



KAUNAS UNIVERSITY OF TECHNOLOGY
FACULTY OF SOCIAL SCIENCES, ARTS AND HUMANITIES

Jolita Murauskaitė

**Translation of Extralinguistic Cultural References in Subtitles of the
Film “12 Years a Slave”**

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Supervisor

Assoc. Prof. Dr. Saulė Petronienė

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Vadovas

(parašas) Doc. dr. Saulė Petronienė

(data)

Recenzentas

(parašas) Prof. dr. Saulutė Juzelėnienė

(data)

Projektą atliko

(parašas) Jolita Murauskaitė

(data)

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KAUNO TECHNOLOGIJOS UNIVERSITETAS
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Jolita Murauskaitė

.....
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.....
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AKADEMINIO SAŽININGUMO DEKLARACIJA

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(Data)

Kaunas

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ABBREVIATION LIST

Extra-linguistic reference – ECR

Audiovisual translation – AVT

Source Text – ST

Target text – TT

Source language – SL

Target language – TL

Source culture – SC

Target culture – TC

Target audience – TA

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SANTRAUKA

Kiekviena kultūra turi savo istoriją, savitus materialius ar dvasinius objektus, t. y. realijas būdingas tik jai. Sparčiai augant globalizacijai, tobulėjant technologijoms skirtingų kultūrų atstovai susiduria bene kasdien; produktai kurti vienoje šalyje adaptuojami daugumai. Taip keičiantis pasauliui, augant vartotojiškai visuomenei ir kultūroms maišantis tarpusavyje, atsiranda tiek nauji vertimo objektai (realijos), tiek nauji jų vertimui skirti būdai (audiovizualinis vertimas – subtitrai). Vertėjai tampa nebe vieninteliai, kurie susiduria su realijomis, jų vertimui įprastų praktikų ir žinių neužtenka, o susitarimo, kaip kurias realijas reiktų versti vis dar nėra. Taigi, šio darbo objektas yra realijos ir jų vertimas filmo „12 vergovės metų“ subtitruose į lietuvių kalbą. Tikslas – išanalizuoti realijų vertimą filmo „12 vergovės metų“ subtitruose į lietuvių kalbą. Šio darbo uždaviniai:

- apžvelgti subtitravimą kaip vieną iš audiovizualinio vertimo tipų;
- apibrėžti realijos sąvoką, apžvelgti realijų klasifikavimą ir vertimą audiovizualiniame tekste;
- išanalizuoti filmo „12 vergovės metų“ realijas;
- nustatyti ryšį tarp realijos tipo ir vertimos strategijos.

Darbe naudojami metodai: aprašomasis ir palyginamasis. Aprašomuoju metodu apibrėžta subtitrų sąvoka ir jiems keliami reikalavimai, aptarta realijos sąvoka, realijų vertimo problemos subtitruose, realijų klasifikacija ir vertimo strategijos. Tuo tarpu palyginamasis metodas taikytas vertimų, realijų tipų ir panaudotų vertimo strategijų dažnumui palyginti filmo „12 vergovės metų“ subtitruose į lietuvių kalbą.

Analizė pagal realijos tipą atlikta remiantis mokslininko P. Newmark (1988) pristatyta realijų klasifikacija:

- ekologija – flora, fauna;
- materialinė kultūra – maistas, drabužiai, pastatai, miestai, transportas;
- socialinė kultūra – darbas ir laisvalaikis;

- organizacijos, tradicijos, veiklos, procedūros, sąvokos – politinės ir administracinės, religinės ir artistinės realijos;
- gestai ir įpročiai – žmonių elgesys ir manieros.

Panaudotų vertimo strategijų analizė atlikta pagal mokslininko J. Pedersen (2011) pristatytas vertimo strategijas:

- išsaugojimas – realija išsaugoma vertime tokia, kokia yra arba atlikus neženklius pakeitimus;
- specifikacija – pridedama papildoma informacija realijos paaiškinimui;
- tiesioginis vertimas – verčiamas kiekvienas žodis arba morfema;
- generalizacija – realijos reikšmė pakeičiama bendresne;
- substitucija – realija pakeičiama tikslinės auditorijos realija;
- panaikinimas – realija ištrinama iš vertimo teksto;
- oficialus ekvivalentas – oficialus, daug kartų naudotas ir pripažintas vertimas.

Atlikus teorinę apžvalgą galima teigti, kad subtitrai – audiovizualinio vertimo tipas, kuomet vertimas pridedamas (dažniausiai) ekrano apačioje ir yra rodomas sinchroniškai su originalu. Subtitravimo reikalavimai ir normos kelia daugybę vertimo problemų. Pastarųjų kyla dar daugiau, kai tenka versti realijas – materialius ir dvasinius objektus, egzistuojančius vienoje kultūroje ir neturinčius atitikmenų kitoje. Taip pat vis dar nėra vieningos realijų klasifikacijos ar susitarimo, kada kurią vertimo strategiją naudoti.

Atlikus analizę paaiškėjo, kad daugiau nei pusė filmo „12 vergovės metų“ realijų priklauso tipui organizacijos, tradicijos, veiklos, procedūros, sąvokos; penktadalis – materialiai kultūrai; visos kitos pasiskirsto tarp likusių trijų realijų tipų. Dažniausiai naudojamos vertimo strategijos – išsaugojimas arba tiesioginis vertimas. Šios strategijos nepakeičia realijos reikšmės ir neprideda jokio papildomo teksto, kas itin patogiu subtitruose. Generalizacija, substitucija bei panaikinimas taip pat gana dažnai naudotos versti realijas filmo subtitruose. Tuo tarpu likusios strategijos – retai. Didžioji dalis ekologijos ir materialios kultūros realijų bei artistinės realijos išverstos naudojant tiesioginį vertimą; socialinės kultūros – generalizaciją. Realijos, atspindinčios tam tikrus gestus pakeistos tikslinės auditorijos realijomis. Tuo tarpu religiniai terminai dažniausiai turėjo oficialius ekvivalentus; politiniai terminai daugiausiai verčiami tiesioginio vertimo strategija filmo subtitruose. Išanalizavus realijas ir jų vertimą, taip pat galima teigti, kad vertimo būdas, šiuo atveju subtitrai, taip pat turi reikšmės vertimo strategijai – dėl vietos stokos realijos dažnai praleidžiamos. Dėl šios pačios priežasties jų paaiškinimo taip pat vengiama. Filmų žanras, specifinis istorinis kontekstas (vergovė) bei

noras jį išsaugoti taip pat iš dalies lemia vertimo strategijas – realijos susijusios su darbu verčiamos naudojant generalizaciją, nes taikant bet kurią kitą vertimo strategiją sunku perteikti jų reikšmę vartotojui.

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SUMMARY

Every culture has its own history, unique material or spiritual objects, i.e. extralinguistic cultural references (ECRs) common only to it. Due to growing globalization as well as technological advances, representatives of different cultures get in touch almost every day; products made in one country are being adapted to many. Consequently, new translation objects (ECRs) as well as new translation types (audiovisual translation – subtitles) have appeared thanks to changing world, growing consumer society and cultures mixing between them. Translators are not the only ones that deal with ECRs. In addition to that, usual translation practices and knowledge are not enough to translate them; there is no agreement on how to translate them. Therefore, the object of this paper is ECRs and their translation in the film “12 Years a Slave” subtitles to the Lithuanian language. The aim of the paper is to analyse translation of ECRs in the film “12 Years a Slave” subtitles to the Lithuanian language. In order to achieve the aim the following objectives have been set:

- to overview the subtitling as the type of audiovisual translation;
- to overview the concept of ECRs, their classification and translation in audiovisual text;
- to perform the analysis of ECRs in the film “12 Years a Slave”;
- to establish the relation between the type of ECR and the strategy of translation.

Descriptive as well as comparative methods have been used in this paper. Descriptive method has been used to define the subtitling as a type of audiovisual translation, subtitling requirements, the concept of ECRs and their translation problems in subtitles, their classification and translation strategies while comparative method has been used to compare the translations of ECRs, frequency of types of ECRs as well as translation strategies used.

The analysis of ECRs types has been done according to the classification introduced by Newmark (1988):

- Ecology – flora, fauna.
- Material Culture – food, clothes, houses and towns, transport.
- Social Culture – work and leisure.
- Organizations, Customs, Activities, Procedures, Concepts – political and administrative, religious and artistic ECRs.
- Gestures and Habits – people behaviour and manners.

In addition to that, the analysis of ECRs has been done according to the translation strategies introduced by scholar Pedersen (2011):

- Retention – original ECR is retained in the target text in its original form or with slight adjustments.
- Specification – retaining ECR in the target text with additional information.
- Direct Translation – translation of every word or morpheme.
- Generalization – the ECR is replaced with something more general.
- Substitution – ECR is replaced with the ECR of the target culture.
- Omission – original ECR is omitted.
- Official equivalent – official, already used and recognised translation of ECR.

After performing the theoretical overview, it can be said that subtitling is the type of audiovisual translation when the text (in most of the cases) is written at the bottom of the screen and goes in the synchronous manner with the original. Requirements and norms of subtitling impose a number of problems. Even more problems appear when it comes to the translation of ECRs – material or spiritual objects present in one culture and absent in another. In addition to that, there is no agreement on how ECRs should be classified nor translated.

The analysis has shown that more than a half of ECRs of the film “12 Years a Slave” belong to the category Organizations, Customs, Activities, Procedures, Concepts; one fifth belong to the category of Material Culture while the rest distributes between other three categories. Retention and Direct Translation are the most frequently used translation strategies. They do not change the meaning of ECRs nor add any extra information which is very convenient in case of the subtitling. Generalization, Substitution and Omission are also employed quite often while the rest of the strategies – seldom. Most of the Ecology and Material Culture ECRs as well as Artistic Terms are translated by employing Direct Translation; Social Culture – Generalization. ECRs that refer to the gestures and manners are replaced with the ECRs of the target culture. Moreover, Religious Terms are translated by mostly using Official Equivalent; Political and Administrative Terms by employing Direct Translation. In

addition to that, the translation type (subtitling) also influences the choice of the translation strategies, e.g. ECRs are omitted in many cases because of the lack of space. For the same reason Specification is employed very seldom. Furthermore, the genre of the film, specific historical context (slavery) and approach to keep it partly influence the choice of the translation strategy as well. ECRs related to work are translated by employing Generalization because by employing any other strategy it would be harder to transfer the meaning.

INTRODUCTION

There are neither two cultures that have developed identically nor languages that represent reality in the same manner. Consequently, there is a number of material and spiritual objects that occur in one culture and are absent in another. Due to constantly growing globalization process, easier access to communication means, people mobility and technological breakthrough, these extralinguistic cultural references are met on the daily basis in various fields, one of them being films. For the same reasons mentioned above, many different products and services made in one country are adapted/internationalized/localised to a number of others. In regard to the films, their adaptation mainly involves translation. Together with the demand to translate films, new translation type has appeared – audiovisual translation. There is a number of audiovisual translation types, subtitling being one of the most popular and widely used.

Since ECRs are complex phenomenon, usual translation practises and knowledge of a pair of languages is not enough. The attention must be paid to both cultures and the gap they are separated with, to the meaning of ECRs, if the meaning varies in different contexts, to the needs of the target audience and in the case of subtitling to the restrictions of it, especially to the space and time limitations. This being said, it is clear that ECRs and their translation in subtitles are a very difficult task for the translator. However, considering the processes mentioned above, translation of ECRs in the subtitles is inevitable. The demand to adapt products to more than one country it is originally created in is growing everyday together with the globalization. Therefore, **the object** of this paper is ECRs and their translation in the film “12 Years a Slave” subtitles to the Lithuanian language. **The aim of the paper** is to analyse translation of ECRs in the film “12 Years a Slave” subtitles to the Lithuanian language. In order to achieve the aim the following **objectives** have been set:

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- to perform the analysis of ECRs in the film “12 Years a Slave”;
- to establish the relation between the type of ECR and the strategy of translation.

Descriptive as well as comparative methods are used in this paper. The paper consists of summary, introduction, theory review, methodology, analysis, conclusions, list of references and appendixes.

1. SUBTITLING OF ECRs

Globalization process coupled with technological breakthrough has generated more than ever communication forms resulting in the appearance of new translation types. The typical translation form from language A to language B has been outnumbered by audiovisual translation (AVT) types considering easy access to technologies, mass media and its production, in particular, films and TV shows as well as the demand to make the content available for more than one country. One of the most popular translation types for films and TV shows is subtitling which is going to be discussed in this chapter.

1.1. Subtitling as a Type of Audiovisual Translation

It is a question of debate to name the exact start of audiovisual translation as a professional practice. Most of the scholars agree that the beginning of AVT goes back to the start of the 20th century (Cintas, 2008; Chiaro, 2009; Zojer, 2011; Althari 2013) with the invention of cinematography by Louis Lumiere, as Cintas (2008) claims “the start of the motion picture” also known as silent films. However, the real breakthrough and the demand to translate films started after the invention of talking films also called talkies in 1920s when “a solution needed to be found to allow films to circulate despite language barriers” (Chiaro, 2009, p. 141). This shows the “umbilical relationship with technology” Cintas (2005, p. 1) suggests. Consequently, technological breakthrough paired with “the globalization, the diversification and the fast mobility of today’s markets” (Maylath, et al, 2015, p. 3) dictate the high demand of adapted products to more countries than they have been originally created in including films.

Moreover, the object of AVT is not a regular text as well. The translated texts are completely audiovisual in nature, i.e. more factors comparing with a regular text have to be taken into account when translating audiovisual text. As Petit (2004) claims, “the audiovisual text allows the viewer to observe different forms of behaviour in a variety situations” (p. 34). Therefore, the two different levels of information have to be taken into account when translating the audiovisual text: visual code and acoustic code (Zabalbeascoa, 2008; Chiaro, 2009; Sokoli, 2009). The first one stands for all comprising elements such as actors’ movements, gestures, even clothes. Tone of voice, gesture, facial expressions, pronunciation may affect the verbal content perceived by the viewer (Petit, 2004). It also includes verbal information written in signs, letters, notes, newspapers, etc. The acoustic code covers actors’ dialogues as well as non-verbal sounds such as background noise, music and so on. Other scholars also mention these two levels of information only under different names. For example, O’Connell (1998) calls it visual channel and acoustic channel.

Elements that define the audiovisual text and have to be considered during the translation process are covered by Delabastita (1989) simply and clearly. He distinguishes four basic elements which go as following: acoustic-verbal (dialogue, monologue, songs), acoustic-nonverbal (sound effects, noises), visual-nonverbal (image, photography, gestures) and visual-verbal (banners, letters, messages on computer screen, newspapers headlines). Consequently, the era of talking films and different nature of text which has to be translated triggered the appearance of the new types of translation. The two most popular types for audiovisual text translation are subtitling and dubbing (O'Connell, 1998; Broddason, 2006). Since the theme of the chapter is subtitling, the definition of it is going to be discussed in more detail.

To start with, subtitling is interlingual translation (Rosa, 2001), i.e. verbal signs in the film or TV show are interpreted with the means of other languages. In addition to that, extra-linguistic constrains, such as limited space or synchronization with an image, have to be taken into account as well (Kovacic, 1998). These constrains, limited space and time in particular, add a phrase "reduced information" in the definition of subtitling. Luyken (1991) defines subtitling as "condensed written translations of original dialogue" (p. 31).

However, other group of scholars take different approach on defining the concept of subtitling and concentrate on the fact that subtitles are only additional information, i.e. original sound is not deleted only supplemented with subtitles. As Georgakopoulou claims (2009), subtitling is a type of language transfer where the translation "do not replace the original Source Text (ST), but, rather, both are present in the synchrony in the subtitled version" (p. 21). It might be added by Gottlieb (2004) that this additional information is rendered "in the shape of one or more lines of written text, presented on the screen" (p. 86).

Informative as well as comprehensive definition is introduced by Gottlieb (1997) who defines subtitling as "*written, additive, synchronous* type of translation of a *fleeting* and *polysemiotic* text type" (p. 331). This definition in particular is going to be used in this paper. Being of a *written* nature differs subtitling from other audiovisual translation types such as dubbing or voice-over. The aspect *additive* means that the translated text is only a supplement to the original. In such a manner the source language discourse is retained. Moreover, the adjective *synchronous* indicates that the original sound and translated text (subtitles) are shown simultaneously. Unlike interpreting, the translation does not lag behind. *Fleeting* represents the idea that the receptor has no control on how the discourse is shown (e.g. time the subtitle is shown). It goes in a flowing manner. And finally, according to Gottlieb (1997), the subtitles are *polysemiotic* meaning only "one of several interacting channels of communication" (p. 311) is covered in the translated version. Later on Gottlieb (2004) himself adds a

prepared communication phrase in the subtitles definition indicating that unlike interpreting, when the source text is also heard, in case of subtitling the translation is done in advance having enough time to prepare it.

Being of purely audiovisual nature, subtitling imposes a number of problems when it comes to the rendering of speech to writing. It starts from the translation of speech attributes that written language does not have and goes to the needs of the target culture (TC). To start with, the great role in the subtitling plays the change in mode from speech to writing. As Georgakopoulou (2009) claims, “characteristics of spontaneous speech [...] are difficult to reproduce in writing” (p. 26). By characteristics of spontaneous speech he means the slips of the tongue, pauses, syntactic mistakes, unfinished thoughts, etc. Moreover, additional attention should be paid to the rendering of particular language varieties, e.g. dialects or even character’s personal way of speaking as well as rendering of taboos, prosodic features, potentially different treatment of various special types of verbal message (characters speech versus narrative speech, background conversation, etc.) (Delabastila, 1990; Tveit, 2009).

Another group of problems might be imposed when it comes to the rendering of historical, regional, socio-cultural varieties. They may become a problem because there is no equivalent in the target culture or there is not enough space in subtitles to add extra words in order to provide the reader with the explanation or give some clarification. Moreover, the meaning is expressed not only with verbal message but also with gestures, facial expressions which are very hard to translate. Since the subtitling leaves the original speech and image untouched, the target language viewers are able to see and evaluate the gesture of facial expression themselves. In most of the situations, body language is universal and the viewer may understand it. However, if this is not the case, the reader might misunderstand or even worse, interpret the non-verbal sign according to his/her knowledge which may result in totally opposite meaning than the author had in mind (Rosa, 2001).

Moreover, it is generally accepted, that some of the linguistic elements might be omitted in subtitles. Consider the following: repetitions; names in appellative constructions; false starts and ungrammatical constructions; internationally known words, such as ‘yes’, ‘no’, ‘OK’; expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc.; exclamations, such as ‘oh’, ‘ah’, ‘wow’ and the like; instances of phatic communion and ‘padding’, often empty of semantic load, their presence being mostly functional speech embellishment aimed at maintaining the desired speech-flow, e.g. ‘you know’, ‘well’, ‘naturally’, ‘of course’, ‘understandably’, prepositional phrases (‘in view of the fact that’), rhetorical flourishes, and phrases used for sound effect (‘ways and means’) (Georgakopoulou, 2009, p. 27–28).

However, these elements probably are used for a reason. They might reveal the particular features of the characters. For example, if the character uses ungrammatical structures and jargon it may show his/her lack of intelligence or education. If the subtitles are neutralized, the viewer may lose necessary information to understand the hidden meaning. As Georgakopoulou (2009) states, “its elimination from film dialogue may, therefore, weaken cohesion in the subtitled text” (p. 25). Thus, in case of deleting these elements, it has to be very carefully evaluated if they do not convey any necessary information for comprehension of the film or TV show. As Kovavič (1995) states, “it is therefore important for subtitlers to understand the relative weight of different elements [...] to make appropriate decisions” (p. 297).

Furthermore, one of the most striking features of subtitling is the fact that it “leaves the original soundtrack intact” (O’Connell, 1998, p. 69). However, this is a double-edged sword. First of all, everyone can hear the original sound which leads to the learning of foreign language and other advantages which are going to be discussed a little bit later in this chapter. On the other hand, since everyone can hear the original sound, everyone who has the slightest idea about the language can criticize the subtitles (Gottlieb, 2004) what leads “to a tendency to produce more *faithful* translation” (Sanchez, 2004).

And finally, when it comes to subtitling not only the language is the matter to consider. As Delabastita (1990) claims, “the actual reality of film translation is conditioned to a large extent by the functional needs of the receiving culture” (p. 99). It means that if the source and the target cultures are more similar, subtitling (especially of cultural elements) might be easier than of the languages with a huge cultural gap.

As mentioned above, the fact that the original sound is always available for the viewers in subtitles is only one of the advantages. Subtitling is proven to be a very beneficial tool in language learning for number of reasons. To start with, Chiaro (2009) claims that subtitling is a great “language-teaching tool in the classroom” (p. 150) because it adds “colour” and variety to the lessons, classes are not only theoretical, “students are given with the opportunity to think about the language within an enjoyable holistic approach” (Neves, 2004, p. 129), it offers bigger range of exercises. In addition to that, subtitles help to learn the language outside the classrooms, it increases literacy as well (Cintas, 2008) since people who do not know the language reads the text written in grammatically and syntactically correct manner. It is worth to mention that subtitling is the only type of AVT that can improve language skills for the same reason mentioned above – only subtitles allow listening to the original undisturbed sound (Baravykaitė, 2007; Cintas & Cruz, 2008) and, furthermore, they are especially appreciated by people.

To sum up, the technological breakthrough (invention of talking films to be more precise) and globalization process gave the start for AVT and the emergence of new translation types. Most popular of them are dubbing and subtitling, where the latter stands for the written, additive, synchronous type of translation of a fleeting and polysemiotic text type. Consequently, subtitling is purely of audiovisual nature and imposes a number of problems: characteristics of spontaneous speech are barely possible to render to the written language, additional attention shall be paid to the particular language varieties, cultural, historical, regional elements, taboos, prosodic features. It is necessary to omit some of the information because of the time and space constrains, however, in some of the cases they might be necessary to fully understand the intended meaning. And finally, since everyone can hear the original, everyone can criticize the subtitles. On the other hand, it helps to learn the foreign language, raises literacy and promotes multilingualism and multiculturalism.

1.2. Subtitling Requirements

Considering the audiovisual nature of subtitles, there is no doubt subtitling has its constrains (Cintas, 2001; Tveit, 2009; Kallio, 2012). There are two types of them: language and technical (O'Connell, 1998). The first one was discussed in the previous chapter. In a nutshell, language constrains appear when rendering spoken language to the written one. The technical constrains are influenced by the limited space and time (Caffrey, 2009); “the subtitler does not have room for wordy formulations or complex structures” (Tveit, 2009, p. 86). This leads to particular norms for subtitling which are going to be discussed in the following chapter.

There are various different requirements applied for subtitling. Karamitroglou (1998) distinguishes four main categories: special parameter/layout, temporal parameter/duration, punctuation and letter case, target text editing. The first category defines where the subtitle should be placed, the number of lines, even the colour of the text. To start with, subtitles should be positioned at the lower part of the screen so they do not take too much space nor cover significant part of the view (Karamitroglou, 1998) and “interfere as little as possible with the image” (Cintas, 2005). However, sometimes captions or other significant words appear at the bottom of the screen and “may collide with the subtitles” (Tveit, 2009, p. 91). Karamitroglou (1998) calls such cases extreme and the solution is to move the subtitle towards upper part of the screen so the “visual material (linguistic or other) of vital importance” (p. 2) is preserved for the viewer to see. Moreover, the second matter of the first category is the number of lines. Most of the scholars agree on the maximum two lines of subtitles to be present on the screen at the same time (Karamitroglou, 1998; Caffrey, 2009; Tveit, 2009). However, Cintas (2005) in his work mentions the three-line subtitles starting to appear in some films. The reason for that as Cintas (2005)

claims is the difficulty to say “where exactly the same information could [...] be distributed in two lines” (p. 7).

Since the most of the image is shown on the centre of the screen, the text should be positioned on the centre on its allocated line as well, so it is easier for the viewer to look and read because eyes have to travel shorter distance. The exception might be dialogues of two lines which are positioned to the left side of the screen (Karamitroglou, 1998). In order to indicate to the viewer that the subtitle on the screen is showing the words of two characters, each of them has a different line. As Cintas (2005) describe, the first line may or may not be preceded by a dash and represents the words of a first speaker, whereas the second one goes for the speaker number two and is always preceded by a dash.

Another aspect which has to be considered in the category of special parameter/layout is the number of characters per line. In this case, there is no common agreement between scholars and the number of recommended characters per line varies from thirty two to forty. As Caffrey (2009) claims, there should be no more than thirty two characters per line while Karamitroglou, (1998) states that it is ok to make the line up to forty characters if there is a need, whereas Baravykaitė (2006) declares that forty characters per line is an optimal number. Anyhow, more characters per line inevitably reduce the readability of the subtitle and should not be used very often. As the average amount of characters per line Karamitroglou names thirty five. Another scholar Tveit (2009) claims that the length of the line may vary but it should not exceed thirty eight characters per line.

Furthermore, the two most common typefaces for subtitles are Helvetica and Arial. Different typefaces than the two mention before are seldom used since it may become another constrain when the number of characters fitting in the line may decrease because of the font used (Morgan, 2001).

The last element of the first category is the colour of the subtitle. As the Karamitroglou (1998) offers, the characters should be pale white “because a too flashy pigment would render them tiring to the viewers’ eye” (p. 3). However, according to Cintas (2005) there is no systematic choice of colour of the subtitle. He also gives examples when other colours than pale white are used. The yellow is the main colour to translate dialogue; the first line is always in green, whereas the second one may also be green or even blue. In some films the yellow colour indicates that the voice is of the-screen, e.g. to translate songs. The orthodox convention use three colours to indicate three speakers: the first one is yellow, the second one is green and the third one is red. However, Cintas (2005) also mentions that colours should be chosen carefully since it may take the attention from the image while not providing the viewer with any new information.

The second category defines how long the subtitle of one or two lines should be displayed on the screen and its synchronization with the sound and image. The duration of two-line subtitle according to the Karamitroglou (1998), Caffrey (2009) should be six seconds whereas Morgan (2001) claims that four seconds should be enough. Three seconds are enough for single-line subtitle according to Karamitroglou (1998), two seconds according to Morgan (2001), while one second and a half is a necessary time for a single-word subtitle and it does not matter how easy it is (Karamitroglou, 1998) to read. However, Morgan (2001) states that the length of the line is not the only factor deciding how long the subtitle should be on the screen because “it depends on the programme; some of them are surprisingly easy to subtitle, other [...] difficult” (p. 164). She also claims that the words cuts are far more important than the number of lines. Anyhow, enough time to read the subtitle has to be considered very carefully because the subtitle is most likely not to be read fully if “subtitle [...] exceeds the corresponding number of characters for a given maximum duration” (Bittner, 2011).

Another very important aspect is synchronization. As Karamitroglou (1998) claims the “subtitles should not be inserted simultaneously with the initiation of the utterance” (p. 4) but it should start one fourth of the second later. However, here appears a disagreement between scholars because some of them claim that “subtitles are spotted to coincide with the precise frame where a speaker begins and finishes talking” (Sanchez, 2004, p. 13), they “usually appear and disappear in correspondence to original” (Matkivska, 2014, p. 40–41), because subtitles should synchronise with the speech (Tveit, 2009). As Morgan claims (2001), “good subtitles are accurately timed” (p. 164).

Moreover, according to the Karamitroglou (1998), subtitles should not stay longer on the screen than two seconds after the end of the utterance. About one fourth of the second should be inserted between subtitles to avoid the collision of them. Also, subtitles should respect camera takes/cuts because in most of the cases it indicates the change of the theme where subtitles would not fit.

The third category covers punctuation and letter case of subtitles. As Ceron (2001) claims, “punctuation plays an important part in the readability of subtitles” (p. 166). She also adds that punctuation in subtitles is based on the same rules as in a written text of a given language. To start with, sequence dots should be used after the last character of the subtitle without any space. It is used when the subtitle sentence is not finished and has to be continued in the next subtitle. As the alternative to the three sequence dots may be used a total absence of any punctuation. However, as the Karamitroglou (1998) claims, no punctuation does not provide such a clear signal that the sentence is going to be continued in the next subtitle and, therefore, may cause misunderstanding for the viewers.

Linking dots, also called starting triple dots, should be used right before the first character of the subtitle, again no space character is used, the first letter is not capitalised to indicate that this is the follow up from the previous subtitle. No punctuation might be used here as well. But as in the previous case, it would not give such a clear idea that this is the continuous thought and in such manner cause misunderstanding or at least requires more time for the viewer to realize what is happening. According to Karamitroglou (1998), since subtitles have a very limited time on the screen, using no punctuation to mark continuous thoughts is not the best solution.

Moreover, full stops, like sequence or linking dots, should be used right after the last character of the subtitle without any space character. Full stops indicate the end of the thought and give the signal to the eye to go back to the image on the screen. Whereas question marks and exclamation points are used in the same manner as well but indicates the question or emphasis (Karamitroglou, 1998). Furthermore, dashes and hyphens, as mentioned before, are used to indicate that two people are speaking, in other words, show dialogue. Karamitroglou (1998) claims that dashes should be used before the speech of both characters whereas Cintas (2005) offers that the dash may or may not be used to indicate the speech of the first character, but necessarily for the speech of the second one.

The rest of the punctuation marks are not used very often, however, may still be seen in subtitles. Parenthesis and brackets are used to mark the comments which explain the preceding phrase. Single and double quotation marks should be used in the same manner as in the printed materials: single quotation marks to embrace alleged information while double quotation marks to embrace quoted information. Commas, colons and semicolons have the same rules as in printed materials. In subtitles they indicate a suggested pause for the viewer (Karamitroglou, 1998).

Furthermore, italics are used to indicate “off-screen source of the spoken text”, e. g. a voice of someone contemplating something (Karamitroglou, 1998, p. 7). Italics in quotation marks should be also used for an off-screen text addressed for a large group of people (e.g. songs). Cintas (2005) in such cases offers a single solution – to use a different colour for subtitles instead of the italics. And finally, according to Karamitroglou (1998), boldface and underline should not be used in subtitles at all.

The last category is concerned with target text editing. Karamitroglou (1998) says that it is better to segment a long single-line subtitle into a two-line subtitle. The segmentation should be done at the highest syntactic nodes possible. This means that ideally one subtitle on the screen should be one sentence. Moreover, the length of the upper and lower subtitle should be as equal as possible since viewers are more used to read the text in the rectangular form than triangle. In addition to that, “each

spoken utterance should ideally correspond to a subtitled sentence” (Karamitroglou, 1998, p. 9) because viewers always hear the original and expect as faithful translation as possible. And finally, there should be no more than two sentences in one subtitle. As Karamitroglou (1998) claims, following the principle of segmentation at the highest nodes, each sentence should take one line.

Karamitroglou (1998) in the last category also discuss how acronyms, numeral, symbols, dialects, taboo and cultural words should be rendered in subtitles. Since the acronyms, apostrophes, numerals and symbols save precious space, they are more than welcome to be used in subtitles. When speaking about dialects, only the ones which are already in the printed version may be used in subtitles because otherwise they may remain not understood by viewers. Furthermore, taboo words should not be censored, unless they are frequently repeated and because of the economy reasons are deleted. Cultural words should be transferred using one of the chosen strategies which are going to be discussed later on in this paper.

To sum up, the main technical constrains of subtitles are the time and space which dictates a number of requirements according to which subtitling should be done. There are four main categories: special parameter/layout, temporal parameter/duration, punctuation and letter case, target text editing. The first category defines where the subtitle should be placed, the number of lines, even the colour of the text whereas the second one defines how long the subtitle of one or two lines should be displayed on the screen and its synchronization with the sound and image. The third category covers punctuation and letter case of subtitles while the last one discusses the editing of the target text. In order to provide the reader with the quality subtitles of high readability these norms should be followed.

1.3. The Concept of Extralinguistic Cultural References and their Translation Problems

The main factors influenced the appearance of audiovisual translation are technological breakthrough and globalization process what lead to the increased demand of the mass media content (more particularly films and TV shows) adaptation to the other cultures than it was originally created in. Every culture has its own customs, traditions, folklore, habits and religious aspects (Petruioné, 2012), therefore, there is no surprise they are embedded in the films or TV shows and this is where extralinguistic cultural reference comes into picture. Since their translation in subtitles is the object of this paper, the concept of ECRs and translation problems ECRs cause are going to be discussed in this chapter.

The idea that translation is an act of intercultural communication dates back to the 1970s (Munday, 2016). However, as Horbačauskienė et al (2016) claims, rendering ECRs in subtitles still is one of the most discussible issues in translation research at the moment. And yet, there is still no clear and mutual

agreement on how ECRs should be defined. Anyhow, many scholars made an effort to specify the concept of ECRs (Aixela, 1996; Balčiūnienė, 2005; Mizani, 2005; Ramière, 2006; Kvašytė, 2010; Pedersen, 2011; Ahmadi and Nosrati, 2012; Ranzato, 2013).

To start with, there is no unified term on how to call the material or spiritual object present in one culture and absent in another one. As Narváez (2015) claims, it has received “different denominations throughout the time” (p. 2) and may be called “culture specific, culture bound references/elements/terms/items/expressions, realia, allusions, [...] cultural references” (Ranzato, 2013, p. 47). The term which is going to be used in this paper is extralinguistic cultural reference introduced by Pedersen (2011).

One of the early attempts to define the concept of objects familiar to one culture, nation, region or even social group and alien for another one is made by scholar Aixela (1996) who suggests that ECRs are “those textually actualized items whose function and connotations in a source text (ST) involve a translation problem in their transference to a target text (TT)” (p. 58). However, this definition may be considered as too narrow since it includes only items excluding spiritual culture. As Braçaj (2015) stresses, that “cultural elements do not involve just the items” (p. 476). Moreover, it is necessary to mention that ECRs may be both verbal and non-verbal (Ramière, 2006) where the latter is basically impossible to render in subtitles. In addition to that, they convey and are embedded with national, local and historical background (Balčiūnienė, 2005).

The concept of ECRs which is going to be used in this paper is introduced by scholar Pedersen (2011):

Extralinguistic Cultural Reference [...] is defined as reference that is attempted by means of any cultural 22 linguistic expression, 23 which refers to an extralinguistic entity 24 or process. The referent of the said expression may prototypically be assumed 25 to be identifiable to a relevant audience 26 as this referent is within the encyclopaedic knowledge of this audience.

22 In a very wide sense of the word, including e.g. geographical names.

23 Regardless of word class, syntactic function or size.

24 Including fictional ones.

25 As implied in the speech situation.

26 E.g. a TV programme's primary target audience.

To say in a few words as Pedersen (2005) himself claims, ECRs “are expressions pertaining to realia, to cultural items, which are not part of a language system” (p. 2).

Considering the problematic nature of ECRs, there are number of problems when it comes to translation of them in subtitles. As Newmark (1988) claims “you find them hard to translate” (p. 33).

To start with, “the language and culture are intertwined” (Pedersen, 2011, p. 48) and there are neither two cultures nor languages that would represent the reality in the same way (Bassnett, 2002). Therefore, because of semantic, socio-cultural and grammatical differences between source language (SL) and target language (TL) the problem of equivalence emerges (Nababan, 2008). As Petrulionè (2012) suggests, that one of the hardest tasks for the translator is to find correct equivalents for words embedded with cultural implications. Considering the space limitations of subtitling, if there is no equivalent, the translation by giving explanation is basically impossible. Therefore, the translator has to think about other strategies how to render the ECR.

Furthermore, ECRs are associated with particular language and carry not only linguistic information but also the whole set of extra-linguistic features (Newmark, 1998; Bassnett 2002) such as cultural, ethnographical, historical background. This means that language knowledge is not enough. The translator also needs the cultural knowledge. In case of subtitling “knowledge of the television media” (Aaltonen, 1995, p. 384) is also necessary in order to render the ECR in subtitles so the subtitle is easily readable and the ECR is clear to understand.

Moreover, considering the linguistic and cultural differences as well as the time and space constrains of subtitling, it is natural there will be either information loss or addition when translating ECRs. As Petrulionè (2012) claims, the translator must have the language and cultural competence so the translation loss is not greater than translation gain. Another problem preceding the natural loss or addition of information is which piece of it should be kept and which one is considered as not necessary and can be dismissed. The main goal of translation is to make the translated text as a coherent piece of writing, fully understandable for target language audience preserving as much information author intended as possible. In case of subtitling, most of the times it is considered that less text is better than more text and, for example repetitions, names in appellative constructions, expressions followed by gestures, etc. may be omitted (Georgakopoulou, 2009). However, the translator must be very careful and do not follow this principle blindly, since this “expression followed by gesture” may be ECR of particular culture and carry necessary information to fully understand the intended meaning.

In addition to that, it is necessary to mention that ECRs may have different meaning in various contexts, e.g. historical, geographical, political (Balčiūnienė, 2005). Therefore, in case of translating ECR the attention shall be paid to the discourse as well. In case of subtitling, such ECRs may appear that are “a product of the specific context of the film” (Wessels, 2014, p. 6), therefore, their meaning and translation may depend on the genre and context of the film. Usually, it is not the problem unless the translator is not provided with the image or video but only with the bare text.

ECRs may cause grammatical problems as well, e.g. the original spelling of ECR may be against of the rules of the target language and it is up to the translator to choose how to render ECR. In such cases Pažūsis (2014) offers to use italics or quotations marks. However, as it was discussed in the chapter before, italics or quotation marks are used to render off-screen sounds such as songs or background noise. Again, this is another problem for the translator, how to render ECR so it is not written incorrectly nor is confused with the off-screen text since it was written in quotation marks or italics.

Summarising, it can be said that translation of ECRs in subtitles cause a wide range of problems. They arise from the different cultures and languages as well as constrains of subtitles. ECRs carry both linguistic and cultural information, therefore, the translator needs the language and culture knowledge as well as television medium competence in case of subtitling. Besides, the translator has to deal with the lack of equivalences leading to the loss or addition of information. In case of subtitling, it is natural that the text is reduced, however, cutting off the information is not always the best decision since it may carry important meaning. Furthermore, it is necessary to be aware of the context because the same ECR in different context may have different meaning. And finally, there are grammatical issues in the transference of ECRs. If they are against the grammatical rules of the target language, it may be difficult to represent them on the screen since offered representation for such ECRs is the same as the off-screen sounds.

1.4. The Classification of Extralinguistic Cultural References

Every culture has its own specific ECRs and they may be found in various fields, from measurement units to governmental institutions. No need to mention ethnographic or historical cultural references. Therefore, there is no surprise that many attempts have been done to categorize ECRs. Considering difficult nature of ECRs and even different ideas of scholars who introduced classifications of ECRs, there is no agreement on how they should be categorized.

Attempts to categorize ECRs have been made by many scholars such as Newmark (1988), Balčiūnienė (2005), Mikutytė (2005) Melnikienė (2011), Ranzato (2013) and others. Some of them are more detailed, e. g. Melnikienė (2011) divides ECRs into nine categories: the names of household items; the names of clothes; the names of food and drinks; the names of working tools; the names of land areas, territories; the names of buildings and constructions; the names of musical instruments; the names of flora and fauna; the names of cultural, religious; while others are more concentrated. For example, Lithuanian translator Balčiūnienė (2005) introduces only four categories: geographic and ethnographic terms, folklore and mythological terms, household terms, public historical terms.

Very different classification of ECRs is proposed by Ranzato (2013) who categorizes ECRs from the point of view of the TL audience and its relationship to the SL text. She divides categories according to the origin from which culture ECRs come, not according to the semantic meaning. However, the classification which is going to be used in this paper is introduced by Newmark and is going to be discussed in more detail. He divides ECRs into: Ecology; Material Culture; Social Culture; Organizations, Customs, Activities, Procedures, Concepts; Gestures and Habits (Newmark, 1988, p. 95).

The first category of ECRs in Newmark's classification is Ecology which covers flora, fauna, winds, plains, hills, e. g. *honeysuckle, downs, sirocco, pampas* (Newmark, 1988, p. 95). According to Newmark (1988), this category of ECRs is "value-free, politically and commercially" (p. 96). Therefore, they are usually transferred to the target text with the addition of the third term which is culture-free and provides the target audience with the necessary information to better understand the ECRs. Nevertheless, the diffusion of ECRs depends on the importance of their origin country as well as the specificity degree, thus, other translation strategies than transference may be employed as well.

The second category is called Material culture and includes food, clothes, houses and towns as well as transport. Newmark (1998) claims that in principle ECRs of this category are translated with equivalent and transference plus a neutral term if necessary. Consider the example: *the pasta dish – cannelloni* (Newmark, 1998, p. 97). In addition to that, food terms are usually transferred as well as clothes, except national costumes which are not translated e.g. *sari, kimono, yukata* (Newmark, 1998, p. 97).

The third category in Newmark's classification is Social culture – work and leisure. For example: *ajaki amah, condottiere, biwa, sithar, raga, reggae, rock* (Newmark, 1998, p. 95). As scholar suggests, there is barely ever the translation problem when it comes to Social Culture category because in most of the cases ECRs have "approximate one-to-one translation or can be functionally denned" (Newmark, 1988, p. 98).

The next category is Organisations, Customs, Activities, Procedures, Concepts. To be more precise it covers: Political and Administrative, Religious and Artistic ECRs. When the political or Administrative term is "transparent", according to Newmark (1988), it is through-translated (e.g. *National Assembly, Chamber of Deputies* (Newmark, 1998, p. 99) whereas if the term is not "readily" translatable it has an official recognised translation (e.g. *German Federal Parliament* for *Bundestag* (Newmark, 1998, p. 99). Names of ministries are usually literally translated, e. g. *Treasury – Finance Ministry* (Newmark, 1998, p. 99). Moreover, the Religious ECRs are transferred to the target audience

only when they become of TL interest. However, the most common words are naturalised. When it comes to the Artistic ECRs the translation of them largely depends on the target audience. If it is more educated or familiar with the origin culture the ECRs is rather transferred than translated and vice versa, if it seems that the audience may not understand the ECR, other translation strategy is employed. However, e.g. names of museums or opera houses may be both transferred or translated not depending on the audience.

Finally, the last category of ECRs in Newmark classification is Gestures and Habits, e.g. *Cock a snook, spitting*. It covers people behaviour and manners which are common in one culture and are not recognizable in another one.

To sum up, there is no clear classification of ECRs; the number of ECRs categories varies from one author to another some being more precise while the other more detailed. Newmark introduces five categories of ECRs which later on are subdivided into smaller subcategories. As Newmark suggests, the translation of ECR depends on the category to which it belongs as well as on the target audience its expectations and knowledge.

1.5. Translation Strategies for Extralinguistic Cultural References in Subtitles

As already discussed above, the complicated nature of ECRs imposes a number of translation problems for translators. They need the knowledge of two languages and cultural awareness as well as they are limited by the subtitling constrains. Therefore, many translation strategies have been introduced for ECRs translation, which are going to be discussed in this chapter. The term translation strategies is going to be used since as Pedersen (2011) claims “it is possibly the most established term” (p. 69) even though it is a little bit misleading because not all translation strategies involve the actual process of translation.

When it comes to the translation of ECRs, the translator has a few different strategies at his or her disposal for rendering them to achieve one or another result (Pedersen, 2007). Typically, translation strategies for ECRs translation are arranged along the axis from the most foreignising to the most domesticating one (Ramière, 2006; Pedersen 2011). Translation strategies that are more foreignising tend to retain as much as possible information of the original text in the translation while the domestication adapts the original text to the target audience and its needs, so the author’s intention works for the target audience as well (Nord, 2006). Consequently, translation strategies which are going to be discussed in this paper go from the most foreignising to the most domesticating one and are introduced by scholar Pedersen (2011) who claims that this “taxonomy has been constructed primarily for the rendering of ECRs” (p. 74). He also points out that not all strategies involve actual translation.

He introduced seven translation strategies: Retention, Specification, Direct Translation, Generalization, Substitution, Omission and Official Equivalent. Later on they are subdivided into the smaller categories.

The first strategy in Pedersen taxonomy is Retention. As it should be clear from the paragraphs above, this strategy is the most source-oriented and as Pedersen (2011) claims “it allows an element from the SC to enter the TT” (p. 77). In some cases ECR is distinguished from the rest of the text in subtitles by being written in italics. Slight adjustments of ECR are also possible: change in spelling or dropping the article. According to Pedersen (2011), this category is subdivided into two subcategories: Complete Retention and TL-Adjusted Retention where the first one of these is further more subdivided into Marked or Unmarked Complete Retention. Complete Retention basically means that ECR of SC is simply copied to the target language text and it is a matter of translators’ choice whether to mark it somehow (Marked Complete Retention) or not (Unmarked Complete Retention). The TL-Adjusted Retention means that ECR is slightly adjusted to the TL, e.g. as mentioned above it may be small changes in spelling, omission of the article. In general Retention is used when the “overall effect is to let a foreign element in TT” (Pedersen, 2011, p. 78). Retention is considered as the most popular strategy for rendering ECRs since it involves minimal effort, however, as Pedersen (2011) notes, “it offers no guidance whatsoever to the TT audience” (p. 78).

The next strategy is Specification which means retaining ECR, however, a little piece of information is added in TT which is not present in the ST. In such a manner ECR in the TT becomes more specific than it was in the ST. Specification is subdivided into two categories: Completion and Addition. In the case of Completion, the additional information which is latent in the ECR is added “as a part of the expression side” (Pedersen, 2011, p. 79), e.g. spelling out acronyms or abbreviations, adding someone’s first name or completing the official name. By applying Completion the ECR becomes clearer for TC audience which may not be so familiar with the original ECR.

The second subcategory of the Specification is Addition. When the Addition is employed, the information is also added which is latent in ECR to explain it. However, it is not a part of the name, but “as part of the sense or connotations of the ECR” (Pedersen, 2011, p. 80). This strategy involves slight intervention of the translator since it is exactly the translator who chooses which information to add. The main advantage of the Specification strategy is that it removes or at least reduces the ambiguity by making the reference more specific. However, Specification involves adding information which is space consuming and the space in the luxury subtitles does not have. Furthermore, it is some kind of violation of translation since it “chews the food for the reader” (Pedersen, 2011, p. 82). Finally, it is

necessary to mention that Specification may be used for making the ECR more specific, in other words the general item or concept is replaced with the specific one which is narrower.

The next strategy in Pedersen taxonomy is Direct Translation. It is used to render the names that are made of common nouns and have a compositional meaning which can be translated. Unlike the Specification, when employing this strategy only translation is involved, as Pedersen (2011) notes, “nothing is added, nor subtracted” (p. 83). The Direct Translation is subdivided into two smaller categories: Calque and Shifted. In a nutshell, Shifted Direct Translation stands for literal translation whereas Calque means loan translation. According to Pedersen (2011), it is not a rare case when it is very hard to “tell the subcategories apart” (p. 83) since the end result seems to be identical. The separation may be based on the fact whether the translation is made morpheme for morpheme.

Another translation strategy is Generalization when the ECR is replaced with something more general. Translation is a common part of Generalization but may not necessarily be a part of it. Generalization sometimes is confused with the previously discussed Specification. However, Generalization normally uses less space than Specification and by employing this strategy “uniqueness of reference is often lost in” (Pedersen, 2011, p. 87). Generalization is subdivided into two subcategories: Subordinate and Paraphrase. When employing the Subordinate Generalization, the reference sense is expressed by using either hyponymy or meronymy. In first case the specific meaning is replaced with the more general one whereas in the second case vice versa, i.e. the general meaning is narrowed down. According to Pedersen (2011), the hyponymy is more often used what results in “TT item is then rarely an ECR” (p. 86).

The second subcategory of Generalization is Paraphrase which involves the omission of the original ECR, “but its sense or relevant connotations are kept” (Pedersen, 2011, p. 88). In other words, Paraphrase retains the information which is contextually relevant. This strategy is mainly employed when ECR is impossible to translate by using Specification or Subordinate Generalization. Summing up, Generalization is used in two cases either “to aid the viewer” or because of “constraints of the medium” (Pedersen, 2011, p. 89) because it happens quite often that the subordinate term or paraphrased reference are shorter than the original ECR.

Furthermore, another translation strategy for rendering ECRs is Substitution. As Pedersen (2011) notes, it is “replacing culture with culture” (p. 89). There are two categories of Substitution: rendering ECR with a different ECR from SC or TC (Cultural Substitution) or something totally different that is suitable for a specific situation (Situational Substitution). Cultural substitution is subdivided into Cultural Substitution by Transcultural ECR and Cultural Substitution by Target Culture ECR.

When employing the Cultural Substitution by Transcultural ECR, the original ECR is replaced with the one which is more widely known in SC or a third culture. In such a case it may seem as an error for the viewer since the image (text) and sound do not correspond to each other. However, Pedersen (2011) argues that it is not the case since the idea is to seek for the “equivalence of effect rather than equivalence of information” (p. 92). This strategy removes the more exotic ECR by replacing it with more common and better known. Therefore, the viewers are not exposed to unfamiliar information nor credibility gap is created. In addition to that, it is space-efficient since no explanation nor additional information is necessary. In case of Cultural Substitution by Target Culture ECR, the ST ECR is replaced with the TC ECR (Pedersen, 2011). This strategy is considered to be the most domesticating one since it removes all foreign elements and colours of other cultures. The main advantage of this strategy is that connotations are transferred in a space-saving and striking way. However, the subtitler has to be aware if the change is relevant because in some case it may be hard to believe that “a spy, who certainly does not seem Danish, has got degree from the University of Copenhagen” (Pedersen, 2011, p. 94).

Unlike using the Cultural Substitution, in case of Situational Substitution the link between ST ECR and its TT rendering is not saved. This strategy is called quasi-omission because every reference to the SC ECR is removed and replaced by something that fits that particular situation (Pedersen, 2011). Situational Substitution barely ever is ECR though it sometimes happens. As mentioned above the main difference between the Cultural and Situational Substitution is the lack of connection between SC ECR and its rendering to the TT when the Situational Substitution is employed.

As Pedersen (2011) claims, Omission “is the last of baseline categories” (p. 95). This strategy simply means deletion of the original ECR in the TT and is employed when no other alternative is suitable. Omission may be considered as the most domesticating strategy since it stops the foreign reference from entering the TT which then remains familiar and clear.

Totally different translation strategy for rendering ECRs according to Pedersen (2011) is Official Equivalent. It may be called “the ready-made solution” (Pedersen, 2011, p. 97) since it is some sort of official decision on how one or another ECR should be translated, e.g. conversion of measurement. Official Equivalent may be created in two ways: either someone decided how ECR should be translated (“by decree”) or it is used often, therefore, becomes entrenched. As Pedersen (2011) notes, these two ways tend to merge because once Official Equivalent is approved, it is likely to become entrenched as well. It is important to mention that Official Equivalent may be based on any translation strategy discussed above. Consequently, it is often confused with Situational Substitution. However, Official Equivalent is used repeatedly by many translators whereas Situational Substitution is more

likely one-time solution. Moreover, the latter is produced by individual translators while Official Equivalent is created by authority as a permanent solution. And finally, the biggest advantage of Official Equivalent is that if it exists, there are no translation problems because “preformed solution” (Pedersen, 2011, p. 100) is already in place and ready to be used.

In a nutshell, the most common arrangement of translation strategies for rendering ECRs is from the most foreignising to the most domesticating one. Foreignisation strategies tend to retain SC colours and references whereas domestication rather neutralises text to make it as familiar as possible to the TC audience. The taxonomy of translation strategies for ECRs rendering introduced by Pedersen follows this principle. In total there are six baseline categories which are subdivided into smaller subcategories plus Official Equivalent. They start from keeping the original ECR in the target text untouched going further to adding information, generalizing ECRs, making changes in references and finally deleting them.

Summarizing the whole first chapter, subtitling is the type of audiovisual translation when the translated text is added as the supplement to the original at the bottom of the screen in most of the cases and being shown simultaneously to the original sound. Being of purely audiovisual nature, subtitling imposes a number of problems when it comes to the rendering of speech to writing as well as it has a various restrictions and norms such as limited amount of characters per subtitle as well as lines per frame, usage of punctuation, colours and other. Even more complications appear when it comes to the translation of ECRs in the subtitles – material or spiritual objects present in one culture and having no equivalents in another one. They cause a number of problems for translators: ECRs often have no equivalent and considering the limited space of the subtitle providing the reader with the explanation is not an option; ECRs are associated with particular languages and cultures, thus, awareness of both cultures is essential as well as the knowledge of the subtitling requirements; ECRs may have different meanings in various contexts; balance of the added and lost information should be kept which is particularly hard to do in subtitling when the medium itself and its limitations are in favour for the deletion. Moreover, because of the complexity of ECRs there is neither agreement on how they should be classified nor translated; however, there is a number of successful attempts to categorize them and introduce translation strategies.

2. ECRs IN THE FILM “12 YEARS A SLAVE”, THEIR TYPES AND TRANSLATION

Due to the globalization and internationalization processes, cultures get into contact more often than they have ever been before. It is common that various products featuring ECRs are being adapted to more than one culture than they were originally created in. One of the adaptation process parts is translation of the text of the product. When it comes to the ECRs translation, usual practises and methods are not enough. Translators need the knowledge of both source and target cultures as well as languages since in most of the cases ECRs have no equivalents. They have to carry in mind that ECRs may have more than one meaning depending on the context. Furthermore, translators have to take into account the needs of the target audience and the type of the text they are translating as well as the size of the cultural gap. This being said, it is clear that translation of various ECRs is a difficult and complex task. Considering the fact that ECRs are met on the daily basis and can no longer be ignored, this paper is concerned with ECRs and their translation to the Lithuanian language in the film “12 Years a Slave” subtitles.

2.1. Methodology

The analysis of the examples has been done from two different angles: discussing their classification of types as well as examining translation strategies used for their translation. Consequently, the relation between the type of ECR and the strategy of translation has been established. This has been done to prove the hypothesis that the type of ECR as well as the nature and restrictions of subtitles, which have been discussed in the theoretical part, highly influence the choice of the translation strategy.

The analysis of ECRs types has been done according to the classification introduced by Newmark (1988):

- Ecology – flora, fauna, winds, plains, hills.
- Material Culture – food, clothes, houses and towns as well as transport.
- Social Culture – work and leisure.
- Organizations, Customs, Activities, Procedures, Concepts – political and administrative, religious and artistic ECRs.
- Gestures and Habits – people behaviour and manners.

Newmark classification of ECRs has been chosen for several reasons. First of all, his classification is made of five major categories which later on are explained in more detail or subdivided into smaller subcategories which make this classification very elaborated and easy to apply in practice.

Furthermore, he is one of the first leading figures in the groundwork of ECRs, thus, many further researches and classifications are based on his ideas. In addition to that, Newmark sheds the light on the features ECRs of each category share and, in turn, offers the ideas for their translation. One of the objectives of this paper is to establish the relation between the type of ECR and the translation strategy, therefore, the suggestions of Newmark serve a good purpose for the analysis.

The analysis of ECRs has been done according to the translation strategies introduced by Pedersen (2011):

- Retention – original ECR is retained in the target text, however, slight adjustments of it are possible:
 - Complete Retention – ECR of SC is simply copied to the target language text (may be marked or not);
 - TL-Adjusted Retention – ECR is slightly adjusted to the TL, e.g. changes in spelling, omission of the article.
- Specification – retaining ECR in its original form with additional information:
 - Completion – the additional information which is latent in the ECR is added as a part of the expression side;
 - Addition – the added information is latent in ECR, however, it is not a part of the name, but a part of the sense or connotations of the ECR.
- Direct Translation – only translation is involved, nothing is added, nor subtracted:
 - Shifted Direct Translation stands for literal translation;
 - Calque – a loan translation.
- Generalization – the ECR is replaced with something more general:
 - Subordinate Generalization – the reference sense is expressed by using either hyponymy or meronymy;
 - Paraphrase retains the information which is contextually relevant, original ECR is removed.
- Substitution – replacing culture with culture:
 - Cultural Substitution – rendering ECR with a different ECR from SC or TC (Cultural substitution is subdivided into Cultural Substitution by Transcultural ECR and Cultural Substitution by Target Culture ECR);
 - Situational Substitution – rendering ECR with something totally different that is suitable for a specific situation.
- Omission – the original ECR is omitted.

- Official equivalent – “the ready-made solution” since it is some sort of official decision on how one or another ECR should be translated.

The first and the main reason this classification has been chosen is because it is made especially for translation of ECRs in no other texts but subtitles. In addition to that, it is the most recent classification introduced by Pedersen since the first approaches date back to the 2005. Besides, this classification of translation strategies is very detailed and precise; all the strategies go from the most foreignising to the most domesticating one.

Descriptive as well as comparative methods have been used. Descriptive method is related to the description of a particular data and characteristics. In this paper, descriptive method has been used to define the subtitling as a type of audiovisual translation, subtitling requirements, the concept of ECRs, their classification and translation strategies introduced for ECRs translation in subtitles. Comparative method is concerned with comparison of two or more languages, their relations, similarities and differences. Comparative method has been used to compare types of ECRs as well as their translations, different choice of translation strategy for various types of ECRs in the film “12 Years a Slave” subtitles.

Examples of ECRs and their translation to Lithuanian have been selected from the film “12 Years a Slave”. There are two hundreds unique ECRs, approximately three times more if counting the ones that repeated several times. ECRs have been taken out in order to perform the analysis in terms of their type and translation strategy later on establishing the relation between these two factors.

It is necessary to mention that all the examples have been taken out in the exact manner they have been written in the film on purpose of the analysis.

2.2. The Analysis of ECRs in the Film “12 Years a Slave” according to their Type

There are no two cultures in this world which had developed identically and would share the same history. Hence, material or spiritual objects familiar to one culture and alien for another are common phenomenon. Thanks to rapidly growing globalization process, technological advances and better access to communication means, they are being met on the daily basis while going to the shop, reading the book or simply watching the film. In addition to that, ECRs vary from proper nouns, such as cities, mountains or governmental institutions, to the daily used objects – working tools, means of transport, measurement units or simply food. Therefore, ECRs of the film “12 Years a Slave” are going to be discussed in this chapter in order to observe the most common ECR types appearing in the film. In addition to that, the results of this analysis are going to be used later on in the paper to establish the

relation between the translation strategy and the ECR type, assuming that the translation of ECR partly depends on the category to which it belongs.

The classification of ECRs is performed in accordance to types of ECRs proposed by Newmark who introduces five categories: Ecology; Material Culture; Social Culture; Organizations, Customs, Activities, Procedures, Concepts; Gestures and Habits (Newmark, 1988, p. 95) which later on are subdivided into smaller units or explained in more detail.

2.2.1. Ecology

To start with, the first type of ECRs in Newmark's classification is Ecology which, in a nutshell, deals with flora, fauna, winds, hills, mountains, etc. In the film, a number of ECRs belonging to this category has been found, thus, consider the examples:

1. lift 'em **cane** – ir kirsti per **stiebus** taip,
2. Acrobats from the **Orient** contorting themselves in the most confounding manners. – Akrobatai iš **rytų**, kurie vartosi visais neįmanomais būdais.
3. The distance from the work area to the point on the latter **bayou** – Atstumas nuo darbo vietos iki **galutinio taško**
4. I labored repairing the **Champlain Canal**, – Dirbau atstatant Šampleino kanalą
5. from **Lake Champlain** – nuo **Šampleino ežero**
6. Do not attempt to leave the **plantation**. But if you run there is no protecting you. – Nesitrauk iš **plantacijų**, kitaip negalėsiu tavęs apginti.

Collected ECRs from the film “12 Years s Slave” that go under the heading Ecology vary from the specific location expressed with a proper noun to the general concepts meaning land areas. To begin with, the first example of ECRs is **cane** which means particular plant bamboo or sugarcane with long stiff stems native to the southeast United States. Moreover, the second example indicates the countries located towards east – **Orient**. From the very first sight this ECR may seem as relatively simple and easily understandable, not requiring specific knowledge of the source culture. However, Orient may have different meanings depending on the context. To be more specific, its meaning may vary depending on the time period when it is used. At the moment Orient stands for East Asia regions and countries while formerly it also included Middle East of southern Europe. Therefore, the translator has to be very careful and consider the time period represented in the original text to transfer the correct meaning of the ECR to the target text. The third ECR **bayou** stands for a sluggish stream that meanders through lowlands, marshes, or plantation grounds common in southeast United States while the fourth and the fifth examples are both proper nouns meaning specific canal and lake: **Champlain Canal** and **Lake Champlain**. Finally, the last example of ECRs belonging to the Ecology category is

plantation that refers to the land area on which various crops such as sugar, coffee or tobacco are grown.

2.2.2. Material Culture

The next category in Newmark's classification of ECRs is called Material Culture. It covers various food and drinks, clothes and shoes, houses, towns as well as means of transport, etc. Following is the examples:

7. Saratoga – Saratoga
8. New York – Niujorko valstija
9. A few **picayunes**, but all I have in the world. – Keletas **smulkių monetų**, bet tai viskas, ką turiu.
10. Bought too many **libation**. – Paskutinės **taurės** buvo per daug.
11. Take your time. Help yourself to **refreshments** – Neskubėkit, vaišinkitės **gaivinančiais gėrimais**.
12. That old thing of yours is just **rags and tatters**. – Iš tavo **marškinių vieni skutai**.
13. Mr. Solomon, can I interest you with a new **cravat**? – Solomonai, ar galiu jums pasiūlyti naują **kaklaraištį**?
14. Captain, get these niggers to my **carts**. – Kapitone, šituos negrus į mano **vežimą**.
15. Wide enough for a **tub** to traverse. A team of niggers can clear it out. – Užtenka praplaukti **valčiai**, jeigu negrai išvalytų krantus.
16. One has a **bushel** – Viens turėjo **bušelį**,
17. I reckon them at more than twelve **feet** at their most narrow – Suskaičiavau daugiau nei 12 **pėdų** pačioje siauriausioje vietoje.
18. Bring your **fiddle**, Platt! – Griebk savo **smuiką**, Platai!
19. This is a list of goods and **sundries**. – Štai pirkinų sąrašas.

ECRs of Material Culture are the second in terms of how often they are found in the film “12 Years a Slave”. Consequently, there is a bunch of ECRs from different areas representing various real objects, places, currencies, measurement units, etc. The first two ECRs examples of Material Culture are simply names of the city and town: respectively **New York** and **Saratoga**. The ninth example **picayunes** refer to currency, to the small coins of little value (the term is dated, mostly used in North America) to be more precise. The tenth and eleventh examples stand for food and drinks, where the **libation** refers to the alcoholic drink offered by someone and **refreshments** stand for refreshing drinks and food, most likely light snacks. Furthermore, the examples No. 12 and No. 13 stand for a piece of clothes where the **rags and tatters** are very old, torn, dirty clothes and the **cravat** means a short and wide strip of fabric worn by men around their neck in the particular manner – tucked inside an open-necked shirt. Moreover, both the fourteenth and fifteenth examples are the means of transport: **cart** is either a heavy or lightweight vehicle on two wheels used to transport heavy loads while the **tub** in this case refers to something (e.g. logs) floating on the water. The sixteenth and

seventeenth examples stand for the measurement units. The **bushel** is used to measure capacity while the **feet** is used to estimate length. Finally, the example No. 18 **fiddle** is the outdated word for violin. The last example **sundries** refer to various items which are not important enough to be mentioned individually.

2.2.3. Social Culture

The third category in Newmark's classification of ECRs is Social Culture which refers to work and leisure. ECRs of this category are relatively seldom found in the film. Anyhow, following is the examples:

20. Now mister Chapin is the **oversee** on this plantation. – O ponas Čepinas yra šios plantacijos **prižiūrėtojas**.
21. "**Yankees** in New England. – Gal ir geras požiūris, jei gyventum Naujojoje Anglijoje.
22. You're all gona be in a **cutting game**. – Būsite **kirtėjai**.
23. She could make fine **ladies maid**. – Iš jos būtų puiki **tarnaitė**.
24. of all that wait 'fo the **plantation class**. – palyginus su tuo, kas laukia visų **plantatorių**.
25. I'm of a damn sight **better station**. – Aš gi užėmiau kitokią **vietą**.
26. Take your **tag**. – Užsidėk **lentelę**.
27. a hundred and fifty **lashes**... – Gaus <...> 150 **kirčių**.

To start with, the first example of Social Culture ECRs stands for a person executing a particular task in the field – supervising the work of the staff in a lower position than s/he is. Considering the theme and the context of the film, it is a person who looks over the work of the slaves in the sugarcane or corn fields. Moreover, the twenty first example **Yankees** refers to the group of people, to be more precise, to the people who are inhabitants of, or come from the New England or one of the northern states of America. The next two examples (No. 22 and No. 23) are the occupations of particular jobs: **cutting game** (working in the field or plantation of sugarcanes or corns) and **ladies maid** (working only for the mistress of the household). Furthermore, examples No. 24 and No. 25 do not reflect the particular occupation like the two examples above but rather the idea of the status the occupation provides one with: **plantation class** refers to the higher class of the people who own the fields also called plantations while the **better station** stands for the general idea of the person's work and the status in the society of that times. Finally, the last two examples refer to the slavery work: **tag** is the small, metallic plate with a written name of the slave and surname of the master used for the identification of the slave whereas the ECR **lashes** is the consequence of misbehaviour or poor work of the slave, i.e. beating with a stick or whip.

2.2.4. Organisations, Customs, Activities, Procedures, Concepts

The next category of ECRs types is Organisations, Customs, Activities, Procedures, Concepts. As Newmark himself explains it covers Political and Administrative, Religious and Artistic ECRs. This category is relatively wide and covers many different areas. As a consequence, its ECRs seemed to be the most frequently appearing in the film. Examples:

28. I love you, **Margaret**. – Myliu tave, **Margarita**.
29. Ok, **Alonzo**? – Gerai, **Alonso**?
30. Sir. – Sere.
31. You're a **slave**! – Tu **vergas**!
32. Produce your **papers**. – Parodyk **dokumentus**.
33. You would accept a **note**? – Vekselį **paimsit**?
34. After we arrive, we'll be put to **market**. – O ten iškart būsime nugabenti į **turgų**.
35. the **curse on the Pharos** is a poor example. – **Faraonų prakeiksmas** – lyg lengva bausmė,
36. "And prepared not himself neither did according to his will shall be beaten with many stripes –
"Bet nieko neparuošia... ir pagal jo valią nedaro, bus smarkiai nuplaktas."
37. That's **Scripter**! – Tai **Šventas Raštas**.
38. and yah'll bring no **biblical plagues** to him. You hear? – Neužtraukite jam **Dievo rūstybės**, aišku?

The first two given examples are the names of the film characters **Margaret** and **Alonzo**. They are called Artistic ECRs in Newmark classification. The ECRs No. 30 and No. 31 indicate the particular status in the hierarchical society. Considering the historical background and the genre of the film, **sir** is a polite and, more importantly, respectful word to address a man in a position of authority whereas **slave** is a person who is the legal property of another man and is forced to obey him/her. Moreover, the thirty second and thirty third examples represent the administrative part of this category. To be more specific, they are named Political and Administrative ECRs. The **papers** stand for the identity documents and the **note** refers to a written promise of different payments. The next two examples are historical terms. The example No. 34 **market** in the film context, unlike nowadays, means the gathering of the sellers and the potential buyers to check out and purchase nothing else but slaves. The thirty fifth ECR **curse on the Pharos** (Historical Term) refers to the ancient curse believed to cause bad luck, illness or even death if the pharaoh's mummy is disturbed and in the film it is given as "a poor example" of luck. Finally, the last three examples are religious themed. The example No. 36 is the short extract from the bible (Luke 12:47) while the No. 37 ECR is the bible itself only under the different name – **the Scripter**. And the last example gives the reference to the bible – **biblical plagues**.

2.2.5. Gestures and Habits

The last category of ECRs in Newmark classification is Gestures and Habits which covers people behaviour and manners of particular culture. To get the better understanding, examples are displayed and discussed below:

39. Cheers – Į sveikata!
40. Call the Devil's name, There he is now. – Vilką mini, vilkas čia.
41. You are a dog **woof**. – Tu esi šuo.
42. Made this story a lie, **out of whole cloth**, – Visą tą istoriją jis išgalvojo tam,
43. Oh ... my ... You are a **brute**. – O tu **įžūlus**.
44. He believes you are **soft soap**. – Jis mano, jus **lengva apvynioti**.

The first example **cheers** indicates the gesture to express the good wishes before drinking. The next two examples are the specific acts of people. ECR No. 40 is used during the conversation when the object of discussion unexpectedly appears while the example No. 41 is the sound person makes to imitate the barking of the dog. Moreover, the forty second example refers to an act of lying when someone makes up a story out of nowhere or **out of whole cloth**. Finally, the last two examples are the features of the characters. The forty third example stands for an insensitive person acting violently and cruelly whereas the last example defines the person who is easy to convince to behave in one or another way.

To summarise and represent the frequency of each type of ECRs that have been found in the film “12 Years a slave”, the following chart has been created:

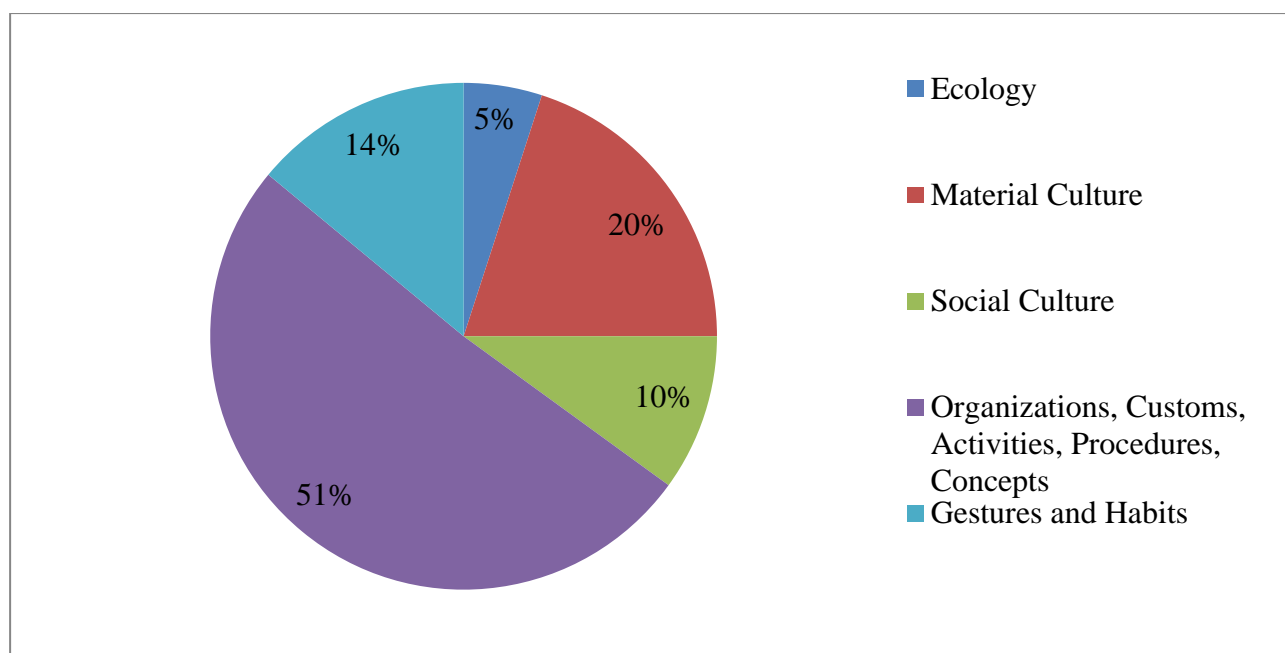


Figure 1: Frequency of ECRs types

As it may be observed from the figure, the most frequently appearing ECRs in the film “12 Years a Slave” are Organizations, Customs, Activities, Procedures, Concepts which make up a half of the all ECRs. The main reason for such a bunch of latent ECRs in the film most likely is the theme and historical context of it. In the second place are the ECRs of material culture which make up one fifth of all ECRs, i.e. 20 percent. ECRs that belong to the Gestures and Habits, Social Culture do not appear very often in the film while ECRs that go under Ecology are barely found at all – only 5 percent of total ECRs. As mentioned above, the main reason for such a distribution of ECRs is the historical theme of the film and the time period it represents. As the consequence, historical, artistic, administrative ECRs are found more often than the other: flora, fauna, tools, means of transport, work-related terms or particular behaviour, expressions.

2.3. The Analysis of Translation Strategies Used for Translation of ECRs

In the 21st century ECRs are more than ever spread in various areas and, in turn, people face them on the daily basis. Translators are not the exception; they deal with ECRs in the every text they translate. However, in case of ECRs usual translation practises and excellent knowledge of language pairs are not enough. In addition to that, translators need the deep knowledge of cultures and its traditions. Moreover, extra attention should be paid to the target audience (its needs) and the cultural gap what together suggest the direction of translation strategy one should employ: either more domesticating or foreignising. The context has to be considered as well because the same ECR may have different meanings depending on the medium. Consequently, in order to achieve the best result, translation strategies have been introduced for solely ECRs translation. Thus, the focus of the following research is to observe and discuss the translation strategies employed for ECRs translation in subtitles of the film “12 Years a Slave”.

2.3.1. Retention

The first translation strategy in Pedersen classification (2011) is Retention which is considered to be the most foreignising and preserving the colours of the source culture. When Retention is employed the original ECR is retained in the target text. Consequently, it is used when the overall effects is to bring the foreign sounding (and culture) to the translation. Retention is subdivided into Complete Retention and TL-Adjusted Retention. The latter retains the original ECR in the target text with slight adjustments such as the omission of the article or changes in spelling, so it is easier for the target audience to read and pronounce the ECR. Consider the examples:

45. I have transferred my debt to **Edwin Epps**. – Perkėliau savo skolą ir užstatą **Edvinui Epsui**.

46. I don't say that to give you empty agitation, **John**. – Nebandyk mūsų išgasdinti,
Džonai.
47. And one has a **peck** – kitas – **peak**,
48. I only that you deposit a letter in the post office in **Marksville**. – Prašau tik nunešti
laišką į pašto dėžutę **Marksvilyje**.

The first two examples of the ECRs that are retained in the TT are proper nouns, names of people to be more exact. The original sounding of ECRs is saved; if necessary by changing letters (**John** – **Džonai**) and making small changes in spelling. In addition to that, Lithuanian word endings are added to express the relations between words so the names (and the whole text) seem more natural for the target audience (TA). The examples No. 47 and No. 48 are respectively the unit of measurement and the name of the town. In most of the cases, both would be directly translated. However, the unit of measurement **peck** is very old word, barely used nowadays, thus, does not have translation to Lithuanian language. In case of the example No. 48 **Marksville**, the town is very small, hardly known or figured in the literature or films, hence, does not have standard (or any) translation to the Lithuanian language.

The second subcategory of Retention is Complete Retention when the ECRs are transferred untouched to the target text. If there is no particular requirements, it is up to the translator whether to mark it or not. The following are the examples:

49. Sent by Mistress **Epps**. – Mane siuntė šeimininkė **Epps**.
50. Madam? – Madam?
51. Saratoga – Saratoga

To start with, the first example is transferred to the TT without any adaptations and it is the surname of the film character. Complete Retention is common strategy to translate names of people, however, the same surname seconds before in the film is translated with slight spelling adaptations (example No. 45, omission of extra p letter and Lithuanian word ending is added) while this one is copied as it is. Both translations are good (and there is no set of criteria saying which translation may be bad), however, it shows the inconsistency in translation choices making the subtitles inconsistent themselves. To go further, the examples No. 50 **Madam** is used to address the woman politely and is copied to the target text assuming the audience is familiar with its meaning. Finally, the last ECR is the name of the small town **Saratoga**. It is transferred to the TT without any changes, however, it is hard to say whether it is Complete Unmarked Retention or TL-Adjusted Retention since both “translations” of the word would look the same.

2.3.2. Specification

Another strategy for ECRs translation is Specification when the original ECR is saved but extra information is added to make the ECR clearer for the target audience. Specification is subdivided into Addition and Completion. Completion means that the information added is somehow latent in the ECR, consider the examples:

52. New York – Niuorko **valstija**

53. Can you find your way to Bartholomew's? – Ar žinai, kur Bartolomėjaus **krautuvė**?

54. Eventually, I was brought to the city on the false pretence of our free papers being executed. – Mane išvežė į miestą pasakiusi, kad reikia sutvarkyti laisvės **suteikimo dokumentus**.

In all the examples additional information may be found in the translation (subtitles to the Lithuanian language) which is not present in the source text. In case of the example No. 52 the word **valstija** is added to explain what the proper noun New York stands for. Such a decision is made in order to avoid confusion since New York may be both the state and the city and from the scene of the film it is impossible to say to what the talking characters are referring to. The ECR No. 53 is supplemented with the word **krautuvė** which is general, though dated, word for the shop, most likely grocery shop, so the viewer instantly understands what the title **Bartholomew's** stands for. Otherwise, only the proper noun may leave the viewer questioning either it is the name of the person, it is his/her house, shop or bar. The last example of Completion is common noun **laisvės suteikimo dokumentus** where the additional word **suteikimo** is included so the purpose and the significance of the papers are easier to comprehend for the TA.

Second subcategory of Specification is Addition. This translation strategy also retains the original ECR with extra information which is a part of the sense or connotations of the ECR but it is not hidden nor is latent in its meaning. Example:

55. And we have the documents also proving that it is free! – O mes turim dokumentus, kad jis laisvas **žmogus**.

The additional word supplementing the ECR is **žmogus** which explains and provides the viewer with the clearer image and overall sense of the ECR meaning. However, the additional word is not somehow latent or hidden in the ECR, e.g. it is not spelling out the abbreviation or adding the missing parts of the name. Anyway, it supplements the ECR well, but any other word could suit in this case too, e.g. laisvas **piliėtis**, laisvas **vyras**, etc.

2.3.3. Direct Translation

The third translation strategy in Pedersen (2011) classification is Direct Translation. Usually it is used to render the names of common nouns which compositional meaning may be translated. Direct Translation is subdivided into Shifted (literal translation) and Calque (loan translation). Consider the examples of Shifted Direct Translation:

56. **Mister** Moon is being overly gracious. – **Ponas** Munas pernelyg malonus.
57. If we could persuade you to accompany us as far as **Washington**... – Jei pavyktų jus įkalbėti lydėti mus į **Vašingtoną**
58. I labored repairing the **Champlain canal**, – Dirbau atstatant **Šampleino kanalą**
59. from **lake Champlain** – nuo **Šampleino ežero**
60. We would give you one **dollar** for each day's service'– mokėtume jums po **dolerį** už dieną
61. And tabaco, two **ounces**. – Tabakas, dvi **uncijos**.
62. and the **God of Jacob**. – ir **Jokūbo Dievas**.
63. It's the **Lord's day**.– Tai **Viešpaties diena**.
64. the **curse on the Pharos** is a poor example – **Faraonų prakeiksmas** – lyg lengva bausmė,
65. I became a little too dependant on the **whisky**, – Pernelyg įjunkau į viskį,
66. **Sheriff**... What's all this? – **Šerife**, kas dedasi?
67. Yah a just a **runaway nigga from Georgia**. – Tu tik **pabėgęs negras iš Džordžijos**.

Since Shifted Direct Translation offers relatively convenient translation solution (exchange word for word), the number of various ECRs is translated by employing this strategy. To start with, the first example of Shifted Direct Translation **mister** is the polite way to call a man and is translated as **ponas**. The next three examples are the proper nouns either the name of the city (**Washington**) or lake (**lake Champlain**), or canal (**Champlain canal**) which receive literal translation. The example No. 60 goes for currency while ECR No. 61 is the unit of measurement. The sixty second and sixty third examples are references from the bible which also receives word for word translation. Finally, the last example is the compound meaning the black man considered to be someone's property who had escaped from the state which used to have the higher slaves ratio compared to others. All the examples are translated literally, changes may be observed only in the order of the words if there is more than one (examples No. 59, 62, 64). Such changes occur because of the different structures of the languages: Lithuanian language uses words endings to express relations between words while English language for this cause has a strict sentence structure.

Calque, on the other hand, is also literal translation but morpheme is translated for morpheme. Following are the examples:

68. He is a **slaver!** – Jis **vergvaldys!**

69. You will sell the **negress!** – Tu parduosi **negrę.**

The first example of Calque stands for a person who is considered to be the owner of slaves. The ECR itself is made of the word slave adding a suffix –er. The translation is made morpheme for morpheme retaining the meaning “slave owner” – **vergvaldys**. The second example is translated in the same manner – original ECR is made of root *negr-* and suffix *-ess* meaning female gender, so the translation is **negrę** with the root *negr-* and female ending *-ė* (accusative *-ę*).

2.3.4. Generalization

Going along the axis to the most domesticating strategy, the next one is Generalization when the ECR is replaced with a term that is more general. Generalization is subdivided into Subordinate Term and Paraphrase. When Subordinate Generalization is employed, the ECS is replaced using either hyponymy or meronymy. See the examples bellow:

70. Mr. Solomon, can I interest you with a new **cravat?** – Solomonai, ar galiu jums pasiūlyti naują **kaklaraištį?**

71. She could make fine **ladies maid.** – Iš jos būtų puiki **tarnaitė.**

72. Take your **tag.** – Užsidėk **lentelę.**

73. That old thing of yours is just **rag and tatters.** – Iš tavo **marškinių** vieni skutai.

74. Take your time. Help yourself to **refreshments.** – Neskubėkit, vaišinkitės **gaivinančiais gėrimais.**

75. That's **Scripter!** – Tai **Šventas Raštas.**

All of the examples are translated by employing Subordinate Generalization where the first three examples are hyponyms and the other three – meronyms. To start with, the first example **cravat** means a wide, straight piece of fabric worn loosely tied around the neck and tucked to the open shirt. The translator chooses to use a word with a more general sense in the target text **kaklaraištis** (a tie) which means wider or narrower strip of material worn round the neck tied in a knot. The original ECR falls into the general term used in the target text as one of the ties types. The seventy first example **ladies maid** is historical ECR standing for a maid who attends only to the personal needs of her mistress whereas the translator chooses rather to use the general term for a female domestic servant **tarnaitė** (maid). The example No. 72 **tag** is the small metal piece with written information used to identify the slave and its owner while its translation is more general word **lentelė** covering various pieces of metal, cardboard, wood, not necessarily graved with information.

The other three examples, unlike the ones before, are translated using a word or phrase with a narrower, condensed sense. The example No. 73 **rag and tatters** means various very old, torn clothes whereas the translator chooses to use a particular piece of clothes – **marškiniai** (shirts) in the target

text. It may be assumed that the translator chooses to narrow the sense to shirts because it is clearly visible in the film that the clothes characters are talking about are single shirts. To go further, the seventy fourth example **refreshments** stands for light snacks and drinks. In this case the translator chooses to preserve only one aspect of ECR and narrows down the sense to refreshing drinks – **gaivinančiais gėrimais**. Since it is not visible in the film if snacks and drinks or drinks only are offered, it may be guessed that translator used the meronymy because of the lack of space in the subtitle. Finally, the last example is the **scripter** which means any biblical writing whereas in the translation specific book is chosen **Šventas Raštas** (Holy Bible). Since the lines that were said before the ECR **Scripter** are from the Holy Bible, employment of meronymy only gives the better understanding to the target audience. However, if the lines were from somewhere else, it may be considered as mistranslation since they are very specific.

The second subcategory of Generalization is Paraphrase when the original ECR is not retained in the TT but only the relevant information contextually. Examples:

76. I'm sure in time y'll develop as a **picker**. – Esu tikras, **su laiku išmoksi**.
77. Hey **Mr. Patty roller** don't catch me – Ei, **šeimininke**, negaudykit manęs,
78. He believes you are **soft soap**. – Jis mano, jus **lengva apvynioti**.
79. You're all gona be in a **cutting game**. – Būsite **kirtėjai**.
80. Do you want **the lot**, Mr. Ford, or do you pass on them all? – Tai imate **tuodu**, po Fordai, ar atsisakote?
81. Bought too many **libation**. – **Paskutinės taurės** buvo per daug.
82. After we arrive, we'll be put to **market**. – O ten iškart būsime nugabenti į **turgų**.

The first three examples are related to the people. In case of example No. 76, the ECR **pickers** is absent in the TT and is replaced with the explanation of the whole phrase: y'll develop as a picker – su laiku išmoksi (you will learn with the time). Next example **Mr. Patty roller**, which refers to the white men who monitor and enforce discipline upon slaves, is paraphrased to the more general concept **šeimininkas** which in the film context means the oversee of the slaves and explains the ECR to the target audience. Unlike Mr. Patty roller, this contextual paraphrase is believed to be clear to the target audience and convey necessary information. Furthermore, the seventy eighth example **soft soap** refers to a person who is easy to convince on acting in one or another way. The translation, or rather paraphrase is **lengva apvynioti** and means that the person is easy to trick. Considering the background in which this phrase is told, the paraphrase conveys the only necessary information about tricking and believing lies above all other features of a person who is considered to be a **soft soap**. The example No. 79 is concerned with the slave's occupation. **Cutting game** means the work the slave must do – cut the canes, clean their stems and throw it for the other slaves to proceed. In the target text the ECRs is omitted, only information about cutting plants is present – **būsite kirtėjai**. Moreover, the example

No. 80 **the lot** refers to the object or set of objects that are being sold in the auction. It disappears in the TT and only the reference to the two people who are actually being sold is kept (**tuodu**). The eighty first example stands for a drinking ceremoniously a beverage that contains alcohol. In the same manner as in the example No. 76, in this case the ECR is deleted from the translated text and the meaning of the whole phrase is transferred. Finally, the last example **market** refers to the particular place, considering historical film theme, most likely the house where slaves are being looked up and purchased. The ECR is not transferred but the word suggesting similar meaning is used instead – **turgus**, a place where people sell various goods.

2.3.5. Substitution

Furthermore, when Substitution is employed ECR of SC is replaced with another ECR. Thus, Substitution is considered to be one of the most domesticating translation strategies. It is subdivided into two smaller categories: Cultural Substitution (rendering ECR of SC with the ECR from TC) and Situational Substitution (rendering ECR with something totally different but suitable for the specific situation). Consider the examples of Cultural Substitution:

83. **Sabbath day**. – Šiandien **sekmadienis**.
84. There will be a **day of reckoning** yet.– Pamaysite, ateis **teismo diena**.
85. Working a field and picking cotton like a **lowly hand**. – Dirbu laukuose ir renku medvilnę, kaip **juodnuguris**.
86. You, black **bastard!** – Tu, juodas **šunsnuki**.
87. Cheers – Į sveikatą!

The first two examples are the Cultural Substitution with Transcultural ECR meaning it belongs neither to the source nor target culture but to the third culture(s). **Sabbath day** means the seventh day of the week on which people should rest and, more importantly, in remembrance that God created the universe in six days and took rest on the seventh. Translation of it is **sekmadienis** which also means the seventh day of the week in many cultures and is spent on resting. The ECR **day of reckoning** is a time when one is called to account for ones actions, pay debts or fulfil obligations. The translation of it is again the ECR appearing in many cultures with the reference to the Bible – **Teismo diena**. Furthermore, the next three examples are of the source culture (SC) ECRs being replaced with the ECRs of the target culture. The eighty fifth example **lowly hand** is a person low in position or importance whereas the ECR it is replaced with refers to a person who works very hard and tough works (**juodnuguris**) which are also considered not as the most respectful in the society. Moreover, the example No. 86 **bastard** is the unpleasant and despicable person and is replaced with the ECR of TC having the same meaning – **šunsnukis**. Finally, the last ECR **cheers** may have several meaning

depending on the context. Considering the film scene, in this case it stands for expressing good wishes before drinking, it is replaced with the TC ECR with the same meaning **į sveikataį**.

Following are the examples of the Situational Substitution:

88. Yes. We had just a **devil of a time** in procuring music for our entertainments. – Nes prireikia **begalės pastangų** surasti muzikantą mūsų pasirodymams.
89. Throw it on the pile for **replanting again**. – ir mesti į krūvą **surinkėjams**.
90. and yah'll bring no **biblical plagues** to him. You hear? – Neužtraukite jam **Dievo rūstybės**, aišku?

The first example of Situational Substitution **devil of a time** is an extremely difficult period whereas it is translated as **begalės pastangų** – something that requires much effort. The meanings are completely different, however, the translation suits the scene of the film because characters are talking how hard it is to find the talented people. Moreover, in the example No. 89 the original ECR **replanting again**, referring to the process of replanting specific plants, is translated as **surinkėjimas** which means people who collect something. Again, the meanings are not even close to be the same but the translation suits the film scene when the speaking character throws canes to the other people to collect them and proceed with whatever planting actions further on. And finally, both ECRs of the last example are the Christian references, however, the original ECR **biblical plague** is concrete and specific term meaning contagious disease whereas the translation of it is more abstract and means disfavour of good in general.

2.3.6. Omission

The last strategy in Pedersen (2011) classification is Omission. It is considered to be the most domesticating one because it stops the foreign spiritual or material items from entering the TT because ECRs are simply deleted. Following are the examples:

91. Thank you **sir**. – Dėkoju.
92. **Mr. Northup**, these two gentlemen were inquiring about distinguished individuals. – Šie du džentelmenai domisi išskirtiniais talentais.
93. The company currently in the **city** of Washington. – Trupė šiuo metu yra Vašingtone.
94. One hundred thirty eight **pounds** for Phebe. – 138 – Fibė.
95. This is a list of goods and **sundries**.– Štai pirkinių sąrašas.
96. Made this story a lie, **out of whole cloth**.– Visą tą istoriją jis išgalvojo tam,
97. A fine supposition if yah lived among **Yankees** in New England. – Gal ir geras požiūris, jei gyventum Naujojoje Anglijoje.

The first two examples of Omission show the deletion of title (**Mr.**) or addressing a person (**Mr. Northup**). In both of the cases it was clear with who the other character is talking, thus, the retention of ECRs in the TT is considered as not necessary. In the example No. 93 the explanation of the proper noun New York **city** is deleted assuming that the target audience is familiar with the name of the city and it will be enough to understand the ECR. In the ninety fourth example the unit of measurement **pounds** is omitted expecting the target audience understand the meaning of numbers from the previous similar lines where the ECR pounds is kept. Furthermore, in the examples No. 95 and 96 the ECRs are deleted because their meaning is kept in the words or phrases before: list of goods (*pirkinių sąrašas*) covers the ECR **sundries** since it includes small items that should be bought as well; made this story a lie (*istoriją jis išsigalvojo*) covers the phrase **out of whole cloth** because the meaning “to make something up” is transferred to the TT. And finally, the last example stands for ECR **Yankees** which means the group of people living in the particular area called New England. Only the location is transferred to the text assuming either the target audience will understand people living there are Yankees or that the ECR is not important and there is no point in transferring it.

2.3.7. Official Equivalent

Quite different translation strategy to render ECRs is Official Equivalent which is called ready-to-be-used translation because the ECR already has translation introduced by authority as a permanent solution. In the film “12 Years a Slave” only few examples of Official Equivalent has been found:

98. Amen. – Amen.

99. "And prepared not himself neither did according to his will shall be beaten with many stripes" – "Bet nieko neparuošia...ir pagal jo valią nedaro, bus smarkiai nuplaktas."

Both examples are references to the religion and bible. To be more specific, the ninety eighth example **amen** is a word said or sung at the end of a prayer to express the agreement with that has been said. Since the ECR is transferred to the text without any changes, it may be assumed the Complete Retention is employed. However, there is no other way how the ECR **amen** may be transferred to the TT and its translation has been made years ago by church authorities, thus, it is Official Equivalent as well. Pedersen himself claims that Official Equivalent may be based on any translation strategy discussed above. The other example of Official Equivalent is the Luke commentaries 12:47 which have an official translation to the Lithuanian language, therefore, there is no need for the translator to transfer the text to the TT oneself; the ready-to-be-used translation is available and preferable.

2.3.8. The Frequency of Translation Strategies Used to Translate ECRs

To summarise the frequency of each translation strategy that have been used to translate ECRs found in the film “12 Years a Slave”, the following chart has been created:

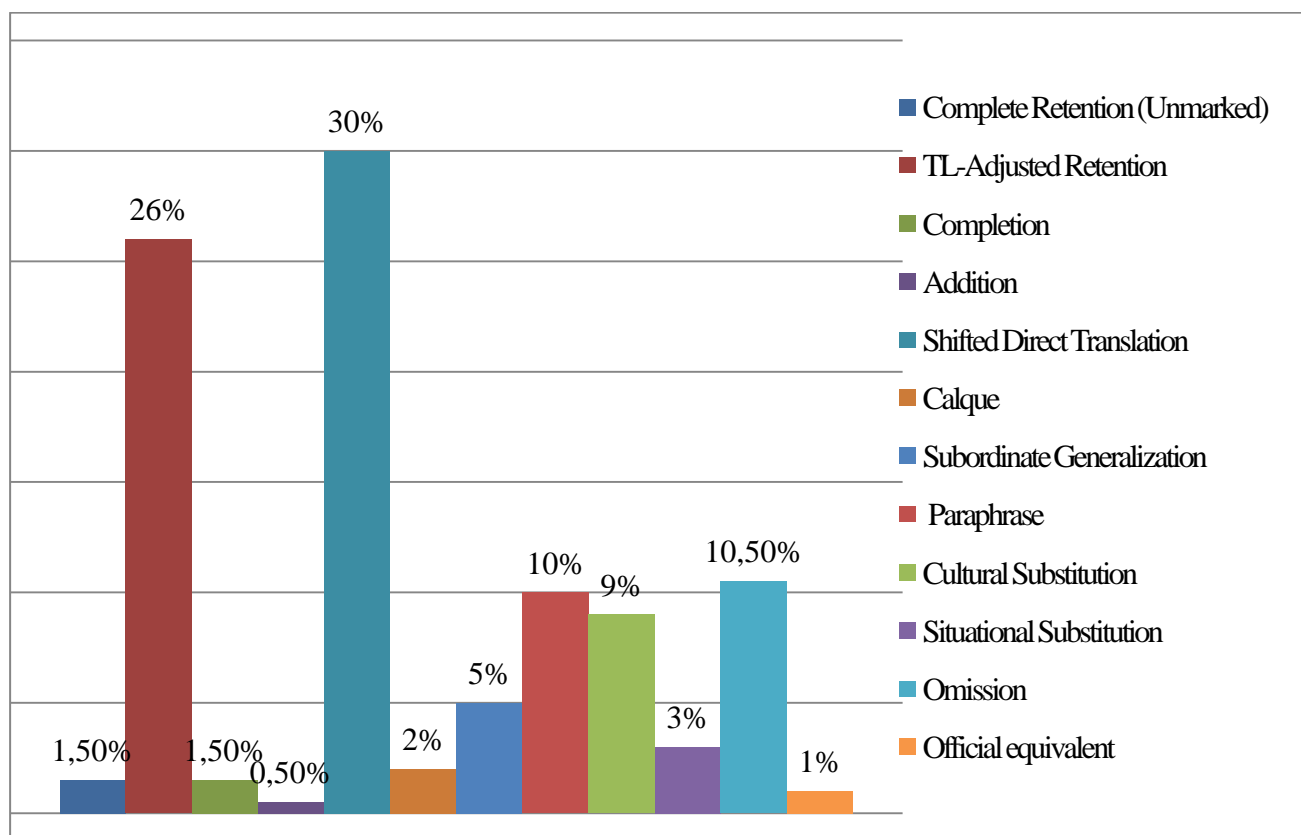


Figure 2. Usage of Translation Strategies for ECRs Translation in the Film “12 Years a Slave”

As it may be observed from the figure above the two most frequently used translation strategies for rendering ECRs in the film “12 Years a Slave” are Shifted Direct Translation and TL-Adjusted Retention. The first reason these translation strategies are employed more often than others is no additional text appearing in the TT. Neither Shifted Direct Translation nor TL-Adjusted Retention involves extra information to explain or change ECR in any way in the subtitles. Furthermore, TL-Adjusted Retention, which preserves ECRs in the TT, is employed to keep the historical mood of the film for the target audience viewers assuming they have enough knowledge and are able to understand ECRs. Shifted Direct Translation also adds up to the preservation of the historical theme of the film for the viewers since in most of the cases ECRs translated with latter strategy bear the same connotations and meanings.

Paraphrase, Cultural Substitution and Omission are three quite different translation strategies employed relatively often to render ECRs in the target text. To start with, the main factor influencing the usage of Omission is the lack of the space in the target text, i.e. subtitles. Consequently, the

motives of the Omission employment in the subtitles of the film are the following: either ECRs are the repetition of the preceding phrases or it is clear from the scene what characters are talking about or referring to and there is no need to transfer ECRs. Moreover, considering the specific historical context of the film, it is natural that some ECRs are particularly hard to understand for the target audience. Therefore, the strategies that rather explain ECRs than transfer them to the TT text (Paraphrase) or replace ECRs of the SC with the ECRs of the TC (Cultural Substitution) are employed to make subtitles easier to understand and more localized to the needs of the target audience. In addition to these translation strategies, Subordinate Generalization is also employed a number of times so the ECRs are easier to understand to the viewers of TC, since they are either replaced with the more general or narrow term which is familiar to the TA.

Finally, Complete Retention, Completion, Addition, Calque, Situation Substitution and Official Equivalent are employed very seldom to translate ECRs of the film “12 Years a Slave”. To start with, the Complete Retention is used not that often as TL-Adjusted Retention, even though both of them transfer the ECR to the target text with no additional information, because Complete Retention leaves the ECR as it is. In most of the cases this is not the solution when subtitling to the Lithuanian language, since the endings of the words are necessary to express the relations between the words which Complete Retention cannot offer. Moreover, neither Completion nor Addition are used for the simplest reason – subtitles restrictions. Usually there is not enough room in the subtitle for extra words to explain ECR. Furthermore, Situational Substitution is not used very often because translators do not tend to alter the original meaning of ECR or even change it with completely different one because of the specific film background and meanings ECR carry in it. Whereas Calque or Official Equivalent are used seldom simply because there have not been many ECRs that can be translated morpheme for morpheme or they would have official translation introduced by authority and already employed by other translators.

2.3.9. Different Translation of the Same ECR and Two Strategies Employed to Translate the Same ECR

For the very end, it is worth to mention that some of the ECRs are translated by employing two different translation strategies or the same ECS is translated differently. Following are the examples:

100. Good afternoon, mister **Northup**. – Laba diena, pone **Nortupai**.
101. We would give you one **dollar** for each day's service' – mokėtume jums po **dolerį** už dieną
102. Five hundred twelve **pounds** for Patsey. – Petsė – 512 **svarų**.
103. One hundred thirty eight **pounds** for Phebe. – 138 – **Fibė**.

The first two examples show the one ECR which is translated by employing two strategies. The ECR of the example No. 100 is translated by using TL-Adjusted Retention and **Shifted Direct Translation**. TL-Adjusted Retention is employed to preserve the name of the character **Northup** whereas the polite address to him is translated by using Shifted Direct Translation (mister – pone). In the example No. 101 the ECR one dollar is rendered within the help **Shifted Direct Translation** and Omission. The currency **dollar** is translated whereas the particular amount of it one is omitted assuming it will be clear for the target audience that characters are talking about one not a few dollars. Such a decision is made because of the restrictions of the space in the subtitle and considering the grammar of Lithuanian language, i.e. one dollar has different ending from any other amount of the dollars. Therefore, the TC viewers are able to understand the amount characters are talking about without the specific number to name it. Furthermore, the next two examples are of the same ECR translated differently. The ECR is **pounds**. In the example No. 102 the **pounds** receives Shifted Direct Translation **svarų**, thus, the target audience has the clear idea what characters are talking about. Whereas in the one hundred third example the same ECR is omitted assuming the viewers will understand from the context what the particular number means.

To sum up the whole chapter, translation strategies that either retain the original ECRs with small adjustments (TL-Adjusted Retention) or directly translate them (Shifted Direct Translation) are employed the most frequently to translate ECRs of the film “12 Years a Slave”. Furthermore, Paraphrase, Cultural Substitution and Omission are employed also quite often to translate ECRs. However, the tendency to employ these strategies is smaller because of subtitles restrictions or translators unwillingness to domesticate translated text or delete cultural references at all. In addition to that, the rest of the strategies of Pedersen taxonomy are rarely used because they either involve additional information, which is difficult to do because of space limitations, or change completely the meaning of ECR, or simply cannot be translated morpheme for morpheme, or does not have official equivalent. It is necessary to mention that because of the difficult nature of the ECR itself, some of them are translated within the help of two strategies. For the same reason, there are few cases when the same ECR is translated by employing different strategies.

2.4. The Analysis of the Relation between the Type of ECR and the Strategy of Translation

There is a number of different types of ECRs in the classification introduced by Newmark. It has been done by paying the particular attention to the features ECRs share or the ones that differentiate them, e.g. if they are value-free in terms of politics and commerce, if they describe geographical places, tools or the governmental institutions, whether they are real or artistic terms, etc. Agreeing that ECRs belonging to the same category share similar features, characteristics and political-commercial value, it

may be assumed that the translation strategies employed to translate the ECRs of the same type should be the same as well. Newmark himself suggests the translation directions on how the ECRs of each type should be translated. Therefore, the relation between ECRs and their translation strategies is going to be discussed in this chapter, assuming that the type of ECRs influences the translation strategies employed. In addition to that, attention is going to be paid to the fact that the ECRs discussed in this paper are found in the subtitles; consequently, the nature of the subtitles and its restrictions as well may influence the translation strategies used.

To start with, the first type of ECRs in Newmark classification is Ecology which he describes as value free in terms of politics and commerce. Consequently, he suggests that ECRs of this type should be transferred in the target text with the additional, culture-free word to explain the meaning. Newmark adds, that since the importance of the ECRs depends on their country of origin and the specificity degree, other translation strategy may be employed as well. The first suggestion on the ECRs of Ecology translation “transference with the cultural-free third word” in Pedersen translation strategies most closely corresponds to the Specification. However, considering the highly limited space in the subtitles, this strategy is rarely employed in general. The other translation strategies meeting the Newmark suggested direction of the translation is Retention (because the original ECR is retained but there is no explanation) and Direct Translation (ECR is translated but no explanation is added). Below is the figure representing the translation strategies used for ECRs of Ecology translation and few examples are discussed:

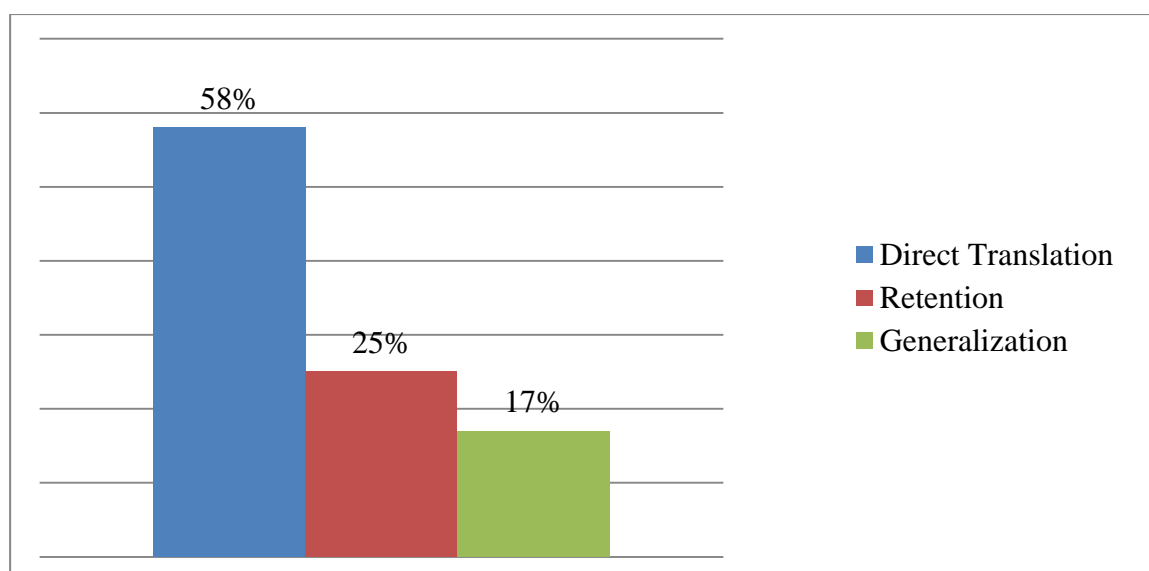


Figure 3. Translation Strategies Used to Translate Ecology ECRs

104. Do not attempt to leave the **plantation**. But if you run there is no protecting you. – Nesitrauk iš **plantacijų**, kitaip negalėsiu tavęs apginti.

105. I labored repairing the Champlain canal, – Dirbau atstatant Šampleino kanala
 106. lift 'em **cane** – ir kirsti per **stiebus** taip,

The first example of the translation of the ECRs belonging to the Ecology type is translated by employing Shifted Direct Translation. The ECR **plantation** is translated as **plantacijos**. As it was guessed, the Direct Translation strategy is used the most frequently to translate the ECRs belonging to the Ecology category. The second example shows the employment of two translation strategies to translate the same ECR. One of the strategies is TL-Adjusted Retention. It was suggested earlier that Retention is going to be one of the main strategies to translate Ecology ECRs. However, the analysis proved this suggestion to be wrong. The Retention is used only a few times and only as the additional strategy to translate ECR. However, several examples of another strategy are found. The example No. 106 is translated by employing Generalization. In this case it is Paraphrase when the original ECR is replaced with the explanation which makes sense to the target audience.

The next category is Material Culture which covers food, clothes, houses and towns as well as transport. Newmark suggests that the ECRs of this category are translated with equivalent, transference with neutral term if necessary. In Pedersen classification respectively the translation strategies would be either Official Equivalent or Cultural Substitution (Newmark does not explain either it is the equivalent in meaning or the effect it has on the target audience), Direct Translation and Specification if necessary. It is assumed again that because of the strict space limitations, Specification is not going to be employed very seldom. Consider the frequency of translation strategies employed to translate Material Culture ECRs as well as some examples:

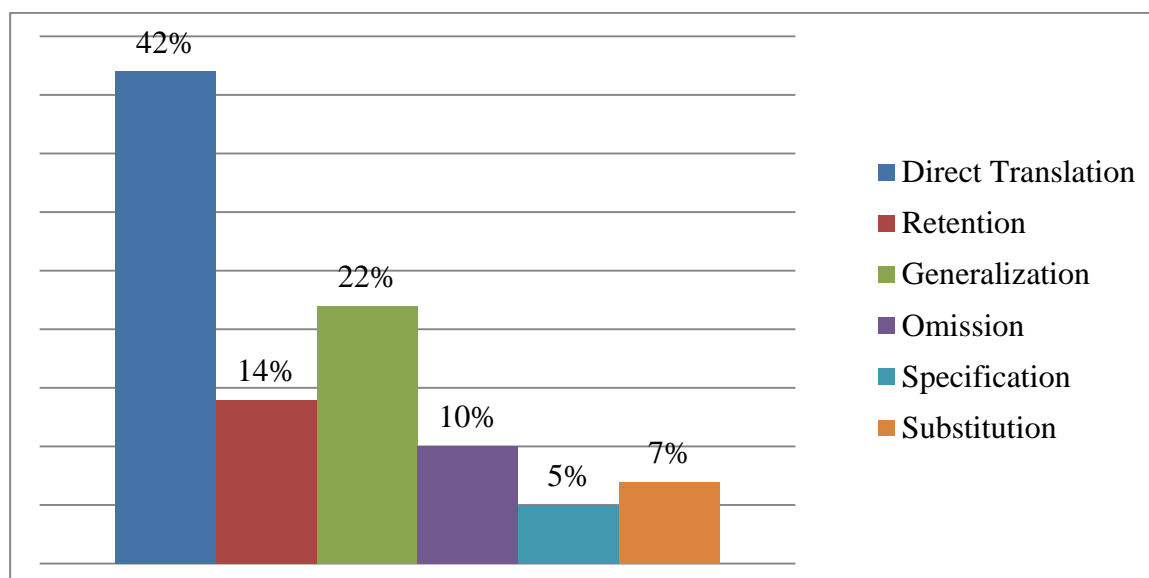


Figure 4. Translation Strategies Used to Translate Material Culture ECRs

107. Yah from **Georgia**. – Tu iš **Džordžijos**.
108. I reckon them at more than twelve **feet** at their most narrow. – Suskaičiavau daugiau nei 12 **pėdų** pačioje siauriausioje vietoje.
109. Bring your **fiddle**, Platt! – Griebk savo **smuiką**, Platai!
110. I became a little too dependant on the **whisky**, – Pernelyg įjunkau į **viskį**,
111. One has a **bushel** – Viens turėjo **bušelį**,
112. I only that you deposit a letter in the post office in **Marksville**. – Prašau tik nunešti laišką į pašto dėžutę **Marksvilyje**.
113. A few **picayunes**, but all I have in the world. – Keletas **smulkių monetų**, bet tai viskas, ką turiu.
114. That old thing of yours is just **rags and tatters**. – Iš tavo **marškinių** vieni skutai.
115. Do you want **the lot**, Mr. Ford, or do you pass on them all? – Tai imate **tuodu**, po Fordai, ar atsisakote?
116. The company currently in the **city** of Washington. – Trupė šiuo metu yra Vašingtone.
117. We would give you **one** dollar for each day's service' – mokėtume jums po dolerį už dieną
118. New York – Niujorko **valstija**
119. Can you find your way to Bartholomew's? – Ar žinai, kur Bartolomėjaus **krautuvė**?
120. Captain, get these niggers to my **carts**. – Kapitone, šituos negrus į mano **vežimą**.

As Newmark suggests, the most frequently employed translation strategy to translate Material Culture ECRs in the film “12 Years a Slave” is Shifted Direct Translation when every word receives literal translation. The first four examples are translated by employing this strategy – names of states, units of measurements, music instruments, drinks and other receive word for word translation. In addition to the transference of the ECRs (Direct Translation), Newmark offers to add a cultural free term to explain the ECRs (Specification). However, the latter strategy to translate ECRs of Material Culture is used only several times (see the examples No. 118 and 119). In turn, Generalization is used quite often to translate Material Culture ECRs in the film. All of the Generalization subcategories are found in the subtitles: Hyponymy (ex. No. 113), Meronymy (ex. No. 114) and Paraphrase (ex. No. 115). Decision to use Generalization seems to be based on the space restrictions and the needs of the target audience – no additional words are created in case of Generalization plus the ECR is replaced with the word of either broader or narrower meaning, or paraphrase which the viewers can comprehend easier. Furthermore, Official Equivalent or Cultural Substitution was also expected to be used to translate the ECRs of Material Culture. On the contrary, based on the analysis results, there are no ECRs translated by employing Official Equivalent and only few of Cultural Substitution (see ex. No. 120). Two more translation strategies are employed several times to translate ECRs of Material Culture in the film “12 Years a Slave”: Retention (ex. No. 111–112) and Omission (ex. No. 116–117). Both of these strategies are “place-saving” since nothing is added; in case of Omission even deleted. Reason mentioned before and the contextual situation are probably the main reasons these strategies are employed.

The third group of ECRs in Newmark classification is Social Culture which refers to the work and leisure. Scholar suggests that barely ever there occurs a translation problem when it comes to the Social Culture because most of the ECRs can receive one-to-one translation. In Pedersen taxonomy that stands for Direct Translation. Following is the figure indicating the frequency of translation strategies used to translate Social Culture ERCs in the film “12 Years a Slave” as well as some examples:

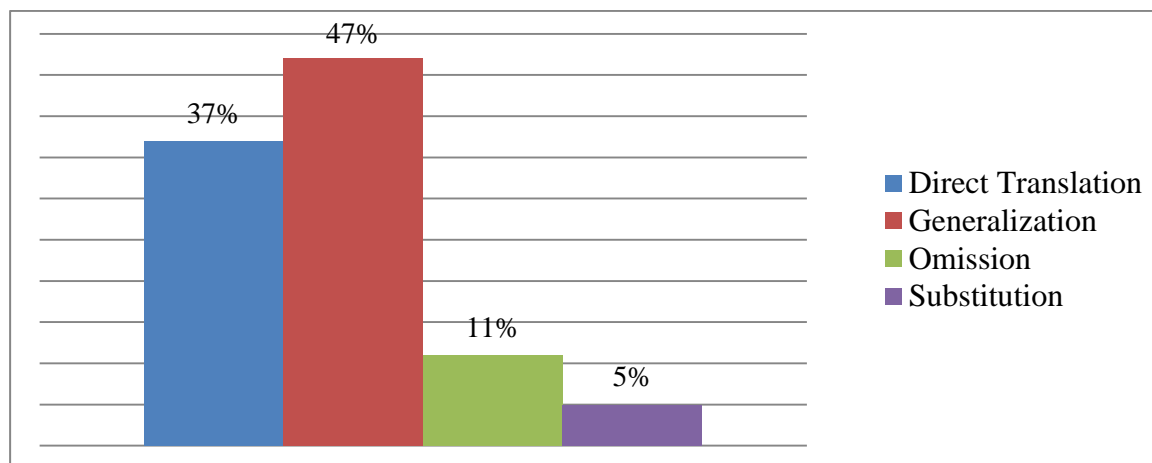


Figure 5. Translation Strategies Used to Translate Social Culture ERCs

121. He is a **slaver!** – Jis **vergvaldys!**
 122. **Sheriff...** What's all this? – **Šerife**, kas dedasi?
 123. You're all gona be in a **cutting game.** – Būsīte **kirtėjai.**
 124. She could make fine **ladies maid.** – Iš jos būtų puiki **tarnaitė.**
 125. A fine supposition if yah lived among **Yankees** in New England. – Gal ir geras požiūris, jei gyventum Naujojoje Anglijoje.
 126. Throw it on the pile **for replanting** again. – ir mesti į krūvą **surinkėjams.**

To start with, the translation strategy thought to be the most frequently used is only second. Generalization (ex. No. 123–124) is employed a few times more than Direct Translation (ex. No. 121–122) when it comes to the translation of ECRs of Social Culture in the film. Apparently, not all ECRs of Social Culture have their one-to-one translations because of the specificity of the film. Therefore, other strategies have to be employed as well. Besides Generalization, there are few ECRs translated by employing Omission (ex. No. 125) and Substitution (ex. No. 126).

The fourth category of ECRs in Newmark classification is Organizations, Customs, Activities, Procedures, Concepts (Political and Administrative, Religious and Artistic ECRs). Scholar claims, that political and administrative terms are through-translated; in Pedersen terms it is Direct Translation. If these terms are not transparent, usually they have official recognised translation (Official Equivalent in Pedersen taxonomy). Furthermore, the religious ECRs according to Newmark should be transferred

only if they become of the target audience interest, the most common words are being neutralised. In Pedersen classification of translation strategies it is Omission, Paraphrase or Cultural Substitution. When it comes to the Artistic terms, any translation strategy may be employed because it mostly depends on the needs of the target audience. Consider the frequency of translation strategies used to translate ECRs of the fourth category and some examples:

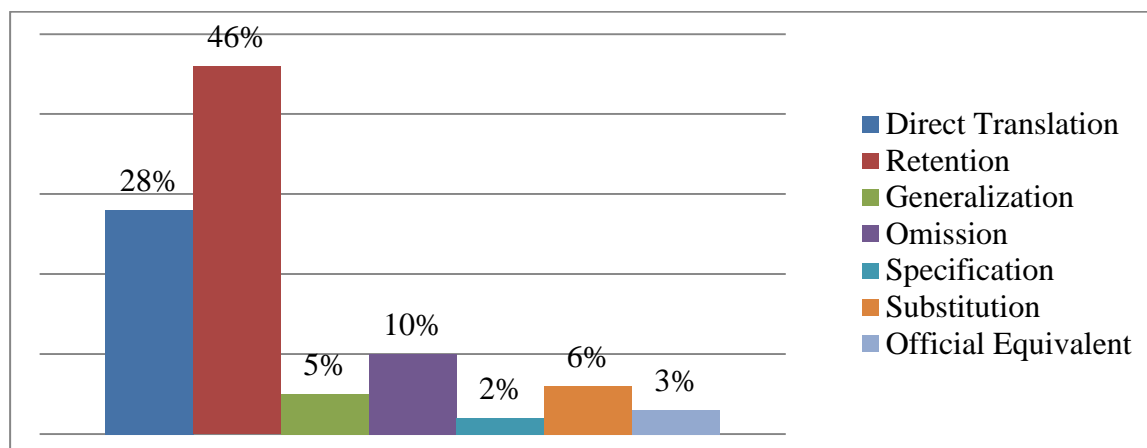


Figure 6. Translation Strategies Used to Translate Organizations, Customs, Activities, Procedures, Concepts ECRs

127. I am a **free man**. – Aš **laisvas žmogus**.
128. I am the **God of Abraham**, – Aš **Abraomo Dievas**,
129. Master's name was **Freeman**. – Jo pavardė – **Frymenas**.
130. My great thanks, **Master Ford**. – Aš labai dėkingas, **šeimininke Fordai**..
131. That's **Scripter!** – Tai **Šventas Raštas**.
132. Get the mule. Get master **Ford**. – Pakinkyk arklį ir pakviesk šeiminką.
133. Welcome to Washington, **Solomon**. – Sveikas atvykęs į Vašingtoną.
134. Eventually, I was brought to the city on the false pretence of our **free papers** being executed. – Mane išvežė į miestą pasakiusi, kad reikia sutvarkyti **laisvės suteikimo dokumentus**.
135. It is a plague. – Tai Dievo rykštė.
136. **Sabbath** day. – Šiandien **sekmadienis**.
137. And prepared not himself neither did according to his will shall be beaten with many stripes – Bet nieko neparuošia ir pagal jo valią nedaro, bus smarkiai nuplaktas.

As it may be observed from the figure above, the most frequently used translation strategy is Retention, to be more specific TL-Adjusted Retention (ex. No. 129 and 130). Retention is employed more than 50 times to translate ECRs which mainly are Artistic Terms. As Newmark suggested, translation of Artistic Terms highly depends on the needs and knowledge of the target audience as well as the cultural gap. Apparently, the translator assumed the target audience has enough knowledge to understand ECRs as they are. However, there are a few cases when two translation strategies are

employed to translate the Artistic Term – in the example No. 130 the surname of the character is retained **Ford** – **Fordai** whereas his title is directly translated master – šeimininke assuming the target audience may need some guidance to understand the importance of the character in the film. Another strategy which is relatively often employed to translate Artistic ECRs is Omission. However, it cannot be said that the deleted Artistic ECRs are considered as not important or relevant. More likely it is obvious from the film scene to whom or what one is referring plus considering the strict space limitations in the subtitles, the ECRs are not retained (ex. No.132 and 133). When it comes to the Political and Administrative Terms, either Direct Translation or Specification is employed. Thus, hypothesis that Direct Translation is used to translate transparent terms is correct (ex. No. 127) whereas the Specification is not mentioned, but some examples may be found in the film (ex. No 134). Newmark also says that the Official Equivalent should be used to translate Political and Administrative Terms. Unfortunately, no such case is found in the film. However, Official Equivalent is used to translate Religious Terms (ex. No. 137), to be more specific the particular lines from the bible. In addition to that, Religious terms are translated by employing Direct Translation (ex. No. 128), Generalization (ex. No. 131), Situational and Cultural Substitution (ex. No. 135 and No. 136). According to Newmark, either Omission or Paraphrase, or Cultural Substitution should be employed to translate Religious Terms. However, only the examples of Cultural Substitution are found in the film. Other strategies mentioned above are rather employed to translate Religious ECRs assuming they are important and relevant for the target audience and should be transferred to the target text in one way or another.

The last category in Newmark classification of ECRs is Gestures and Habits. Scholar does not provide the reader with any suggestions on how these ECRs should be translated. Anyhow, consider the examples and strategies used to translate these ECRs in the figure below:

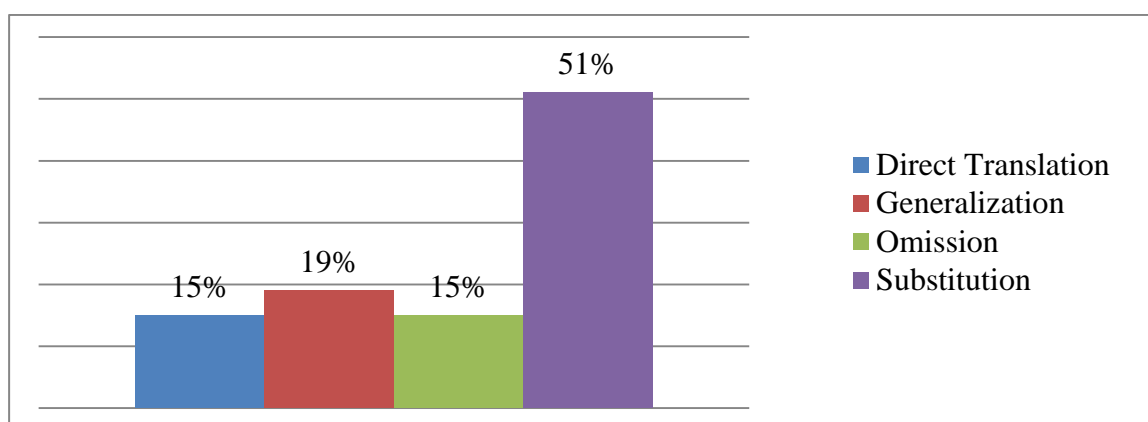


Figure 7. Translation Strategies Used to Translate Gestures and Habits ECRs

138. that Master Shaw is something of a **lothario**. – kad ponas Šo yra tam tikra prasme **mergišius**.
139. He believes you are **soft soap**. – Jis mano, jus **lengva apvynioti**.
140. Cheers –
141. **Cheers** – Į **sveikata!**
142. Working a field and picking cotton like a **lowly hand**. – Dirbu laukuose ir renku medvilnę, **kaip juodnuguris**.
143. Yes. We had just a **devil of a time** in procuring music for our entertainments. – Nes prireikia **begalės pastangų** surasti muzikantą mūsų pasirodymams.

Since this category of ECRs covers the specific habits and behaviour of people from different cultures, seems apparent that Cultural Substitution is employed the most frequently when one cultural reference is replaced with another. Examples of both Cultural and Situational Substitution are found (ex. No. 142 and 143). Other translation strategies used to translate Gestures and Habits are Direct Translation (ex. No. 138), Generalization (ex. No. 139), Omission (ex. No. 140). Few cases occurred when the same ECR is translated differently – in the example no. 140 it is deleted whereas in the example No. 141 it is replaced with cultural substitute. Such decision can be explained by paying attention to the film scene, i.e. in case of deletion the word **cheers** is repeated several times in a row but translated only once assuming the viewers will be able to grasp the meaning after reading it once.

After performing the analysis some trends on how ECRs of different categories are translated in the film “12 Years a Slave” may be observed. ECRs that belong to the category of Ecology usually are translated word for word, i.e. by employing Direct Translation. The ECRs of Material Culture as well are translated literally. Besides Direct Translation, Generalization is also employed quite often to translate Material Culture ECRs. Consequently, the suggestion that Material Culture ECRs are going to be translated by employing Official Equivalent, Substitution or Specification proved to be wrong. Furthermore, the Social Culture ECRs are translated by using Direct Translation as well as Generalization; other strategies occurring quite rarely. When it comes to the fourth category of ECRs, Political and Administrative Terms are translated by employing Direct Translation. Surprisingly, no examples of Official Equivalent are found to translate the latter terms only the Religious Terms. In addition to that, Religious Terms are also translated by employing Direct Translation, Generalization and Substitution. No examples of Omission or Paraphrase are found to translate Religious ECRs which proves the primal suggestion of Newmark wrong. The Artistic Terms are mainly translated by using Retention, in some cases – Omission. Finally, Gestures and Habits are transferred to the target text by employing Cultural Substitution in most of the cases. This being said, it is clear that the translation of ECRs highly depends on their type in the film “12 Years a Slave”.

Summing up the whole chapter, the most common ECRs in the film “12 Years a Slave” belong to the category of Organisations, Customs, Activities, Procedures, Concepts. Political and Administrative Terms of the latter ECRs category in most of the cases are translated by employing Shifted Direct Translation since usually they can be “read-through” while Religious Terms are translated by employing Official Equivalent, especially when it comes to the biblical references because in most of the cases translations have been done a while ago by church authorities. Artistic Terms in case of the film “12 Years a Slave” are mostly translated by employing TL-Adjusted Retention. Furthermore, ECRs which are politically and commercially value free, describe rather material objects than spiritual concepts are translated word for word. To be more specific, ECRs of Ecology and Material Culture are most frequently translated by employing Shifted Direct Translation. Besides that, ECRs of Material Culture are the second in terms of how often they appear in the film while Ecology ECRs are the least frequent. To go further, ECRs that define work and leisure (Social Culture) are rather translated by employing Generalization than any other strategy in the film. In this case, the theme and context of the film (i.e. slavery) has a lot of influence since very specific ECRs have to be transferred to the culture which has nothing similar as slavery in its history. Consequently, most of the ECRs are generalized so the viewers may understand them and relate to something better known. Moreover, ECRs that refer to the particular behaviour of people from source culture (Gestures and Habits) are typically replaced with ECRs of the target culture, meaning Cultural Substitution is employed. Neither ECRs of Social Culture nor Gestures and Habits are found very often in the film – ten and fifteen percent respectively of total amount of ECRs. If speaking in general, translation strategies Shifted Direct Translation as well as TL-Adjusted Retention are employed the most frequently for the translation of ECRs in the film “12 Years a Slave”. Cultural Substitution, Paraphrase as well as Omission are used quite often too while the rest of the strategies only from time to time.

In addition to that, the type of the translation, in this case subtitling, proved to have the influence on the translation strategies used as well. The space limitations of the subtitles obstruct the usage of Specification even though in many cases it could serve for the better explanation of the ECRs to the target audience. On the other hand, Omission which is usually employed only in extreme cases when the ECRs are considered not relevant is employed more often than a number of other strategies. Finally, the theme of the film and approach to transfer its authenticity proved to have the influence on the choice of translation strategy as well. For example, Retention is employed even in such cases when the ECR most likely will not make any sense to the target audience (depends on the individual knowledge of every person). Also as mentioned above, most of the Social Culture ECRs are translated by employing Generalization because there is a huge cultural gap between the SC and TC. To be more precise, very specific ECRs of particular period of time of one culture have to be transferred to the

culture which has nothing similar to that, i.e. slavery. Finally, after the gathering of the examples of ECRs in the film “12 Years s Slave” subtitles it may be said that subtitles in most of the cases meet subtitling requirements and norms to be easily readable and understandable.

CONCLUSIONS

After theoretical overview and the analysis, the following conclusions have been made:

Subtitling is the type of audiovisual translation when the translated text is added as the supplement to the original at the bottom of the screen and being shown simultaneously to the sound. Being of purely audiovisual nature, subtitling imposes a number of restrictions and problems, especially when it comes to the translation of ECRs – material or spiritual objects present in one culture and being absent in another one. This being said, considering the difficult nature of ECRs there are neither the agreement on how ECRs should be translated nor how they should be classified.

The results of the analysis demonstrate that the majority of ECRs in the film belong to the category of Organisations, Customs, Activities, Procedures, Concepts. They make up half of the total different ECRs found in the film. One fifth of the ECRs found in the film belongs to the Material Culture, while the rest of ECRs distribute between Ecology, Social Culture, Gestures and Habits. Such a division of ECRs mainly depends on the historical context and genre of the film. Furthermore, shifted Direct Translation and TL-Adjusted Retention are the most frequently used translation strategies in the film subtitles since they neither change the meaning of ECR in any way nor add any information which is very convenient considering the space limitations in subtitles. In addition to that, considering the limitations of subtitles, Omission is employed quite often despite the fact usually it used only in extreme cases when ECRs are considered as neither relevant nor important. Furthermore, translation strategies which replace the meaning of ECR with very similar one (Paraphrase) or familiar to the target culture (Cultural Substitution) as well are employed a number of times whereas the rest of the strategies are used rarely.

Furthermore, after analysing the relation between the type of ECR and its translation strategy as well as the influence of the subtitles limitations, it has been noticed that ECRs which are politically and commercially value free, describe rather material objects than spiritual concepts (Ecology and Material Culture) are translated by employing Shifted Direct Translation while ECRs that define work and leisure (Social Culture) are rather translated by employing Generalization than any other strategy in the film “12 Years a Slave”. Moreover, Political and Administrative Terms in most of the cases are translated by employing Shifted Direct Translation since usually they can be “read-through” while Religious Terms are translated by employing Official Equivalent in the film. Artistic Terms in case of the film “12 Years a Slave” are mostly translated by employing TL-Adjusted Retention. ECRs of Gestures and Habits which refer to the manners and behaviour of people from one culture are typically

replaced with the ECRs referring to the manners and behaviour of the people from the target culture (Cultural Substitution).

Subtitling as the type of translation proved to have the influence of the usage of translation strategies as well in the film “12 Years a Slave”. To be more specific, the restrictions of subtitling highly limit the employment of Specification because in most of the cases there is no space in the subtitle for additional information. On the contrary, Omission, which is usually employed only when ECRs are considered as not important or relevant, is used quite often. In addition to that, the theme and genre of the film as well as the approach to transfer its authenticity proved to have the influence on the choice of translation strategies as well.

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APPENDIX 1: THE LIST OF EXAMPLES

Time	Original	Translation	Type of ECR	Strategy	Sub-strategy
00:48	Alright now! You all fresh niggers.	Na ką, negrai , jūs čia naujokai.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Calque
00:50	You're all gona be in a cutting game.	Būsitate kirtėjai.	Social culture	Generalization	Paraphrase
00:56	lift 'em cane	ir kirsti per stiebus taip,	Ecology	Generalization	Subordinate Generalization (hyponymy)
00:58	make 'em sing.	kad uždainuotų.	Gestures and Habits	Direct Translation	Shifted Direct Translation
01:05	Throw it on the pile for replanting again.	ir mesti į krūvą surinkėjams.	Social culture	Substitution	Situational Substitution
06:33	I love you, Margaret.	Myliu tave, Margarita.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
07:20	Ok, Alonzo?	Gerai, Alonso?	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
07:40	Saratoga	Saratoga	Material Culture	Retention	Complete Unmarked Retention
07:40	New York	Niujorko valstija	Material Culture	Specification	Completion
07:46	Good afternoon, <u>mister</u> Northup.	Laba diena, <u>pone</u> Nortupai.	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct</u> <u>Translation</u>	TL-Adjusted Retention <u>Shifted Direct</u> <u>Translation</u>
07:49	Call the Devil's name There he is now.	Vilką mini, vilkas čia.	Gestures and Habits	Substitution	Cultural Substitution
07:55	<u>Misters</u> Brown and Hamilton.	<u>Ponai</u> Braunas ir Hamiltonas.	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct</u> <u>Translation</u>	TL-Adjusted Retention <u>Shifted Direct</u> <u>Translation</u>

07:58	Sir.	Sere.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
07:59	Mr. Northup , these two gentlemen were inquiring about distinguished individuals.	Šie du džentelmenai domisi išskirtiniais talentais.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
08:06	Solomon Northup is an expert player on the violin.	Solomonas Nortupas nuostabiai valdo smuiką.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
08:01	<u>Mister Moon</u> is being overly gracious.	<u>Ponas Munas</u> pernelyg malonus.	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct</u> <u>Translation</u>	TL-Adjusted Retention <u>Shifted Direct</u> <u>Translation</u>
08:24	The company currently in the city of Washington.	Trupė šiuo metu yra Vašingtone.	Material Culture	Omission	
08:36	Acrobats from the Orient contorting themselves in the most confounding manners.	Akrobatai iš rytų , kurie vartosi visais nejmanomais būdais.	Ecology	Direct Translation	Shifted Direct Translation
08:56	Yes. We had just a devil of a time in procuring music for our entertainments.	Nes prireikia begalės pastangų surasti muzikantą mūsų pasirodymams.	Gestures and Habits	Substitution	Situational Substitution
09:00	Thank you sir .	Dėkoju.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
09:03	If we could persuade you to accompany us as far as Washington...	Jei pavyktų jus įkalbėti lydėti mus į Vašingtoną	Material Culture	Direct Translation	Shifted Direct Translation
09:06	We would give you <u>one dollar</u> for each day's	moketume jums po dolerį už dieną	Material Culture	Direct Translation <u>Omission</u>	Shifted Direct Translation

	service'				
09:21	Welcome to Washington, Solomon.	Sveikas atvykęs į Vašingtoną.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
09:44	Cheers	Į sveikata!	Gestures and Habits	Substitution	Cultural Substitution
10:05	Cheers	–	Gestures and Habits	Omission	
11:04	Bought too many libation.	Paskutinės taurės buvo per daug.	Material Culture	Generalization	Paraphrase
11:36	Tomorrow, tomorrow you will feel as well and refreshed as though the earth were new again.	O rytoj jausitės taip, tarsi būtumėt iš naujo gimęs.	Gestures and Habits	Substitution	Cultural Substitution
12:09	I am a free man.	Aš laisvas žmogus.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
12:20	Produce your papers.	Parodyk dokumentus.	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
12:34	Yah from Georgia.	Tu iš Džordžijos.	Material Culture	Direct Translation	Shifted Direct Translation
12:45	Yah nuthin' but a Georgia runaway.	Tu tik pabėgėlis iš Džordžijos.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
12:48	Yah a just a runaway nigga from Georgia.	Tu tik pabėgęs negras iš Džordžijos.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
13:26	You're a slave!	Tu vergas!	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
13:29	You're Georgia slave!	Tu vergas iš Džordžijos!	Organizations, Customs, Activities, Procedures,	Direct Translation	Shifted Direct Translation

			Concepts		
15:15	That old thing of yours is just rags and tatters.	Iš tavo marškinių vieni skutai.	Material Culture	Generalization	Subordinate Generalization (Meronymy)
17:09	The reality to come is us being transported Southward.	O iš tiesų mus dabar perkels į Pietus.	Ecology	Direct Translation	Shifted Direct Translation
17:11	New Orleans if I were to venture.	Manau, į Naująjį Orleaną.	Material Culture	Direct Translation	Shifted Direct Translation
17:15	After we arrive, we'll be put to market.	O ten iškart būsime nugabenti į turgų.	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
17:22	I don't say that to give you empty agitation, John.	Nebandyk mūsų išgąsdinti, Džonai.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
17:31	Massa (master) pays his debt and John is redeemed.	Šeimininkas sumokės skolas ir Džoną paleis	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
17:40	Randall!	Rendelai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
18:49	Get out of that wagon.	Lipkit iš vežimo.	Material Culture	Substitution	Cultural Substitution
21:01	Niggers ain't got no stomach for a fight.	Negrų blauzdos per skystos grumtynėms.	Gestures and Habits	Substitution	Cultural Substitution
23:39	Clemens!	Klemensai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
23:39	Clemens Ray!	Klemensai Rėjau!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention

23:46	I'm mister Jonas Ray .	Aš ponas Jonusas Rėjus .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
25:27	Mister Parker.	Pone Parkeri.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
25:31	<u>Missis Northup</u>	<u>Ponia Nortup</u>	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct Translation</u>	TL-Adjusted Retention <u>Shifted Direct Translation</u>
25:32	Mr. Solomon, can I interest you with a new <u>cravat</u> ?	Solomonai, ar galiu jums pasiūlyti naują <u>kaklaraištį</u> ?	Material Culture	Omission and <u>Generalization</u>	<u>Subordinate Generalization (hyponymy)</u>
25:37	We are in need of a fresh carry all for the Mrs's travels.	Mus domina kelioninis krepšys mano žmonai,	Material Culture	Generalization	Subordinate Generalization (hyponymy)
25:37	We are in need of a fresh carry all for the Mrs's travels.	Mus domina kelioninis krepšys mano žmonai ,	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
25:42	Off to work in Sandy Hill again?	Vėl dirbsite Sendi Hile ?	Material Culture	Retention	TL-Adjusted Retention
26:06	Shop well, sir , but mind your wallet.	Gero apsipirkimo, bet saugokite piniginę.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
26:09	Jasper!	Džasperai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
26:37	Eliza!	Eliza!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
26:44	Lethe!	Letis!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention

26:51	Oren.	Orenas.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
26:53	Platt.	Platas.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
27:16	Captain, get these niggers to my carts .	Kapitone, šituos negrus į mano vežimą .	Material Culture	Substitution	Cultural Substitution
27:57	I ask you to pay particular regard to young Ezra right here.	tačiau prašyčiau atkreipti ypatingą dėmesį į jaunąjį Ezrą .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
28:06	She could make fine ladies maid .	Iš jos būtų puiki tarnaitė .	Social culture	Generalization	Subordinate Generalization (hyponymy)
28:09	Madam?	Madam?	Organizations, Customs, Activities, Procedures, Concepts	Retention	Complete Unmarked Retention
28:12	Take your time. Help yourself to refreshments .	Neskubėkit, vaišinkitės gaivinančiais gėrimais .	Material Culture	Generalization	subordinate Generalization (meronymy)
28:14	Gentlemen , what catches your fancy here?	Ponai , ką nusižiūrėjot?	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Situational Substitution
28:24	And I call your attention to Marta .	Ir dar atkreipkite dėmesį į Martą .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
28:28	<u>Ah</u> , Mister Ford!	Pone Fordai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
28:28	Ah , Mister Ford!	Pone Fordai!	Organizations, Customs, Activities, Procedures, Concepts	Omission	

28:51	You would accept a note ?	Vekselį paimsit?	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Cultural Substitution
29:12	Like ripe fruit .	Tvirtas kaip jautukas.	Gestures and Habits	Substitution	Situational Substitution
29:22	He'll grow into fine beast .	Jis išaugs puiku gyvuliu.	Gestures and Habits	Substitution	Cultural Substitution
29:48	There's heaps 'n piles of money to be made off her	Iš jos galiu uždirbti krūvas pinigų.	Material Culture	Substitution	Cultural Substitution
29:50	She is a beauty, one of the regular bloods.	Ji gražuolė ir jos oda šviesesnė.	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
29:53	None of your thick-lipped, bullet headed, cotton picking niggers.	Tai ne šiaip kvailas juodnuguris negras.	Gestures and Habits	Generalization	Paraphrase
	Do you want the lot , Mr. Ford, or do you pass on them all?	Tai imate tuodu , po Fordai, ar atsisakote?	Material Culture	Generalization	Paraphrase
30:16	Goddamn sniveling wench!	Kad tave, apsižliumbusi bobše!	Gestures and Habits	Substitution	Cultural Substitution
30:21	Get her out of here, Cape ?	Vesk ją iš čia, Keipai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
30:42	I will give you something to cry about, you goddamned witch!	Tu dar man parypausi, kvaiša!	Gestures and Habits	Substitution	Cultural Substitution
31:07	Mister Chapin.	Pone Čepinai.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
32:03	My name is John Tibcats.	aš esu Džonas Tibetas,	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention

32:03	William Ford's chief carpenter.	Viljamo Fordo vyriausias dailidė.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
32:09	Now mister Chapin is the oversee on this plantation.	O ponas Čepinas yra šios plantacijos prižiūrėtojas.	Social culture	Direct Translation	Shifted Direct Translation
32:31	Nigga run nigga flew Nigga tore his shirt in two Run run the patty roller will get you Run nigga run well you better get away Nigga run, run so fast Stoved his head in a hornets nest Run nigga run well the pattyroller will get you Run nigga run well you better get away Run nigga run well the pattyroller will get you Run nigga run well you better get away Some folks say a nigga won't steal I caught three in my corn field	Negre, bėk, negre, lėk, Negre, plėšyk marškinius, Bet žinok, jei pagaus Pasigailėsi, kad bėgai per lėtai Negre, bėk, negre, lėk, Kišk galvą į širšių lizdą Tik žinok, jeigu pagaus, Pasigailėsi, kad bėgai per lėtai Pasigailėsi, kad bėgai per lėtai Kai kas sako, kad negras nevagia, O aš tris pagavau kukurūzų lauke	Social culture	Omission	
32:31	One has a bushel	Viens turėjo bušelį,	Material Culture	Retention	TL-Adjusted Retention

32:31	<p>And one has a peck One had a rope and it was hung around his neck Run nigga run well the pattyroller will get you Run nigga run well you better get away Run nigga run well the pattyroller will get you Run nigga run well you better get away</p>	<p>kitas – peka, kitas – virvę sau ant kaklo Žinok, negre, jei tave pagaus, pasigailėsi, kad bėgai per lėtai</p>	Material Culture	Retention	TL-Adjusted Retention
32:31	<p>Hey Mr. Patty roller don't catch me Catch that nigga behind that tree Run nigga run well the pattyroller will get you Run nigga run well you better get away Run nigga run well the pattyroller will get you Run nigga run well you better get away Run nigga run well the pattyroller will get you Run nigga run well you better get away</p>	<p>Ei, šeimininke, negaudykit manęs, Gaudykite negra, kuris už to medžio Žinok, negre, jei tave pagaus, pasigailėsi, kad bėgai per lėtai</p>	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
33:39	<p>I am the God of Abraham,</p>	<p>Aš Abraomo Dievas,</p>	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation

33:39	and the God of Isaac ,	Izaoko Dievas	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
33:30	and the God of Jacob .	ir Jokūbo Dievas .	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
33:50	Then one of them, which was a lawyer, asked him a question, tempting him. And when the multitude heard this, they were astonished at his doctrine	Ir vienas iš jų, Įstatymo mokytojas, mėgindamas jį, paklausė.. Tai girdėdama minia stebėjosi juo.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
34:56	The distance from the WORK AREA to the point on the latter bayou	Atstumas nuo darbo vietos iki galutinio taško	Ecology	Generalization	Paraphrase
35:27	I reckon them at more than twelve feet at their most narrow.	Suskaičiavau daugiau nei 12 pėdų pačioje siauriausioje vietoje.	Material Culture	Direct Translation	Shifted Direct Translation
35:29	Wide enough for a tub to traverse. A team of niggers can clear it out.	Užtenka praplaukti valčiai , jeigu negrai išvalytų krantus.	Material Culture	Generalization	Subordinate Generalization (hyponymy)
35:35	I labored repairing the Champlain canal ,	Dirbau atstatant Šampleino kanalą	Ecology	Retention <u>Direct Translation</u>	TL-Adjusted Retention <u>Shifted Direct Translation</u>
35:37	on the section over which William Van Nortwick was superintendent.	kur vadovavo Viljamas van Nortvikas .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
35:47	from <u>lake Champlain</u>	nuo <u>Šampleino ežero</u>	Ecology	Retention <u>Direct Translation</u>	TL-Adjusted Retention <u>Shifted Direct Translation</u>

35:47	to Troy	iki Trojos .	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
37:37	My great thanks, <u>Master Ford</u> .	Aš labai dėkingas, <u>šeimininke Fordai</u> .	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct</u> <u>Translation</u>	TL-Adjusted Retention <u>Shifted Direct</u> <u>Translation</u>
38:53	Do I upset the Master and the Mistress ?	Aš trikdau šeimininką ir šeimininkę ?	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
38:59	He is a slaver !	Jis vergvaldys !	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Calque
40:01	God forgive me.	Dieve , atleisk man.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
40:17	Who so ever therefore, shall humbles himself as this little child the same is greatest in the Kingdom of heaven. And whoso shall receive one such little child in my name receives me. But whoso shall offend one of these little ones which believe in me, it were better for him it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea.	Kas pasidarys mažas, kaip šis vaikas, tas bus didžiausias dangaus karalystėj. Kas priima tokį vaikelį dėl manęs, mane priima. O kas papiktintų vieną šių mažutėlių tam būtų geriau, kad girnių akmuo būtų užkabintas jam ant kaklo ir jis būtų paskandintas jūros gelmėje.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation

40:44	Amen.	Amen.	Organizations, Customs, Activities, Procedures, Concepts	Official Equivalent	
41:08	As smooth to the touch as a yearling's coat.	Jos lygios, kaip kumeliuko oda.	Gestures and Habits	Substitution	Cultural Substitution
41:19	Only a matter of perspective, sir.	Priklauso, kaip pažiūrėsi.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
41:33	Oh ... my ... You are a brute.	O tu įžūlus.	Gestures and Habits	Generalization	Paraphrase
41:36	You are a dog woof.	Tu esi šuo.	Gestures and Habits	Omission	
43:01	But <u>Master Berry's</u> daughter	Tačiau <u>šeimininko Berio</u> dukra	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct Translation</u>	TL-Adjusted Retention <u>Shifted Direct Translation</u>
43:09	She hated Emily no matter she and Emily	Ji nekenė Emilės , nors abi	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
43:09	She hated Emily no matter she and Emily	Ji nekenė Emilės, nors abi	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
43:09	were flesh of flesh.	buvo to paties kraujo.	Gestures and Habits	Substitution	Cultural Substitution
43:22	Eventually, I was brought to the city on the false pretence of our free papers being executed.	Mane išvežė į miestą pasakiusi, kad reikia sutvarkyti laisvės suteikimo dokumentus.	Organizations, Customs, Activities, Procedures, Concepts	Specification	Completion
44:29	You, black bastard!	Tu, juodas šunsnuki.	Gestures and Habits	Substitution	Cultural Substitution
45:36	Do not attempt to leave the plantation. But if you run there is no protecting you.	Nesitrauk iš plantacijos , kitaip negalėsiu tave apginti.	Ecology	Direct Translation	Shifted Direct Translation

46:42	Gentlemen?	Džentelmenai,	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
46:42	Whoever moves that nigger is adead man.	kas palies tą negrą, bus lavonas.	Gestures and Habits	Generalization	Paraphrase
47:40	Sam!	Semai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
47:41	Get the mule. Get master Ford.	Pakinkyk arklį ir pakviesk šeimininką.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
51:25	I have transferred my debt to Edwin Epps.	Perkėliau savo skolą ir užstatą Edvinui Epsui.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
52:10	Prides himself on being a " nigger breaker. "	didžiuojasi savo žiaurumu negrans.	Gestures and Habits	Generalization	Paraphrase
52:45	And that servant	Tarnas, kuris žino	Organizations, Customs, Activities, Procedures, Concepts	Official Equivalent	
52:48	which knew his Lord's will	savo šeimininko valią...	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Paraphrase
52:55	And prepared not himself neither did according to his will shall be beaten with many stripes	Bet nieko neparuošia... ...ir pagal jo valią nedaro, bus smarkiai nuplaktas.	Organizations, Customs, Activities, Procedures, Concepts	Official Equivalent	
53:19	That nigger that don't obey his lord,	Negras, kuris nepaklūsta savo viešpačiui,	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
53:39	a hundred and	Gaus <...> 150	Social culture	Direct	Shifted Direct

	fifty lashes...	kirčių.		Translation	Translation
53:44	That's Scripter!	Tai Šventas Raštas.	Organizations, Customs, Activities, Procedures, Concepts	Generalization	Subordinate Generalization (meronymy)
54:21	Two hundred forty for Bob.	Bobas 240.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
54:24	What yah got for James?	Kiek surinko Džeimsas?	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
54:46	Five hundred twelve pounds for Patsey.	Petsė – 512 svarų.	Material Culture	Retention	TL-Adjusted Retention
55:06	I ain't done, Treach.	Aš nebaigiau, Trešai.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
55:48	One hundred thirty eight pounds for Phebe.	138 – Fibė.	Material Culture	Omission	
55:48	One hundred thirty eight pounds for Phebe.	138 – Fibė.	Organizations, Customs, Activities, Procedures, Concepts	Retention Omission	TL-Adjusted Retention
55:56	Two hundred six pounds for George.	206 svarai – Džordžas	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
57:59	Bring your fiddle , Platt!	Griebk savo smuiką , Platai!	Material Culture	Direct Translation	Shifted Direct Translation
58:37	You will sell the negress!	Tu parduosi negrę.	Social culture	Direct Translation	Calque
58:55	You will remove that black bitch from this property,	Tu nedelsiant išgabensi tą juodą kekšę iš namų,	Gestures and Habits	Direct Translation	Shifted Direct Translation
58:55	‘er I'll take myself back to Cheneyville.	arba grįšiu atgal į Čenevilį.	Material Culture	Direct Translation	Shifted Direct Translation
59:01	Back to that hog's trough where I found	Atgal į tą kiaulidę , kurioj tave	Material Culture	Generalization	Subordinate Generalization (hyponymy)

	you?	radau?			
1:00:28	Yes, Mistress .	Taip, šeimininke .	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Calque
1:00:34	Can you find your way to Bartholomew's ?	Ar žinai, kur Bartolomėjaus krautuvė ?	Material Culture	Specification	Completion
1:00:38	This is a list of goods and sundries .	Štai pirkinių sąrašas.	Material Culture	Omission	
1:00:43	Take your tag .	Užsidėk lentelę .	Social culture	Generalization	Subordinate Generalization (hyponymy)
1:00:45	Tell Bartholomew to add it to our debt.	Pasakyk Bartolomėjui , kad įrašytų skolon.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:00:59	Master's name was Freeman .	Jo pavardė – Frymenas .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:03:00	Sent by <u>Mistress Epps</u> .	Mane siuntė <u>šeimininkė Epps</u> .	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct Translation</u>	Complete Unmarked Retention <u>Shifted Direct Translation</u>
1:03:44	And tabaco, two ounces .	Tabakas, dvi uncijos .	Material Culture	Direct Translation	Shifted Direct Translation
1:03:44	And tabaco , two ounces.	Tabakas , dvi uncijos.	Material Culture	Direct Translation	Shifted Direct Translation
1:04:04	No, ma'am .	Ne, ponia , jokių.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:05:08	Platt Epps , good Sunday morning.	Platai Epsai , labai sekmadienio rytą.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:05:10	Good morning, Master Shaw .	Labas rytas, pone Šo .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention

1:05:31	Sabbath day.	Šiandien sekmadienis .	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Cultural Substitution (Transcultural ECR)
1:06:11	<u>Master Epps</u> can be a man of a hard countenance.	šeimininkas Epsas – labai tūžmingas žmogus.	Organizations, Customs, Activities, Procedures, Concepts	Retention <u>Direct Translation</u>	TL-Adjusted Retention <u>Shifted Direct Translation</u>
1:06:23	that Master Shaw is something of a lothario .	kad ponas Šo yra tam tikra prasme mergišius .	Gestures and Habits	Direct Translation	Shifted Direct Translation
1:07:53	the curse on the Pharos is a poor example	Faraonų prakeikimas – lyg lengva baismė,	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:07:55	of all that wait 'fo the plantation class .	palyginus su tuo, kas laukia visų plantatorių .	Social culture	Generalization	Paraphrase
1:09:54	It's the Lord's day .	Tai Viešpaties diena .	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:15:49	A damned eunuch if ever there was.	Prakeiktas enuchas , štai kas esi.	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:19:17	It is a plague .	Tai Dievo rykštė .	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Situational Substitution
1:19:44	I bring 'em God's word ,	Aš jiems skelbiu Dievo žodį ,	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:19:44	and heathens they are, they brung me God's scorn.	bet tie pagonys užtraukia man Jo rūstybę.	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Cultural Substitution
1:20:31	Yer Judge Turner's for the season.	Šį sezoną, o gal dar ilgiau, būsite teisėjo Ternenio	Organizations, Customs, Activities, Procedures,	Retention	TL-Adjusted Retention

		nuosavybė.	Concepts		
1:20:35	and yah'll bring no biblical plagues to him. You hear?	Neužtraukite jam Dievo rūstybės , aišku?	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Situational Substitution
1:22:02	Willard Yarney , a planter up the bayou,	Vilardas Jarneris , kurio plantacija aukštyn upe,	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:24:43	As thick 'n white as New England snow.	Medvilnė balta ir pūkuota, kaip Naujosios Anglijos sniegas.	Gestures and Habits	Direct Translation	Shifted Direct Translation
1:26:08	180 pounds .	180 svarų .	Material Culture	Direct Translation	Shifted Direct Translation
1:26:12	Five hundred twenty pounds for Patsey .	520 svarų.	Material Culture	Omission	
1:26:24	Armsby?	Armsbis?	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:26:42	I'm sure in time y'll develope as a picker .	Esu tikras, su laiku išmoksi .	Social culture	Generalization	Paraphrase
1:27:09	Working a field and picking cotton like a lowly hand .	Dirbu laukuose ir renku medvilnę, kaip juodnuguris .	Gestures and Habits	Substitution	Cultural Substitution
1:27:11	I'm of a damn sight better station .	Aš gi užėmiau kitokią vieta .	Social culture	Generalization	Paraphrase
1:27:33	I became a little too dependant on the whisky ,	Pernelyg įjunkau į viskį ,	Material Culture	Direct Translation	Shifted Direct Translation
1:28:27	But such profitable outcomes are reserved for the plantation masters .	Tačiau tokia naudinga pabaiga laukia tik plantatorių .	Social culture	Generalization	Paraphrase
1:29:17	A few picayunes , but all I have in the	Keletas smulkių monetų , bet tai	Material Culture	Generalization	Subordinate Generalization (hyponymy)

	world.	viskas, ką turiu.			
1:29:42	I only that you deposit a letter in the post office in Marksville .	Prašau tik nunešti laišką į pašto dėžutę Marksvilyje .	Material Culture	Retention	TL-Adjusted Retention
1:32:04	And tries to get white fellows to mail 'em.	Ir prašinėja, kad baltieji juos išsiųstų.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
1:33:07	That Armsby is a lying drunken fellow .	Tas Armsbis yra melagis ir girtuoklis.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
1:33:27	He believes you are soft soap .	Jis mano, jus lengva apvynioti .	Gestures and Habits	Generalization	Paraphrase
1:33:33	Made this story a lie, out of whole cloth ,	Visą tą istoriją jis išgalvojo tam,	Gestures and Habits	Omission	
1:33:41	cause he wants to get a situation .	kad pasiiektų savo tikslą .	Social culture	Generalization	Paraphrase
1:35:25	Edward!	Edvardai!	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:36:15	I just want to say something about Uncle Abram .	Noriu pasakyti keletą žodžių apie dėdę Abraomą .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:39:00	Hey, Bass .	Ei, Basai .	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
1:41:05	Now, I seen one of them critters in Orleans ..	Mačiau tokį padarą Orleane .	Material Culture	Direct Translation	Shifted Direct Translation
1:41:28	There will be a day of reckoning yet.	Pamaysite, ateis teismo diena .	Organizations, Customs, Activities, Procedures, Concepts	Substitution	Cultural Substitution (Transcultural ECR)
1:41:49	A fine supposition if yah lived among Yankees in New	Gal ir geras požiūris, jei gyventum Naujojoje	Social culture	Omission	

	England.	Anglijoje.			
1:44:00	You miserable wench . Where you been?	Kur tu šlaistaisei? Kur buvai?	Gestures and Habits	Omission	
1:44:20	Comin' from Shaw's plantation weren't yah?	Tu grįžti iš Šo plantacijos?	Ecology	Retention Direct Translation	TL-Adjusted Retention Shifted Direct Translation
1:44:26	I got this from Mistress Shaw .	Štai ką parsinešiau iš ponios Šo .	Organizations, Customs, Activities, Procedures, Concepts	Retention Direct Translation	TL-Adjusted Retention Shifted Direct Translation
1:45:26	Strike her bare 'n lash her to the post .	Nurenk ją nuogai ir pririšk prie stulpo .	Material Culture	Direct Translation	Shifted Direct Translation
1:52:22	Originated from Canada .	Aš kilęs iš Kanados .	Material Culture	Direct Translation	Shifted Direct Translation
1:52:37	Montreal,	Monrealyje,	Material Culture	Direct Translation	Shifted Direct Translation
1:52:39	Kingston and Queenston and a great many places.	Kingstone , Kvinstone ir daugybėje kitų vietų.	Material Culture	Direct Translation	Shifted Direct Translation
1:52:39	Kingston and Queenston and a great many places.	Kingstone, Kvinstone ir daugybėje kitų vietų.	Material Culture	Direct Translation	Shifted Direct Translation
1:53:43	That slavery is an evil that should befall none?	Kad vergovė yra blogis, kurio niekas neturėtų patirti?	Social culture	Direct Translation	Calque
1:54:01	that you write my friends in the north	parašykite mano draugams į Šiaurę ,	Ecology	Direct Translation	Shifted Direct Translation
1:54:07	And beseeching them to forward my free papers .	ir paprašykite atsiųsti mano laisvės dokumentus .	Organizations, Customs, Activities, Procedures, Concepts	Direct Translation	Shifted Direct Translation
1:55:26	I will write your letter, sir .	Aš parašysiu tą laišką.	Organizations, Customs, Activities, Procedures, Concepts	Omission	
1:59:27	Sheriff ... What's all this?	Šerife , kas dedasi?	Social culture	Direct Translation	Shifted Direct Translation

1:59:41	Anne Hampton.	Enē Hempton.	Organizations, Customs, Activities, Procedures, Concepts	Retention	TL-Adjusted Retention
2:00:12	As it will be my pleasure to bankrupt you in the courts.	Man bus malonu nuskurdinti jus iki siūlo galo.	Gestures and Habits	Substitution	Cultural Substitution
2:00:26	And we have the documents also proving that it is free!	O mes turim dokumentus, kad jis laisvas žmogus.	Organizations, Customs, Activities, Procedures, Concepts	Specification	Addition

APPENDIX 2: FREQUENCY OF ECRs TYPES

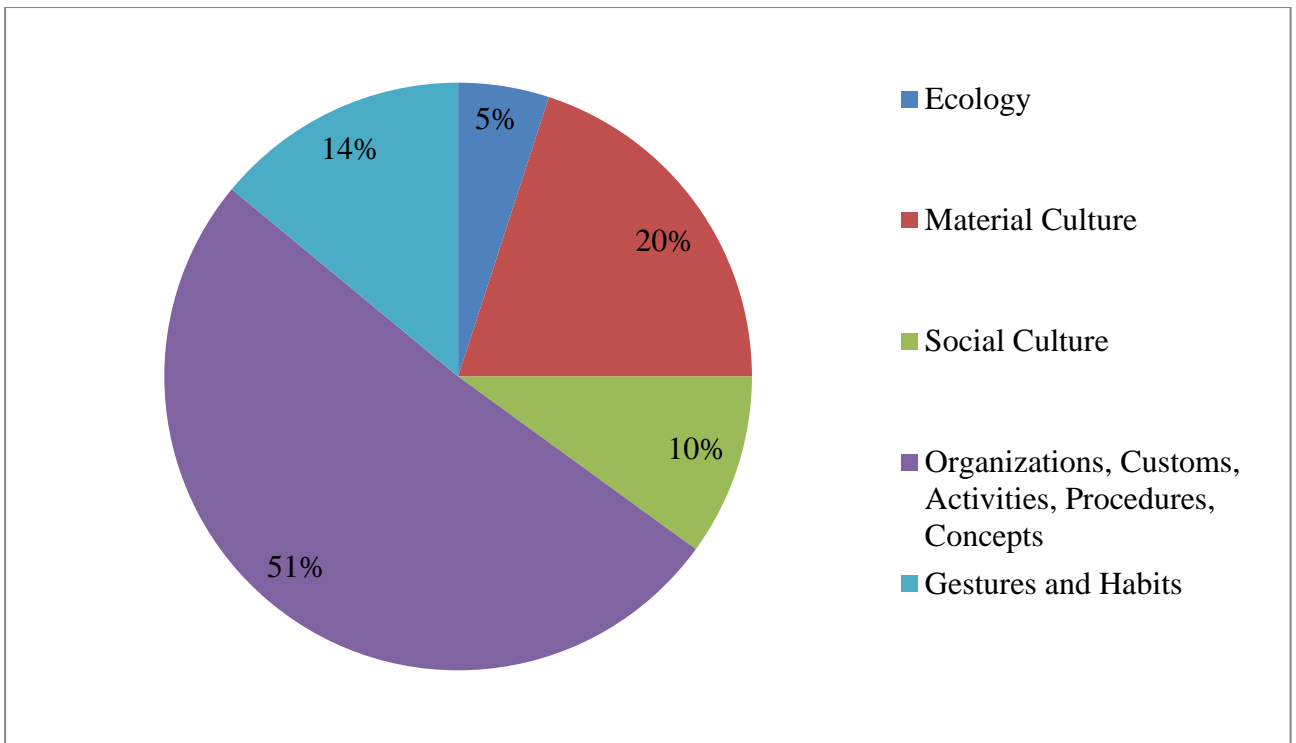


Figure 1: Frequency of ECRs types

APPENDIX 3: GENERAL FREQUENCY OF TRANSLATION STRATEGIES USED TO TRANSLATE ECRs

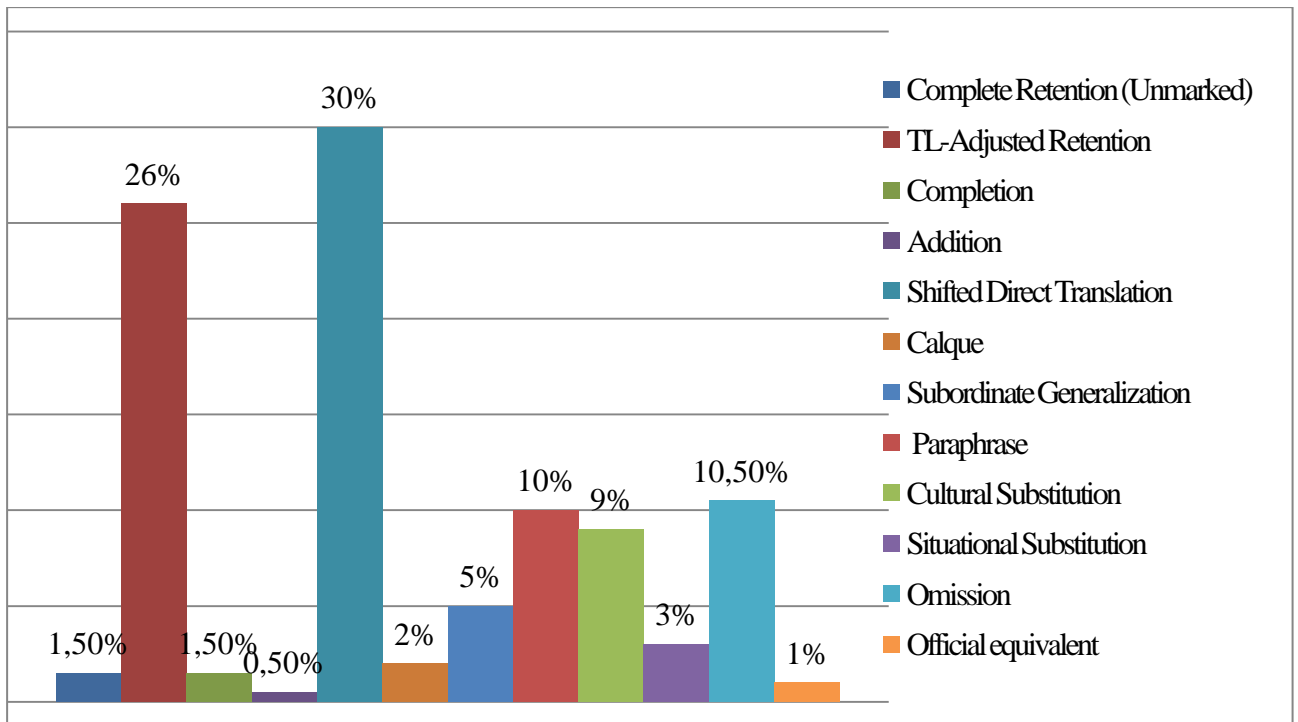


Figure 2. Usage of Translation Strategies for ECRs Translation in the Film “12 Years a Slave”

APPENDIX 4: FREQUENCY OF TRANSLATION STRATEGIES USED TO TRANSLATE ECRs BY TYPE

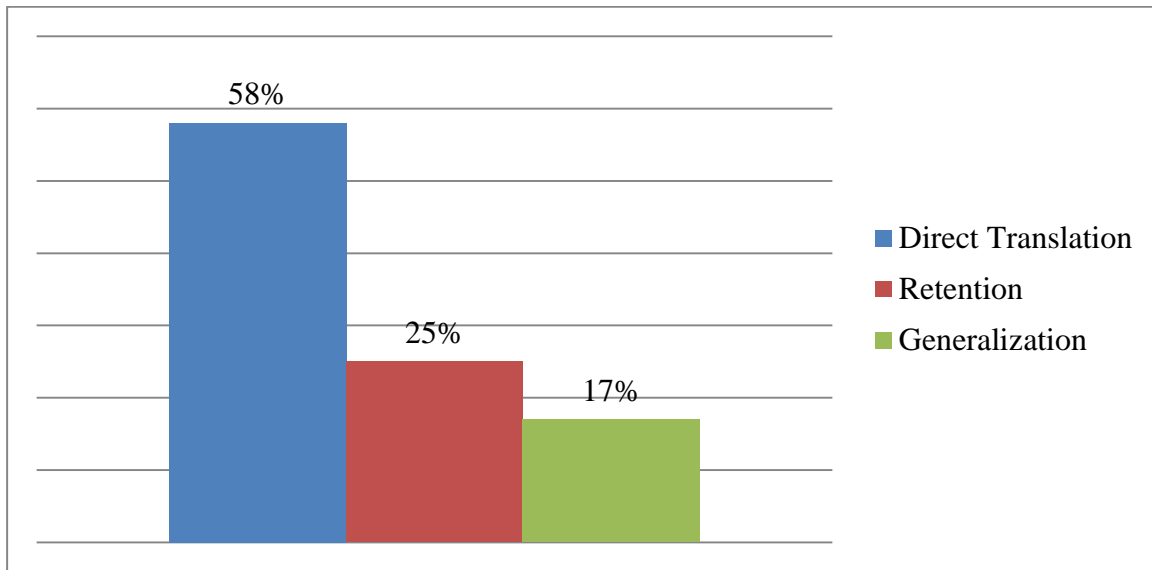


Figure 3. Translation Strategies Used to Translate Ecology ECRs

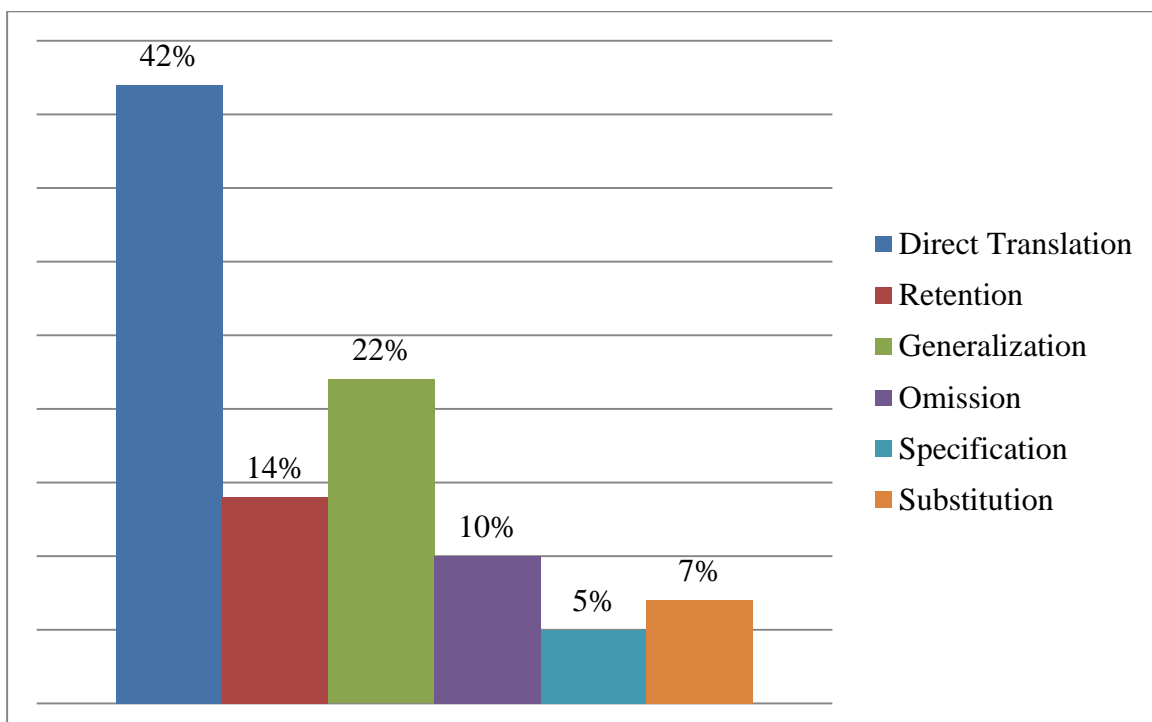


Figure 4. Translation Strategies Used to Translate Material Culture ECRs

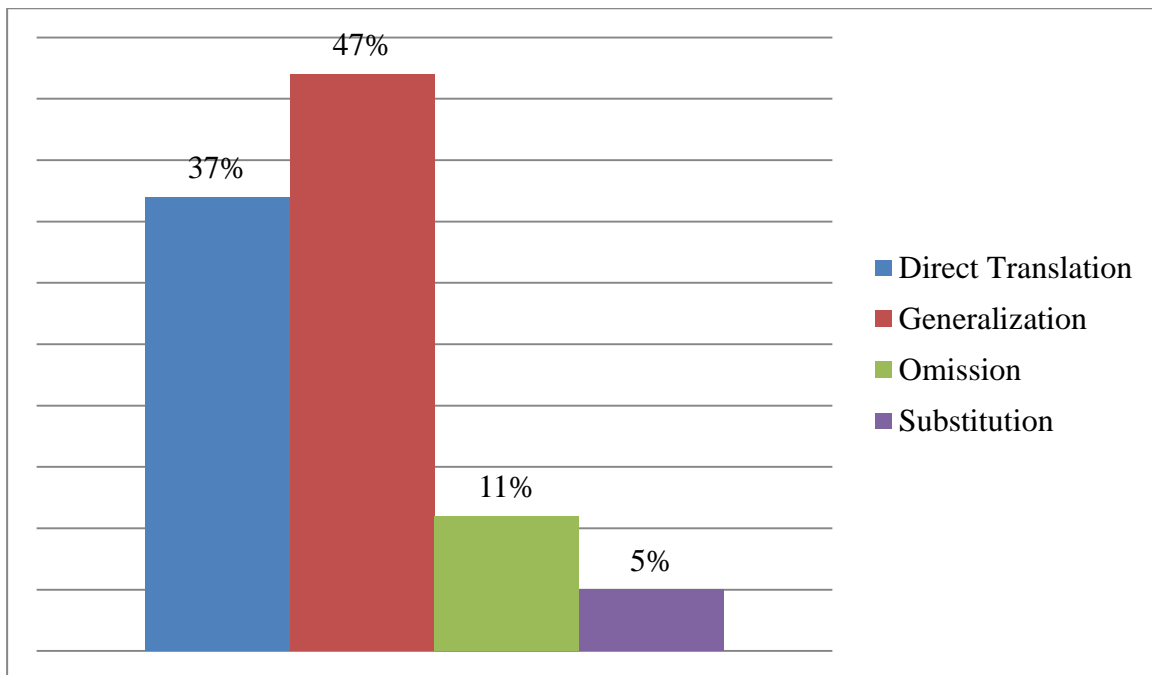


Figure 5. Translation Strategies Used to Translate Social Culture ECRs

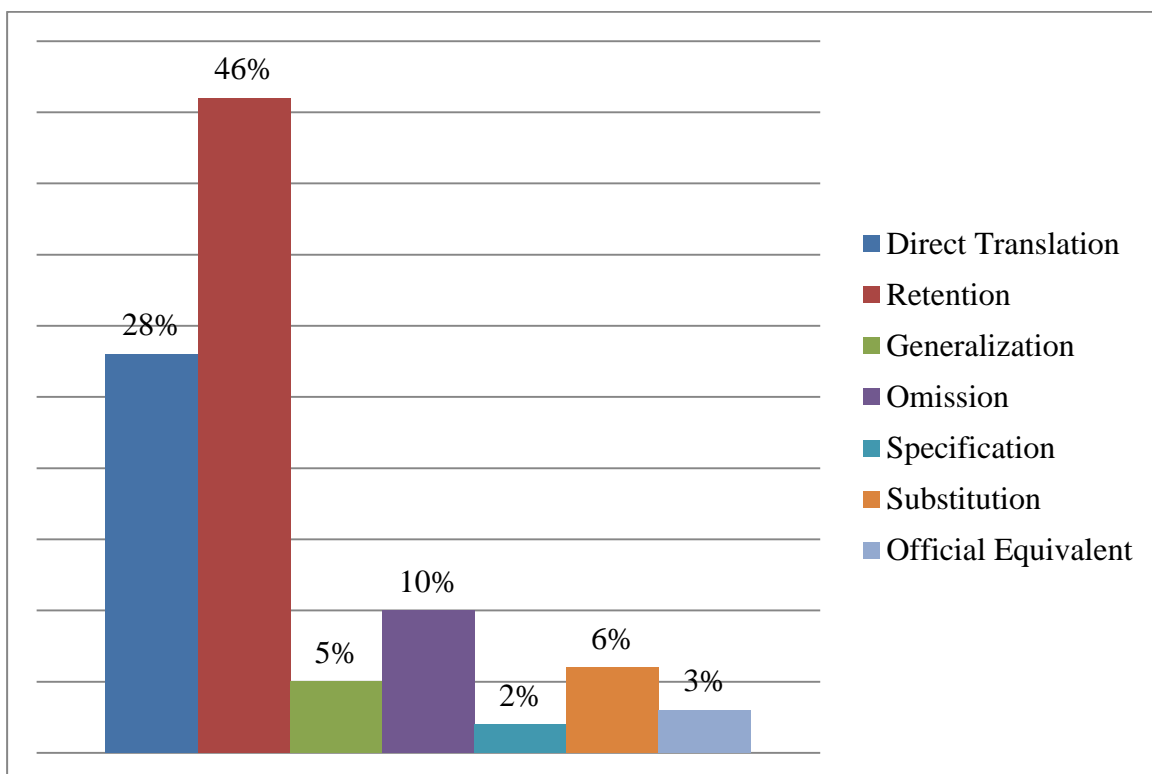


Figure 6. Translation Strategies Used to Translate Organizations, Customs, Activities, Procedures, Concepts ECRs

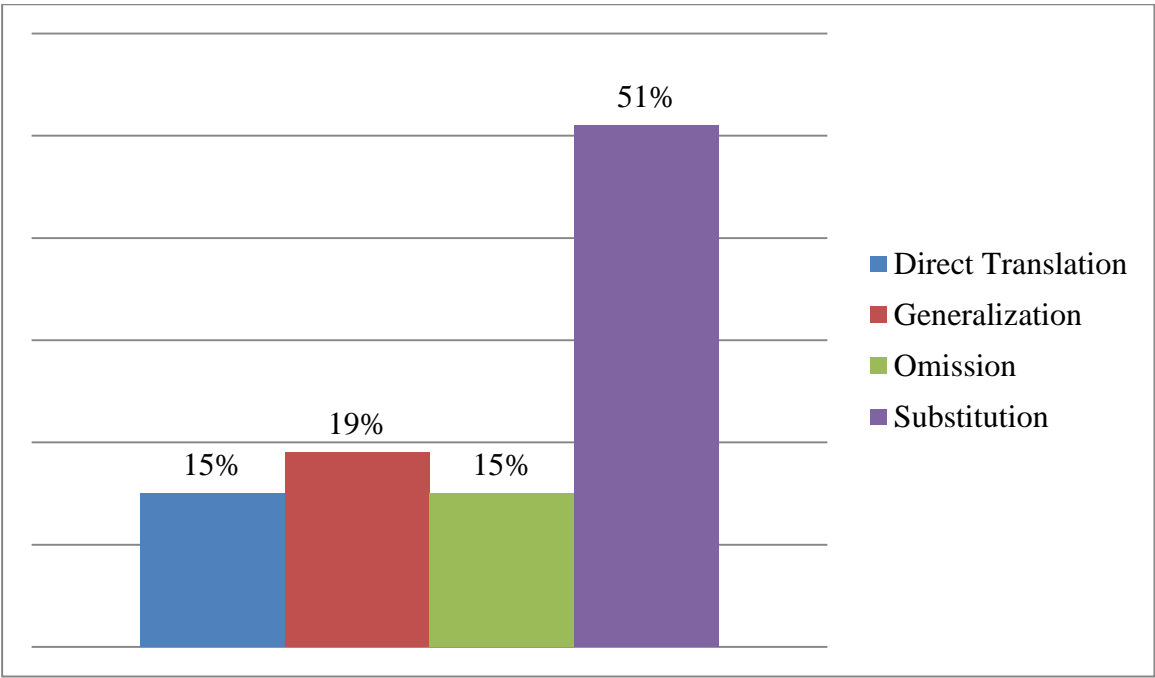


Figure 7. Translation Strategies Used to Translate Gestures and Habits ECRs