

# THE NOTIONS OF FOREIGNIZATION AND DOMESTICATION APPLIED TO FILM TRANSLATION: ANALYSIS OF SUBTITLES IN CARTOON *RATATOUILLE*

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## Introduction

The notions of *foreignization* and *domestication* were introduced and described by Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation* published in 1995. In this book the author describes a translator's situation in contemporary Anglo-American culture and criticizes the translations into English for being too domesticated. For Venuti domestication "involves the ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values" (1995). To make it more explicit, when a translated product becomes very transparent and easy to read, it is very likely that such translation is domesticated. Venuti sees domesticated translations as the devaluated reproductions of the original and claims that foreignization should be the technique used by the translators, despite the fact that the TL readers may find a foreignized product strange (ibid). As an opposition to domesticating, foreignizing translation should signify "the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language" (ibid). Considering this quote, the "cultural codes" of the TL should be sacrificed in order to make the reader of a translated text feel the taste of foreignness.

Taking into consideration the fact that films can also represent foreign realia, Venuti's theories on foreignization and domestication can be easily applied to all forms of film translation. Films, like other written texts, may contain various kinds of names (characters' names, names of national dishes, festivals, etc), idioms, slang expressions and the like, all of which can function as culture-specific items that are not always a part of the TL system, and can be either domesticated or foreignized by a translator.

The aim of this article is to find whether English culture-specific items are domesticated or foreignized in the Lithuanian subtitles of the cartoon *Ratatouille*.

The *research objectives* are:

- To form Foreignization-Domestication continuum.
- To identify the English culture-specific items and their translation strategies used in cartoon *Ratatouille*.

The method used for the analysis of the Lithuanian subtitles is coupled pairs, introduced by Toury. To make it clear, coupled pairs are the TL elements that are 'mapped onto [their] source-language counterpart[s]' (Toury, 1995), which means that the scripts of the English dialogues of the cartoons are compared with the corresponding Lithuanian subtitles.

## Foreignization and Domestication in Film Subtitling

Talking about subtitling as a form of film translation it is worth noting that films on the whole are very "temporal" form of translation, as the viewer is presented with the "continuous flow" of the film and in most cases has neither an opportunity to rewind the episodes that are unclear nor to clarify them in any way (Hajmohammadi, 2005). Therefore, the translation has to be as comprehensible as possible; therefore, the use of domesticating technique seems to be reasonable in such cases. Of course, this idea should not lead to the poor quality of translated subtitles.

It should be noted that the notions of *foreignization* and *domestication* are very broad terms that cover many translation strategies which are much narrower in their meaning and which can be placed into the foreignization-domestication continuum. Figure 1 presents a possible way to group the translation strategies according to their foreignizing and domesticating nature and is based on the model suggested by Pedersen in his article "How is Culture Rendered in Subtitles" (2005):

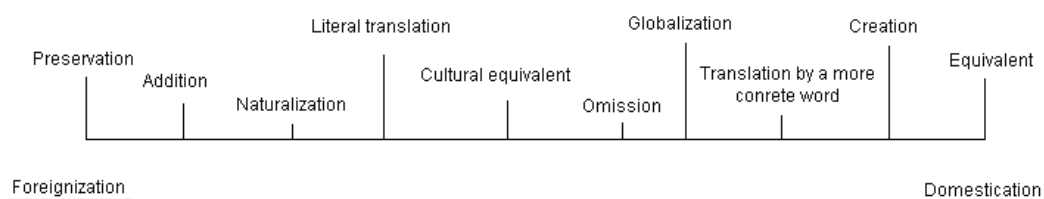


Figure 1. The continuum of domesticating-foreignizing translation strategies



As Figure 1 shows, preservation is the most foreignizing strategy; creation, on the contrary, is the most domesticating one. However, the number of strategies is not equal on both sides of the continuum, as there are four foreignizing strategies (preservation, addition, naturalization and literal translation) and six domesticating strategies (cultural equivalent, omission, globalization, specification, creation, equivalent). The location of the strategies depends on the extent to which the SL item is changed in the process of translation. It should be said that one translation strategy, namely translation by a more concrete word, is invented and placed to the domesticating end of the continuum, since it appears to be used in the Lithuanian subtitles of cartoon *Ratatouille*. The strategy of translation by a more concrete word is opposite to the strategy of globalization, which is introduced by Davies, and appears in the situations when a SL word is translated by a more concrete TL word. It differs from the strategy of explication as no information to the SL word is added.

### Analysis of Subtitles in Cartoon *Ratatouille*

Cartoon *Ratatouille* tells a story about a rat that becomes a great chef in one of the best restaurants in Paris. The characters' discourse contains many words related with cookery, some of which are French, the fact that refers to the French origin of the characters and emphasizes France as the country which is traditionally considered to be the leader in the world's cuisine. The translation analysis considers 135 culture-specific items that can be divided into two groups, namely, the names of occupations of the people who work at the kitchen and the names of food, dishes and drinks.

### Preservation

The analysis shows that preservation, which is the most foreignizing translation strategy in the continuum, is used in 3 cases in the Lithuanian subtitles of the cartoon *Ratatouille*. However, only one case of pure preservation is noted; consider example (1):

You found cheese? And not just any cheese – Tomme de Chevre de Pays!	Radai sūrio? Ir ne bet kokio sūrio. Tomme de Chevre de Pays!
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As example (1) shows, the French name of cheese, *Tomme de Chevre de Pays*, is preserved in the Lithuanian subtitle without any change. Despite the fact that the French name is senseless to the Lithuanian viewers, who are most probably children, the translation has the same effect on the viewer as the original, since the French name in both the ori-

ginal and the translation functions as a link to the French culture. Moreover, the TT reflects reality, as it is a widespread practice to call French cheese by the original names, which usually function as marks of high quality.

In comparison to example (1), there are two cases in which preservation can be called partial, for instance: (2)

I need two salmon, three salad composee and three fillet.	Dvi lašišos, trejos salotos composee ir trys filė.
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In this example the French name of the dish, *salade composee*, is only partially preserved in the translation, as the word *salade* is translated by its Lithuanian equivalent. Such subtitler's choice gives an impression that the word *salotos* in the subtitle functions as a generic noun, while the word *composee* is a proper noun, which in fact is not the case. According to *e-How* website, *salade composée* means 'mixed salad' which is made of 'a variety of fresh and cooked vegetables' ([http://www.ehow.com/how\\_2130524\\_french-salade-composee-mixed-salad.html](http://www.ehow.com/how_2130524_french-salade-composee-mixed-salad.html)).

Thus, the Lithuanian translation is rather misleading, because it changes the category of the noun *composee*. Such subtitler's choice emphasizes the French flavour in the cartoon, however, considering the fact that the audience of cartoons is mainly children, a possible Lithuanian equivalent *daržovių salotos* could have been used to make the translation more comprehensible.

### Naturalization

The Lithuanian subtitles of the cartoon appear to contain 3 English words that are naturalized, i.e. adapted to the grammatical and phonological rules of the TL. Consider the following example as an illustration: (3)

Ideals? If Chef Fancy Pants had any ideals  you think I'd be hawkin' barbecue over here?	Idealai? Jei šitas pasipūtėlis šefas būtų turėjęs kokius nors idealus, manai, pardavinėčiau čia barbekiu?
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Hence, the English word *barbecue* is not replaced by the Lithuanian equivalent, but adapted to the phonological rules of the Lithuanian language, in this way foreignizing the translation. It should be noted that the SL word *barbecue* is not completely unknown for the TL audience and even the association called *Barbekiu kepėjų asociacija* exists in Lithuania (<http://www.grilis.com>). Still, this word does not appear in the Lithuanian dictionaries, this fact shows



that the use of this word is not officially approved by the linguists. Moreover, the English word *barbecue* has its Lithuanian equivalent *iškepta skerdiena* (DALKZ). Nevertheless, this Lithuanian translation may evoke negative connotations to the viewers of the cartoon, moreover, considering the limited number of symbols in a subtitle it should be noted that the Lithuanian equivalent is much longer than the naturalized version of the SL word.

There are two more cases of naturalization in the cartoon *Ratatouille*. For example: (4)

If you're gonna name a food you should give it a name that sounds delicious Ratatouille doesn't sound delicious.	Jei duodi patiekalui pavadinimą, jis turi skambėti skaniai. „Ratetiuji” skamba neskaniai.
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(5)

Ratatouille? They must be joking...	Ratetiuji? Jie turbūt juokauja.
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According to examples (4) and (5), the SL word *ratatouille* is phonologically adapted to the Lithuanian language. It should be emphasized that in the English version of the cartoon the word *ratatouille* not only refers to the name of the dish, but also to the name of the cartoon, the Lithuanian version of which is *La Troškinys*. This fact shows that the link to the English word *ratatouille* is not necessary in the translation, since it does not refer to the Lithuanian name of the cartoon. Moreover, according to DALKZ, the word *ratatouille* has the Lithuanian equivalent *daržovių troškinys* (DALKZ: 738) which may appear more comprehensible to the viewers than the naturalized version of the SL word.

### Literal Translation

In addition to the already discussed foreignizing strategies, 8 cases of literal translation are also found in the Lithuanian subtitles of the cartoon. Consider example (6) for the illustration: (6)

A forgotten favourite of the Chef's: “Sweetbread a la Gusteau”	Pamirštas, bet puikus patiekalas – „Veršiuko kasa pagal Gusto”
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Example (6) shows that the SL name of the dish, *Sweetbread a la Gusteau*, is literally translated in the Lithuanian subtitles as *Veršiuko kasa pagal Gusto*. In this case the direct translation results in ungrammatical TL expression, since, according to

the consultants at State Language Inspectorate (Valstybinė kalbos inspekcija), the Lithuanian names of dishes which contain the word *pagal* should also contain the word *receptą*. Then, a grammatically correct Lithuanian translation of the SL name of the dish *Sweetbread a la Gusteau* would be *Veršiuko kasa pagal Gusto receptą*.

Furthermore, there are 6 more cases when the SL culture-specific items that refer to the names of occupations are translated literally in the Lithuanian subtitles, for instance: (7)

The Sous Chef... there. The Sous is responsible for the kitchen when the Chef's not there.	Šefo padėjėjas. Štai ten. Šefo padėjėjas vadovauja virtuvei, kai nėra vyriausiojo šefo.
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In this case the SL items *Sous Chef* and *Sous* are translated into Lithuanian as *šefo padėjėjas*. According to the FED, the French word *sous* has a meaning of “under, underneath” (<http://www.wordreference.com/fren/sous>); consequently, the term *sous chef* refers to the person, who is the second in command after the chef. However, the Lithuanian translation of this word, *šefo padėjėjas*, is not equivalent, since, according to Laurinaitis, who is the representative of company *Bar and Restaurant Consulting*, the Lithuanian equivalent for *sous chef* is *karšto cecho virėjas*. This shows that the Lithuanian subtitles present a literally translated version of the SL word. Still, considering the fact that the presumptive audience of cartoons is mainly children, *šefo padėjėjas* can be considered a more comprehensible version of the SL notion than *karšto cecho virėjas*.

### Omission

Despite the fact that the strategy of omission does not include the process of translation in its traditional sense, the translator's choice to omit some SL items may have different effects on the target audience. The analysis of the cartoon shows that the translation of 4 English words is omitted in the Lithuanian subtitles. For instance: (8)

Commis, Commis, Commis... they are cooks. Very important.	Virėjai, jie taip pat labai reikalingi.
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Here the translation of the three French words *commis*, *commis*, *commis* is not presented in the Lithuanian subtitle. According to the FED, which is presented at the *Word Reference* website, the French word *commis* can be used to refer to ‘chef's assistant’ (<http://www.wordreference.com/fren/commis>). However, the construction of the sentence shows that



the French words *commis*, *commis*, *commis* refer to the word *cooks*. Thus, it can be claimed that the omission is only partial, as the Lithuanian subtitle does not present the repetition of the same word, yet, the word *cooks*, which carries the most important information, is translated in the subtitle. It should be noted that in this case the reference to French is eliminated in the Lithuanian translation, since the French words, differently from the original, are not preserved in the subtitle. Still, a mere transference of these French words without any explanation could cause Lithuanian viewers difficulties in understanding. Moreover, the space constraint and the intensive pace of the scenes in this part of the cartoon do not allow inserting any additional information; therefore, the strategy of omission in this case appears to be useful.

Another example illustrates a bigger loss that the Lithuanian translation suffers due to the use of the omission strategy. Consider example (9) for the illustration: (9)

– Hey. Why do they call it that?	– Ei, kodėl jį taip vadina?
– What?	– Ką?
Ratatouille. There's a dish called like that.	„Ratetiui“ troškinį.
It's like a stew, right?	Kodėl jis taip vadinasi?
Why do they call it that?	

As example (9) shows, the culture-specific item *stew*, together with the whole sentence in which it appears, is not rendered in the Lithuanian subtitle. It cannot be stated that the information which is presented in the omitted sentence is important for the plot of the cartoon; still, considering this dialogue as a whole, the parallel of *ratatouille* and *stew* is more important, as it gives new information, unlike the repeated question *Why do they call it that?* Due to that, the omission of the repeated question in the Lithuanian subtitle would result in no loss if compared to the omission of the question *It's like a stew, right?*

## Globalization

According to the analysis, globalization is the most frequently used strategy in the translation of culture-specific items in cartoon *Ratatouille*; this strategy is used 63 times out of 135. The word *chef*, the globalizing translation of which is exemplified in the theoretical part of the paper, appears to be the most frequently globalized word in the translation of all the culture-specific items that are considered in this analysis.

It should be said, however, that despite the fact that the English word *Chef* is mainly translated

as *šefas* in the Lithuanian subtitles, other words are also used, for instance: (10)

– Okay, who's Gusteau?	– Klausyk, kas tas Gusto?
– Just the greatest Chef in the world.	– Geriausias kulinaras pasaulyje.

In this case the English word *Chef* is translated as *kulinaras*, which shows that the strategy of globalization is used. According to the online version of LKZ, the word *kulinaras* means the specialist in gastronomy (<http://www.lkz.lt/startas.htm>), while the word *Chef* implies the connotation of the leading position as it means 'a cook, especially the chief cook of a large kitchen' (TFD <http://www.thefreedictionary.com/chef>). Moreover, the context of the cartoon signals that in this case the word *Chef* implies the meaning of the head of a kitchen, which is not present in the translation.

In addition to the previous example, other cases of globalizing translation can be found in the cartoon. Consider example (11).

And it sells burritos!	Ir jis parduoda kukurūzinius
Millions and millions of burritos!	paplotėlius! Milijonus paplotėlių!

Here, the SL word *burritos* is translated as *kukurūzinis paplotėlius* and *paplotėlius*. Actually, the word *burrito* means 'a flour tortilla wrapped around a filling, as of beef, beans, or cheese' (TFD <http://www.thefreedictionary.com/burrito>). Considering the definition, it can be claimed that the Lithuanian subtitles generalize the English word *burrito* and present the translation of a flour tortilla, which is only a part of a burrito. It is also noticeable that after introducing *burritos* as *kukurūziniai paplotėliai*, later in the subtitles of the cartoon only the word *paplotėliai* is used.

One more example of globalization shows the change in expressive meaning in the Lithuanian translation: (12)

The Plongeur won't be coming to you for advice anymore, eh Collete?	Tam berniūkščiui jau nereikės tavo patarimų. Koletė, ar ne?
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As the example shows, the French word *Plongeur*, meaning a dishwasher (FED <http://www.wordreference.com/fren/plongeur>), is translated as *berniūkščiui* in the Lithuanian subtitles of the cartoon. Such translation shows a high degree of generalization, as the TL word retains only the masculine



gender of the SL word, while the propositional meaning is lost in the translation. Still, it should be stressed that the TL word *berniūkštis* acquires expressive meaning which is not present in the original. According to DLKG, the noun suffix *-(i)ūkštis* adds the meaning of disparagement (Ambrazas et al, 2006); consequently, the neutral SL word becomes expressively marked in the translation.

### Translation by a More Specific Word

In contrast to the strategy of translation by a more general word, there appear 2 cases of translation by a more specific word. Consider example (13) for the illustration: (13)

– What else do you have?	– Ką dar galite pasiūlyti?
– We have a very nice Foie Gras.	– Na, turime žąsies kepenėlių.

In this case the French name of a dish, *Foie Gras*, is translated as *žąsies kepenėlių* in the Lithuanian subtitles of the cartoon. According to FED, *Foie Grass* can be literally translated as *fat liver* (<http://www.wordreference.com/fren/foie>), the literal translation of which is used in Lithuanian to refer to Foie Grass (riebiosios kepenėlės). However, as it is stated in *Verslo Zinios*, either a goose or duck liver is used to make this dish (<http://archyvas.vz.lt/news.php?strid=1052&id=750228>), the fact which shows that the translation presented in the Lithuanian subtitles is the specification of the original phrase.

In addition, another similar example from the cartoon can be given: (14)

Or tooth – I say tooth-picking chicken?	Arba šitas šaldytos vištienos užkandėles?
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Here, the English word *chicken* is specified in the Lithuanian subtitle by adding the word *užkandėles*, which is not present in the ST, as the word *chicken* does not imply the meaning of a snack. In this case the constraint of space is not taken into consideration, as the number of symbols allows the addition of an extra word in the subtitle.

### Creation

Even though creation is a rather rarely used translation strategy, one example of creation is found in the translation of cartoon *Ratatouille*, for instance: (15)

“Gusteau’s Corn Puppies”	„Gusto kukurūziniai hot-dogėliai“
Like corn dogs, only smaller, bite size!	Jie kaip hot-dogai, tik mažesni. Vieno kąsnio dydžio.

In this example the English phrase *Corn Puppies* is translated into Lithuanian as *hot-dogėliai*. It can be claimed that the SL concept is re-created in the translation by adding the Lithuanian suffix *-ėliai*, which is used to form diminutives (Ambrazas et al, 2006), to the SL word *hot-dog*. The use of the suffix *-ėliai* helps to retain the image of smallness, that is expressed in the ST by the use of the word *puppies*; moreover, the fact that the Lithuanian suffix is added to the English word has a similar surprising effect on the TL viewer as the original utterance, therefore, it can be stated that the translation retains the function of the ST.

### Equivalent Translation

Equivalent translation is the most domesticating strategy in the foreignization-domestication continuum as it replaces the SL item with its TL equivalent. The analysis shows that equivalent translation is the second most frequently used strategy in the subtitles of the cartoon *Ratatouille*, as it is used for the translation of 45 culture-specific items out of the total number of 135.

One of the main reasons for the frequent use of this strategy is the fact that the majority of SL words have their equivalents in the TL. Consider example (16).

You’ve read my book.	Skaitei mano knygą.
Let us see how much you know.	Pažiūrėsim, kiek išmokai, gerai?
Which is the Chef?	Kuris iš jų yra virtuvės šefas?

Thus, this example shows that the English word *Chef* is translated by its Lithuanian equivalent. Despite the fact that the DALKZ gives *vyriausiasis virėjas* as the equivalent of *Chef* (DALKZ:152), the phrase *virtuvės šefas* also conveys the meaning of the original, as the noun *šefas* indicates the leading position of a person and the word *virtuvės* shows the sphere of supervision.

Another example shows not only the equivalent translation, but also the retention of spoken discourse features of the original dialogue: (17)

I need two salmon, three lamb and two duck!	Dvi lašišos, trys avienos ir dvi antienos!
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In this episode of the cartoon the dinner rush is shown and that all the people in the kitchen are very busy. The English utterance serves as an illustration of the rush and the word *portion(s)* is omitted (e.g. two portions of salmon), the fact which also stresses the informal tone of the utterance. In the same way



the Lithuanian translation preserves the informal tone by omitting the word *porcija* (-os) in the subtitle (e.g. dvi porcijos antienos). Therefore the translation can be considered equivalent, as not only the meaning, but also the features of spoken discourse of the ST are preserved.

### Mixed Strategies

All the foreignizing and domesticating strategies that are already discussed can be called pure, since only one strategy is used for the translation of one SL word or utterance. In contrast, the analysis shows that there are SL items, for the translation of which two translation strategies appear to be used; therefore, such combinations can be called mixed strategies. It should also be stated that the mixed translation strategies are not easy to place in the foreignization-domestication continuum, as some of them have qualities of both.

### Naturalization and Globalization

The analysis shows that the combination of naturalization and globalization is used in 4 cases in the translation of the cartoon. Consider example: (18)

Ratatouille? It's a peasant dish.	„Ratetiui“ troškinį? Tai kaimiečių valgis.
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In this case the English name of the dish, *ratatouille*, is adapted to the phonological system of the Lithuanian language. Then the word *troškinį* is added in the translation, the fact which shows that the strategy of globalization is used, since the word *troškinys* only partially expresses the meaning of the word *ratatouille*, the Lithuanian equivalent of which is *daržovių troškinys* (DALKZ: 738). It should also be noted that in the Lithuanian subtitle the word *Ratetiui* is a proper noun, which is indicated by the use of quotation marks and the word *troškinį* serves as a common noun. Such translation, in fact, is rather misleading, because the SL word *ratatouille* is a common noun.

One more example to illustrate the use of the two translation strategies can be given: (19)

What are corn dogs?	Kas yra tie hot-dogai?
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Here the English word *dogs* is naturalized in the translation by preserving the root of the SL word

and adding the Lithuanian ending *-ai* to indicate the plural form of the masculine noun. Moreover, it should also be noted that the whole item *corn dogs* is generalized in the Lithuanian subtitle, as the fact of corn dogs being a specific type of hot dogs is not indicated.

Looking at the combination of the two strategies discussed above from the viewpoint of foreignization-domestication continuum, it can be said that naturalization is a foreignizing translation strategy, while globalization has qualities of domestication. Therefore, this mixed strategy is impossible to ascribe to one end of the continuum or the other.

### Naturalization and Preservation

The combination of naturalization and preservation is used twice for the translation of wine names, for example: (20)

Which would go nicely with a bottle of Cheval Blanc 1947.	Prie kurio puikiai tiks 1947 m. Cheval Blanc.
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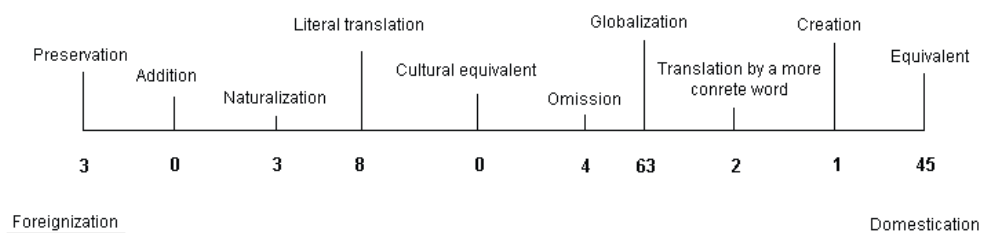
This example shows that the year which appears in the ST to stress the quality of wine is naturalized in the Lithuanian subtitle. To make it clear, the date is adapted to the grammatical rules of the SL by placing the year in front of the wine name and adding the abbreviation *m.*, which is a common way to shorten the word *metai* ('year').

However, the name of wine, *Cheval Blanc*, is preserved in the translation, despite the fact that it can be translated as *baltas arklys* (FED <http://www.wordreference.com/fren/cheval>). The preservation of the French name of wine in the Lithuanian subtitles serves as the reflection of reality, since names of wines are used in their original language. Considering foreignization-domestication continuum it should be stressed that this mixed strategy is purely foreignizing, since both naturalization and preservation have qualities of foreignization.

### Conclusions

Considering the results of the translation analysis, it can be concluded that the translation of culture-specific words that denote the names of food items, dishes, wines and occupations of the people who work in a kitchen form the foreignization-domestication continuum as follows:





**Figure 2.** Foreignization-Domestication continuum of the cartoon *Ratatouille*

As Figure 2 shows, 14 culture-specific items in the cartoon *Ratatouille* are foreignized, while 115 culture-specific items are domesticated. It should be noted that the most commonly used foreignizing strategy in the Lithuanian subtitles of the cartoon is literal translation, while the most commonly used domesticating strategy is globalization. In addition, it should be said that there are 6 cases in which mixed translation strategies are used for the translation of SL culture-specific items. As it was already noted, the combination of naturalization and globalization strategies is used in 4 cases, while the combination of naturalization and preservation is used twice. Considering the foreignization-domestication continuum, such strategies as naturalization and preservation have qualities of foreignization; therefore, their combination can be placed at the foreignizing end of the continuum. On the contrary, the mixture of naturalization and globalization is not easy to be located in the continuum, as the strategy of naturalization is foreignizing, while the strategy of globalization is domesticating. However, the mixed strategies in this case do not change the continuum much, as the number of domesticating translation strategies that are used in the Lithuanian subtitles of the cartoon *Ratatouille* is much bigger than the number of foreignizing ones.

All in all, it can be claimed that the culture-specific items in cartoon *Ratatouille* are mainly domesticated in the Lithuanian subtitles, the fact which means that the subtitler aimed at comprehensible and sometimes even simplified translation. Despite the fact that, according to Venuti, domesticated translation diminishes the importance of the foreign culture, bearing in mind children as the main audience for cartoons, foreignizing subtitles seems to be a rather challenging task.

### Abbreviations

DALKZ – Didysis anglų – lietuvių kalbų žodynas. Vilnius, 2007.

DLKG – Dabartinės lietuvių kalbos gramatika. Vilnius, 2006.

FED – French – English Dictionary. <<http://www.wordreference.com/fren>>.

LKZ – Lietuvių kalbos žodynas. <<http://www.lkz.lt/startas.htm>>.

SL – source language.

ST – source text.

TFD – The Free Dictionary. <<http://www.thefreedictionary.com>>.

TL – target language.

TT – target text.

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### Summary

This paper shows how Venuti's theory on foreignization and domestication can be applied to film translation and presents the analysis of culture-specific items' translation in the Lithuanian subtitles of cartoon *Ratatouille*. The translation analysis considers 135 culture-specific items that can be divided into two groups, which are the names of occupations of the people who work in the kitchen and the names of food items, dishes and drinks. The cartoon also contains other culture-specific words; however, they are not taken into consideration. Source text culture-specific items are compared with their translations that appear in the Lithuanian subtitles of the cartoon and, according to the translation strategies, are placed in the foreignization-domestication continuum that is formed with reference to the Pedersen's model. Since the notions *foreignization* and *domestication* are broad terms that encompass translation strategies which are more specific, the continuum is the means to show the foreignizing and domesticating qualities of each translation strategy. The article also gives examples to illustrate the use of each translation strategy and in some cases presents the possible translation choices that could have been used by the subtitler of the cartoon. In the concluding part of this article the numerical information of the translation analysis is presented and the conclusion on foreignizing-domesticating translation of culture-specific items in cartoon *Ratatouille* is drawn.

**Keywords:** film translation, subtitling, foreignization, domestication.

## VERSTINIO TEKSTO IR ORIGINALO KALBOS „SUARTINIMO-NUTOLINIMO“ TEORIJOS TAIKYMAS FILMŲ VERTIMUOSE: ANIMACINIO FILMO „LA TROŠKINYS“ LIETUVIŠKŲ SUBTITRŲ ANALIZĖ

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### Santrauka

Nors subtitravimas vis dar populiariausias Lietuvos kino teatruose rodomų filmų, vertimo būdas, subtitrai vangiai nagrinėjami Lietuvos lingvistų. Tai gali būti vienas iš veiksnių, turinčių neigiamos įtakos lietuviškų subtitrų kokybei. Šis straipsnis rodo, kad Venučio teorija apie verčiamo produkto „priartinimą“ ir „nutolinimą“ (angl. domestication ir foreignization) nuo originalo gali būti taikoma ne tik verstinės literatūros, bet ir filmų subtitrų analizei. Straipsnyje, remiantis Pederseno modeliu, pateikiamas kontinuumas, kuriame išdėstomos vertimo strategijos, atsižvelgiant į tai, ar jomis verčiamas produktas yra labiau „priartinamas“ ar „nutolinamas“ nuo vertimo kalbos vartotojo. Straipsnyje taip pat pateikiama animacinio filmo „La Troškiny“ angliško žodžių, susijusių su kultūra, vertimo lietuviškuose subtitruose lyginamoji analizė, kuri apima 135 originalo kalbos žodžius ir frazes. Visi šie su kultūra susiję žodžiai gali būti suskirstyti į dvi grupes: virtuvės darbuotojų pareigybių ir valgių, gėrimų bei maisto produktų pavadinimai. Identifikavus vertimo strategijas, vartojamas minėtiems žodžiams versti, sudarytas animacinio filmo „La Troškiny“ kontinuumas, kuris parodo, kad šio animacinio filmo lietuviški subtitrai yra labiau „priartinami“ prie lietuviškosios kultūros koncepcijų, prarandamas originalo kalbos „prieskonis“, vertimas tampa aiškesnis ir lengviau suprantamas.

**Prasminiai žodžiai:** filmų vertimas, subtitravimas, „priartinimas“, „nutolinimas“

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