was applied to examine and interpret the results and findings of translation of CSIs;
3. Comparative analysis allowed comparing English CSIs with the Lithuanian equivalents;
4. Statistical method enabled to provide statistical frequency of the examples found in the novel. Tables and figures were depicted in order to give a better understanding of the data distribution.

The scope of the research is 117 examples, which were selected from the novel *The World According to Garp* by John Irving and its translation into the Lithuanian language *Pasaulis pagal Garpą* performed by Romualdas Petraitis and Zita Marienė. The instances are given in Appendix No. 1.

This research paper is structured as follows: an introduction, chapters of theoretical overview, practical part and conclusions.

The research and the collected data might be useful for students, conducting their researches in the field of translation studies, for lecturers, and especially for translators. The paper can give more understanding of translation strategies for CSIs.

1. THEORETICAL BACKGROUND ON CULTURE-SPECIFIC ITEMS IN TRANSLATION

1. 1. The Issue of Equivalence in Translation

Translation is a passage from one language to another, which involves the alteration of forms. Further, “the contrasting forms convey meanings which cannot but fail to coincide totally” (Bell, 1991:6). Therefore, translation studies consider equivalence as one of the central issues.

In the field of translation complete equivalence does not exist under the influence of different languages and distinct cultures. However, “<...> the overriding purpose of any translation should be to achieve ‘equivalent effect’, i.e. to produce the same effect (or one as close as possible) on the readership of the translation as has obtained on the readership of the original” (Newmark, 1988:48). By this it is implied, that although complete equivalence does not exist translators should try to achieve the just mentioned ‘equivalent effect’. Equivalents that would preserve similar features of the original have to be found. Unfortunately, in case of cultural realia it is rather complicated. At this point the notion of non-equivalent emerges, “The difficulties of literal translation are often highlighted not so much by linguistic or referential context as by the context of a cultural tradition” (Ibid. 78). Every culture analyses the surrounding world in a different way and it is reflected in its language system. No two cultures are identical and as a result it causes non-equivalence in translation. Therefore, translators face the problem of choosing the right strategy in order to correctly transmit cultural realia. This issue will be the subject of discussion in Chapter 2.

Consequently, the foremost notion of culture will be analyzed in the following section.

1. 2. The Notion of Culture

In order to discuss the occurrence of CSI thoroughly, the notion of *culture* has to be defined. Culture is a broad concept as it has been analyzed in its variant aspects by many philosophers, historians, linguists and other scientists. Therefore, definitions of culture may slightly vary among different sources, depending on the point of view. According to *Cambridge Dictionaries Online*, culture is “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time”¹. In comparison, the UNESCO describes it in more detail, as “the set of distinctive spiritual, material, intellectual and emotional features of society; it encompasses art, literature, lifestyles, ways of living together,

¹ Cambridge Dictionaries Online. <http://dictionary.cambridge.org/>. Accessed on 12 January, 2013

value systems, traditions and beliefs”². In accordance with the definitions, culture is a set of typical features of a lifestyle inherent in a particular group of people. Translation theorists have been inquired into the concept of culture as well. 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). This definition by no means implies that language is a component of culture. He adds that if it were so “translation would be impossible” (Ibid. 95). However, language plays an important role in terms of culture. This idea will be taken up in the due course.

Although definitions may vary but essential principles stay alike. Staškevičiūtė and Baranauskienė (2005) claim that most of the definitions incorporate three elements (see Figure 1).

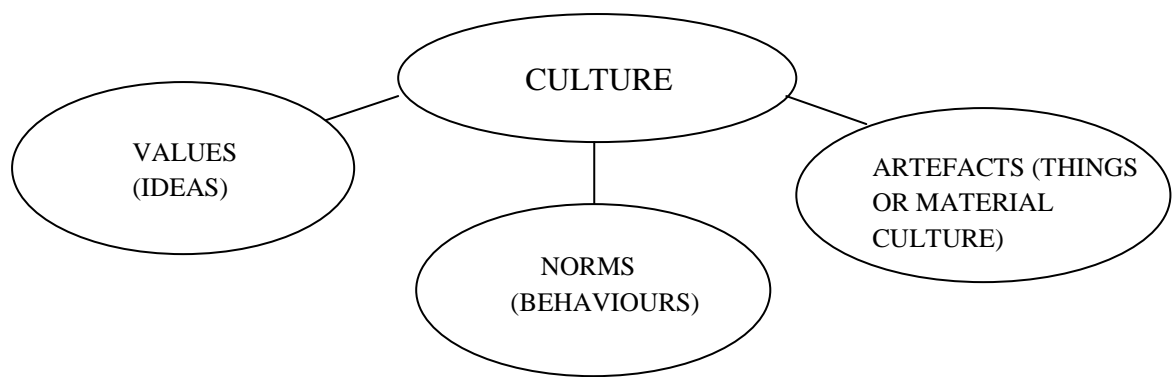


Figure 1. Elements of culture (Staškevičiūtė, Baranauskienė, 2005:201)

Certain perspectives on behavior, values and artefacts shared by a group of people determine a particular culture. Definitions of culture do not mark any boundaries of communication among different cultures. Contemporary societies are regularly faced with intercultural dialogues. To quote Jocaîtė, “The challenges of intercultural living are becoming the reality of our working and domestic life” (Jocaîtė, 2009:191). Thereby, cross-cultural communication has become a common phenomenon, as a result making cultural awareness an essential condition in many areas, as well as in the field of translation.

The relevant points can be briefly summarized as follows: firstly, the definitions of culture may vary but most of them incorporate such elements as values, norms and artefacts; secondly, intercultural intercourse has grown in everyday use making cultural awareness an essential condition in the field of translation.

² Culture. <http://www.fact-archive.com/encyclopedia/Culture>. Accessed on 15 January, 2013

1.3. Culture-Specific Items in Translation

The process of translation is a complex activity. To quote Bassnett, “Beyond the notion <...> that translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also” (Bassnett, 2002:21). Moreover, translation has become more than a transfer of languages, its role has become substantial in the intercultural communication.

Every text sends a message to the readership. In most of the cases not only the essence of a message but also its effect on the readership has to be retained while translating from the source language (henceforth SL) into the target language (TL). To quote Newmark, “Usually, the translator’s intention is identical with that of the author of the SL text” (Ibid. 12). Consequently, in such cases when a source text (henceforth ST) contains references to a particular culture, the translator is confronted with translation problems. In order to maintain the implied effect of the ST, the translator has to apply certain translation strategies for words denoting cultural realia.

Although the phenomena of cultural translation has been discussed by various linguistic scholars no single term to define cultural words has been set. Petrulionė observes that, “The following terms in translation studies are used interchangeably: *culture-specific items* (Davies, 2003) [the term mostly used in the present study], *culture-specific concepts* (Baker, 1992), *cultural concepts* (Davies, 2003), *cultural words* (Newmark, 1988), *realia* (Robinson, 1997), *culture-bound phenomena* (Robinson, 1997) or *culture-bound elements* (Hagfors, 2003)” (Petrulionė, 2012:44). However, the variety of such terms does not create any ambiguity or misapprehension in the field of translation.

Ambrasas-Sasnava (1984) considers a case of cultural realia whenever words or their units, denoting particular things, phenomenons, events or facts in various areas of life occur in the SL and which do not exist in the TL, or if exist are called differently. Getting back to the definitions of culture presented earlier in the paper it was noted that language is not a component of culture. Therefore, CSIs can appear in the same language but spoken within different communities. On this Newmark writes: “You can have several cultures (and sub-cultures) within one language <...>” (Newmark, 1988:94). In such case translation is needed within the same language.

Armalytė and Pažūsis (1990) claim that the notion of cultural realia encompass words or their units which name material and spiritual things, for instance, national dishes (*Yorkshire pudding*), festivities and traditions (*Guy Fawkes’ Night*), folklore genres (*limerics*) and so forth. Social events and political institutions are also considered as cultural realia

(English *sit-in*, *Privy Council*). It is also noted that sometimes CSIs can acquire equivalents in other languages. Such equivalents gradually become fixed equivalents and after some time they simply enter languages. For example, *melon* used to be a CSI while translating into Lithuanian but today no longer is. Examples given by these scholars on such case are *rocker*, *marketing*, *rating* (Ibid. 123).

Neither Ambrasas-Sasnava nor Armalytė and Pažūsis classify CSIs into separate categories. Therefore, the matter will be taken up in detail in the following section.

1. 4. Classification of Cultural Categories

Cultural realia can be sorted into particular groups. Different linguists propose different classifications. Moreover, some of the scholars do not consider some items as cultural realia, while others do.

Newmark categorizes cultural realia into five categories (see Figure 2).

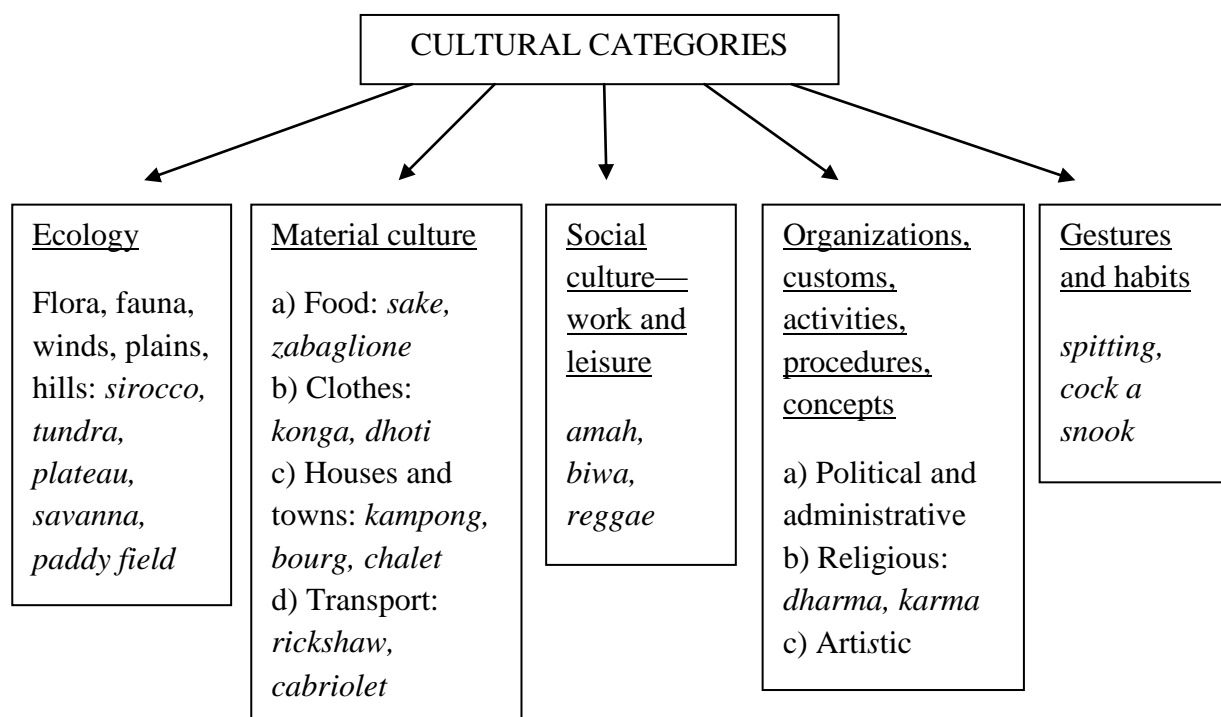


Figure 2. Cultural categories (Newmark, 1988:95)

From the figure above it can be seen that there are five main groups and some of them have subdivisions within.

Linguist Gudavičius proposes different classification. It slightly varies from the previous one but does not contradict. He proposes classification scheme composed of three categories (as cited in Petrulionė, 2012:44):

1) things denoting material culture:

- a) everyday life and work realia;
 - b) specific agricultural work and geographic realia;
 - c) endemic clothes and footwear;
 - d) national cuisine;
 - e) musical instruments;
- 2) intangible culture:
- a) national dances and songs;
 - b) folk feasts;
 - c) national folk customs and habits;
 - d) mythological notions;
- 3) historical realia:
- a) domestic objects;
 - b) social and political realia;
 - c) religious words.

Gudavičius distinguishes three broad groups and each of them contains subdivisions. According to Kvašytė (2009) these subdivisions could be divided into minor ones. For instance, national cuisine diverges into food and drinks, implements can be divided by the field they are used: smithery, pottery, and so forth. In such manner qualification system is being expanded hierarchically.

Mikutytė (2005) presents yet another classification of cultural categories. She includes such categories as ‘brand names’ or ‘personal names’, which are omitted by some other linguists. It should be noted that proper names is a controversial issue among translators while considering the inclusion of such phenomena into a concept of cultural realia. The recent paper considers proper names as CSIs.

The categories of cultural realia according to Mikutytė:

- 1) geographic realia (*prerija*);
- 2) ethnographic realia: a) mode of life: food, drinks (*tortilja*); public bodies (*salūnas*); clothing, footwear, jewelry (*sombreros*); housing, furniture, dishes, etc. (*jurta*); transport (*gondola*); b) work: workpeople (*kaubojus*); implements, household items (*bumerangas*); work organization (*kolūkis*); c) art and culture: music and dancing (*tarantela*); musical instruments (*kastanjetės*); theatre (*hepeningas*); performers (*geiša*); other (*ikebana*); folklore (*čiaustuška*); mythology (*smėlio žmogus*); d) traditions, rituals (*penktos valandos arbatėlė*); e) holidays, games (*padėkos diena*); f) ethnic objects: ethnonyms (*apačiai*); ethnic nicknames (*fricas*); names after place of residence (*gabrovietis*); g) measurements and money (*colis*); h) religion (rituals, buildings, attributes, etc.) (*sinagoga*);

- 3) social and political realia: administrative-territorial divisions, settlements (*gubernija*); authorities and persons (*reichstagas*); organizations, educational and cultural institutions (*koledžas*); political, social, patriotic activities and movements, figures (*leiboristai*); social, religious events, movements, figures (*kuklusklanas*); titles, degrees, salutations (*misteris*); castes, their members and classes (*buržuazija*); military realities (units, weapons, clothing, degrees) (*atamanas*);
- 4) situational realities, language-independent elements (morals, values, mentality, behavior, daily life rules, superstitions, gestures, arbitrary signs, symbols, etc.) (*juodos katės perbėgimas per kelią*);
- 5) intertextuality (quotations, allusions to country's folklore, literature, philosophy, art, religion, science, or allusions to important historical events and dates);
- 6) personal names;
- 7) place-names;
- 8) street names, square titles;
- 9) titles of periodicals;
- 10) titles of literary and artistic works;
- 11) firms, products, brand names (*Honda Accord*).

The latter classification is much more detailed compared with the previous ones. Such categories as intertextuality or firms, products and brand names unquestionably belong to the conception of culture. Besides, the scholar presents three more ways how CSIs can be classified by other criteria:

- by the time of usage:
 - a) contemporary realia;
 - b) historical realia;
- by the level of unconformity:
 - a) complete unconformity (unique realia, which has no equivalent in other cultures and languages);
 - b) formal conformity (realia which exist in various cultures but in different forms, have analogues);
- by the spread of realia (see Figure 3).

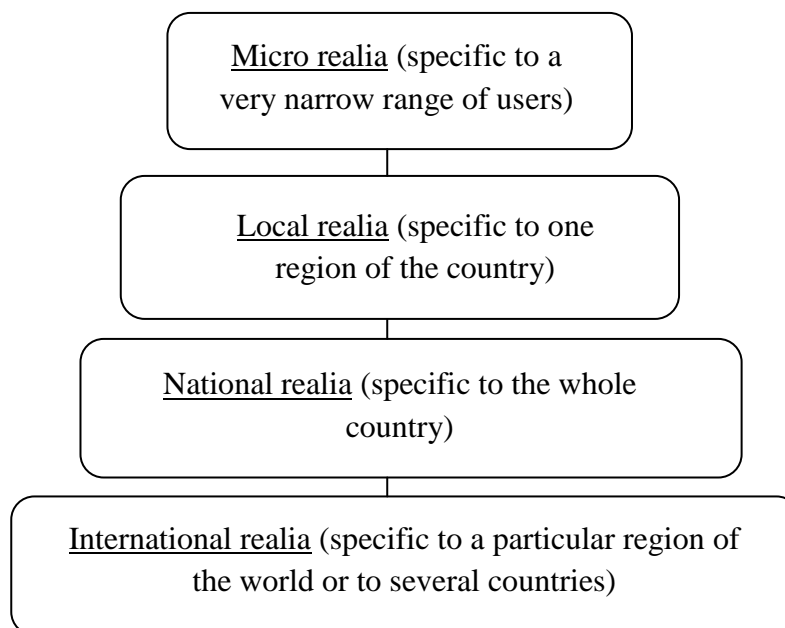


Figure 3. Cultural realia classified by the level of its spread (Mikutytė, 2005)

As it can be seen from the figure above there are four levels of the spread of realia; micro and local realia would require a certain translation strategy even in the same language. National realia is likely to need an explanation in other languages and cultures but not necessarily. Widespread international realia does not require any clearing up in most cases.

In order to conclude this section, it can be said that it is typical for classifications of cultural realia to vary. All presented classifications demonstrate that there are many possible approaches to cultural realia and any of them can be used depending on the purpose of investigation. The following chapter is directed towards existing translation strategies for CSIs introduced by different scholars.

2. TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ITEMS

Whenever translators face cultural realia they have to choose how to render it without experiencing a cultural loss. However, there is no unique categorization of strategies for CSIs. To quote Danytė, “Different specialists on translation have come up with a confusing variety of terms to describe strategies” (Danytė, 2006:203). It also means that sometimes different scholars provide different approaches to the same strategies.

Taking into account, that present research focuses on the case of translation analysis while translating from English into Lithuanian, three different classifications of translation strategies for CSIs will be presented: two different classifications applied while translating from any foreign language into Lithuanian and one universal classification which could be applied while translating into majority of languages.

2. 1. Strategies Introduced by Leonavičienė

Leonavičienė (2010) briefly presents six methods to solve translation problem, which occurs while translating foreign CSIs into Lithuanian. She does not discuss the strategies under any headings. According to Leonavičienė, in order to render cultural realia of SL Lithuanian translators apply such strategies:

- 1) For some CSIs they seek substitutions, i.e. equivalents in the Lithuanian language;
- 2) Items that do not exist in Lithuanian and which cannot be denoted by neutral words are transcribed according to the general rules of the Lithuanian language (it is also applied to proper names);
- 3) In some cases when an equivalent in TL cannot be found, CSIs are rendered in a descriptive manner;
- 4) Some of CSIs are explained in footnotes (especially if they are mentioned repeatedly in the ST), where their specific features are highlighted;
- 5) If a CSI is used only once in the ST, it can be replaced by an expanded explanation without even mentioning it in TT, or its transcription is explained directly in the text (except the cases when a CSI is used in direct speech). The author claims that such strategy is currently more frequent than the previously mentioned one (explanation in footnotes);
- 6) CSIs that are prevalent in fiction, journalism, textbooks and are familiar to a wide audience are usually left without any comments.

The scholar presents strategies used while translating from any foreign language into the Lithuanian language. The successive sections provide universal strategies, though with Lithuanian and English examples.

2. 2. Strategies Introduced by Armalytė and Pažūsis

Armalytė and Pažūsis (1990) define five ways of rendering non-equivalent lexis, including CSIs:

1) Borrowing a SL word. The scholars indicate that the word can be borrowed in two manners: graphical (how it is written) and phonetic (how it is pronounced). The word with its original symbols is used only if SL and TL have the same (or similar) characters. Otherwise it would be problematic for the TL reader to absorb and memorize such word. In case of English and Lithuanian languages, the alphabets are quite similar, therefore a SL word can be transferred with its original graphical form into TL. Therefore, such items as titles of newspapers, magazines, firms, musical groups, personal names and place names are rendered in its graphical form.

However, when an English personal name is kept with its graphical form in the Lithuanian text, extra problems may arise. The authors provide such example: “*Alice myli Colin*” (Ibid. 125). In this case, the meaning of the sentence becomes ambiguous and the sex of mentioned characters is not clear. In order to avoid that Lithuanian inflexions are added and the declension is applied. Inflexions can be added in two ways: *William – Williamas* or *William’as* (an apostrophe is used). Armalytė and Pažūsis notice that borrowing SL word has both, its advantages and disadvantages. Many old loan-words have integrated into Lithuanian language and currently make no difference. Moreover, when an English word is rendered in phonetic manner, the readership gets an opportunity to learn the pronunciation and afterwards use the word in colloquial language. In such way appellative nouns, which had not had any equivalent before enter Lithuanian vocabulary. Provided examples: *bitnikas, bliuzas, džinsai, pankas, kaubojus* (Ibid. 126). This notwithstanding, in literary translation it should not be overused, because sometimes such words stay unclear and require additional explanations.

2) Calque translation. This procedure is applied to fixed compounds and parenthesis. It is an attempt to make a calque in TL, which would correspond the same or similar formation, or its structural significance of the original one. In this way such words as *dangoraižis (skyscraper)*, *kramtomoji guma (chewing gum)* entered Lithuanian (Ibid. 127). The authors notice, that naturally it is a two-way process and Lithuanian realia enter the English language: *House of Culture (kultūros namai)*, *Candidate of Science (mokslų kandidatas)* (Ibid. 129). However, calque does not always reveal the meaning of a CSI. Sometimes the

reader can only identify the structural, but not the lexical significance. Frequently the denotation of calque becomes clear from the context.

3) Descriptive translation. The significance of non-equivalent items can be conveyed with expanded phrases, which outline their denotations. The authors give examples on how Lithuanian realia is rendered in English: *užkuryš* – *one who marries the elder daughter or a widow and comes to live at her house*, *joninės* – *Mid-summer festival on St. John's Eve*. English realia is conveyed in the same manner: *bean-feast* – *tradiciniai pietūs samdiniams, šeimininko ruošiami kartą į metus* (Ibid. 128). Although such translation strategy reveals the meaning of a non-equivalent item it is considered uneconomical. Usually while translating works of fiction two methods are combined: borrowing and description.

Scholar Aixela (1996) names the same procedure addition. Moreover, he distinguishes two types of addition: intratextual gloss and extratextual gloss. The latter might be provided in a “footnote, endnote, glossary, commentary, translation in brackets, etc” (Aixela, 1996:62). Meanwhile, intratextual gloss is defined as an inclusion of translator's gloss as “an indistinct part of the text, usually so as not to disturb the reader's attention” (Ibid. 62).

4) Approximate translation. It is when the translator seeks for the most similar TL item to the original. Such approximate equivalents are sometimes called ‘analogues’, for instance, *miesto vykdomojo komiteto pirmininkas* – *Mayor, kelialapis (į sanatoriją, poilsio namus)* – *voucher* (Ibid. 129). At this point the definitions of *mayor* and *voucher* are considered below.

According to *Oxford Dictionaries Online*, *mayor* has a slightly different meaning even in the same language, depending on the location: “(in England, Wales, and Northern Ireland) is the head of a town, borough, or country council, elected by council members and generally having purely ceremonial duties; (in the US, Canada, and certain other countries) is the head of a municipal corporation, elected by the public”³. However, any part of the definition does not cross with the Lithuanian item *miesto vykdomojo komiteto pirmininkas*. The definition of *voucher* given in the same source is: “a small printed piece of paper that entitles the holder to a discount, or that may be exchanged for goods or services”⁴. *Dabartinės Lietuvių kalbos žodynas* defines *kelialapis* as: “dokumentas duodamas asmeniui, kuris vyksta į darbą, sanatoriją ir kt”⁵. Apparently, they differ one from other but denote similar things.

³ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 22 February, 2013

⁴ Ibid. Accessed on 22 February, 2013

⁵ Dabartinės lietuvių kalbos žodynas. <http://dz.lki.lt/>. Accessed on 22 February, 2013

It has to be kept in mind that analogues are approximate and do not always denote the exact SL item. On this the authors examine *drugstore* as an example. If it is translated as *vaistinė* in Lithuanian, the reader may not understand the purpose of this type of store, because in the US drugstores sell ice-cream, coffee and snacks. Therefore, the other analogue could be *bufetas* and both analogues could come together in order to translate *drugstore*.

Aixela (1996) defines a similar strategy and calls it universalization. Moreover, he distinguishes two types of it: limited universalization and absolute universalization. The first one occurs when the original CSI is replaced by a less specific item. The second one defines a similar procedure only that a CSI is replaced by a neutral item.

5) Transformational translation. Sometimes lexical transformations have to be done while translating non-equivalent SL items. Armalytė and Pažūsis set a pattern for this strategy: “*nickels and dimes were hard to come*” translated as “*sunkiai užkala centą*” (Ibid. 130). The example shows that the US coins *nickels* and *dimes* can be transformed into Lithuanian coins – *centai*. According to Davies (2003) the latter example would illustrate the mixture of two strategies, i.e. localization and transformations. This matter will be taken up in subsequent section.

As it can be seen from the different classifications above the strategies neither contradict nor coincide one with another. For instance, Leonavičienė provides the 3rd, 4th and 5th strategies separately, meanwhile Armalytė and Pažūsis define them as one, and call it descriptive translation.

2. 3. Strategies Introduced by Davies

According to Eirlys E. Davies (2003) translation strategies fall into seven groups: preservation, addition, omission, globalization, localization, transformations and creation.

1) Preservation. The strategy is said to be used when a CSI has no close equivalent in the target culture. Then “<...> a translator may simply decide to maintain the source text term in the translation <...>” (Davies, 2003:72). The same procedure is discussed by other scholars. Newmark (1988) calls it transference, while Armalytė and Pažūsis (1990) call it borrowing. Davies claims that by this operation CSIs of SL may become fully integrated into TL in the course of time. However, this strategy should be used sparingly, because “The result of preserving the original culture-specific content may sometimes be quite confusing to outsiders” (Davies, 2003:74). The author provides an example with a CSI

“porridge”. Even the term is familiar to many French readers it does not reflect its unpleasant connotations that it has in British background.

Davies distinguishes two types of preservation: first, preservation of the form – literal translation, second, preservation of the meaning: “a straightforward translation of the meaningful element(s)” (Ibid. 76). This matter will be taken up in detail in Section 3. 2.

2) Addition. As mentioned previously, sometimes preservation of the CSI may sometimes be confusing and lead to obscurity. In such cases “the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Ibid. 77). Armalytė and Pažūsis (1990) call it descriptive translation. Aixela (1996) and Davies (2003) indicate that there are two ways of providing extra information of a CSI. First is when the information is inserted directly in the text (intratextual) and the second is when additional information is provided in the supplement, for instance, in a footnote (extratextual). Davies presents a rare case of providing additions directly in the text, when while translating works of fiction a translator makes up an exchange of characters explaining a particular CSI one to other.

However, sometimes additions make the target text redundant, and it may accordingly be omitted.

3) Omission. It is an opposition of addition. Davies defines the strategy as an omission of a “<...> problematic CSI altogether, so that no trace of it is found in the translation” (Ibid. 79). The scholar notes that there may be several reasons why this strategy is sometimes chosen. In some cases it is a translator’s act of desperation when no adequate way of conveying the original meaning is found. In other cases the translator decides that any other strategy would require so much effort of both, the translator and the readership of the TT, that it would not be justified. Omission is said to be used “whereas the inclusion of a problematic CSI might create a confusing or inconsistent effect” (Ibid. 80). In terms of omission, professor Mona Baker claims similarly, “If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit the word or expression in question” (Baker, 1992:40). Thus, it is up to the translator in which cases to use this strategy.

However, Dimitriu (2004) claims that “this translation strategy is not as common as one may think, as traditionally omission is identified with translators’ failure to render the necessary translation unit (as cited in Petruionè, 2012:46).

4) Globalization. On this Davies writes: “By this term is meant the process of replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (Ibid. 83).

In other words, it is a procedure of replacing a culture-specific item with a “culture-free” item. On the one hand, by the employment of this strategy general characteristics of a CSI are revealed, on the other hand, cultural loss occurs. The translator has to consider it and decide whether such loss is significant or not. Armalytė and Pažūsis (1990) discuss a similar strategy under the heading ‘approximate translation’, meanwhile Aixela (1996) calls it universalization.

5) Localization. It is a strategy opposed to globalization. By the appliance of localization translators “<...> try to anchor a reference firmly in the culture of the target audience” (Ibid. 84). Therefore, the translated text may sound as if it originated in the TL culture. Localization allows the translator produce a similar effect as of the original CSI, yet the effect is not the same. The given example is on the conversion of measurements. Inches may be translated as centimeters. The choice has to be motivated by “<...> a concern to preserve the informativeness of the original descriptions” (Ibid. 86). Thus, *9 inches* would become *22.5 centimeters*.

6) Transformations. “Cases where the modification of a CSI seems to go beyond globalization and localization, and could be seen as an alteration or distortion of the original <...>” (Ibid. 86) are called transformations. Davies claims, that the target audience has to be flexible, tolerant and willing to wrestle with possible obscurity in order to accept such strategy.

7) Creation. It is a case when the translator creates a CSI which does not exist in the ST. Thus, creation is just the opposite of omission. It is also noted that this strategy is very rare. Creation may sometimes intend to compensate for other losses of the source culture that occur at the rest of the TT.

In conclusion, at this part of the study concepts of culture and CSI have been defined and the classifications of translation strategies for CSIs have been presented. The other chapter will deal with the analysis of translating strategies for CSIs in *The World According to Garp*. Davies’s classification will be used as the framework for the analysis.

3. TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ITEMS IN *THE WORLD ACCORDING TO GARP*

Having presented the theoretical part of the subject under the analysis it is necessary to implement the empirical research. The research is concerned with translation strategies for CSIs used while translating the novel under the analysis.

Naturally, CSIs found in the novel directly display certain characteristics of the storyline. Most of the story takes place in the USA, however, for a time the main character T. S. Garp moves to Vienna, Austria. As a result, CSIs related to two different cultures appear in the novel. Generally, Lithuanians are familiar with American culture. To quote Danytė, they “draw their understanding of American culture from a variety of sources, including cinema, television and consumer products” (Danytė, 2006:195). Meanwhile, there are little sources to Austrian culture. Taking this into consideration, in the process of translating the novel some of the CSIs might have been easily translatable, while others might have been rather problematic.

In the following section methodological principles of the analysis of translation strategies for CSIs will be presented.

3. 1. Methodological Considerations

The empirical research is based on the examples selected from John Irving’s novel *The World According to Garp*, translated by Romualdas Petraitis and Zita Marienė. The instances were collected from the first seven chapters of both books, starting from page 15 to 217 in the English version and from page 7 to 192 in the Lithuanian version. The scope of the research is 117 examples.

Four research methods have been applied to the present study. Firstly, theoretical overview was used in order to review the scientific literature related to the phenomena of CSIs and translation strategies for CSIs. Secondly, descriptive method was applied to examine and interpret the results and findings of translation of CSIs. Thirdly, comparative analysis allowed comparing English CSIs with the Lithuanian equivalents, allowing to identify the strategies for CSIs used while translating the novel. All 117 instances of CSIs were arranged as follows: the instance from the ST in opposition to the instance from the TT. Finally, statistical method enabled to provide statistical frequency of the examples found in the novel, indicating the distribution of the strategies. The examples were distributed into six categories according to the translation strategies applied: preservation, addition,

omission, globalization, localization and transformations. Afterwards all the examples were divided into categories on the basis of semantic characteristics.

The results from the statistical method were arranged in the figures. The formula used to get the percentage of each category is: $X = P \times 100\% / T$, where: X – the percentage of the number; P – is the number of examples which percentage needs to be calculated; T – is the total number of examples which constitutes 100%.

The corpus has been divided into six sections in accordance with translation strategies for CSIs, proposed by Eirlys E. Davies (2003).

3. 2. Preservation

The translation strategy of preservation is widely used while translating *The World According to Garp* by John Irving. As it has been previously mentioned, the strategy is used when a CSI has no close equivalent in the target culture. Then the source text term is maintained in the translation. There are two types of preservation (see Figure 4).

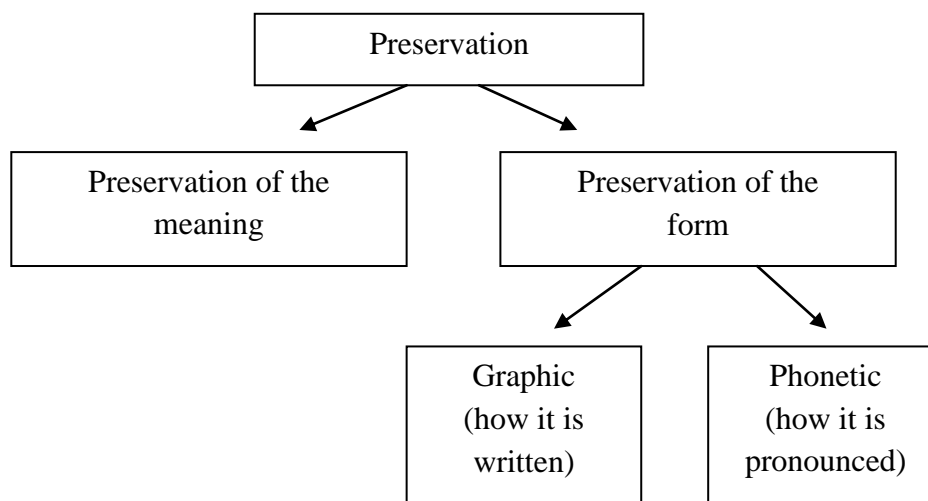


Figure 4. Types of Preservation. Prepared by the author

Consider the following examples:

- 1) *Jenny and Garp wasted little time deciding that they wanted to live within or near the **Ringstrasse** <...> (Irving, 2010:126).*
*Dženė ir Garpas gan greit nusprendė norį apsigyventi pačioje **Žiedo gatvėje** <...> (Irving, 2006:105).*
- 2) *It was in the **American Express** office, where Garp and Jenny got their mail (Irving, 2010:165).*
*Garpas ir Dženė savo paštą gaudavo per „**American Express**“ agentūrą (Irving, 2006:143).*

3) <...> *Hathaway had gone out in the rain and his crutch tips had slipped at the top of the long marble stairs of **Hyle Hall*** (Irving, 2010:53).

*Hetvėjus išėjo per lietų į lauką, ramentai paslydo marmurinių laiptų viršuje **Hail Holo** korpuse* (Irving, 2006:39).

Each of the examples above illustrate different types of preservation. While translating *Ringstrasse* in Example 1, the meaning of the CSI has been preserved. It is a straightforward translation of the meaningful elements. Example 2 and 3 demonstrate the preservation of the form. *American Express*, in Example 2, has been maintained in the translation with its original graphic symbols, meanwhile, *Hyle Hall* has been translated according to the phonetic principles. However, in the latter example the declension is applied and Lithuanian inflexion *-o* is added and as a result it becomes *Hail Holo*. It is noticed that the addition of Lithuanian inflections is sometimes considered as the strategy of localization. At this point it should be noted that the recent paper does not consider such case as the strategy of localization.

The translation strategy of preservation is used to translate personal names:

4) *One such person was **Hathaway*** <...> (Irving, 2010:52).

*Vienas iš tokių buvo **Hetvėjus*** (Irving, 2006:39).

5) *It was, therefore, due to **Everett Steering's** instincts about water that a boys' academy was founded in 1781* (Irving, 2010:81).

*Taigi 1781 metais berniukų mokykla buvo atidaryta tik **Evereto Styringo** vandens jausmo dėka* (Irving, 2006:63).

6) *Thus the children – **Stewart (Jr.), Randolph, William, Cushman** (a girl), and **Bainbridge** (another girl) – were called, within the family, **Stewie Two, Dopey, Shrill Willy, Cushie, and Pooh*** (Irving, 2010:72).

*Todėl vaikai – **Stiuartas (jaunesnysis), Randolfas, Viljamas, Kušman** (mergaitė) ir **Beinbridž** (kita mergaitė) – namuose buvo vadinami **Styvu Antruoju, Dopiu, Rėksniu Viliu, Kuše ir Pūke*** (Irving, 2006:55).

7) *There was a picture of **John Wolf** in the magazine* <...> (Irving, 2010:175).

*Žurnale buvo **Džono Vulfo** nuotrauka* (Irving, 2006:152).

Personal names in the examples above are translated according to the phonetic principles. The Lithuanian inflections are added in order to avoid the ambiguity of the sex of the characters. Therefore, *Hathaway* in Example 4 becomes *Hetvėjus*. Inflections are found in Example 5 respectively. Example 6 demonstrates the application of two strategies in one unit. Bolded examples are translated with the employment of the strategy of preservation, meanwhile, to translate *Shrill Willy* and *Pooh* the strategy of transformations has been

applied. This matter will be taken up in the section below. In Example 7 *John Wolf* is translated as *Džono Vulfo*. The authors of fiction occasionally give their fictional characters names or surnames, which carry a certain symbolic meaning. In this case if the reader of the translated text does not know English, he/she would not perceive, that the surname *Wolf* reveals a certain features of the character – courage and boldness.

The strategy is also used while translating measurements and money:

8) <...> *she was as slender and nearly as tall as a young tree – she was taller than Garp by two inches or more* <...> (Irving, 2010:100).

Ji buvo liekna ir aukšta kaip jaunas medis – dviem coliais, o gal ir daugiau aukštesnė už Garpą (Irving, 2006:82).

9) *In the 133-pound class, his junior year, Garp finished the season with a won-lost record of 12-1* <...> (Irving, 2010:101).

Vienuoliktoje klasėje svorio kategorijoje iki 133 svarų Garpas baigė sezoną šauniu rezultatu – 12:1 <...> (Irving, 2006:83).

10) *'It costs five hundred schillings', the whore said* (Irving, 2010:141).

– *Tai kainuoja penkis šimtus šilingų, – atsakė prostitutė* (Irving, 2006:120).

The first unit to examine is *two inches – dviem coliais* in Example 8. Because of the different measurement systems in the US and Lithuania *an inch* is treated as a CSI while translating. To the reader of the translated text may not be clear how many centimeters are in two inches. Another option for the translator could be to convert 2 inches into 5 centimeters respectively. Example 9 contains a weight measure – *pound*. Once again the exact weight is not clear and it could be converted into kilograms. Example 10 contains foreign currency – *schillings*, the former currency of Austria. As a result an uncertainty may emerge to the reader, whether it is a lot of money or not. On the one hand, the employment of the preservation strategy while translating measurements and money can cause an obscurity in one's mind, but on the other hand, it stimulates to look for extra information about a particular CSI and in such way to expand one's cultural awareness.

The strategy is also applied to translate different forms of addressing people. Consider the following examples:

11) *I meant that the boys call me sir, Bodger said* (Irving, 2010:63).

Aš norėjau pasakyti, kad berniukai mane vadina „seru“, – pasakė Bodžeris (Irving, 2006:48).

12) *'I'm sorry, meine Frau, ' he told grandmother* <...> (Irving, 2010:156).

– *Prašau atleisti, meine Frau, – pasakė senelei* (Irving, 2006:134).

13) *'Fräulein Charlotte', Garp said* (Irving, 2010:171).

– *Fräulein Šarlotė*, – *pasakė Garpas* (Irving, 2006:149).

In Example 11 the word *sir* is familiar to many Lithuanian readers, to be precise, *sir* is “a noun used as a polite or respectful way of addressing a man, especially one in a position of authority”⁶. In this case the strategy of preservation is the best choice. It is obvious to Lithuanian readers that the address *sir* is used here in order to stress the position of authority. Examples 12 and 13 demonstrate the Austrian way to address women. In these cases the usage of this strategy gives a special local coloring to the speech of characters. In other cases while translating other addressing forms the strategy of localization was chosen.

The names of certain dishes and drinks are preserved in the process of translation. The following examples illustrate it:

14) *‘Have the schnitzel, Mom, ‘ he would tell her* (Irving, 2010:126).

– *Imk šnicelį, mama, – sakydavo jis* (Irving, 2006:106).

15) *‘I thought this Kalbsnieren sounded interesting, ‘ Jenny said* (Irving, 2010:126).

– *Manau, kad šitas Kalbsnieren įdomiau skamba* (Irving, 2006:106).

16) *‘This is Gumpoldskirchner ‘, Garp would say, explaining the wine* (Irving, 2010:128).

– *Tai „Gumpoldskirchner“, – kalbėjo Garpas, aiškindamas apie vynus* (Irving, 2006:108).

All the examples in the latter group are traditional items in Austria. *The schnitzel* in Example 14 gradually became a fixed equivalent and in the course of time it simply entered other languages, including English and Lithuanian. Thus, *schnitzel* is considered to be an international realia. It is familiar in several countries. Example 15 contains a name of a dish, which is made of veal kidneys. The original form *Kalbsnieren* does not provide any information to the reader neither of the original, nor of the translation. However, that is the intention of the author and the translator chooses to maintain it by preserving the original form. The same strategy is applied to *Gumpoldskirchner* in Example 16. It is an Austrian brand name of white wine. In Lithuanian translation inverted commas are used, indicating that it is a brand name.

There are also some instances of CSIs that cannot be assigned to any of the previously mentioned categories. Consider the following examples:

17) *She had dropped out of college almost as soon as she’d begun <...>* (Irving, 2010:15).

Ji metė koledžą vos tik ji pradėjusi <...> (Irving, 2006:7).

18) *<..> although Garp claimed that his mother’s work had ‘the same literary merit as the Sears, Roebuck catalog’* (Irving, 2010:27).

⁶ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 12 March, 2013

<...> *nors Garpas teigė, kad jo motinos veikalas yra „toks pats literatūros šedevras kaip Sierso ir Roubako katalogas”* (Irving, 2006:17).

19) *Hathaway was a lacrosse player* <...> (Irving, 2010:53).

Hetvėjus buvo lakroso žaidėjas <...> (Irving, 2006:39).

The preservation of the educational institution *college* in Example 17 is the best choice because it is well known to Lithuanian readers and any additional explanation is not needed. Examples 18 and 19 demonstrate a mild loss of the proper meaning. *Sierso ir Roubako katalogas* is unfamiliar to the readers of translation but the word *katalogas* implies that it is some sort of an American “publication containing details and often photographs of items for sale”⁷. *Lacrosse* in Example 19 is a team game, of Native American origin, “in which the ball is thrown, caught and carried with a long-handled stick having a curved L-shaped or triangular frame at one end with a piece of shallow netting in the angle”⁸. Hence, the Lithuanian translation does not reveal the game specifics. Another option for the translator could be the usage of the strategy of addition in such a case.

In view of the analyzed instances, the strategy of preservation is the most common strategy in translation of personal names, measurements and money, forms of addressing people, dishes and drinks in *The World According to Garp*. The strategy of preservation imparts local coloring to the novel and in most cases the meaning of a CSI becomes clear from the context.

Having analyzed the examples of the translation strategy of preservation it is reasonable to direct the following section towards the translation strategy of addition.

3. 3. Addition

Davies’ second strategy is addition. In cases when a preserved CSI becomes confusing, the translator may supplement it with extra information in order to avoid obscurity. The strategy of addition was rather infrequent in comparison with the strategy of preservation while translating *The World According to Garp*. As it has been previously mentioned, there are two ways of providing extra information of a CSI: extratextual and intratextual. All the examples of the translation strategy of addition found in the novel are cases of intratextual addition.

The following examples illustrate it:

20) *Boston Mercy* (Irving, 2010:15)

Bostono gailestingumo ligoninė (Irving, 2006:7)

⁷ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 15 April, 2013

⁸ Ibid. Accessed on 15 April, 2013

- 21) *'If you'd only stayed at **Wellesley**', said the other (Irving, 2010:24).*
 – *Geriau būtų pasilikusi **Velslio koledže**, – tarė antras (Irving, 2006:15).*
- 22) *Her concern for Garp was truly based on her specific observations of the **Percys** (Irving, 2010:69).*
*Ji nerimavo dėl Garpo, nes buvo stebėjusi **Persių šeimą** (Irving, 2006:53).*
- 23) *<...> somewhere in **the Fifties**, somewhere between Park Avenue and **Third** <...> (Irving, 2010:105).*
***Penkioliktosios gatvės rajone**, kažkur tarp Parko aveniu ir **Trečiosios gatvės** (Irving, 2006:87).*
- 24) *Her name Garp thought, should not have been Cushman but **Cushion** <...> (Irving, 2010:107).*
*Jos vardas turėtų būti ne Kušman, dingtelėjo Garpui, o **Kušn, pagalvė** <...> (Irving, 2006:89).*

Boston Mercy in Example 20 is the title of the chapter, therefore, it is reasonable to clarify such a CSI for the target readers by adding *ligoninė*. Example 21 contains a name of a college, which is not known to the majority of Lithuanians, thus the translator preserves *Wellesley* and adds a word, indicating what type of educational institution it is. In Example 22 the surname of a family appears and it is rendered as *Persių šeima*. However, in the translation it could be understood without the additional word *šeima*, though with a different inflection, id est *Persius*. Example 23 presents names of streets in the New York City. In this case the strategy of addition is the best choice. *Cushion* in Example 24 is an imaginary name for one of the characters. Without addition it would not be clear what was implied by such a name. As it was mentioned before, sometimes names of fictional characters carry a certain symbolic meaning. With the help of addition the reader fully understands what was meant by such a name.

From an infrequent occurrence of the instances of addition it can be stated, that the strategy is not widely used while translating the novel. The next strategy to discuss is omission.

3. 4. Omission

Omission is the opposite procedure to addition. As it was mentioned before, the strategy of omission is applied either when the translator cannot find an adequate way of conveying the original meaning of a CSI, or when he/she decides that any other strategy for translating a particular CSI would require so much effort, that would not be justified. The

translation strategy of omission is not a common procedure, because whenever a CSI is omitted in the translation, a certain loss of meaning occurs.

Consider the following examples:

25) *Her **declared major** had been English literature <...> (Irving, 2010:16).*

Ji turėjo studijuoti anglų literatūrą <...> (Irving, 2006:8).

26) *Ernie Holm had been a two-time **Big Ten** wrestling champion at the University of Iowa <...> (Irving, 2010:88).*

Jis porą kartų buvo Ajovos universiteto imtynių čempionu <...> (Irving, 2006:71).

27) *The Dibbs School was the fifth **prep** school for girls that Cushie Persy had attended <...> (Irving, 2010:106).*

Tai buvo jau penktoji mergaičių mokykla, kurią Kušė Persi lankė <...> (Irving, 2006:88).

Example 25 reveals certain differences between higher education systems in the US and Lithuania. *Declared major* is a formal commitment to a particular discipline, which is the most prominent and significant structural element of the American baccalaureate degree. In this case the loss of meaning is not significant, thus omission of the problematic CSI is the best choice. *Big Ten* in Example 26 is “the oldest Division 1 college athletic conference in the United States”⁹. Hence, the Lithuanian translation does not reveal the exact achievement of Ernie Holms character. The translation of *prep school* into *mokykla* in Example 27 could be considered as the strategy of globalization as well but since the word *prep* is omitted it is labeled as omission. *Prep school* is “a private school that prepares pupils for college or university”¹⁰. The example demonstrates translator’s choice not to overload the translation with any explanatory information about a CSI which is not needed to perceive the author’s implied idea.

The analyzed examples demonstrate a logical choice of the strategy of omission. Omission is used sparingly while translating the novel in order to avoid loss of meaning and its cultural context. Having analyzed the instances of the translation strategy of omission it is necessary to discuss examples of globalization.

3. 5. Globalization

As it has been previously mentioned, the translation strategy of globalization is a procedure of replacing a culture-specific item with a culture-free word. By the use of this

⁹ Big Ten. <http://www.bigten.org/>. Accessed on 5 May, 2013

¹⁰ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 5 May, 2013

strategy general characteristics of a CSI are revealed, though the item becomes culture-neutral.

To perceive the possibilities of this strategy consider the following examples:

28) *Jenny frequently met her brothers at the **North Station** and rode home on the train with them (Irving, 2010:17).*

*Dženė dažnai susitikdavo su broliais **geležinkelio stotyje** ir važiuodavo namo drauge su jais (Irving, 2006: 8).*

29) *But Jenny Fields, when she said good night to her brothers at her small **rooming-house** near Boston Mercy, was too confused to be properly outraged (Irving, 2010:25).*

*Tačiau Dženė, atsisveikinusi su broliais mažyčiame **kambarėlyje** netoli Bostono Gailestingumo, buvo taip sutrikusi, kad nesugebėjo jiems atsikirsti (Irving, 2006:16).*

30) *I told you it was a **Jap** (Irving, 2010:73).*

*Aš gi tau sakiau, kad tai buvo **japonas** (Irving, 2006:57).*

Example 28 contains a name of a train station, which is translated as *geležinkelio stotyje*. In this case the name of the station does not play an important role, therefore it is translated with words having general meaning. *Rooming-house* in Example 29 is “a house having self-contained furnished rooms for renting”¹¹. Lithuanian *bendrbutis* could be considered a close-equivalent to the *rooming-house*, but the translator uses a neutral word *kambarėlyje*, which defines any small room not necessarily rented. Globalization is also applied while translating an ethnic nickname *Jap* in Example 30. *Jap* is “used as a disparaging term for a person of Japanese birth or descent”¹². Meanwhile, in Lithuanian *japonas* is a neutral term, without any offensive hint.

The strategy of globalization is applied while translating a fast food dish and a type of a bistro. Consider the following examples:

31) *Meckler scorned dining-hall food and lived on coffee and **fried-egg sandwiches** from Buster’s **Snack and Grill** <...> (Irving, 2010:54).*

*Mekleris niekino valgyklos patiekalus, gyvas buvo kava ir **sumuštiniais su kiaušiniu**, kuriuos kirsdavo Basterio **užkandinėje** <...> (Irving, 2006:41).*

Example 31 contains plural form of a *fried-egg sandwich*, which is made of two slices of square sandwich bread with a fried-egg filling. The translation *sumuštiniai su kiaušiniu* fully imparts the flavor of the dish, though not the form. *Snack and Grill* implies that the bistro does not only provide various snacks but also dishes of grilled food.

¹¹ The Free Dictionary. <http://www.thefreedictionary.com/>. Accessed on 7 May, 2013

¹² Ibid. Accessed on 7 May, 2013

Meanwhile, *užkandinė* in Lithuanian not necessarily serves grilled dishes. It should be noted that the first segment of the title is preserved and *Buster's* is translated as *Basterio*.

Certain educational institutions, a particular school composition and students' campus are globalized in the process of translation. The examples are presented below:

32) *It was, therefore, due to Everett Steering's instincts about water that a boys' academy was founded in 1781 (Irving, 2010:81).*

Taigi 1781 metais berniukų mokykla buvo atidaryta tik Evereto Styrimo vandens jausmo dėka (Irving, 2006:63).

33) *Helen was sent to Talbot Academy for girls <...> (Irving, 2010:100).*

<...> ji buvo išsiųsta į Tolboto mergaičių mokyklą <...> (Irving, 2006:82).

34) *<...> who smelled the terrible truth in Senior Honours English Composition (Irving, 2010:103).*

<...> kuris užuodė baisingąją Baigiamojo Rašinio tiesą (Irving, 2006:85).

35) *The rain washed over the soggy Steering campus in sheets <...> (Irving, 2010:118)*

Lietaus šuorai prausė permirkusią Styrimo teritoriją (Irving, 2006:99).

A boys' academy in Example 32 and *Academy for girls* in Example 33 are not translated as *berniukų akademija* and *mergaičių akademija* respectively because in the novel by the word *academy* is meant "a secondary school, in the US typically a private one"¹³, meanwhile *akademija* in Lithuanian is "aukščiausia mokslo ar meno įstaiga" or "speciali aukštoji mokykla"¹⁴. Although *mokykla* is a culture-neutral word, it reveals general characteristics of the original CSIs. Literal translation for *Senior Honours English Composition* in Example 34 would have been problematic, therefore the strategy of globalization is the best choice. Furthermore, *campus* in Example 35 is not only the territory of the school but also a complex of buildings of the institution. However, in this case no cultural loss appears.

In view of the analyzed instances, it can be stated that, on the one hand, by the employment of the translation strategy of globalization general characteristics of a CSI are revealed, on the other hand, sometimes cultural loss may occur.

The next strategy to discuss is localization.

¹³ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 9 May, 2013

¹⁴ Dabartinės lietuvių kalbos žodynas. <http://dz.lki.lt/>. Accessed on 9 May, 2013

3. 6. Localization

The strategy of localization is the opposite procedure to globalization. With the help of the strategy the translator can make the translated text cause a sense as if it originated in the target culture.

Examples of CSIs which have been translated by applying the strategy of localization are presented below:

36) *She kept them in a **closet**, which was nearly full of boxes of nursing shoes – also unopened (Irving, 2010:18).*

*Ji laikė juos **sandėliuke**, užverstame dėžėmis su avalyne – irgi neatidarytomis (Irving, 2006:9).*

37) *<...> suddenly sliced open like a soft **melon** (Irving, 2010:22).*

*<...> staiga perrėžta lyg minkštas **agurotis** (Irving, 2006:14).*

38) *<...> he saw the bent figure of a man, maybe **twenty-five yards** off the path and almost hidden by the trees (Irving, 2010:205).*

*<...> kai gal už **dvidešimt penkių metrų** nuo tako pamatė susilenkusį ir medžių beveik slepiamą vyriškį (Irving, 2006:181).*

A *closet* in Example 36 is described as “a wardrobe, especially one tall enough to walk into”¹⁵, meanwhile, *sandėliukas* in Lithuanian refers to a small windowless room, where various things, not only clothing, might be stored. Example 37 contains an exotic fruit *melon*, which is replaced by *agurotis* in the process of translation. However, *melon* has gradually become a fixed equivalent in Lithuanian, and may no longer be treated as a CSI. Example 38 contains *yard*, a linear measure, commonly used in the US, which is equal to 91, 44 centimeters. The translator localizes yards into meters without any changes in the numbers, considering the negligible difference between the measurements and the expressed uncertainty “maybe“ in the original source.

The strategy is also applied to translate different forms of addressing people. Consider the following examples:

39) *It was the new nurse, **Miss Creen**, who saw them from the ground and ran inside to call Dean Bodger (Irving, 2010:59).*

*Naujoji medicinos sesuo, **panelė Kryn**, pirmoji pastebėjo juodu nuo žemės ir įbėgo vidun pašaukti dekanı Bodžerio (Irving, 2006:44).*

40) *‘Excuse me, **ma’am**, ‘ he said (Irving, 2010:95).*

*– Atsiprašau, **ponia**, – tarė jis (Irving, 2006:77).*

¹⁵ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 10 May, 2013

41) <...> a **Herr** Theobald, who instantly put Johanna on her guard (Irving, 2010:150).

<...> **ponu** Teobaldu, kuris iš karto sukėlė Johanai įtarimą (Irving, 2006:129).

Example 39 contains an English honorific *Miss*, which is used for unmarried women. *Panelė* is its Lithuanian equivalent. Sometimes *Miss* is being preserved while translating from English into Lithuanian except that it is written as *mis*. *Ma'am* in Example 40 stands for *madam*, which is used to address to a woman in a very polite way in both, English and Lithuanian. However, it is translated as *ponia*, which is the most common way to address a woman in Lithuanian. *Herr* in Example 14 is a German honorific, used in Austria to address a man. In the process of translation of the novel it is converted into *ponas*.

The strategy is also used while translating CSIs related to educational institutions:

42) <...> the season ended in the traditional contest with **Bath Academy** <...> (Irving, 2010:84).

<...> sezonas būdavo baigiamas tradicinėmis varžybomis su **Bato vidurine** <...> (Irving, 2006:67).

43) In the 133-pound class, his **junior year**, Garp finished the season with a won-lost record of 12-1 <...> (Irving, 2010:101).

Vienuoliktoje klasėje svorio kategorijoje iki 133 svarų Garpas baigė sezoną šauniu rezultatu – 12:1 <...> (Irving, 2006:83).

44) 'Oh no, **junior high**', the girl said (Irving, 2010:189).

– Ne, **devynmetė**, - atsakė mergaitė (Irving, 2006:189).

Example 42 demonstrates a combination of two translation strategies, preservation and localization, since *Bath Academy* is translated as *Bato vidurine*. The first segment *Bath* is preserved according to phonetic principles, meanwhile *Academy* is translated as *vidurinė*, which refers to Lithuanian educational institution *vidurinė mokykla*. The same procedure is applied in Example 43. *Junior year* is converted into *vienuolikta klasė*. Both CSIs refer to the next-to-last year at different institutions. *Junior high* in Example 44 is “a school intermediate between an elementary school and a high school”. The translator chooses to translate it into Lithuanian as *devynmetė*.

The analyzed examples demonstrate how with the help of the strategy of localization translators are able to produce a similar effect of the original CSI by replacing it with a CSI of the target culture.

3. 7. Transformations

As it has been previously mentioned, the translation strategy of transformations is a procedure of alteration or distortion of the original CSI.

The strategy of transformations is widely applied while translating nicknames. Consider the following examples:

45) *Thus the children – Stewart (Jr.), Randolph, William, Cushman (a girl), and Bainbridge (another girl) – were called, within the family, Stewie Two, Dopey, **Shrill Willy**, Cushie, and **Pooh** (Irving, 2010:72).*

*Todėl vaikai – Stiuartas (jaunesnysis), Randolfas, Viljamas, Kušman (mergaitė) ir Beinbridž (kita mergaitė) – namuose buvo vadinami Styvu Antruoju, Dopiu, **Rėksniu Viliu**, Kuše ir **Pūke** (Irving, 2006:55).*

46) *Tinch was called **Stench** <...> (Irving, 2010:102).*

*<...> pravardžiuodavo Tinčą **Skunku** <...> (Irving, 2006:84).*

47) *'**Little Squab Bones**', Helen called her <...> (Irving, 2010:202).*

*Helena praminė ją **Geltonsnape** <...> (Irving, 2006:179).*

Shrill Willy and *Pooh* in Example 45 are treated as transformations. *Shrill Willy* is translated as *Rėksnys Vilius* regarding the meaning of the adjective shrill which implies certain features of the character. *Pooh* is replaced by *Pūkė*. *Pooh* is an exclamation “used to express disgust at an unpleasant smell”¹⁶. In the novel the character of *Pooh* had a problem with the bowel movement as a child, therefore she is nicknamed so. The translator of the novel might have chosen to replace *Pooh* with *Pūkė* either in connection with the phonetic similarity, or with the prior translation of the famous *Winnie the Pooh* into *Mikė Pūkuotukas*. *Stench* in Example 46 is transformed into *Skunkas*. *Stench* is a strong and unpleasant smell, meanwhile *skunkas*, meaning skunk, is an animal widely known for its spray of foul-smelling liquid. Therefore, the choice of the translator to replace *Stench* with *Skunkas* is based on the similar effect of the original nickname. Example 47 contains a nickname *Little Squab Bones* which is translated as *Geltonsnapė*. Both nicknames have a similar meaning, they are used to call someone who is very young and has no experience.

The following example demonstrates the mismatch of sports titles in different cultures:

48) *But, for example, Jenny did not know the differences in pleasure and pain between **football** and **soccer** (Irving, 2010:82).*

¹⁶ Oxford Dictionaries. <http://oxforddictionaries.com/>. Accessed on 12 May, 2013

*Tačiau Džeinė nežinojo, pavyzdžiui, ką **futbolą** maloniau ar sunkiau žaisti – amerikietiška ar europietiška (Irving, 2006:64).*

Example 48 is rather complicated. The decision to label this example as transformations is based on the previously provided definition: “cases where the modification of a CSI go beyond globalization and localization, and could be seen as an alteration or distortion of the original are called transformations” (Davies, 2003:86). Thereby, CSIs in Example 48 were transformed. The same word *football* and *futbolas* is used to denote two different games in two different cultures. While translating from American English into Lithuanian words *football* and *soccer* become *amerikietiškas futbolas* and *futbolas* respectively. In order to avoid confusion the translator decides to transform the whole segment. At first, he/she names *futbolas* and then excludes *amerikietiškas* and *europietiškas*.

In view of the analyzed instances, it can be said, that on the one hand, the strategy of transformations always include an alteration or distortion of the original, but on the other hand, it can contribute to the translation of complex CSIs.

The last strategy of translation introduced by Davies (2003) is creation. As it has been previously mentioned the occurrence of this strategy is very rare. Since none example of creation was found in the Lithuanian translation of the novel, this strategy will not be discussed in the present study.

After a thorough analysis of instances selected from the novel *The World According to Garp* by John Irving and its translation into Lithuanian by Romualdas Petraitis and Zita Marienė it is essential to analyze the statistical data.

3. 8. Statistical Analysis

In the present section significant statistical information will be presented.

In the first 7 chapters of *The World According to Garp* 117 examples of CSIs have been found. The most numerous group of CSIs according to the applied translation strategies is preservation (71 example). This strategy is followed by localization (15 examples), globalization (11 examples), transformations (10 examples), addition (7 examples), omission (3 examples). In order to demonstrate the percentage distribution (rounded to units) Figure 5 has been prepared:

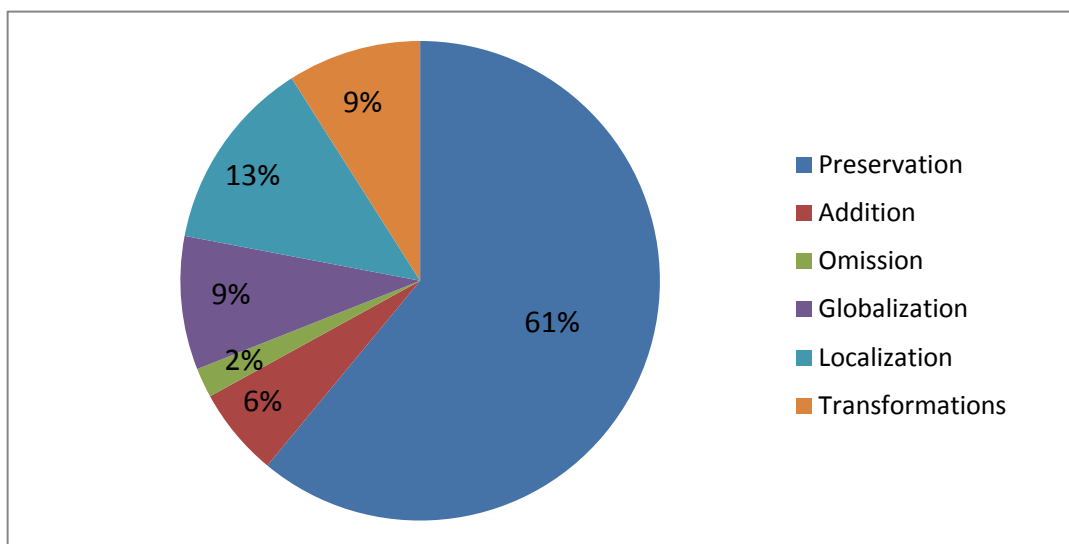


Figure 5. The percentage distribution of translation strategies

As Figure 5 demonstrates it, the strategy of preservation distinctly prevails over other strategies. The strategy amounts to 61%. In the second place goes the strategy of localization, which amounts to 13%, meanwhile the percentage of globalization and transformations is 9% each. The strategy of addition amounts to 6%. The percentage of omission is the lowest, which only amounts to 2%. Figure 5 shows that the strategy of preservation is the most common strategy while translating the first 7 chapters of the novel. This is due to the fact, that preservation imparts cultural uniqueness to the TT and in most cases the meaning of a CSI is clear from the context. Localization falls next, though with significantly lower percentage (13%). The strategy is quite common mainly because it allows the translator to produce a similar effect of the original CSI by replacing it with a CSI of the target culture. Strategies of globalization and transformations share the same number of percentage, i.e. 9%. Globalization allows to reveal general characteristics of a CSI, though the item becomes culture-neutral. The latter fact could be considered as a translation loss. Meanwhile, transformations always involve alteration or distortion of the original CSI, which could also be considered negative. The strategy of addition, which amounts only to 6%, if not sparingly used, might make the target text redundant. The percentage of omission is the lowest, only 2%. This is due to the fact, that in most cases omission is considered as translator's failure.

According to the semantic characteristics, the most numerous group of CSIs is the group of names of the characters (26 examples). This group is followed by educational institutions (11 examples), streets (10 examples), forms of addressing people (8 examples), measurements (6 examples), nicknames (5 examples), dishes and drinks (4 examples), periodicals (4 examples), sports (3 examples), events (2 examples). There are 38 examples

that do not fall into any of the previously mentioned categories. The percentage distribution (rounded to units) of the semantic categories is presented in the Figure 6 below:

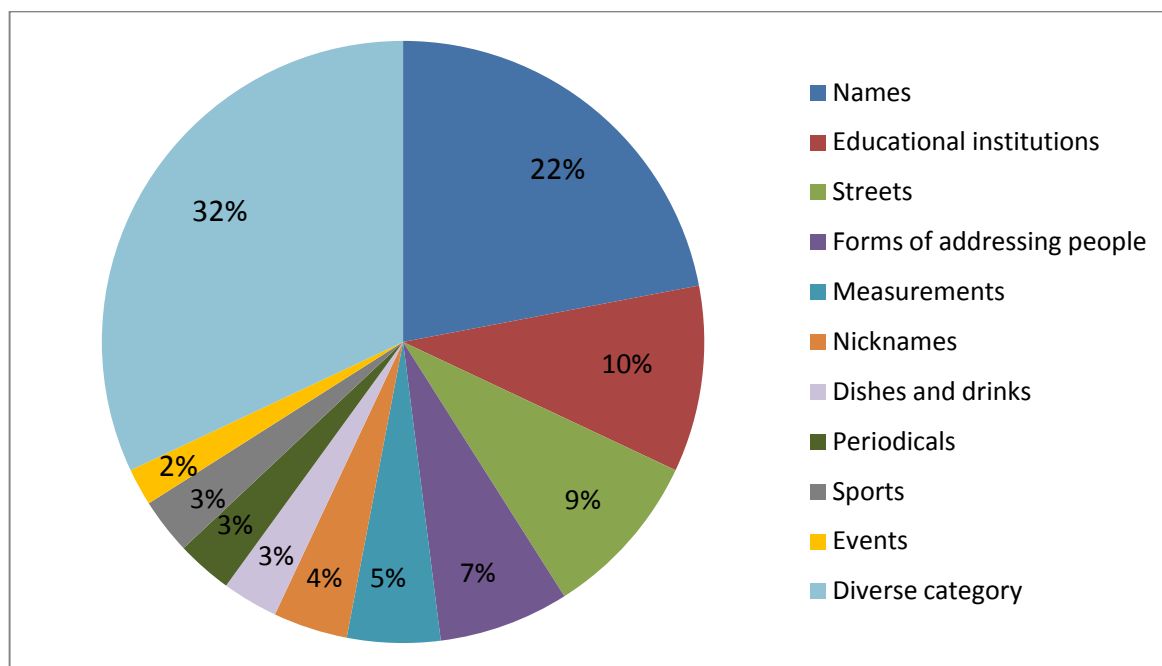


Figure 6. The percentage distribution of semantic categories

The figure given above shows that the most common CSIs are names of the characters (amount to 22%). Less often CSIs are those denoting educational institutions (10%), streets (9%), forms of addressing people (7%), measurements (5%) and nicknames (4%). Categories of dishes and drinks, periodicals and sports amount to 3% each. The occurrence of CSI denoting events is rather low, only 2%. The percentage of CSIs which do not fall into any of the previously mentioned semantic categories amounts to 32%.

In view of the statistical analysis, it can be concluded that the most prominent translation strategy for CSIs while translating *The World According to Garp* by John Irving is the strategy of preservation, whereas the most common CSIs are names of the characters.

CONCLUSIONS

The aim of the present study was to analyze translation strategies for CSIs which were applied while translating the novel *The World According to Garp* by John Irving (translated by Romualdas Petraitis and Zita Marienė). Having achieved this aim, by fulfilling the objectives presented in the introduction, the following conclusions have been drawn:

- The definitions of culture slightly vary depending on the point of view. In general, culture is a set of typical features of a lifestyle inherent in a particular group of people.
- In translation a CSI is an item denoting particular things, events or facts in various areas of life, which occurs in the source text and which does not have an equivalent in the target language.
- A unified classification for CSIs does not exist because different linguists propose different classifications. Moreover, some of the scholars do not consider some items as cultural realia, while others do.
- The terminology to define translation strategies for CSIs is not unified as well. Davies classification, which was used as the framework for the analysis, contains seven strategies: preservation, addition, omission, globalization, localization, transformations and creation.
- The analysis showed that the most prominent translation strategy for CSIs while translating first seven chapters of *The World According to Garp* is the strategy of preservation (71 example out of 117, which amounts to 61%). This is due to the quality, that preservation imparts cultural uniqueness to the TT and in most cases the meaning of a CSI is clear from the context.
- In the second place goes the strategy of localization (15 examples), which amounts to 13%, meanwhile the percentage of globalization (11 examples) and transformations (10 examples) is 9% each. The strategy of addition (7 examples) amounts to 6%. The percentage of omission (3 examples) is the lowest, which only amounts to 2%.
- According to the semantic characterization, the most common CSIs found in the novel under the analysis are names of the characters (26 examples, which amount to 22%).

Finally, the existing multiplicity of different classifications for CSIs and the variety of translation strategies indicate the need for further investigations in this particular field of translation studies. Moreover, CSIs have a tendency to become fixed equivalents and

enter languages in the course of time. In addition to this, the present bachelor thesis could be useful for students and lecturers, conducting their researches in the field of translation of CSIs in the future.

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APPENDIX No. 1

1. Preservation

Jenny was twenty two (Irving, 2010:16).

Dženei buvo dvidešimt dveji metai (Irving, 2006:7).

'My mother', Garp wrote, 'was a lone wolf' (Irving, 2010:16).

"Mano motina, - rašė Garpas, - buvo tikra atsiskyrėlė" (Irving, 2006:8).

She had dropped out of college almost as soon as she'd begun <...> (Irving, 2010:15).

Ji metė koledžą vos tik jį pradėjusi <...> (Irving, 2006:7).

They lived in a large, shingled house on the New Hampshire shore at Dog's Head Harbour (Irving, 2010:16).

Dabar jie gyvena Dogs Hed Harbore, vandenyno pakrantėje Niu Hampšyre, dideliame name gontų stogu (Irving, 2006:8).

And another hospital was the Peter Bent Brigham <...> (Irving, 2010:20).

O Peterio Bento Braihamo ligoninė <...> (Irving, 2006:11).

<...> although Garp claimed that his mother's work had 'the same literary merit as the Sears, Roebuck catalog' (Irving, 2010:27).

<...> nors Garpas teigė, kad jo motinos veikalas yra „toks pats literatūros šedevras kaip Sierso ir Roubako katalogas" (Irving, 2006:17).

Because, when Jenny Fields gave birth to a nine-pound baby boy <...> (Irving, 2010:43).

Taigi kai Dženė Fylds pagimdė devynių svarų berniuką <...> (Irving, 2006:31).

She was hired instead by the vast and famous Steering School <...> (Irving, 2010:45).

<...> įsidarbino didelioje ir garsioje Styringo mokykloje (Irving, 2006:33).

<...> the most complicated cases came from Chelsea Naval Hospital <...> (Irving, 2010:31).

<...> sunkiausiai atsiųsdavo Čelsio karo laivyno ligoninė <...> (Irving, 2006:21).

For the boy with the broken leg, and all the athletically wounded, there were the good heroes and their meaty adventures – there were Conrad and Melville instead of Sports Illustrated; instead of Time and Newsweek, there were Dickens and Hemingway and Twain (Irving, 2010:49).

Berniuko su sulaužyta koja ir kiekvieno su sportine trauma čia laukė teigiami herojai ir turiningi jų nuotyčiai: Konradas ir Melvilis vietoj „Sports Illustrated“, o vietoj „Time“ ir „Newsweek“ – Dikensas, Hemingvėjus ir Tvenas (Irving, 2006:37).

I believe that's in twenty-six, at the annex, but McCarty is reading it (Irving, 2010:50).

Manau, kad ji yra dvidešimt šeštoje palatoje, tik ją skaito Makartis (Irving, 2006:37).

One such person was Hathaway <...> (Irving, 2010:52).

Vienas iš tokių buvo Hetvėjus (Irving, 2006:39).

*Hathaway was a **lacrosse** player <...> (Irving, 2010:53)*

*Hetvėjus buvo **lakroso** žaidėjas <...> (Irving, 2006:39).*

*<...> Hathaway had gone out in the rain and his crutch tips had slipped at the top of the long marble stairs of **Hyle Hall** (Irving, 2010:53).*

*Hetvėjus išėjo per lietu į lauką, ramentai paslydo marmurinių laiptų viršuje **Hail Holo** korpuse (Irving, 2006:39).*

*Jenny first thought of **Meckler** <...> (Irving, 2010:54).*

*Dženė pirmiausia prisiminė **Meklerį** <...> (Irving, 2006:41).*

*It was the new nurse, Miss **Creen**, who saw them from the ground and ran inside to call Dean **Bodger** (Irving, 2010:59).*

*Naujoji medicinos sesuo, panelė **Kryn**, pirmoji pastebėjo juodu nuo žemės ir įbėgo vidun pašaukti dekaną **Bodžerio** (Irving, 2006:44).*

*Nurse Creen also called **Dr Pell** <...> (Irving, 2010:59).*

*Seselė Kryn pašaukė ir **gydytoją Pelą** <...> (Irving, 2006:45).*

*I meant that the boys call me **sir**, Bodger said (Irving, 2010:63).*

*Aš norėjau pasakyti, kad berniukai mane vadina „**seru**“, - pasakė Bodžeris (Irving, 2006:48).*

*Thus the children – **Stewart (Jr.)**, **Randolph**, **William**, **Cushman** (a girl), and **Bainbridge** (another girl) – were called, within the family, **Stewie Two**, **Dopey**, **Shrill Willy**, **Cushie**, and **Pooh** (Irving, 2010:72).*

*Todėl vaikai – **Stiuartas (jaunesnysis)**, **Randolfas**, **Viljamas**, **Kušman** (mergaitė) ir **Beinbridž** (kita mergaitė) – namuose buvo vadinami **Styvu Antruoju**, **Dopiu**, **Rėksniu Viliu**, **Kuše** ir **Pūke** (Irving, 2006:55).*

*It was, therefore, due to **Everett Steering**'s instincts about water that a boys' academy was founded in 1781 (Irving, 2010:81).*

*Taigi 1781 metais berniukų mokykla buvo atidaryta tik **Evereto Styringo** vandens jausmo dėka (Irving, 2006:63).*

***The Seabrook Gymnasium and Field House** – and **the Seabrook Stadium**, and **the Seabrook Ice Hockey Rinks** – were named after the superb athlete and World War I flying ace **Miles Seabrook** <...> (Irving, 2010:84).*

***Sybruko sporto rūmai** ir **aikštynai**, **Sybruko stadionas**, **Sybruko ledo ritulio aikštė** – visa tai buvo pavadinta **Mailso Sybruko**, puikaus sportininko ir Pirmojo pasaulinio karo lakūno aso vardu <...> (Irving, 2006:67).*

***Carlisle** didn't make it (Irving, 2010:87).*

***Karlislis** neišlaikė (Irving, 2006:70).*

***Ernie Holm** had been a two-time Big Ten wrestling champion at the **University of Iowa** <...> (Irving, 2010:88).*

*Jis porą kartų buvo **Ajovos universiteto** imtynių čempionu <...> (Irving, 2006:71).*

***Helen Holm**, at fifteen, had spent a lifetime of three-hour afternoons sitting in wrestling rooms <...> (Irving, 2010:89).*

Penkiolikametė **Helena Holm** visas savo trijų valandų popietes prasėdėdavo imtynių salėje <...> (Irving, 2006:71).

<...> she was as slender and nearly as tall as a young tree – she was taller than Garp by **two inches** or more <...> (Irving, 2010:100).

Ji buvo liekna ir aukšta kaip jaunas medis – **dviem coliais**, o gal ir daugiau aukštesnė už Garpą (Irving, 2006:82).

In the **133-pound** class, his junior year, Garp finished the season with a won-lost record of 12-1 <...> (Irving, 2010:101).

Vienuoliktoje klasėje svorio kategorijoje iki **133 svarų** Garpas baigė sezoną šauniu rezultatu – 12:1 <...> (Irving, 2006:83).

<...> somewhere in the Fifties, somewhere between **Park Avenue** and Third <...> (Irving, 2010:105).

Penkioliktosios gatvės rajone, kažkur tarp **Parko aveniu** ir Trečiosios gatvės (Irving, 2006:87).

<...> boy named **Meckler** <...> (Irving, 2010:110).

<...> pravarde **Mekleris** <...> (Irving, 2006:91).

The last person I saw with it was **Ulfelder** (Irving, 2010:116).

Paskutinis, kurį mačiau ją turint, buvo **Ulfelderis** (Irving, 2006:98).

It was this experience, however, that gave Garp the material for his first major short story, **‘The Pension Grillparzer’** (Irving, 2010:123).

Šiaip ar taip, ši patirtis davė medžiagos pirmam didesniam Garpo apsakymui „**Grilparcerio pensionas**“ (Irving, 2006:105).

Jenny and Garp wasted little time deciding that they wanted to live within or near the **Ringstrasse** <...> (Irving, 2010:126).

Dženė ir Garpas gan greit nusprendė norį apsigyventi pačioje **Žiedo gatvėje** <...> (Irving, 2006:105).

‘Have the **schnitzel**, Mom, ‘ he would tell her (Irving, 2010:126).

- Imk **šnicelį**, mama, - saktdavo jis (Irving, 2006:106).

‘I thought this **Kalbsnieren** sounded interesting, ‘ Jenny said (Irving, 2010:126).

- Manau, kad šitas **Kalbsnieren** įdomiau skamba (Irving, 2006:106).

<...> the **Schwindgasse**, a little street in the fourth district (Irving, 2010:127).

<...> mažytėje gatvelėje, **Švindgasėje** (Irving, 2006:107).

They were right around the corner from the **Prinz-Eugen-Strasse**, the **Schwarzenbergplatz**, and the **Upper and Lower Belvedere** (Irving, 2010:127).

Jie gyveno prie pat **Princo Eugenijaus gatvės**, **Švarcenbergo aikštės** ir **Aukštutinio bei Žemutinio Belvederių** (Irving, 2006:107).

‘And the **Brueghels**, Mom, ‘ Garp said (Irving, 2010:127).

- Bet **Breigeris**, mama (Irving, 2006:107).

*'You just take the Strassenbahn up the Ring and get off at **Mariahilferstrasse** (Irving, 2010:127).*

*- Tau reikia tik įsėsti į tramvajų žiedo kryptimi ir išlipti **Mariahilferio gatvėje** (Irving, 2006:107).*

*She could also walk to the **Karlskirche** <...> (Irving, 2010:127).*

*Ji galėjo nueiti į **Karolio bažnyčią** (Irving, 2006:107).*

*<...> there were some interesting-looking embassy buildings a short distance up **Argentinierstrasse** (Irving, 2010:127).*

*<...> o visai netoli, **Argentinijos gatvėje**, buvo įdomių pasižiūrėti ambasadų pastatų (Irving, 2006:107).*

*The Bulgarian Embassy was right across the street from their apartment on the **Schwindgasse** (Irving, 2010:127).*

*Bulgarijos ambasada buvo **Švindgasėje**, tiesiai priešais jų namą (Irving, 2006:107).*

*'This is **Gumpoldskirchner**', Garp would say, explaining the wine (Irving, 2010:128).*

*- Tai „**Gumpoldskirchner**“, - kalbėjo Garpas, aiškindamas apie vynus (Irving, 2006:108).*

*<...> it was right across the **Karlsplatz** <...> (Irving, 2010:132).*

*<...> muziejus buvo kaip tik kitoje **Karolio aikštės** pusėje <...> (Irving, 2006:112).*

*They ate dinner in a very red restaurant in the vicinity of **Blutgasse** (Irving, 2010:137).*

*Tuo metu jiedu vakarieniavo labai raodona restorane netoli **Blutgasės** (Irving, 2006:116).*

*'It costs **five hundred schillings**', the whore said (Irving, 2010:141).*

*- Tai kainuoja **penkis šimtus šilingų**, - atsakė prostitutė (Irving, 2006:120).*

*Her working name was **Charlotte** (Irving, 2010:144).*

*Darbinis jos vardas buvo **Šarlotė** (Irving, 2006:123).*

*<...> he happened to run into her at the **Naschmarkt** <...> (Irving, 2010:144).*

*<...> jam pasitaikė sutikti ją **Nešmarkte** <...> (Irving, 2006:123).*

*<...> in a Serbian place not far from the **Stadtpark** (Irving, 2010:146).*

*<...> serbiškame restoranelyje netoli **Štatparko** (Irving, 2006:125).*

*'I'm sorry, **meine Frau**, ' he told grandmother <...> (Irving, 2010:156).*

*- Prašau atleisti, **meine Frau**, - pasakė senelei (Irving, 2006:134).*

*It was in the **American Express office**, where Garp and Jenny got their mail (Irving, 2010:165).*

*Garpas ir Dženė savo paštą gaudavo per „**American Express**“ agentūrą (Irving, 2006:143).*

*She had lost almost **thirty pounds** (Irving, 2010:168).*

*Buvo netekusi beveik **trisdešimties svarų** svorio (Irving, 2006:146).*

*'**Fräulein Charlotte**', Garp said (Irving, 2010:171).*

*- **Fräulein Šarlotė**, - pasakė Garpas (Irving, 2006:149).*

*'I always wanted to take the **Orient Express**' (Irving, 2010:172).*
- *Visuomet norėjau pakeliauti **Rytų ekspresu** (Irving, 2006:150).*

*There was a picture of **John Wolf** in the magazine <...> (Irving, 2010:175).*
*Žurnale buvo **Džono Vulfo** nuotrauka (Irving, 2006:152).*

*Ironically, a rash of young women at **Florida State University in Tallahassee** found Jenny's choice very popular (Irving, 2010:191).*

*Išties likimo ironija: visas būrys merginų iš **Floridos valstijos universiteto Talahasyje** prisipažino, kad Dženės pasirinkimas kaip tik labai populiarus (Irving, 2006:168).*

*'You haven't heard of **Ellen James**?' Jenny asked (Irving, 2010:196).*
- *Argi nesi girdėjęs apie **Eleonorą Džeims**? – paklausė Dženė (Irving, 2006:172).*

*Her name was **Cindy** <...> (Irving, 2010:202).*
*Vardu **Sindė** <...> (Irving, 2006:178).*

*He had not gone even half a **mile** <...> (Irving, 2010:181).*
*Nenubėgo ir pusės **mylios** <...> (Irving, 2006:181).*

2. Addition

***Boston Mercy** (Irving, 2010:15)*
***Bostono gailestingumo ligoninė** (Irving, 2006:7)*

*'If you'd only stayed at **Wellesley**', said the other (Irving, 2010:24).*
- *Geriau būtų pasilikusi **Velslio koledže**, – tarė antras (Irving, 2006:15).*

*Her concern for Garp was truly based on her specific observations of the **Percys** (Irving, 2010:69).*

*Ji nerimavo dėl Garpo, nes buvo stebėjusi **Persių šeimą** (Irving, 2006:53).*

*<...> somewhere in **the Fifties**, somewhere between Park Avenue and **Third** <...> (Irving, 2010:105).*

***Penkioliktosios gatvės rajone**, kažkur tarp Parko aveniu ir **Trečiosios gatvės** (Irving, 2006:87).*

*Her name Garp thought, should not have been Cushman but **Cushion** <...> (Irving, 2010:107).*

*Jos vardas turėtų būti ne Kušman, dingtelėjo Garpui, o **Kušn, pagalvė** <...> (Irving, 2006:89).*

*He then found an English translation of the story in a secondhand bookstore on **Habsburgergasse** <...> (Irving, 2010:133).*

*Vėliau **Habsburgų skersgatvyje** esančiame antikvariate jis rado to apsakymo vertimą į anglų kalbą <...> (Irving, 2006:113).*

3. Omission

*Her **declared major** had been English literature, but when it seemed to her that her classmates were chiefly concerned with acquiring the sophistication and the poise to deal with men, she had no trouble leaving literature for nursing <...> (Irving, 2010:16).*

Ji turėjo studijuoti anglų literatūrą, bet kai jai pasirodė, kad bendramokslės daugiausia stengiasi išmokti bendravimo su vyrais gudrybių ir atitinkamos laikysenos, be gailesčio iškeitė literatūrą į slaugą <...> (Irving, 2006:8).

*Ernie Holm had been a two-time **Big Ten** wrestling champion at the University of Iowa <...> (Irving, 2010:88).*

Jis porą kartų buvo Ajovos universiteto imtynių čempionu <...> (Irving, 2006:71).

*The Dibbs School was the fifth **prep** school for girls that Cushie Persy had attended <...> (Irving, 2010:106).*

Tai buvo jau penktoji mergaičių mokykla, kurią Kušė Persi lankė <...> (Irving, 2006:88).

4. Globalization

*Jenny frequently met her brothers at the **North Station** and rode home on the train with them (Irving, 2010:17).*

*Dženė dažnai susitikdavo su broliais **geležinkelio stotyje** ir važiuodavo namo drauge su jais (Irving, 2006:8).*

*And when the **milk truck** brought the bottles every morning <...> (Irving, 2010:19).*

*O kai rytais **sunkvežimis** atveždavo pieno butelius <...> (Irving, 2006:10).*

*The theater **lackeys** would not let her touch the fainted soldier (Irving, 2010:23).*

*Kino teatro **darbuotojai** neleido jai prisiliesti prie nualpusio kareivio (Irving, 2006:14).*

*But Jenny Fields, when she said good night to her brothers at her small **rooming-house** near Boston Mercy, was too confused to be properly outraged (Irving, 2010:25).*

*Tačiau Dženė, atsisveikinusi su broliais mažyčiame **kambarėlyje** netoli Bostono Gailestingumo, buvo taip sutrikusi, kad nesugebėjo jiems atsikirsti (Irving, 2006:16).*

*Meckler scorned dining-hall food and lived on coffee and **fried-egg sandwiches** from Buster's Snack and Grill <...> (Irving, 2010:54).*

*Mekleris niekino valgyklos patiekalus, gyvas buvo kava ir **sumuštiniais su kiaušiniu**, kuriuos kirsdavo Basterio užkandinėje <...> (Irving, 2006:41).*

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*Mekleris niekino valgyklos patiekalus, gyvas buvo kava ir sumuštiniais su kiaušiniu, kuriuos kirsdavo **Basterio užkandinėje** <...> (Irving, 2006:41).*

*I told you it was a **Jap** (Irving, 2010:73).*

*Aš gi tau sakiau, kad tai buvo **japonas** (Irving, 2006:57).*

*It was, therefore, due to Everett Steering's instincts about water that a **boys' academy** was founded in 1781 (Irving, 2010:81).*

Taigi 1781 metais **berniukų mokykla** buvo atidaryta tik Evereto Styringo vandens jausmo dėka (Irving, 2006:63).

Helen was sent to Talbot Academy for girls <...> (Irving, 2010:100).

<...> ji buvo išsiųsta į Tolboto **mergaičių mokyklą** <...> (Irving, 2006:82).

<...> *who smelled the terrible truth in Senior Honours English Composition* (Irving, 2010:103).

<...> *kuris užuodė baisingąją Baigiamojo Rašinio tiesą* (Irving, 2006:85).

The rain washed over the soggy Steering campus in sheets <...> (Irving, 2010:118)

Lietaus šuorai prausė permirkusią Styringo teritoriją (Irving, 2006:99).

5. Localization

The senior Mr Fields (Irving, 2010:17).

Ponas Fyldsas (Irving, 2006:9).

She kept them in a closet, which was nearly full of boxes of nursing shoes – also unopened (Irving, 2010:18).

Ji laikė juos sandėliuke, užverstame dėžėmis su avalyne – irgi neatidarytomis (Irving, 2006:9).

<...> *suddenly sliced open like a soft melon* (Irving, 2010:22).

<...> *staiga perrėžta lyg minkštas agurotis* (Irving, 2006:14).

It was the new nurse, Miss Creen, who saw them from the ground and ran inside to call Dean Bodger (Irving, 2010:59).

Naujoji medicinos sesuo, panelė Kryn, pirmoji pastebėjo juodu nuo žemės ir įbėgo vidun pašaukti dekanı Bodžerio (Irving, 2006:44).

Mrs Persy? Garp whispered (Irving, 2010:72).

Ponia Persi? – sušnibždėjo Garpas (Irving, 2006:56).

The Seabrook Gymnasium and Field House – and the Seabrook Stadium, and the Seabrook Ice Hockey Rinks – were named after the superb athlete and World War I flying ace Miles Seabrook <...> (Irving, 2010:84).

Sybruko sporto rūmai ir aikštynai, Sybruko stadionas, Sybruko ledo ritulio aikštė – visa tai buvo pavadinta Mailso Sybruko, puikaus sportininko ir Pirmojo pasaulinio karo lakūno aso vardu <...> (Irving, 2006:67).

<...> *the season ended in the traditional contest with Bath Academy* <...> (Irving, 2010:84).

<...> *sezonas būdavo baigiamas tradicinėmis varžybomis su Bato vidurine* <...> (Irving, 2006:67).

‘Excuse me, ma’am,’ he said (Irving, 2010:95).

- Atsiprašau, ponია, - tarė jis (Irving, 2006:77).

In the 133-pound class, his junior year, Garp finished the saeson with a won-lost record of 12-1 <...> (Irving, 2010:101).

Vienuoliktoje klasėje svorio kategorijoje iki 133 svarų Garpas baigė sezoną šauniu rezultatu – 12:1 <...> (Irving, 2006:83).

*The big museum across from the streetcar stop is the **Kunsthistorisches*** (Irving, 2010:127).
*Didžiulis muziejus kitoje pusėje priešais tramvajaus stotelę ir bus **Meno muziejus*** (Irving, 2006:107).

*He then found an English translation of the story in a **secondhand bookstore** on Habsburgergasse <...>* (Irving, 2010:133).
*Vėliau Habsburgų skersgatvyje esančiame **antikvariate** jis rado to apsakymo vertimą į anglų kalbą <...>* (Irving, 2006:113).

<...> *a **Herr** Theobald, who instantly put Johanna on her guard* (Irving, 2010:150).

<...> ***ponu** Teobaldu, kuris iš karto sukėlė Johanai įtarimą* (Irving, 2006:129).

<...> *he saw the bent figure of a man, maybe **twenty-five yards** off the path and almost hidden by the trees* (Irving, 2010:205).

<...> *kai gal už **dvidešimt penkių metrų** nuo tako pamatė susilenkusį ir medžių beveik slepiamą vyriškį* (Irving, 2006:181).

*'**High school?** Garp wondered aloud* (Irving, 2010:213).

– ***Vidurinė?** – nustebo Garpas* (Irving, 2006:189).

*'Oh no, **junior high**', the girl said* (Irving, 2010:189).

– *Ne, **devynmetę**, – atsakė mergaitė* (Irving, 2006:189).

6. Transformations

*He had twice won the annual **Classics Cup*** (Irving, 2010:54).

*Porą kartų laimėjo **klasikinės literatūros** kasmetinį **prizą*** (Irving, 2006:41).

*Thus the children – Stewart (Jr.), Randolph, William, Cushman (a girl), and Bainbridge (another girl) – were called, within the family, Stewie Two, Dopey, **Shrill Willy**, Cushie, and **Pooh*** (Irving, 2010:72).

*Todėl vaikai – Stiuartas (jaunesnysis), Randolfas, Viljamas, Kušman (mergaitė) ir Beinbridž (kita mergaitė) – namuose buvo vadinami Styvu Antruoju, Dopiu, **Rėksniu Viliu**, Kuše ir **Pūke*** (Irving, 2006:55).

*But, for example, Jenny did not know the differences in pleasure and pain between **football** and **soccer*** (Irving, 2010:82).

*Tačiau Džeinė nežinojo, pavyzdžiui, katrą **futbolą** maloniau ar sunkiau žaisti – **amerikietiškaį** ar **europietiškaį*** (Irving, 2006:64).

*Garp got a **junior varsity letter** <...>* (Irving, 2010:97).

*Garpas pateko į **jaunių komandą** <...>* (Irving, 2006:80).

*Tinch was called **Stench** <...>* (Irving, 2010:102).

<...> *pravardžiuodavo Tinčą **Skunku** <...>* (Irving, 2006:84).

<...> she was in college, where she'd been **accepted with sophomore standing** <...> (Irving, 2010:132).

Koledže buvo iš karto **priimta į antrą kursą** <...> (Irving, 2006:111).

'They call themselves **Ellen Jamesians**', Jenny said (Irving, 2010:196).

– Jos viena kitą vadina **džeimsininkėmis**, – paaiškino Dženė (Irving, 2006:173).

'**Little Squab Bones**', Helen called her <...> (Irving, 2010:202)

Helena praminė ją **Geltonsnape** <..> (Irving, 2006:179).

APPENDIX No. 2

The research paper has been rendered on the compact disk attached below.