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**FACULTY OF SOCIAL SCIENCES, ARTS AND HUMANITIES**

**Rimvydas Iliavičius**

**TRANSLATION OF CULTURE-SPECIFIC ITEMS FROM ENGLISH  
TO LITHUANIAN IN FEATURE FILM SUBTITLES**

Master's Thesis

**Supervisor**

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**KULTŪRINIŲ REALIJŲ VERTIMAS VAIDYBINIŲ FILMŲ  
SUBTITRUOSE IŠ ANGLŲ KALBOS Į LIETUVIŲ KALBĄ**

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**KULTURINIŲ REALIJŲ VERTIMAS VAIDYBINIŲ FILMŲ SUBTITRUOSE IŠ ANGLŲ KALBOS Į  
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AKADEMINIO SAŽININGUMO DEKLARACIJA**

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(vardą ir pavardę įrašyti ranka)

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## SANTRAUKA

Šis baigiamasis Magistro darbas tai vertimo kultūrinių realiųjų vertimo strategijų analizė iš Anglų kalbos į Lietuvių kalbą vaidybinių filmų subtitruose. Filmų sutitravimas Lietuvoje nėra plačiai ištirtas. Todėl, audiovizualinis vertimas su ypatingu dėmesiu kultūrinių realiųjų vertimui, kurie reikalauja ypatingo vertimo būdo yra labai aktuali tema. Šiame darbe nustatyti du teoriniai uždaviniai: Išanalizuoti kultūrinės realijas atkreipiant dėmesį į jų ypatybes, klasifikaciją ir vertimo strategijas ir apžvelgti audiovizualinio vertimo tipus su ypatingu dėmesiu subtitrams. Praktinis uždavinys tai kultūrinių realiųjų vertimas vaidybiniuose filmuose verstuose iš anglų kalbos į lietuvių kalbą. Teorinė analizė atskleidė, kad kultūrinės realijos tai žodžiai ir jų kombinacijos, kurios nurodo objektus, kurie egzistuoja tam tikros tautos kasdieniniame gyvenime, kultūroje, socialiniame ir istoriniame kontekste, tačiau yra svetimi kitai tautai dėl savo nacionalinio ar/ir istorinio atspalvio. Kultūrinės realijos tai išraiškos sietinos su kultūriniais objektais, kurie nėra kitos kalbos dalis. Kultūrinės realijos apibūdina materialius ir dvasinius objektus, reiškinius ir situacijas, kurios neegzistuoja kitose kalbose ir kultūrose. Kultūrinės realijos gali būti klasifikuojamos pagal kultūrinės charakteristikas. Nors yra daugybė kultūrinių realiųjų klasifikacijų, pabendrintai, jos apima tikrinius vardus, geografines, istorines, kultūrinės ir socialines kultūrinės realijas. Teorinė analizė parodė, kad egzistuoja du pagrindiniai audiovizualinio vertimo tipai: įgarsinimas ir sutitravimas. Įgarsinimas toliau skirstomas į užklotinį vertimą, dubliavimą, laisvąjį komentavimą, atpasakojimą ir audiodeskripciją. Užklotinis vertimas laikomas tiksliausiu ir lengviausiu originalo kalbos vertimu, kuris vyksta beveik tuo pačiu metu kaip originalas. Atpasakojimas tai vertimo būdas, kuris nesutelkia dėmesio į originalo kalbos lūpų judesius. Laisvasis komentavimas taip at nesutelkia dėmesio į lūpų judesius ir nėra ištikimas originalo kalbai. Audiodeskripcija tai vertimo būdas kai vizuali informacija transformuojama į žodžius. Ji naudojama perkelti vaizdą ekrane į žodinę kalbą papildydama filmo garsus ir dialogus. Dubliavimas tai vertimo būdas kai originalo fonograma pakeičiama vertimo fonograma, kuri siekia sinchronizacijos su filmo veikėjų lūpų judesiais ir siekia, kad vertimas atrodytų kaip originalas. Šio magistro darbo praktinė analizei buvo pasirinkti penki mokslinės fantastikos filmai. Analizei pasirinkti Vaidybiniai filmai: „Edge of Tomorrow”, „Arrival”,

“The Martian”, “Interstellar”, ir “Inception”. Subtitrai, kuriuose rast kultūrinių realių buvo klasifikuoti pagal Nedergaard-Larsen kultūrinių realių klasifikaciją. Taip pat buvo panaudota Perderseno vertimo strategijų taksonomija kultūrinėms realijoms subtitruose versti. Išlaikymo strategija buvo labiausiai naudojama versti vardus. Oficialaus ekvivalento vertimo strategija labiausiai naudota verčiant geografines realijas. Išlaikymo ir tiesioginio vertimo strategijos buvo labiausiai naudojamos verčiant istorines realijas. Išlaikymo ir generalizacijos strategijos labiausiai naudotos verčiant socialines realijas. Apibendrinant, Išlaikymo ir oficialaus ekvivalento strategijos buvo labiausiai naudotos verčiant kultūrinės realijas. Tyrimas parodė, kad subtitruojant filmus iš anglų kalbos į lietuvių kalbą į originalo kalbą orientuotos vertimo strategijos naudotos labiausiai ir jos buvo naudotos verčiant 59 proc. visų kultūrinių realių. Į vertimo kalbą orientuotos vertimo strategijos buvo naudojamos versti 26 proc. kultūrinių realių. Oficialaus ekvivalento vertimo strategija yra nei į originalo nei į vertimo kalbą orientuota strategija ir ši strategija buvo naudota versti 15 proc. visų kultūrinių realių. Apibendrinant, filmų subtitruotojai Lietuvoje stengiasi likti ištikimi originaliam tekstui ir teikia pirmenybę į originalo kalbą orientuotoms vertimo strategijoms.

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## SUMMARY

This Master's thesis is an analysis of translation of culture-specific items from English to Lithuanian in feature film subtitles. Film subtitling in Lithuania has been scarcely investigated. Therefore, audiovisual translation with particular focus on the translation of culture-specific items that require particular specifics in the field of subtitling is a relevant topic. The two theoretical objectives are: to analyse culture-specific items in terms of characteristic features, classification, and translation strategies, and to overview methods of audiovisual translation and its main forms with the focus on subtitling. The practical objective is to analyse the translation of culture-specific items in the subtitles of feature films translated from English to Lithuanian. The theoretical analysis has revealed that culture-specific items are words or combinations of words that define objects that are specific to a given nation's daily life, culture social and historical development, but are foreign to another nation due to their national and/or historical coloring. Culture-specific items (CSIs) are expressions pertaining to cultural items that are not part of a language system. culture-specific items define objects, phenomena, and situations of material and spiritual culture that do not exist in foreign cultures and languages. Culture-specific items can be classified according to particular cultural references. While there are many classifications of culture-specific items, in general, they include proper names (including personal names), geographic, historical, cultural, and societal CSIs. Audiovisual translation is sometimes referred to as "multimedia translation" or "screen translation," but audiovisual translation is the broadest term of them all and encompasses the translation of all media. The analysis has shown that there are two united larger groups of audiovisual translation: revoicing and subtitling. Revoicing can be further divided into voice-over, dubbing, free commentary, narration, and audio description. Voice-over is regarded as the most precise and the easiest SL translation that is delivered in approximately the same time as the original. Narration is a translation type that does not concentrate on the lip movements of the original text. It is a faithful translation source text approximately in the simultaneous way. Free commentary does not focus on lip movements and is not faithful to the source text. It is performed in different modes of translation which are complemented by different journalistic elements and text is covered partially or completely. Audio description is a type of translation in which visual information is transformed



into words. It is used to transfer visual images into spoken language complementing sound and dialogues of the film. Dubbing is a form of audiovisual translation when the phonogram of the SL is replaced with a TL phonogram that strives to match the phrasing, timing and lip movements of the original to make it seem that the translation is the original. For the practical analysis of this Master's thesis, five science fiction films were selected. The films include *Edge of Tomorrow*, *Arrival*, *The Martian*, *Interstellar*, and *Inception*. Subtitles featuring culture-specific items were analyzed using the classification of culture-specific items provided by Nedergaard-Larsen. Pedersen's taxonomy of translation strategies for culture-specific items in subtitles was used and the results of the analysis. Retention was most widely used for rendering personal names. Official equivalent was the most widely used translation strategy for rendering geographical culture-specific items. Retention and direct translation were the most often used translation strategies for rendering historical culture-specific items while retention and generalization were the most widely used strategies for rendering societal culture-specific items. Overall, retention and official equivalent were the most often used translation strategies when rendering culture-specific items. The analysis has shown that, when subtitling English language films into the Lithuanian language, source-oriented translation strategies were the most often used with 59 % of all translation strategies used. Target-oriented translation strategies accounted for 26 % of all translation strategies used. Official equivalent that is neither a source-oriented nor target-oriented translation strategy accounted for 15 %. Lithuanian subtitlers try to stay true to the original text and prefer to use source-language oriented translation strategies.

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## INTRODUCTION

Translation studies are a relatively new field in linguistics because it used to be a subcategory of linguistics (philology) up until the middle of the 20<sup>th</sup> century. Then, studying two or more languages in contrast became a popular pursuit that gave rise to translation theory, as we know it today. Scientific studies show that translation is a much more complicated process than a simple restatement of forms of one language to another and more than a transformation of verbal or non-verbal text into the text of another language. While translation studies emphasize the importance of different language systems, not much attention is paid to the culture-specific items. Therefore, translation of culture-specific items from English to Lithuanian is a rapidly growing field in translation studies. In the last few decades, audiovisual translation has become the focus of research by translation theorists around the world, and is slowly gaining traction in Lithuania as well. Audiovisual products such as video games, computer software and especially film and television are consumed by more and more people. Furthermore, audiovisual translation has a bigger influence on the audience than literature. Thus, analysis of translation of audiovisual products becomes ever more relevant.

The development of new technologies has spawned new forms of international and intercultural communication. According to Petrulionė, “translation is one of the forms of intercultural communication and it involves mediation not only between languages but also between cultures” (Petrulionė, 2012, p. 48). Therefore, translation of culture-specific items is a big issue and requires various translation strategies to render them (if possible) in the target language.

Consequently, this has led to new forms of translation. Nowadays, cinematography is the most widespread and easily accessible form of art and this is, in part, thanks to translation. “The translation of cinematographical products is called audiovisual translation though once can find synonymous names as film translation, TV translation, screen translation and many others” (Matkivska, 2014, p. 38). Films and TV series have become an integral part of peoples’ everyday lives. Different films cater to different audiences but all of them share common translation types. Audiovisual translation is one of the most recent fields in translation theory, so its research is aimed at improving the quality of translation to meet the high demands on quality placed upon translators by the viewers. While Lithuania is considered a country in which voice-overed audio-visual products dominate the market, subtitles are of particular interest because they are used almost exclusively for feature films shown at cinemas.

Consequently, this Master’s thesis deals with subtitling of feature films with an emphasis on culture-specific items and whether they can be culturally interchangeable and whether one culture could be

substituted for another. In subtitling, cultural substitution is a rare but valid translation strategy. In this Master's thesis will analyse the translation strategies applied in rendering the spoken text of English language feature films to subtitles in the Lithuanian language and attempt to determine the peculiarities of Lithuanian national preferences in translating culture-specific items when subtitling feature films. Audiovisual translation studies is a subfield of translation studies that is still being developed. In Lithuania and, indeed, across the world, audiovisual translation has not been widely investigated. Film subtitling in Lithuania has been scarcely investigated as well. Therefore, audiovisual translation with particular focus on the translation of culture-specific items that require particular specifics in the field of subtitling is a **relevant** topic.

**Study field:** translation of culture-specific items.

**The object of the research:** culture-specific items in subtitles.

**The aim of the research:** to analyse the translation of culture-specific items in subtitles.

**Objectives of the research:** 1) to analyse culture-specific items in terms of characteristic features, classification, and translation strategies, 2) to overview methods of audiovisual translation and its main forms with the focus on subtitling, 3) to analyse the translation of culture-specific items in the subtitles of feature films translated from English to Lithuanian.

**Research methods:** descriptive analysis, contrastive analysis.

# 1. PECULIARITIES OF CULTURE-SPECIFIC ITEMS IN SUBTITLES

We cannot begin to understand culture-specific items without understanding the concept of culture first. Culture is a rather abstract phenomenon that is quite difficult to define. Culture and cross-cultural communication has not gone unnoticed by translation theorists. Larson defines culture as “a complex of beliefs, attitudes, values, and rules which a group of people share” (Larson, 1984, p. 431). According to Petrulionė, “a big variety of definitions of the word culture reflect different understanding and different approaches towards this complex concept; however, all of them include such notions as customs, traditions, beliefs, habits, environment, geographical realia, national literature, folklore and religious aspects” (Petrulionė, 2012, p. 43). Similarly, Newmark states that culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988, p. 94). Therefore, understanding culture is vital because it can make a huge difference when translating, and a translator must take into account not only the language, but also the culture. Language is an important part of a nation’s culture as nations were always formed along ethnic, cultural and linguistic lines. Therefore, culture and language have always been intertwined and influenced each other and so culture is important in translation studies. According to Petrulionė, „what may be obvious for the native speakers of one language, for foreigners may sound strange as they do not share a common experience and they do not belong to that particular community” (Petrulionė, 2012, p. 44). Each culture has its own unique culture-specific concepts that include events, customs, and particular objects. According to Nida, “the role of the translator is to facilitate the transfer of message, meaning and cultural elements from one language into another and create an equivalent response from the receivers” (Nida, 1964, p. 13). Both linguistic and cultural differences between the SL and TL are equally important. However, the differences between cultures make the translator’s job more difficult than differences between language structures.

Taking into account the definitions provided above it can be concluded that culture is a heterogeneous and complex phenomenon. For this reason it is paramount for a translator to understand the attitudes, beliefs, and values of a culture to render culturally bound words into the target language. Nevertheless, Larson claims that “both languages will probably have terms that are more or less equivalent for the various aspects of culture” (Larson, 1984, p. 96). Therefore, there should not be significant differences between two cultures, so translation should not pose significant changes. Nevertheless, there are some aspects of culture that are harder to translate than others. Culture-specific items, otherwise known as realia, and so on can pose challenges to translators.

## 1.1 Classification of Culture-specific Items

The process of translation is now regarded not only as linguistic activity, but as a cultural process as well. According to Danytė, “cultural elements of a source text are often more resistant to translation than linguistic ones” (Danytė, 2006, p. 195). Therefore, translators require not only linguistic expertise, but cultural sensitivity as well when they attempt to translate text that features culture-specific items. In the case of culture-specific items it is often difficult or near impossible to translate them because their meanings go beyond these expressions that are linked to a specific cultural context. Identifying culture-specific items is rather tricky because it is often not clear which expressions should be regarded as having cultural references.

Due to specific cultural elements of language known as culture-specific items, scholars are still debating the precise definition of the notion. According to Maksvytytė (2012), Each language reflects its own specific cultural, historical, and other notions that often do not coincide. Therefore, these notions can be difficult or impossible to understand for representatives of another language. The variety of cultures and languages that form the conditions for intercultural communication are linked not only to problems of cultural contact but also a possibility to convey particular cultural information.

Among the many problems of intercultural communication related with language lexis, culture-specific items stand out from all of them. Maksvytytė (2012) states that the objective of translation theory, as well as intercultural communication, is to search and find the optimal instruments of analysis of culture-specific item names. In other words, the objective is to theoretically and practically validate the specifics of this language phenomenon and provide ways to transfer it into another language. Problems arise when cultural elements of one culture have to be transferred to another culture that are not known to it. Under such circumstances, a translator has to choose or decline a certain method of translation. The way culture-specific items will be treated in the Translation Language (TL) will be determined by not only by language pairs but the relation of the two cultures. Nowadays, interest in culture-specific items and their rendering into another language is linked to the general interest in bilateral language and culture relation. According to Maksvytytė (2012), existing language differences, based on different relation with the world, can also reflect a different view of it, and particular idiosyncratic uniqueness of objects, especially since each nation or culture understand and name their cultural elements in a certain way. In an event of intercultural communication, this idiosyncrasy can pose problems because many things are implicit and not expressed explicitly on the surface of the language. In other words, referents that are implicit are understood by native speakers are silent. According to Maksvytytė (2012), the communicative problem of a culture-specific item is understood as a linguistic-ethnic problem that is characterized by an “anti-communicative” trait. Therefore, the objective of a translator is to neutralize it because, otherwise, it can have negative consequences on

intercultural communication. However, having identified the peculiarities and meaning of an “anti-communicative” factor, a translator can consciously and purposefully choose applicable translation strategies.

There is no single unifying term to define words with culture-specific meaning because different scholars have proposed their own terms aimed to define words with culture-specific meaning. Davies proposed the term culture-specific item in 2003 and it will be used to define words with culture-specific meaning throughout this Master’s Thesis. The notion of culture-specific items has many terms that attempt to define them. “Vlahov and Florin were among the first to define what realia are” (Caniato, Crocco, and Marzo, *Doctor or Dottore? How well do honorifics travel outside of Italy?*). According to Vlahov and Florin, realia include “elements of daily life, history, culture, etc., of a people, a country, a place that do not exist among other peoples, countries, and places. These very words in translation theory have received the name of “realia” (Vlahov and Florin in Osimo, 2004, p. 63 cited in Caniato, Crocco, and Marzo, *Doctor or Dottore? How well do honorifics travel outside of Italy?*). Maksvytytė (2012) states that the notion of realia is based on the Latin *realis* that means “real” and the lexeme *realia* is described as an actually existing real object. She goes on to state that realia (culture-specific item) is understood as a fact or data about things or as an object. A culture-specific item is linked to a particular human activity and its notion is associated with extralinguistic information underlying its particularity. Nevertheless, in the field of translation studies, realia cannot be easily defined because realia do not only mean objects but also words that refer to object rooted in a specific culture.

According to Maksvytytė, (2012), culture-specific items are words or combinations of words that define objects that are specific to a given nation’s daily life, culture social and historical development, but are foreign to another nation due to their national and/or historical coloring. Consequently, these words do not have accurate equivalents in other languages and, thus, cannot be translated the same way common words are translated. Petrulionė states that culture specific items include “proper nouns, objects, customs, institutions, expressions and also concepts embodied in the source language readership or are perceived differently” (Petrulionė, 2012, p. 44). However, Aixela does not limit culture-specific items to mere institutions, historical features, places, and so on. According to Aixela, “those actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixela, 1996, p. 58). Therefore, culture-specific items can be regarded as expressions that present not only linguistic, but cultural obstacles as well.

Realia is one of many definitions used to define culture specific items. Subsequently, Vlahov’s and Florin’s definition was followed by a number of definitions from scholars that attempted to define what we now know as culture-specific items. Newmark refers to culture-specific items as “cultural words”



(Newmark, 1988, p. 94). Baker calls them “culture-specific concepts” (Baker, 1992, p. 21). Robinson prefers to call these words *realia* and according to him “*realia* words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms — verbal or otherwise — of another” (Robinson, 2003, p. 186). Florin states that culture-specific items are “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (Florin, 1993, p. 123). Pedersen calls these words Extralinguistic Cultural References (ECRs). According to him, “ECRs are expression that refer to entities outside language, such as names of people, places, institutions, food, customs etc.” (Pedersen, 2007, p. 30). Pedersen’s definition takes a different approach as it refers to the competence of the Target Culture (TC) audience. Hence, the focus is shifted from the translator to the target audience that determines the reception reference level. In short, CSIs are expressions pertaining to cultural items that are not part of a language system. “The meaning of a word consists of different components. The meaning depends heavily on the referential meaning that is to which part the reality it refers to, and on its relationship with the meaning of other words in the lexical system of the given language” (Terestyenyi, 2011, p. 14). Therefore, it can be concluded that culture-specific items define objects, phenomena, and situations of material and spiritual culture that do not exist in foreign cultures and languages. Furthermore, according to Armalytè (1986), culture-specific items are intrinsic to every nation. Therefore, CSIs require taxonomies to classify them and they, in turn, facilitate translation. According to Danytè, “Translation theorists have been grappling with the issues raised by culture-specific items for several decades, but no consensus on ways for categorizing” (Danytè, 2006, p. 203). Culture-specific items can be classified according to particular cultural references. Different scholars have proposed classification systems to group culture-specific items. While Vlahof, Florin and Gill distinguish only four types of culture-specific items that include “1) geographic, 2) ethnographic, 3) political, and 4) religious” (Vlahof, Florin, and Gill, 1980, p. 6). Newmark proposed a system for grouping culture-specific items based on the area from which they come from. Newmark distinguishes five groups: 1) ecology, 2) material culture, 3) social culture, 4) organizations, customs, activities procedures, and and 5) gestures and habits” (Newmark, 1988, p. 95).

- Ecology refers to ecological and geographical concepts that are particular to a given culture and, thus, are unfamiliar to people that come from a different cultural background. Newmark provides examples that include “Flora, fauna, winds, plains, hills: 'honeysuckle', 'downs', 'sirocco', *rundra* 'pampas', *tabuleiros* (low plateau), 'plateau', *selva* (tropical rain forest), 'savanna', 'paddy field’” (Newmark, 1988, p. 95).
- Material culture includes food, clothes, houses and towns, and transport.
- Social culture includes work and leisure.

- Organizations, customs, procedures, activities, and various concepts such as political and administrative, religious, and artistic.
- Gestures and habits is a category that includes various culture-specific items that are particular to a culture.

The taxonomy proposed by Vlahov and Florin (1980) includes the following categories:

- geography: physical geography; geographic objects tied to man's activity; endemic species;
- ethnography: everyday life; work; art and culture; ethnic characterizations; measures and money, religion;
- politics and society: administrative-territorial divisions; settlements; organs and functions, organizations, educational and cultural institutions; political and social life, movements; social, religious phenomena; titles, degrees, salutations; military realia;
- situational realia, language-independent elements: morals, values, mentality, behaviour, rules of everyday life, superstitions, gestures, symbols, characters, etc.;
- intertextuality: quotations, allusions to the country's tradition of folklore, literature, philosophy, art, religion and science (e.g. fictional characters, motives, etc.).

Nedergaard-Larsen (1993) has proposed four main categories of culture-specific item types, i.e. geography, history, society, culture, all further divided and subdivided:

- geography: mountains, rivers, meteorology (weather climate), biology (flora and fauna);
- history: buildings, (monuments, castles, etc.), events (wars, revolutions, flag days), people (well-known historical persons);
- society: industrial level/economy (trade and industry, energy supply, etc.), social organisation (defence, judicial system, police, prisons, local and central authorities), politics (state management, ministries, electoral system, political parties, politicians, political organisations), social conditions, groups, subcultures, living conditions, problems, and ways of life and customs, with the last subcategory in its turn covering housing, transport, food, meals; clothing, articles for everyday use, family relations;
- culture: religion (churches, rituals, morals, ministers, bishops, religious holidays, saints), education (schools, colleges, universities, lines of education, exams), media (TV, radio, newspapers, magazines), culture (leisure activities, museums, works of art, literature, authors, theatres), cinemas (actors, musicians, idols, restaurants, hotels, nightclubs, cafés, sports, athletes).

According to Mikutyte (2005), proper names can also be regarded as culture-specific items. According to her, proper names can be divided into subcategories that include personal names, place names, titles of periodicals, books, brand names, and names of squares and streets. “There is a distinction between meaning built in and the meanings that must be captured or expressed. In this sense, different languages predispose their speakers to think differently, i.e. direct their attention on different aspects of the environment” (Thriveni, 2002, Cultural Elements in Translation). In the case of personal names, Mikutyte (2005) states that it is important to distinguish whether they are real or fictional because fictional names are often transcribed, while place names are often localized in the translation. She also states that such names should be written in quotation marks or italics. As far as brand names are concerned, Mikutyte says that brand names are also proper names and they should be translated preserving their original form or by using quotation marks or italics. Furthermore, personal names that belong to a historic personalities (names of kings for example) must be preserved in their original form.

Culture-specific items tend to cause translation problems in literary texts, but also in translating audiovisual production. Due to the technical constraints of subtitling, it is only natural that there is not enough space to provide the viewers with explanations.

## 1.2 Types of Audiovisual Translation

The history of Audiovisual translation begins with the history of cinema itself. Audiovisual translation began with silent cinema that had text called intertitles between scenes that were used to narrate the plot and tell the story. Intertitles were dedicated to transferring dialogues and thoughts of the characters as well. However, with the appearance of films with sound in 1929 gave rise to new types of audiovisual translation. The term audiovisual translation was coined in the 1960s, but it began to attract the attention of scholars in the last few decades only. Audiovisual translation is sometimes referred to as “multimedia translation” or “screen translation,” but audiovisual translation is the broadest term of them all and encompasses the translation of all media. “Audiovisual translation or else screen translation is a term that refers to various translation methods now used by the post-production industry in order to produce audiovisual material like various television programmes, films, videos, CD ROMs, and DVDs available to wider audiences than the original language format of such product allows. The term covers two most popular methods of language handling, mainly dubbing/revoicing (including lip-synchronization, voice-over, narration, and commentary) or subtitling (both open and closed subtitles)” (O’Connell, 2000, p. 169).

In the last few decades, the number of types of audiovisual translation has increased. According to Koverienė and Satkauskaitė, „this change was determined by new abilities to adapt audiovisual production for a wider audience with different needs (for example, vision or hearing impaired people)” (Koverienė and Satkauskaitė, 2014, p. 26). According to Matkivska, “scholars approximately distinguish ten kinds of audiovisual translation. However, they can be united into two larger subgroups: revoicing and subtitling” (Matkivska, 2014, p. 39). Koverienė and Satkauskaitė have also come to the same conclusion that the main translation types for audiovisual translation are revoicing and subtitling. Revoicing can be further divided into voice-over, dubbing, free commentary, narration, and audio description. “Audiovisual translation is generally a translation of verbal component of the video. Its main specific feature is the synchronization of verbal and nonverbal components.” (Matkivska, 2014, p. 38). Fois differentiates several forms of audiovisual translation. According to Fois, “in addition to subtitling and dialog adaptation, the most known and easiest to classify, we can also include voice-over, which overlaps the original track – still audible in the background – with dubbed lines or dialogues previously translated; narration, a formal reprise of the voice-over, which reworks contents without bonds or labials but still respecting the rhythm; the commentary which standing half way between translation and adaptation, allows great freedom in distributing information during the video; the audiovisual description, created for visually impaired, which has to take into consideration the audience heterogeneity and the precision of descriptions” (Fois, 2012, p. 4). As a result, translators have to not only deal with text, but also other aspects of the medium that are polyphonic.

Translators have to work with dialogues (mainly), but now they are also required to work with certain sound effects and images that are an integral part of film. “Co-existence of many semantic signs, that make up a meaning, provides transfer from one semiotic complex into another in the audiovisual translation” (Matkivska, 2014, p. 38).

One unique trait of audiovisual products is that they have dialogues that are characterized by lively, spontaneous language that can be a challenge to translate. Some of the most common challenges translators of audiovisual products face are frequent exclamations and interjections, rhymed scenes, jokes, elliptical sentences and variations in grammar. However, the spontaneous language, with all of its peculiarities, should make its way to the TT.

“Audiovisual language transfer denotes the process by which a film or programme is made comprehensible to a target audience that is unfamiliar with the original’s source language” (Luyken, 1991, p. 11). Nevertheless, some scholars have coined their own terms to call this process. Some scholars call it “screen translation,” and “film translation.” However, (Karamitroglou, 2000, p. 10) prefers Delabastista’s “Audiovisual Translation” (Delabastista, 1989, 196) and its abbreviated form — AVT. According to Barauskienė and Blaževičienė, “Unlike communication through books, radio, telephone or sign language, audiovisual communication implies that both the acoustic through air vibrations and the visual channel through light waves is simultaneously utilised” (Barauskienė and Blaževičienė, 2008, p. 14).

Translation of audiovisual products is sometimes referred to as adaptation. Translation theory recognizes translation and adaptation as distinct. However, this distinction has yet to be fully defined. Nevertheless, According to Fois, “in adaptation, the mediator’s choices become more intrusive, ranging from reshaping some parts, to cutting others. On the opposite, the tendency, in translation is to follow the structure and the content of the prototext” (Fois, 2012, p. 2). Selecting adaptation over translation can be justified in cases when the target audience might not understand the translated audiovisual product. Fois has concluded that “it is evident that the difference between adaptation and translation lies in the great attention paid to the adequacy/acceptability relationship in the target text, regardless of its nature.” Hence, the translator must adhere to the norms of the target culture whilst also adhering to the adequacy norms of the source culture.

Lithuania is considered a voice-over country because the majority of the films broadcasted on television are translated using this translation method. Nevertheless, there are some exceptions in the case of television as some TV programmes, particularly those in the Russian language are subtitled. While the majority of English language films in Lithuanian cinemas are subtitled with the exception of animated films that are dubbed. Article 13 of the law on National Language of the Republic of Lithuania indicates that “Public audiovisual programmes, films in Lithuania must be translated into the national language or broadcast with Lithuanian subtitles.” This explains the fact that all films shown in Lithuanian cinemas are either dubbed or subtitled. One might assume that animated films are dubbed for children because they do not speak the

original language. In the case of subtitling feature films the majority of viewers might prefer the original dialogue over one that has a voice-over phonogram. The research done by Koverienė and Satkauskaitė (2014) concludes that original dialogue for 44,29 % of the respondents of their questionnaire are the most important aspect while only 4,15 % regard it as unimportant, granted that the majority of the respondents of the questionnaire are young people from 18-25 (58,33 %), from 26-35 (15,33 %), and from 36-45 (16 %). Therefore, it is reasonable to assume that cinemas in Lithuania cater to younger audiences. Of course, subtitling is also more cost-efficient as opposed to dubbing and subtitling and audiovisual product is much faster.

The following subparts of this chapter will focus on the methods of audiovisual translation and will overview some of the more recent methods of audiovisual translation methods that are the result of new technologies and those influenced by specific audiences.

### **1.2.1 Voice-over**

According to Luyken, “Voice-over is the faithful translation of original speech, which is delivered in an approximately synchronous way” (Luyken, 1991, p. 80). Voice-over is regarded as the most precise and the easiest SL translation that is delivered in approximately the same time as the original. Voice-over is characteristic in the sense that it tries to be informal, conversational and natural, but also strives to provide a realistic affect. However, it is by no means spontaneous as it is heavily scripted especially in genres such as documentary films. According to Franco, “the objective of voiced-over versions of documentaries is not to create the illusion regulated by the naturalization form, but to find a balance between the known and the unknown, that is, to convey a lesser or greater degree of foreign flavour that will not impair the target viewer’s grasp of all the information (Franco, 2000, p. 194). “Voice-over presupposes putting a sound track of the target text over the muffled soundtrack of the original text” (Matkivska, 2014, p. 39). When using voice-over, the translators need not to take into account the possible regional dialects, accents, and other peculiarities of verbal speech. It is an objective translation method that has no connection with literature, but is ideal for conveying factual information in a precise manner. However, it is the least researched translation type.

One of the advantages of voice-over is its ability to maintain authenticity. Voice-over is associated with authenticity because it can convince the viewer that the translation is true to the original. “Voice-over is a faithful translation of the source message performed approximately in a simultaneous mode that is mostly used in the context of monologue” (Matkivska, 2014, p. 39). This perception that voice-over is translation type that strives for precision is due to the fact that voice-over has its roots in translation of documentary films. According to Koverienė and Satkauskaitė, “obviously, the formation of such norms for voice-over

were determined by the audiovisual products that are characteristic to it — documentary film, interview or news” (Koverienė and Satkauskaitė, 2014, p. 30). Some translation theorists lump voice-over and dubbing together, so voice-over is not regarded as a separate translation type that its own unique translation process. “Voice-over is recognised as the final product that we hear while watching audiovisual production such as the TL phonogram broadcasted along with the SL phonogram” (Koverienė and Satkauskaitė, 2014, p. 28). Typically, the volume of the SL phonogram is toned down and the voice-over phonogram begins a few seconds later than the original, but both phonograms end at the same time or several seconds later. When using voice-over, the audience hears both the SL and TL phonograms. Therefore, there is no lip synchronization and, consequently, there is no illusion that the translated phonogram is the original.

Voice-over is similar to subtitling as it also requires the text to be condensed, but it differs from dubbing in that it does not carry characteristics such as lip synchronization, kinetic synchronization or character synchronization. Voice-over can be seen as a mixture of dubbing and subtitling because it involves putting over a translated phonogram on the original dialogue, but its contents often has to be condensed like in the case of subtitling, but there is effort to achieve lip synchronization.

### **1.2.2 Narration**

Narration “is defined as a technique of audiovisual translation which does not concentrate on the lip movements of the original text, and is not aimed at recovering the source text but strives for more faithful translation of the source text approximately in the simultaneous mode” (Matkivska, 2014, p. 39). Narration is shares some similarities with voice-over, but some scholars regard narration as an extension of voice-over. According to Mack, “Narration is an extended voice-over which is characterized by formal grammar structures or even use of several voices” (Mack, 2001, p. 156).

### **1.2.3 Free commentary**

“Free commentary is a kind of voice-over that focuses neither on the lip movements of the original, nor on the faithfulness of the target text and also not on the simultaneous mode of the performance but it’s a free and often performed in different modes of translation which is usually complemented by different journalistic elements and text is covered partially or completely” (Karamintoglou, 2000, cited in Matkivska, 2014, p. 39).

### **1.2.4 Audio description**

According to Matkivska, “audio description transforms visual information into words, transfers visual image into spoken language complementing in this way sounds and dialogues from the film” (Matkivska, 2014, p. 39). This type of audiovisual translation has been specifically designed for the blind and visually

impaired people to describe with a certain level of detail what is happening on screen. Furthermore, as Matkivska states, audio description “complements “the whole” with explanations of sounds which are understandable only through their connection with the images similarly to subtitles” (Matkivska, 2014, p. 39). Audio description is an intersemiotic transfer of information that goes beyond language or cultural definitions, and its effectiveness determined by how all of that information is connected. Audio description is an audiovisual translation type that contains explanations and descriptions of characters, settings, actions performed. Audio description sets out to describe people, objects and, most importantly, aims to relay the mood and emotions of a given scene. According to Matkivska, “audio description of high quality uses vocabulary, and syntactical constructions which are oriented at the audience as well as peculiarities of the described materials, and searches to convey at least part if not all visual signs of the film or record” (Matkivska, 2014, p. 39).

### **1.2.5 Dubbing**

Dubbing is one of the main audiovisual translation methods throughout the world. Dubbing is a form of audiovisual translation when the phonogram of the SL is replaced with a TL phonogram that strives to match the phrasing, timing and lip movements of the original to make it seem that the translation is the original. “Dubbing is a type of interlinguistic audiovisual translation which presupposes complete change of the sound track of the source language into soundtrack of the target language with the aim of broadcasting in countries where the original language is not their mother tongue” (Matkivska, 2014, p. 40). Dubbing is a target-language-oriented translation type that requires the translator to adapt the ST to meet the requirements and restrictions of the target language/culture. According to Koverienė and Satkauskaitė “when dubbing, only the speech phonogram is changed, but the special effects and music soundtrack remains unchanged” (Koverienė and Satkauskaitė, 2014, p. 27). In dubbing the actor's voice is replaced by another person's voice, so the audience sees one person, but hears another. “From an aesthetic perspective, the advantage of dubbing is variety of sound whose result is the illusion that encourages the audience to think that the character is speaking in a fluent translation language” (Koverienė and Satkauskaitė, 2014, p. 31). The aim is to create the illusion that the translation is the original, but it also comes down to the translation strategies used that can make or break a well-translated product.

Even though it is not characteristic of dubbed translations to have compressed speech, in some cases, due to vastly different languages such as in cases between analytical and synthetic languages, the TL must be prolonged or shortened to achieve lip synchronization that is vital to dubbing. “The adaptor has to pay attention also to those quick moments in which the actor does not speak but still moves his/her mouth: when watching the movie in the original language that frame may pass unnoticed, but this does not happen in the



dubbed version, where a blank frame not properly “filled” generates a feeling of inconsistency” (Fois, 2012, p. 7).

In the case the film is dubbed, the adaptor must adhere to linguistic and extra-linguistic constraints that are summed up by Fois.

- “Line duration: it is essential that the lines of the actor and those of the dubber are synchronized. This must be so not only when the actor is fully in the shot, but also when he is not: according to the angle shot, even if the movement, even if the movement of the mandible is hardly visible (for example in an over-the shoulder-shot) it cannot (should not) be overlooked.
- Labial movements: when possible, the labial movements have to coincide with the adapted words. Bilabials and fricatives, among the consonants, and in every vowel, especially in emphasized by the acting, represent the main problem for the adaptor, who has to make the words fit in the right time of the line (for example, when a name is being pronounced: the whole line has to be modified to make so that the name falls in the same moment the actor on screen says it).
- Mimic and gestures: the adaptor must shape the line according to acting.
- The background of the scene, that is, all that surrounds the action and serves as cultural reference: from market signs to classic take-away brands, the adaptor is bound to coherence, and will unlikely opt for choices that hide or minimize the abundant presence or realia in a movie” (Fois, 2012, p. 7).

Luyken has outlined the steps to be taken to dub a film. The list of steps include the following:

- Check and mapping the script and dialogue sheet, working out the temporary draft copy with the mapping and marking;
- First preliminary translation which serves the basis for further work;
- Selection of dubbing actor’s voices;
- Special text layout and translation processing, synchronization with the actors’ mimics;
- Process of recording;
- Editing and confirming a finished translation of an audiovisual product.

Dubbing is a forgiving translation type because the translator can creatively alter the text to better suit the target audience. Therefore, the global translation strategy of domestication is used often.

To sum up, none of the audiovisual translation types can ensure equivalency. All of the main types mentioned above have their pros and cons. While subtitled text is condensed, professional subtitles are able to retain equivalency and so the SL information (when subtitled) does not suffer. When dubbing a film, the

SL text is modified the most when compared to other translation types. The main advantage of voice-over is its authenticity and objectiveness. One major advantage of dubbing is its unity between image and sound which makes the translation sound authentic enough to make the viewers believe that the translation is the original. However, According to Gottlieb “Dubbing, a “natural” isometric type of translation, generates a conglomerate expression in which the voices heard, severed as they are from the faces and gestures on screen, will neverl create a fully natural impression. Only total remakes will be able to supplant the original film” (Gottlieb, 2004, p. 222).

Unlike subtitling, dubbing is considered an art form. “Germany, France, Italy, Austria, Switzerland, Spain, Turkey, Hungary, and so on dub the most audiovisual products” (Koverienė and Satkauskaitė, 2014, p. 27.) Dubbing, the traditional rival of subtitling, long ago established itself as the dominant type of screen translation in all non-Anglophone major speech communities in Western Europe, i.e. Spain, Germany, Italy, and France (Gottlieb, 2004, p. 221)

### **1.2.6 Subtitling**

Subtitling is a method of audiovisual translation where the verbal SL is rendered as verbal TL at the bottom of the screen and it encapsulates elements of discourse that are shown on screen. According to Gottlieb (2004) subtitling is a diasemiotic translation mode that crosses over from speech to writing. “Subtitling can be defined as “diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue”” (Gottlieb, 2004, p. 220). These elements include letters, various notes, posters, and so on. They also include the lyrics of a soundtrack. “The peculiarity of subtitles is to reproduce the oral language, preserving its typical colloquialisms or dialectal features, in a written form whose conventions must still be respected” (Fois, 2012, p. 5). “Translators try not to move away from the SL text (except text condensation required for this translation type), so in subtitled films the TL often retains the SL lexis (eg. Barbarisms), grammatical constructions, but this negatively affects the TL and its consumers” (Bruls and Kerkman, 1989, cited in Koverienė and Satkauskaitė, 2014, p. 32). According to Gottlieb, “Subtitling often considered the more authentic of the two methods (compared to dubbing), constitutes a fundamental break with the semiotic structure of sound film by re-introducing the translation mode of silent movies, i.e. written signs (Gottlieb, 2004, p. 221). Subtitling has a number of positive aspects that includes not interfering with the source language that is appreciated by some viewers because it preserves the authentic meaning. Apart from that subtitling has a particular value because it provides deaf and hearing impaired people to enjoy the audiovisual product.

As far as grammar is concerned, each line and title has to make up a meaningful unit, so there should not be any unnecessary, redundant information. According to Antonini, there are three procedures that the translator must perform to create good subtitles. The procedures proposed by Antonini are: elimination, rendering, and simplification. Elimination is the cutting of elements that do not change the meaning of the ST but only the form. This procedure includes the removal of hesitations, repetition, interjections, and so on. Rendering is the removal of dialects, slang, taboo language, and so on. Finally, simplification is a procedure by which the subtitler provides the viewer with easily readable subtitles, so their lexis and syntax have to be simplified. The study of culture-specific items in Audio Visual Translation (AVT) studies has generated much interest from scholars (Loponen 2009; Pedersen 2005, 2007, 2011) because television programmes, feature films, and so on feature so many culture-specific items that it becomes difficult to determine which are culture-specific items essential and, therefore, must be translated and those that can be omitted to due to the space constraints of subtitles.

The subtitle is shown at the beginning of the speech and typically closed and the end of it. Pedersen has concluded that there are three conditions that set subtitling apart from other translation forms. According to him, these are “1) time and space constraints; 2) shift in semiotic mode from speech to writing; and 3) the polysemiotic context” (Pedersen, 2015, p. 167). Pedersen goes on to explain that “the space constraints consist of a limit of the number of characters that can be fitted into a line of subtitling, normally between 36 and 40 these days” (Pedersen, 2015, p. 167). It must be said that these characters also include punctuation marks, and blank spaces. “The time constraints are supposedly viewer-centred and tend to be (for television) centred on the “12 characters per second-rule,” which means that for each second of exposure time, and average viewer can manage to read 12 characters while also processing the on-screen images” (Pedersen, 2015, p. 167). Gottlieb (2004) also states that, in subtitling, no more than 70 characters can be fitted into one subtitle and that should not exceed 12 characters per one second. Similarly, Matkivska states that “the maximum number of showing (the subtitle) is six seconds. It is quite enough for an average person to read a two-line subtitle which consist of 60 or 70 signs” (Matkivska, 2014, p. 41). The second constraint indicated by Pedersen is the semiotic shift from oral to written language. “Many oral features, such as pauses, repetitions, false starts, etc. that are very common to spoken discourse, get ‘cleansed’ to adapt to the code of written language” (Pedersen, 2015, p. 168). The third constraint is the polysemiotic context that “subtitling shares with all other forms of AVT” (Pedersen, 2015, p. 168). The four semiotic channels that form the polysemiotic channel have been outlined by Gottlieb (1997) and they include the following:

1. “Verbal audio: the dialogue and its paraverbial elements
2. Non-verbal audio: background) music and sound effects
3. Verbal visual: display and captions

4. Non-verbal visual: composition and montage” (Gottlieb, 1997, p. 143, cited in Pedersen, 2015, p. 168).

These semiotic channels can compensate one another because subtitling often involves information loss. The four channels can contain redundant information, so it can be used as a source of verbal condensation that is so important in subtitling due to other constraints discussed above. “Subtitle translation involves multiplicity of semiotic modes which give shape to the film text and the subtitled film text. (...) different specialized meanings produced by the semiotic modes that appear in the film text have to be included in dealing with subtitle translation (Chuang, 2006, p. 372, cited in Silva and Duarte, 2011, p. 241). For a long time subtitling was limited to a monomodal perspective because language was at the centre of communication. However, significant shifts that have occurred in recent decades have led scholars and translators taking a different approach that involved considering several semiotic modes that include image and sound. Due to the fact that text, image, and sound are all intertwined, the subtitling of speech can ignore some information as it can be provided via visual means that add or reinforce that exact information. Hence, sound and image can complement the absence of some information presented in subtitles.

According to Fois, subtitles “are based on a target-oriented approach, for their function is to help the audience to fully understand the movie, at the expense of the source-text specificities” (Fois, 2012, p. 5). According to Koverienė and Satkauskaitė, “when subtitling the text is compressed by 20 % and must follow the norms of written language” (Koverienė and Satkauskaitė, 2014, p. 29). The aim of subtitles is to guarantee readability the target audience. However, their synthetic nature compared to dubbed script has an impact on the involvement of the viewer because certain scenes have overlapping and fast-paced dialogue. As a result, subtitling requires the translator to sacrifice some lines over others or compressing what is said greatly. “In a subtitled film, the information received via image is 40 %, but only 32 % of information is received via text” (Koverienė and Satkauskaitė, 2014, p. 30).

One common fault of subtitles is that they cover the lower part of the screen and the viewer does not see all of the visual information. Furthermore, Koverienė and Satkauskaitė have observed that “while watching a subtitled audiovisual product the viewers split their attention to the subtitles and the on-screen image. Consequently, the amount of comprehended information is lowered. <...> However, an experiment conducted by Galien (1988) revealed that the attention split between image and subtitles takes place automatically. While watching subtitled audiovisual products the viewers immediately focus the part of the screen above the subtitles. Using this strategy it is much easier to follow the most important events on screen and read the subtitles” (Koverienė and Satkauskaitė, 2014, p. 29-30). Nevertheless, subtitling has many additional benefits such as helping the target audience learning a second language because the would-be learner can check their knowledge immediately.

“Subtitles usually appear and disappear in correspondence to original dialogue part and almost always are added to the image on the screen later as a result of post production part” (Matkivska, 2014, p. 40).

Gotlieb has worked out a classification for subtitles and divided them into categories.

- “Interlingual that are also called vertical subtitles as they change perceptive modality (spoken text is converted into written without any change of change);
- Interlingual or so-called diagonal type of subtitles which change both perspective modality and language;
- Open or non-optional represented which are integral physical part of a film or tele programme;
- Closed or optional which are represented in form of teletext which you can view using correspondent decoder” (Gotlieb, 1998, cited in Matkivska, 2014, p. 41).

Subtitling a film requires the translator to follow technical specifications linked to conventions set by the distributor, (note that the conventions between distributors can vary to a degree). Fois states that “each subtitle must have no more than two lines whose length, including spaces and punctuation, is between thirty-five and forty characters; its visibility on screen, depending on the length of the scene, cannot exceed four seconds (Fois, 2012, p. 5). “A subtitled text has to meet certain requirements — a subtitle must fit into two lines and be shown on screen from 2 to 6 seconds, but the font and colour can vary” (Koverienė and Satkauskaitė, 2014, p. 27). However, Karamitroglou (1998) states that it is preferable for subtitles to be in the Arial font and the most appropriate colour for subtitles is pale white, but not snow white as they are too bright. Nevertheless, experienced, professional subtitlers are capable of maintaining TL equivalence and all of the SL information even though the translation is compressed due to the constraints of subtitling. According to Matkivska, “a line of subtitles should contain not more than thirty-five signs. As only the lowest part of the screen can be used only two-line titles are considered. Thus, the volume of the text per one replica is limited by seventy signs. Such a small number is caused by the fact that subtitles should cover visual information as little as possible and should comprise not more than 20 % of image on the screen” (Reiss, 1971, cited in Matkivska, 2014, p. 41).

Fois states that the reason for subtitling films is that “subtitling saves time and money: not only does it require less equipment and less professionals to be paid; if compared to the stages a text has to go through before reaching a dubbing studio, it also halves the working time. (Fois, 2012, p. 5). “Lithuanian TV stations broadcast TV programmes and films (even Lithuanian ones) with subtitles in an attempt to satisfy the needs of hearing impaired people and play their part in integrating them” (Koverienė and Satkauskaitė, 2014, p. 33). Therefore, the reasoning for subtitling films can vary. As indicated by the scholars above, subtitles can be used to save money and time and/or to satisfy the needs of people that are hearing impaired.

Generally, adaptors, translators, and localizers of audiovisual products are an invisible presence and their work is often underestimated. Yet, scholars such as Bruno Osimo state that “the audience, tricked by the familiar language spoken in the movie, cannot grasp its implicit cultural specificity, which can only be understood in context” (Osimo 2004, p. 133, cited in Fois, 2012, p. 1). Regardless, according to Fois, “audiovisual translation guarantees total involvement and complete fruition of the movie without the public being torn between watching the scene on screen and reading the subtitles” (Fois, 2012, p. 2).

According to Gottlieb, while dubbing tends to introduce syntactic “Trojan Horses” “Subtitling, on the other hand, typically promotes lexical innovation, i.e. loanwords, a more transparent Anglicism category” (Gottlieb, 2004, p. 224). Subtitling is a rather complex AVT method, but one that has many benefits and it is quite popular in some countries and is also a direct competitor to dubbing. “The typical subtitling countries are said to be the Scandinavian countries, the Netherlands, Japan, Romania, and so on.” (Koverienė and Satkauskaitė, 2014, p. 27). All methods of audiovisual translation feature synchrony of greater or lesser degree and the merger of written and oral language.

### 1.3 Strategies for Translating Subtitles

Nowadays, arguably due to fierce competition, translators are required to translate films in relatively short periods. However, this urgency must not affect the overall quality of the translation. “Translation Studies theorists take the challenge to develop the theoretical background and frameworks of performing audiovisual translation and managing possible constraints and challenges” (Matkivska, 2014, p. 38).

“In translation studies the term “strategy” has a narrow and broad interpretation” (Matkivska, 2014, p. 42). Generally, a translation strategy is a method used to translate a problematic word or term that can also be a culture-specific item. However, not all problematic words and terms should be regarded as culture-specific items if they do not meet the criteria of a CSI discussed above. In translation studies, there is some confusion regarding what a translation strategy is because it is sometimes interchangeable with translation techniques and procedures. According to Matkivska, “The difference between translation strategy and technique is the level at which they are used. Translators can use all available techniques in particular situations to adapt the texts to the target language and culture but follow one global translation strategy” (Matkivska, 2014, p. 42). However, in most cases, translation strategies is used to refer to strategies that are used on a case-by-case level. For example, the taxonomy of translation strategies proposed by Pedersen (2005) are meant to be used on a case-by-case level. Nevertheless, His strategies are split into Source-Language-oriented (SL-oriented) and Target-Language-oriented (TL-oriented) and contain smaller translation strategies.

“Nowadays modern Audiovisual translation theory pushes forward the question of choosing global strategies which translator should follow regarding all the product” (Matkivska, 2014, p. 42). Hence, the translators are expected to select a global strategy that is to be used throughout the audiovisual product and not on a case-by-case basis. As a result of using one global translation strategy when translating a given film, the translator should inevitably encounter challenges such as whether to translate a certain culture-specific item that carries all the right connotations or select a more general approach and standardise them. Some translation strategies do not actually involve translation, so it using the term “render” (Petersen, 2005, p.3) proposed by Pedersen in his earlier work seems reasonable. What can be called “global translation strategies” include the following:

#### **Standardization**

“Standardization is defined as a translation strategy when a translator uses the standard variant of language not reproducing or conveying peculiarities of the original text” (Brett, 2009, cited in Matkivska, 2014, p. 42).

## **Adaptation**

“It is defined as a set of certain translation procedures to convey the original text preserving the pragmatic effect of the original with linguistic, social and cultural peculiarities of the original text and target audience” (Matkivska, 2014, p. 42).

## **Domestication**

According to Matkivska, domestication “is a translation strategy that consists in smooth, idiomatic and transparent conveying that eliminates all foreign characteristics of the original and adapts it to the needs and values of a target culture. As a result, all foreign elements are assimilated by the dominant target culture and in this way the emphasis is put on the target culture and makes text closer to the target audience” (Matkivska, 2014, p. 42). According to Venuti (1995), domestication involves the ethnocentric reduction of the foreign text to target-language cultural values. Therefore, a domesticated AVT product is set to become read easily, so it is more than likely that the translation is domesticated. A domesticated product (film) can be regarded as a devalued reproduction of the original.

## **Foreignization**

In contrast, foreignization is the complete opposite of domestication. Matkivska states that foreignization “is interpreted as a translation strategy which is characterised by underlining and highlighting foreign identity of the text which removes the target culture to the background” (Matkivska, 2014, p. 42). According to Venuti (1995) foreignization should be used regardless of the fact that the TL audience may find the foreignized audiovisual product strange because domestication might devalue the original product.

## **Globalization**

Davies describes globalization as “the process of replacing culture-specific references with ones that are more natural or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (Davies, 2003, p. 83). Globalization is a translation strategy that requires a translator to use a culture-neutral word.

## **Localization**

Localization is the opposite of globalization. As explained by Davies, instead of aiming for “culture-free” descriptions, they (translators) may try to anchor a reference firmly in the culture of the target audience” (Davies, 2003, p. 84). Aixela refers to globalization as naturalization and states that this strategy brings a culture-specific item “into the intertextual corpus felt as specific by the target culture” (Aixela, 1996, p. 63).



Venuti calls this translation strategy “domestication” (2001, p. 240). This strategy involves the use of culture-specific items that are not present in the target culture, but the target culture has a near equivalent or a similar term that can be used as a cultural substitute. Danytė (2006) has presupposed that localization is commonly used by Lithuanian translators.

## **Local Translation Strategies**

Since the scholars cited above refer to translation strategies in the sense that they are global. In this section it is only natural to differentiate global translation strategies from what will be called translation techniques. Nevertheless, many scholars refer to translation techniques as translation strategies. Therefore, all translation strategies referred to by authors in this section will be regarded as translation techniques.

When a subtitler encounters a culture-specific item, he/she can make use of several translation strategies to render it into the Target Text (TT) subtitles. However, Pedersen (2007) states that the most common strategy is to retain the culture-specific item as it is with minor alterations to accommodate the rules of the target language. According to Petrulionė, “the selection of an appropriate translation method for CSIs depends on various factors, including the characteristics of the intended readership” (Petrulionė, 2012, p. 44). While the author is concerned with the translation of written material, the same should be true of translating films and subtitling them in particular because the audience that watches them must be given the tools to access the culture-specific items like they would if they read a book. Without a doubt, translation is difficult when the source and target cultures have considerable temporal and spatial distances. Culture-specific items have to be reflected in the TT because the original audience has knowledge of the specific aspects of their culture, so they have no difficulty understanding them. The target audience, on the other hand, generally might not be aware of certain culture-bound references described in the original text. Therefore, the translator must pull the original text closer to the intended audience and find ways to render the culture-specific items in an understandable manner and to transfer the message of the original text so that it would have the same affect. According to Petrulionė, “CSIs are a very specific group of references that cause many problems in translation and require from translators both linguistic and cultural competence so that translation loss would not exceed translation gain” (Petrulionė, 2012, p. 44). To translate the culture-specific items and, thus, produce target text that is closest to the original in its meaning and cultural references, the translator must apply different translation strategies.

Like in many areas of translation studies, the terminology used to define translation strategies for culture-specific items is not unified, and the various strategies used to approach a particular translation issue. Therefore, there is no perfect set of translation strategies that could be applied universally across the board. However, in the realm of subtitling, the translation taxonomy put forward by Jan Pedersen is the most recent.

Therefore, with regard to the object of this Thesis, translation of culture specific items in subtitles, Pedersen's classification is used as the framework to analyse the translation strategies used. Nevertheless, other translation strategies not discussed by Pedersen will be overviewed.

## **Official equivalent**

“The strategy of using an official equivalent is different in kind from the other strategies in that the process is bureaucratic rather than linguistic” (Pedersen, 2005, p. 3). Pedersen argues that an Official Equivalent is an Official Equivalent only if it has been approved by some kind of institution that has authority over how culture-specific items (and other elements) should be translated in every case when they are encountered.

An official equivalent can come into being as a standardised translation. Therefore, according to Pedersen, “The pivotal point about Official Equivalent is that when one exists, it is highly unlikely that you would have a translation crisis point, as there is a prefabricated solution to the problem” (Pedersen, 2005, p. 3).

## **SL-oriented translation strategies**

### **Retention**

Different scholars give certain translation strategies different names. In this case, the strategy of maintaining the original culture-specific item was called “Retention” (Pedersen, 2005, p. 4), while Davies called it “Preservation” (Davies, 2003, p. 73). Nevertheless, it is the same process of rendering a CSI.

According to Pedersen “Retention is the most SL-oriented strategy, as it allows an element from the SL to enter the TT” (Pedersen, 2005, p. 4). He also notes that the retained culture-specific item can be marked off from the rest of the TT by quotes and occasionally by italics.

According to Davies, preservation is “to maintain the source text term in the translation” (Davies, 2003, p.73). This strategy is used when there is no close equivalent in the target language. Baker refers to this strategy as translation “using a loan word” (Baker, 1992, p. 34). Newmark refers to this strategy as “transference” Newmark (1988, p. 81). Hence, preservation is a translation strategy when a SL term is transferred to the TT in its original form. This particular strategy is most useful in cases when no additional explanation is needed. Therefore, preservation is ideal for subtitling. In some cases preservation of the TL word in its original form can help the viewer identify a word or a concept and offer a coloured cultural atmosphere. Such culture-specific items are preserved because their meanings can be understood within the context. Furthermore, the CSI can be modified slightly to meet TL conventions. These modifications can

include dropping an article or adjusting the spelling. Moreover, retention is the most commonly used translation strategy for rendering CSIs. As a result, the viewer might not know the meaning of the CSI. Nevertheless, this translation strategy is ideal if a subtitler strives to stay true to the spirit of the original and precision of information.

## **Specification**

According to Pedersen (2005) specification means leaving the culture-specific item in its original, untranslated form, but adding information that is not present in the ST. As a result, the TT CSI more specific than the ST CS. He goes on to explain that this is done either through Explicitation or Addition.

## **Explicitation**

“Explicitation could be seen as any strategy involving expansion of text, or spelling out anything that is implicit in the ST” (Pedersen, 2005, p. 4). Explicitation is a strategy when a translator spells out an abbreviation or acronym, adding a first name or complete an official name in order to disambiguate the CSI for the TL audience. This is done in cases when the target audience might not be familiar with a SC culture-specific item.

## **Addition**

Davies states that “the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Davies, 2003, p. 77). This translation strategy is best suited in cases when the preservation of the SC culture-specific item leads to obscurity. Pedersen (2005) has indicated that the added material is latent in the culture-specific item, as part of the sense or connotations of the CSI. This particular strategy is used when particular semantic components of the original text do not have formal equivalents in the TT. As a result of using this strategy, one or more words can be added to carry additional, explanatory information.

According to Petrulionè, “there are two types of addition: extratextual and intratextual” (Petrulionè, 2012, p. 45). According to Aixela, extratextual addition is used when translators think “it is necessary to offer some explanation of the meaning or the implications of the CSI (Aixela, 1996, p. 62). The author goes on to state that “it may stand as a footnote, endnote, glossary, commentary/ translation in brackets or italics” (Aixela, 1996, p. 62). Evidently, footnotes and endnotes in subtitles are not possible. However, it is reasonable to assume that extratextual information can be included in italics or brackets, provided that that there is enough space on the screen. The second type of addition is intertextual. According to Petrulionè,

“intratextual addition, happens when additional information is inserted directly into the text” (Petrulionė, 2012, p. 45).

Furthermore, Pedersen asserts that “addition could be said to be the result of Generalization + Retention” (Pedersen, 2005, p. 6). Therefore, addition can be seen as a combination of two strategies, but it is interesting that one is SL-oriented and the other is TL-oriented.

## **Direct translation**

Direct translation “is not uncommon for rendering the names of companies, official institutions, technical gadgetry etc.” (Pedersen, 2005, p. 5). Therefore, according to Pedersen (2005) unlike the strategies of specification and generalization, the semiotic load of the ST culture-specific item is unchanged, so nothing is added, or subtracted. However, the downside is that there is no effort made on the part of the translator to transfer connotations or guide the TT audience.

## **TL-oriented translation strategies**

### **Generalization**

According to Pedersen (2005) generalization that typically means replacing a CSI referring to something specific by something more general. However, it should be pointed out that this strategy does not necessarily always involve translation. This strategy involves hyponymy, but in a wide sense, as the form of the TT CSI may retain uniqueness of referent. It must be noted that generalization shares similarities with addition because both add information via hypernym.

### **Substitution**

According to Pedersen (2005), this strategy involves removing the ST CSI and replacing it with something else, either a different CSI from the SC which might be more familiar to the target audience or an target culture CSI that they might know. Furthermore, the translator can opt for a transcultural CSI that is not in the target culture, but is known to it nonetheless.. However, the translator can opt for using paraphrase that might not involve a CSI, but fits the context.

### **Cultural substitution**

According to Pedersen (2005), cultural Substitution is the removal of the ST CSI and replacement with a different CSI. In such cases when an ST culture-specific item must be replaced with another culture-specific item, the subtitler can use a transcultural CSI that might be better known to a wider TT audience. The SL

CSI can also be replaced by a TL CSI that should ideally be known most TT viewers. Using a TL culture-specific item to replace a SL one is the most domesticating of all cultural substitution options and is the best for rendering CSIs. According to Pedersen (2005), this strategy is most often used for rendering CSIs that refer to official institutions or titles. There is some overlap between Cultural Substitution and Official Equivalent, but if a SL CSI is not known to the target audience, the subtitler can choose one of several optional CSIs which means that he/she does not use an Official Equivalent. Furthermore, Cultural substitution involves using a made-up CSI that does not fall under the category of Official Equivalents.

There are many translation strategies a subtitler can choose from, and many translation theorists can call the same translation strategy by a different name. In the particular case of translating culture-specific items, Pedersen refers to this strategy as “cultural substitution” (Pedersen, 2007, p. 32), while Leppihalme and Nedergaard-Larsen call “cultural adaptation” (Leppihalme, 2001, p. 141; Nedergaard-Larsen, 1993, p. 231). Other scholars such as Chesterman calls this translation strategy “cultural filtering” (Chesterman, 1997, p. 108). Vinay and Darbelnet call this particular strategy “adaptation” (Vinay and Darbelnet, 1958/2000, p. 91). However, adaptation is a wider term than cultural substitution because adaptation can take place on many levels and is, thus, too vague. Therefore, Pedersen’s cultural substitution is a much better term, as it is transparent in its meaning, and more suited for the subtitling field.

Pedersen (2007) states that a translator can use cultural substitution to domesticate the text by using a TC CSI or use a better known (i.e. transcultural) CSI from the SC or a third culture known both in the SC and the TC. What Pedersen calls a “transcultural ECR” (Pedersen, 2007, p. 32) is a culture-specific item present in both the source and target cultures and it is used to replace the ST culture-specific item. The subtitler can also choose to use a foreign (third-party) culture-specific item that is known to the target audience or one that is shared by both the foreign culture and the target culture. However, this scenario is highly unlikely in the case of English-Lithuanian translation because, on the face of it, Lithuanian culture has little to no English influence. Hence, there should be few transcultural culture-specific items.

In the event a subtitler uses a ST culture-specific item instead of a SC culture-specific item means that there is what Pederson calls “credibility gap” (Pedersen, 2007, p. 33). According to Pedersen (2007), a credibility gap may appear when subtitled SC characters are seen to use TC CSIs that are different from those that are uttered. A subtitler may use an entirely different SC culture-specific item to replace the original SC culture-specific item that may not be known to the target audience. Since there is a shift from the verbal mode of communication to the written mode of communication, the viewers might regard it as an error that (if done correctly) might not be an error at all because the equivalence in such a case is dynamic — not formal. Hence, the subtitler can opt for equivalence of effect as opposed to equivalence of information. However, from a subtitler’s perspective, using a SC culture-specific item instead of a TC culture-specific item does

not leave a credibility gap. However, Pedersen believes that it leaves an “ethical gap” (Pedersen, 2007, p. 33). Hence, it might seem that the subtitler is lying to the audience. However, using this strategy may sometimes be the only way to help the audience gain access to the ST. Consequently, the subtitler must put significant effort into finding the most suitable, appropriate cultural substitute. Nevertheless, the subtitler can opt for other translation strategies that require less effort to be put into searching for a suitable equivalent. For example, retention, generalization or specification can be suitable alternatives that can give the viewers access to the ST. Furthermore, using these strategies can help the subtitler save line space that is an important factor since subtitling has rigid constraints.

Therefore, Transcultural substitution removes the unknown culture-specific item and replaces it with a culture-specific item that is more common in the TC. As a result, the viewers are exposed to culture-specific items that are more well-known and this makes the context of the audiovisual product more accessible.

According to Pedersen (2007), the ST CSI replacement by a TC CSI is the most domesticating of all strategies for rendering CSIs. This strategy completely removes all elements of foreignness from the TT and replaces the culture-specific items with domestic culture-specific items. This strategy also involves a lot of effort because the subtitler must find the appropriate TC culture-specific item to replace the SC one. As is the case with substitution via a transcultural culture-specific item, replacement with a TC culture-specific item is also space-efficient.

Cultural substitution by a target culture culture-specific item and substitution by a transcultural culture-specific both involve a breach of reference when the ST culture-specific item refers to one culture-specific item and the TT culture-specific item refers to another. According to Pedersen, “sometimes this breach of reference is very subtle and barely perceptible to the viewers, and that is when the strategy is used in certain domains where there is a long-standing tradition of using cultural substitution” (Pedersen, 2007, p. 35). According to Pedersen, these domains include “titles, the governmental sector, the education system, and food & beverages” (Pedersen, 2007, p. 35).

Sometimes, the viewers may not be aware that the ST culture-specific item was replaced by a TC culture-specific item. According to Pedersen (2007), culture-specific items rendered via cultural substitution by target culture CSIs are lexicalised, and found in most bilingual dictionaries, which means that they are official equivalents. According to Pedersen, “there is a close connection between official equivalent and cultural substitution (which often acts as such an equivalent). This connection explains why nine tenths of all instances of cultural substitution do not cause credibility gaps (Pedersen, 2007, p. 36).

An official equivalent can be constructed by an official decision or through entrenchment that comes about via widely spread translation practices. Pedersen (2007) states that if a SC CSI is always rendered in a particular way in the TC, an official equivalent has been established through entrenchment.

These equivalents are, thus, regarded as standard translations that one can find in bilingual dictionaries. According to Pedersen, “official equivalents can be based on just about any translation strategy. It is most common to use retention, but direct translation is also common, and so is cultural substitution” (Pedersen, 2007, p. 36). “There are many examples of established official equivalents based on cultural substitutions like this. However, not all cultural substitutions are official equivalents, and this is because they are neither firmly entrenched, nor has there been any official decision that has established the equivalent” (Pedersen, 2007, p. 37). However, some cultural substitutes can be used often enough to suggest that they are official equivalents while they are not official equivalents at all. There are also grey areas where a cultural substitute can be semi-entrenched and regarded as an official equivalent. Pedersen refers to them as “quasi-official equivalents” (Pedersen, 2007, p. 38). According to Pedersen, the domains in which cultural substitution is most likely to be used include “domains of titles, the government sector, education and – to a lesser degree – food and beverages” (Pedersen, 2007, p. 38). However, as Pedersen states, “the use of TC cultural substitution may break the contract of illusion” (Pedersen, 2007, p. 40). As a result of this translation strategy, a credibility gap is sure to open up. Small credibility gaps can appear when using cultural substitution if the TT culture-specific item is too entrenched in the TC. “TC cultural substitution in the food & beverage domain is often combined with the generalization strategy” (Pedersen, 2007, p. 41).

“When used in domain where expectancy norms allow it, TC cultural substitution is a handy tool for conveying connotations in a space-efficient way” (Pedersen, 2007, p. 44). However, in some cases, a subtitler has to research and select the most suitable cultural substitute to convey the connotations associated with the culture-specific item. Moreover, since cultural substitution is a TL-oriented translation strategy that partly and often completely eliminates all connotations to the ST culture-specific item.

As seen from the list above, there are many translation strategies for rendering culture-specific items into TT subtitles. However, not all of them involve translation because the translation might not include a TT CSI as in the case of omission, generalization and paraphrase. The taxonomy proposed by Pedersen (2005) illustrates how a translation strategy is TL or SL oriented. Strategies such as Retention, Official Equivalent, and Direct Translation require the least effort on the part of the translator as they are ST-oriented. By contrast, the most SL-oriented strategies are Specification, Generalization, and Substitution.

It should be said that the strategies used are often combined and the subtitler may choose a combination of translation strategies unconsciously. This is not necessarily a bad thing, however, as there are plenty of cases of subtitlers using a combination of explicitation and direct translation.

## **Paraphrase**

Paraphrase is used to express an SL thought using a different kind of lexical units. It involves replacing a word from the SL with a group of words or a phrasal expression that mean the same thing in the TL. Leppihalme (1994) states that paraphrase involves rephrasing the CSI, either through “reduction to sense” (Leppihalme 1994: 125), or by completely eliminating all traces of the CSI and instead using a paraphrase that fits the context.

1. **Paraphrase with sense transfer.** According to Pedersen (2005) when using paraphrase, the ST CSI is removed, but its sense or relevant connotations are retained. He goes on to explain that this strategy would mainly be used for solving CSI crisis points that are too complex for generalization or Specification.
2. **Situational paraphrase.** According to Pedersen (2005), when using this strategy, every sense of the ST CSI is completely removed, and replaced by something that fits the situation, regardless of the sense of the SC CSI.

## **Omission**

Omission is the polar opposite of addition. This translation procedure involves omitting a part of the semantic content because there is no equivalent in the TL. Words that may be insignificant, known or understood can be omitted without a significant loss of information. This strategy can also be used to avoid repetition. In the Words of Pedersen (2005), omission is replacing the ST ECR with nothing.

When translating a text, the most difficult thing to do is to find the right equivalents for culture-specific items with the right cultural implications. In translation studies, this problem is called untranslatability. Davies eloquently describes the motivation for using omission. He states that: “it may sometimes be an act of desperation by the translator who can find no adequate way of conveying the original meaning (or possibly one who simply cannot interpret the original at all) or it may be a reasoned decision where the translator could have provided some kind of paraphrase or equivalent, but decides not to because the amount of effort this solution would require, on behalf of either the translator or the translation’s reader, does not seem justified” (Davies, 2003, p. 80). Similarly, Leppihalme states that “a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save himself/herself the trouble of looking up something s/he does not know” (Leppihalme, 1994, p. 93). Therefore, omission is not a common translation strategy probably because leaving out information is undesirable. Nevertheless, it becomes useful when trying to avoid redundancy or presenting precise information which should be the main focus when subtitling a film. According to Petrulionè, “this translation strategy should not be treated negatively and can be used in the translation of fiction” (Petrulionè, 2012, p. 45).



## 1.4 Translation of Culture-specific Items in Subtitles

Due to the fact that culture-specific items often do not have equivalents in the target language, translation problems can occur. Therefore, to render the words with culture-specific meaning to the TL, the subtitler must use various translation techniques. The translator must decide whether to leave the culture-specific item as it is or attempt to substitute it with an equivalent term. Various scholars have proposed different strategies for rendering culture-specific items. Newmark (1988) has concluded that some strategies are more frequently used than others in translating culture-specific items. He states that the choice of strategy is dependant on “contextual factors” (Newmark, 1988, p. 103). Newmark has outlined what those factors are and they include the following:

- Purpose of text;
- Motivation and cultural, technical and linguistic level or readership;
- Importance of referent in the SL text;
- Setting (does recognized translation exist?)
- Recency of word/referent;
- Future of referent (Newmark, 1988, p. 103).

The frequency of usage of a given culture-specific item is important because it determines it determines the representation of a given culture and, thus, has an influence on the whole text. For this reason, culture-specific items that are not central to the text can be transcribed, generalized or omitted. Therefore, the subtitler has to take into account the qualities of the culture-specific items and the abilities of the viewers to understand the original concept. However, as Silva and Duarte point out “the translator/subtitler has a three-fold task: to preserve the communication that the scriptwriter intended to convey and his/her audience, to preserve the communication established between addressees on screen, as well as to maintain the relation between speech/text and image and, as a result, provoke the same effect on viewers from the TL” (Silva and Duarte, 2011, p. 240). According to Pedersen, “most fundamentally, there is a semiotic switch from the spoken to the written word, which means that the text gets somewhat formalized in the transfer from SL to TL” (Pedersen, 2005, p. 14). However, subtitles often contain features of oral speech. Apart from that, there are also time and space restrictions that restrict the subtitler’s options.

This thesis follows the translation strategies for rendering culture-specific items proposed by Jan Pedersen and these strategies will be presented below in more detail. Pedersen’s taxonomy for rendering culture-specific items consists of two categories: source language oriented and target language oriented.

**Source oriented translation strategies are:**

- Retention — when the culture-specific item is rendered into the TL in an unchanged form. However, the CSI can be slightly adapted for the TL.
- Specification — when the culture-specific item is specified by adding additional information. Specification is further divided into addition and completion.
- Direct translation — when the culture-specific item is translated word for word. However, it is further divided into calque and shifted.

**Target language oriented translation strategies are:**

- Generalization — when the culture-specific item is rendered using a less specific CSI than that in the source text.
- Substitution (including cultural substitution) — when the culture-specific item is replaced by another SCI.
- Omission — when the culture-specific item is removed completely.

As outlined in the previous chapter, there is one more translation strategy that does not fit into the frame of SL and TL oriented strategies and that is official equivalent. An official equivalent is somewhere in between the source and target oriented strategies. It differs from all other strategies in that it involves an administrative, bureaucratic process rather than a linguistic one. An administrative authority sets official equivalents and, therefore, such culture-specific items usually do not invoke a translation problem.

However, the strategies outlined above are not very felicitous in the event the culture-specific item well known to the Source Text (ST) audience, but known to the TT audience. Pedersen calls these culture-specific items “monocultural ECRs” (Pedersen, 2007, p. 31) which are the opposite of “transcultural ECRs” (Pedersen, 2007, p. 31) which are said to be more or less known to both the ST and TT audience. Therefore, when a subtitler has to render a monocultural culture-specific item, he must use an invasive translation strategy to allow the audience understand the culture-specific item. In such cases the subtitler can opt for translation strategies such as generalisation, specification, or direct translation. Nevertheless, the subtitler can go another route and replace the culture-specific item unknown to the TT audience with a known culture-specific item. The replacement culture-specific item can be from the source culture (if it is more or less known to the target audience) or the target culture.

Due to the technical space constraint, subtitles have limited room for long explanations. Therefore, two lines of subtitles are regarded as the norm. Furthermore, the number of characters per line is also limited. The readability of the text is important. Therefore, it was suggested by Diaz Cintas (2007) that an ideal

subtitle should be a sentence long, with the clauses placed in separate lines. According to Pedersen (2005) space constraints include things such as the widely applied 12 cps rule, which means that there should be a display time of one second per 12 characters in the subtitles (equalling 36 characters for a full one-liner that would be displayed for three seconds). As a result, the subtitled ST will be condensed, especially if there is a rapid dialogue. According to Pedersen (2005), the condensation is likely to affect material that is less central than CSIs. Nevertheless, it means that omission is sometimes the only viable strategy for translating culture-specific items in subtitling of fast pace dialogue. According to Georgakopoulou, “the length of a subtitle is directly related to its on-air time” (Georgakopoulou, 2009, p. 21). Therefore, precise timing is crucial because the text in the subtitles must be in balance with the appropriate reading time. Furthermore, it must be noted that a lower word per minute or character per minute setting is applied should be applied to ensure that the audience has enough time to read the subtitle.

Horbačiauskienė, Kasperavičienė, and Petronienė point out that “in terms of subtitling, culture specific items are even more complicated to render, as they usually require the descriptive translation technique, which frequently results in longer streams of words in the target language. Therefore, a problematic issue when translating for subtitles is the length of the text produced” (Horbačiauskienė, Kasperavičienė, and Petronienė, 2016, p. 224). “On the other hand, the media-specific constraints can be low (in slow dialogue), and the subtitler may have ample time and space to use space-consuming strategies like Addition and Paraphrase” (Pedersen, 2005, p. 14).

Apart from the constraints and technical limitations that are inherent to subtitling, the subtitler must also maintain the natural flow of the speech that are part of CSIs. Translation studies now emphasize the naturalness of the target text that is regarded as a major part of a good translation. Therefore, translators should not only provide equivalent meaning to the target text but also provide it with linguistic and cultural value found in the original text. Film characters are the nucleus of most audiovisual products, and the first translation constraint is their names. The names can carry certain information about the characters and their lives. Therefore, translators must find the means to convey the additional meaning into the target language to avoid partial or complete loss of additional information. Research of Koverienė and Satkauskaitė has shown that „subtitling lacks in the category of information transfer, but its advantages are revealed in the aesthetic and impact on learning categories” (Koverienė and Satkauskaitė, 2014, p. 26).

A culture-specific item can be the cause of what Pedersen (2005) calls “crisis point” (Pedersen, 2005, p. 1). Pedersen refers to translation problems as features of culture-specific items. “These features can be called translation crisis points, and examples of these are puns, poetry, quotations or allusions” (Pedersen, 2005, p. 1). The examples mentioned above can present translation problems and, as a result, a subtitler must use certain translation strategies to render them into the TL. The subtitler must take certain actions to render the CSIs and these actions indicate that a translation problem exists. “One of the most revealing

translation crisis points is when some reference to the Source Culture is made and there is no obvious official equivalent” (Pedersen, 2005, p. 1). According to Horbačiauskienė, Kasperavičienė, and Petronienė, „Low translatability of culture specific items (CSIs) has long been acknowledged by theorists of translation and translators. Although different techniques and strategies have been proposed for translation (Newmark, 1988; Hervey and Higgins, 1992; Venuti, 1995; House, 1997), culture specific items stand out especially among language problems in translation. Therefore, translation theorists such as Pedersen have designed taxonomies of translation strategies for rendering culture-specific items that have been outlined above. According to Horbačiauskienė, Kasperavičienė, and Petronienė (2016) Pedersen’s taxonomy for rendering CSIs is the most comprehensive one because it “matches the world, rather than trying to make the world fit the model” (Pedersen, 2011, p. 74).

“Cable television often opt for subtitling, but its influence to the average Lithuanian viewer is minimal due to significantly smaller audience. Attempts by Lithuanian television channels to broadcast subtitled films mostly receive a negative reaction from the audience and lower ratings” (Koverienė and Satkauskaitė, 2014, p. 26).

“The two main most widely used types of audiovisual translation in Lithuanian cinemas are subtitles which are used to translate artistic films and dubbing that is used for animated films “Koverienė and Satkauskaitė, 2014, p. 26). While dubbing in Lithuania is starting to receive more attention, subtitling is left in the background.

## 2. THE ANALYSIS OF CULTURE-SPECIFIC ITEMS IN THE TRANSLATION OF SUBTITLES OF FEATURE FILMS

The aim of this Thesis is to analyse how culture-specific items are translated in the subtitles of feature films translated from English to Lithuanian. For this purpose, 4 feature films released from 2014 to 2016 were selected. The genre of the selected films is Sci-Fi (science fiction). The data corpus chosen for the research consist of transcripts from feature films *Arrival* (2016), *The Martian* (2015), *Interstellar* (2014), *Edge of Tomorrow*, and *Inception* (2010) in the English (2014), language and their subtitled versions in the Lithuanian language.

### 2.1 Methodology of research

Design of the analysis consist of the following steps:

- Extraction of culture-specific items from the films *Edge of Tomorrow*, *Arrival*, *The Martian*, *Interstellar*, and *Inception*.
- Classification of culture-specific items according to the typography proposed by Nedergaard-Larsen.
- Classification of translation strategies used according to the taxonomy proposed by Pedersen.

Culture-specific items were divided into the following categories proposed by Nedergaard-Larsen as her classification seems to be more applicable for practical analysis as the classification includes a wide range of culture-specific items. However, proper names that are not part of Nedergaard-Larsen's classification will also be included as they are regarded as culture-specific items by scholars such as Pedersen (2005, 2007) that include both fictional and non-fictional personal names.

Five main categories of culture-specific item types, i.e. geography, history, society, culture, and personal names all further divided and subdivided:

- geography: mountains, rivers, meteorology (weather climate), biology (flora and fauna);
- history: buildings, (monuments, castles, etc.), events (wars, revolutions, flag days), people (well-known historical persons);
- society: industrial level/economy (trade and industry, energy supply, etc.), social organisation (defence, judicial system, police, prisons, local and central authorities), politics (state management, ministries, electoral system, political parties, politicians, political organisations), social conditions,

groups, subcultures, living conditions, problems, and ways of life and customs, with the last subcategory in its turn covering housing, transport, food, meals; clothing, articles for everyday use, family relations;

- culture: religion (churches, rituals, morals, ministers, bishops, religious holidays, saints), education (schools, colleges, universities, lines of education, exams), media (TV, radio, newspapers, magazines), culture (leisure activities, museums, works of art, literature, authors, theatres), cinemas (actors, musicians, idols, restaurants, hotels, nightclubs, cafés, sports, athletes).
- Personal names.

This thesis follows the translation strategies for rendering culture-specific items proposed by Jan Pedersen and these strategies will be presented below in more detail. Pedersen's taxonomy for rendering culture-specific items consists of two categories: source language oriented and target language oriented.

Source oriented translation strategies are:

- Retention — when the culture-specific item is rendered into the TL in an unchanged form. However, the CSI can be slightly adapted for the TL.
- Specification — when the culture-specific item is specified by adding additional information. Specification is further divided into addition and completion or explicitation.
- Direct translation — when the culture-specific item is translated word for word. However, it is further divided into calque and shifted.

Target language oriented translation strategies are:

- Generalization — when the culture-specific item is rendered using a less specific CSI than that in the source text.
- Substitution (including cultural substitution) — when the culture-specific item is replaced by another SCI.
- Paraphrase — Paraphrasing the culture-specific item either through reduction of sense or completely removing the CSI and replacing it with a paraphrase that fits the context.
- Omission — when the culture-specific item is removed completely.

Official equivalent is a translation strategy that can come into being by bureaucratic decision or standard translation.

## 2.2 Source-oriented translation strategies

### 2.2.1 Retention

Since retention is the most SL-oriented, it allows foreign CSIs to enter the TL. While using retention usually requires the CSI to be marked by quotes or italics. However, the analysis has shown that, in the case of personal names, italics and quotes were not used. Retention was used in nearly all cases when rendering personal names. In the film *Edge of tomorrow*, example 1, the name “Rita Vrataski” was rendered using retention, thus preserving the original first and last names. Furthermore, the name “Rita” originates from Spanish and Greek and also exists in the Lithuanian culture. Therefore, the translation did not require any spelling change on the part of the translator. Retention was used to render all personal names found in all five films. However, the degree of adjustments in spelling vary, but nearly all cases had some use of TL adjusted retention.

(1) Look at Rita Vrataski, the Angel of Verdun.

Pažvelkit į Ritą Vrataski -, ją vadina Verduno angelu.

In the film *Arrival*, example 2, the name “Sheena Easton” was rendered into the Lithuanian language as “Sheena Easton” as well. In this particular case, complete retention was used as the spelling of the personal name was not adjusted to meet the requirements of Lithuanian grammar. “Sheena Easton” is not a film character, but a real life Scottish singer. Therefore, the decision to retain the name in its original form must have been influenced by the fact that she was a real, well known person.

(2) The next most plausible theory is that Sheena Easton had a hit song at each of these sites in 1980.

Kita labiausiai įtikėtina teorija, jog Sheena Easton šiose vietose sukūrė po hitą.

(3) Johanssen, let's go. Mark!

Džohansen, pirmyn! Markai!

In the film *The Martian*, example 3, the name “Johanssen” was rendered “Johanssen” in the Lithuanian language as well. In this particular case, the personal name was again rendered using complete retention. In example 3, however, the same name was rendered differently with spelling being adjusted to meet Lithuanian language norms.

In the case of rendering honorifics, retention was used in cases when the honorific Dr. was used. In the film *Edge of Tomorrow*, example 4, “Dr. Carter” was rendered as “Dr. Karteris.” However, there is much inconsistency between the films analysed as in the film *Arrival*, example 5, “Dr. Kettler” was rendered as “daktaras Ketleris.” In this particular case, the subtitler also used retention+explicitation to render this honorific. In another example in the film *Arrival*, example 6, “Dr. Banks” was rendered as “daktarė Benks.” Again, the subtitler rendered the honorific using retention+explicitation.

(4) I'm Dr. Carter. Particle physics. Advanced microbiology.

Aš Dr. Karteris. Dalelių fizikas. Mikrobiologas.

(5) I want you to take these two to Dr. Kettler.

Noriu, kad nuvestum juos pas daktarą Ketlerį.

The retention translation strategy was also used to render a number of geographical culture-specific items of fictional and non-fictional nature. While most geographical CSIs have their official equivalents, there were cases when a subtitler chose to use retention due to the lack of an official equivalent. In the film *Edge of Tomorrow*, example 6, the town name “Science Hill” was rendered using retention as “Sains Hilas” as there is no official or widely used equivalent in the Lithuanian language. Therefore, this CSI was rendered adjusting the spelling to meet Lithuanian language norms, thus, retaining the original CSI. In example 7, the town name “Cranbury” located in New Jersey, USA, was also rendered using retention as it appears that there is no official equivalent of this name in the Lithuanian Language. In the film *Interstellar*, example 8, the culture-specific item “canyon” was rendered using retention as “kanjonas” as there is no such concept in the Lithuania. In example 9, the fictional planet name “Gargantua” was rendered as “Gargantiua” using retention was well, but the spelling was slightly adjusted by adding the letter “i” to better suite Lithuanian spelling.

(6) Where you from in Kentucky? Little town called Science Hill. Heard of it?

- Kur gyvenat Kentukyje? Iš Sains Hilo. Žinot tokį?

(7) - Where you from? – Cranbury

-O jūs iš kur? -Iš Kranberio, Naujojo Džersio.

(8) This happened about 1:30 when that thing came off the top of that canyon.

This happened about 1:30 when that thing pakilo virš kanjono.



(9) The planet is much closer to Gargantua than we thought.

Ši planeta yra gerokai arčiau Gargantiua nei manėm.

Society-related culture-specific items are another large group of CSIs that were rendered using retention. In the film *Edge of Tomorrow*, example 10, “The Exosuit jacket” a fictional CSI that is a mechanized combat suit was rendered as “Egzokostiumas.” The word “jacket” was dropped because the translation already referred to it as clothing. In example 11, the term “drone” was rendered as “dronas” as there is no official equivalent for this device in the Lithuanian language. In examples 12 and 13, the fictional mimic alien types “Alpha” and “Omega” respectively were also rendered using retention with slight adjustments to the spelling as “Afla” and “Omega.” In the film *Arrival*, example 14, the alien species called “heptapods” were retained and translated as “heptapodai.” This particular CSI is fictional and, therefore, it was rendered using retention.

(10) The Army attribute this success to a revolutionary new technology: The Exosuit jacket.

Armija sako, kad sėkmę lėmė nauja revoliucinė technologij: Egzokostiumas.

(11) Now, these common drones, they act like its claws.

Įprasti dronai yra lyg nagai.

(12) And Alphas, like the one that you killed, are much more rare.

O alfos, kurių nudėjai, yra daug retesni

(13) It controls them all. And this is the Omega

Valdo juos visus. Čia Omega.

(14) Here are some of the many things we don't know about heptapods.

Yra daugybė dalykų, kurių mes nežinome apie heptapodus.

Some cultural CSIs were also rendered using retention as in example 15, when “best-selling” that was rendered as “bestseris.” “Bestseris” is often used to refer to best-selling books in Lithuanian, so this particular CSI can be understood by many Lithuanian viewers. In example 16, The term “Baptist” is an individual who subscribes to the Evangelical Christian denomination. The term “Baptist” was rendered as “Baptistė.” Retention was used as the Lithuanian language does not have a connection with the particular

Christian denomination that has Baptists. In example 17, the names of games “Zork II” and “Leather Goddesses of Phobos” were retained using the retention strategy but also putting them in quotes as they do not have translations into other languages.

(15) A best-selling memoir, perhaps.

Gal parašysit memuarus, kurie taps bestseleriu.

(16) Yeah, my father was a Hindu, my mother's a Baptist, so yeah. I believe in several.

Mano tėvas buvo hinduistas, mama - baptistė, taigi, taip. Tikiu keli dievus.

(17) Who also had copies of Zork II and Leather Goddesses of Phobos on her personal laptop

Kuri taip pat turėjo žaidimus "Zork II" ir "Leather Goddesses of Phobos" savo kompiuteryje.

### **2.2.2 Explicitation**

Explicitation is a strategy that involves the expansion of the text that involves spelling out implicit meaning within the CSI. In the analyzed material there were many examples of explicitation that was used on its own and coupled with other translation strategies. In example 18, the military abbreviation for “physical training” — “PT” was explicated as “treniruotė.” In example 19, the “CNSA” which is an abbreviated form of “China National Space Administration” was rendered using explicitation as “Kinijos nacionalinė kosmoso administracija.” While this choice of strategy is space consuming, the subtitler chose explicitation rather than translating the abbreviation. In example 20, the shortened name for “California Institute of Technology” — “Caltech” was rendered using explicitation as “Kalifornijos technologijų universitetas.” While explicitation is space consuming, there is no other way of rendering this CSI with its full meaning. In example 21, the abbreviation “MRI” was rendered as “magnetinio rezonanso tomografai” which is the Lithuanian equivalent of “MRI.” Thus, this particular CSI was retained and explained to the audience. In example 22, the abbreviation “A.D.F.” was rendered as “Automatinio krypties nustatymo įranga.” This particular CSI was not uttered in its full form anywhere else in the film, but the subtitler used explicitation to guide the viewers and help them understand what it is.

(18) PT! Ten minutes!

Treniruotė po 10 min.

(19) All due respect to your CNSA protocol

Su visa pagarba Kinijos nacionalinei kosmoso administracijai.

(20) Five guys at Caltech were trying to make rocket fuel and they nearly burned down their dorm.

Penki vyrukai Kalifornijos technologijų universitete bandė sukurti raketų degalus ir vos nesudegino savo bendrabučio.

(21) One of those useless machines they used to make was called an MRI.

Vienas šių nenaudingų aparatų buvo magnetinio rezonanso tomografas.

(22) - A.D.F. check. - Over.

Automatinio krypties nustatymo įranga veikia.

### **2.2.3 Addition**

Addition is used to add information that is latent in the culture-specific item and its purpose is to guide the audience and provide it with access to the CSI. Addition was used scarcely when rendering in the subtitles in the present analysis. Therefore, there have been a few examples of its use. Furthermore, in most cases, addition was used along with other translation strategies. In the film *Arrival*, example 23, the subtitler added the first name “Deividas” to “agentas Deividas Helpernas” to guide the audience when the first name was used in later scenes. In example 24, the name of the highway “I-94” was supplemented with the word “greiteklis” meaning “highway” to let the audience know what is being referred to. In example 25, “National Guard” was rendered as “Nacionalinės gvardijos karių” adding the word “kariai” meaning “soldiers.” Thus, the subtitler provided the audience with additional information because otherwise the Lithuanian audience would not know what “Nacionalinė gvardija” is. In example 26, the abbreviation “SSBI” is “Single Scope Background Investigation.” Given that the full name was too long it was left in its abbreviated form. However, addition was used to clarify that it was an intelligence operation. Therefore, “žvalgyba” was added to guide the audience on what SSBI actually is.

(23) This is Agent Halpern with the CIA

Čia agentas Deividas Helpernas iš CŽV

(24) The object apparently touched down 40 minutes ago, just north of I-94.

Objektas nusileido prieš 40 minučių I-94 greitkelyje

(25) After Tuesday's extraordinary events, the President this morning has declared a state of emergency, with as many as 5,000 National Guard being deployed to the state of Montana alone.

Po antradienio įvykių, širyt prezidentas paskelbė nepaprastą padėtį. Vien Montanos valstijoje dislokuota 5000 Nacionalinės gvardijos karių.

(26) And you have another two years in your SSBI, so you still have top-secret clearance.

Dar dvejus metus dirbote SSBI žvalgybai, vadinasi, iki šiol turite priėjimą prie slaptos informacijos.

## 2.2.4 Direct translation

When using direct translation, the semantic load of the ST CSI is retained. Therefore, there is no addition or explanation to guide the audience. In example 27, the nickname of Rita Vrataski in the film *Edge of Tomorrow*, was rendered using direct translation to not change the semantic load of the CSI. The name Full Metal Bitch is a reference to the 1987 film *Full Metal Jacket* directed by Stanley Kubrick. In example 28, “Operation Downfall” that was directly translated as “Operacija Liūtis.” Operation Downfall is a fictional historical event that took place in the film that is the invasion of Normandy. This particular CSI may be reference to “Operation Overload” which is the allied invasion of Normandy that took place on 6 of June 1944. In example 29 the fictional organization “United States Media” which is a military organization was rendered as “JAV karo žiniasklaida” using direct translation as there is no equivalent for this fictional CSI. In example 30, “Secretary of Defense” we rendered as “gynybos sekretorius” while a Lithuanian equivalent would be “krašto apsaugos ministras.” Thus, in this particular case, the CSI was preserved. In example 31, “Mommy and Daddy talk to Animals” was rendered using direct translation as “Mamytė ir tėvelis kalbasi su gyvūnais” which is the name of a TV show. Therefore, the CSI was retained using direct translation.

(27) Bloody hell, it's the Full Metal Bitch.

Nieko sau, čia metalinė kekšė.

(28) Operation Downfall is going to be the largest mechanized invasion in history.

Operacija Liūtis bus didžiausia mechanizuota invazija žmonijos istorijoje.

(29) Major William Cage, United States Military Media.

Majoras Viljamas Keidžas iš JAV karo žiniasklaidos.

(30) Colonel, the Secretary of Defense is on the line for you.

Pulkininke, jums skambina gynybos sekretorius.

(31) The show is called "Mommy and Daddy talk to Animals."

Laida vadinasi "Mamytė ir tėvelis kalbasi su gyvūnais"

## 2.3 Target-oriented Translation strategies

### 2.3.1 Generalization

Generalization involves replacing the culture-specific item referring to something specific by a generalized word. In example 32, the fictional CSI “United Defense Force” was rendered using a more general phrase “gynybos pajėgos.” In essence, the CSI was removed and replaced by a phrase that included the referent “defense.” In the film Inception, example 33, the name of the carnivorous bird “vultures” was replaced with “grobuonys” which is a general term that refers to all carnivorous, predatory animals. In example 34, the American term for tangible paper notes “Cash” was replaced by a more general word “pinigai” that includes all types of money. In example 35, the CSI “drone” was replaced with “nepilotuojamas lėktuvas” which typically includes all types of unmanned aircraft. “Ballplayers” is a term referred to people playing baseball, but since the Lithuanian language does not have any similar term, generalization was used to render it as “Žaidėjai” meaning “players.” In example 37, The name of the spaceship “Ranger” was replaced with “erdvėlaivis.” In doing so the subtitler removed the name completely and replaced it with a general word.

(32) Over 17 nations have joined the United Defense Force which hopes to push them back.

Prie gynybos pajėgų prisijungė per 70 šalių tikisi juos atremt

(33) The vultures are circling.

Grobuonys suka ratus

(34) Cash, cards, ID. And this.

Pinigai, kortelės, ID. Ir šita.

(35) No, actually, sir, that's a surveillance drone.

Ne, pone, tai žvalgybinis nepilotuojamas lėktuvas.

(36) In my day, we had real ballplayers.

Mano laikais žaidėjai buvo geresni.

(37) Get your ass back to the Ranger now!

Greičiau grįžkit į erdvėlaivį!

### **2.3.2 Cultural substitution**

Cultural substitution is a strategy when the SL CSI is removed and replaced with a TL CSI or a transcultural CSI. Cultural substitution was used extensively when rendering honorifics. In example 38, the honorific “Mr.” was rendered using cultural substitution as it was replaced with “ponas.” In example 39, “gentlemen” was substituted for “ponai” while still retaining the respectful tone. In example 40, the honorific “sir” was substituted for “ponas” as well. In example 41, the CSI “porch” was substituted for “veranda” as the type of porches in the US to not exist in the Lithuanian culture. In example 42, “0600” hours was replaced with “6:00 val” using cultural substitution as “0600” this time format is used in the militaries of English speaking countries. In example 43, “10 feet” was substituted for “10 m.” However, the subtitler did not take into account that 10 feet is actually 3.04 meters. In the film *The Martian*, example 44, “50 million miles” were rendered as “80 milijonų kilometrų” taking into account the differences in measuring systems that differ in American and Lithuanian cultures.

(38) Mr. Saito, we can train your subconscious to defend itself

Pone Saito, mes galim išmokyti jūsų pasąmonę apsiginti.

(39) Enjoy your evening, gentlemen, as I consider your proposal.

Linkiu gero vakaro, ponai.

(40) Then I choose to leave, sir.

Ir renkuosi pasitraukimą, pone.

(41) Fischer is on the porch.

Fišeris verandoje.

(42) He will be combat ready at 0600 tomorrow.

Jis bus pasirengęs mūšiui ryt 6:00 val.

(43) No. You won't make it 10 feet before that thing kills you, Cage.

Ne. Nenubėgsi nė 10 m, tas daiktas tave nužudys.

(44) I mean, he's 50 million miles away from home. He thinks he's totally alone.

Už 80 milijonų kilometrų nuo namų, visiškai vienas.

### 2.3.3 Paraphrase

In example 45, the alien species in the film known as “mimics” were rendered using paraphrase. In this particular case “mimics” is a plural noun, and thus, cannot be translated directly. Therefore, paraphrase was used to transfer the relevant connotation of a dangerous, predatory, and hostile creature. In example 46 the CSI “ROTC” which is an abbreviated form of “Reserve Officers' Training Corps” of the US military was paraphrased as “rezervo programa.” As a result, the reference to the institution is removed, but the sense of the utterance was retained. In example 47, the expression “fiery crucible” means going through the same battles repeatedly until one learns what god wants one to teach. The expression was paraphrased as “sunkus išbandymas” transferring the sense of a difficult challenge, but removing the underlying religious connotation. In example 48, the acronym “SatCon” which stands for “Satellite Condition” was rendered using paraphrase as “palydovinio ryšio skyrius” as there is no official equivalent in the Lithuanian language of this term. In example 49, the CSI “Dust Bowl” was rendered as “dulkių audrų regionai”. “Dows Bowl” is as a period of severe dust storms that greatly damaged the ecology and agriculture of the American and Canadian prairies during the 1930s. Since the Lithuanian viewers are unlikely to know what the “Dows Bowl” is paraphrase was used to carry the sense of the expression.

(45) She was able to kill hundreds of mimics on her first day in combat.

Per pirmą kovos dieną ji nužudė šimtus mėgdžiotojų.

(46) I was in ROTC in college

Koledže buvau rezervo programoj.

(47) The fiery crucible in which the only true heroes are forged.

Sunkus išbandymas, kuriame gimsta tikri didvyriai

(48) Hi. Security? This is Mindy Park in SatCon.

Čia Mindi Park iš palydovinio ryšio skyriaus.

(49) But like the potatoes in Ireland and the wheat in the Dust Bowl the corn will die.

Kaip bulvės Airijoje ir kviečiai dulkių audrų regionuose mirs ir kukurūzai.

### **2.3.4 Omission**

Omission was a scarcely used translation strategy for culture-specific items regardless of the fact that subtitling often requires compression of text to fit the limited space on the screen. In example 50, the names of “Japan, Sierra Leone and Venezuela” were omitted, probably to save screen space and because they did not carry important information. In example 51, the word “folks” was omitted as it had little significance to the utterance.

(50) Scientists from around the world are sifting through information received from the UK, Japan, Sierra Leone and Venezuela.

Pasaulio mokslininkai analizuoja iš Jungtinės Karalystės gautą informaciją.

(51) Well, that's relativity, folks.

Tai reliatyvumas.



## 2.4 Official Equivalent

Due to the fact that official equivalent is neither a TL-oriented nor SL-oriented translation strategy as it has a ready-made solution for a translation crisis point. In example 52, “The English Channel” was rendered using an official equivalent as “Lamanšo sąsiauris.” In example 53, “The Battle of Britain” was rendered using an official equivalent as “Britanijos mūšis.” In example 54, “Captain James” was rendered using an official equivalent as “Džeimsas Kukas” because he is a historic personality and, thus, a historical CSI. In example 55, “Schiaparelli Crater” located on the planet Mars was rendered as “Skiaparelio krateris” using an official equivalent as well.

(52) back at the English Channel, but for how long?

Mums pavyko juos sulaikyt prie Lamanšo sąsiaurio. Bet ar ilgam?

(53) My father flew in the Battle of Britain.

Mano tėvas dalyvavo Britanijos mūšyje

(54) In 1770, Captain James Cook's ship ran aground and he led a party into the country, and they met the Aboriginal people.

1770 metais kapitono Džeimso Kuko laivas priplaukė Australijos krantus, laivo įgula patraukė į šalies gilumą ir susitiko su aborigenais.

(55) We should be focusing on the Schiaparelli Crater.

Mums derėtų susikaupti ties Skiaparelio krateriu.

## 2.5 Translation Strategies for Categories of Culture-specific Items

### 2.5.1 Personal names

Out of the total of 317 culture-specific items found there were 100 personal names that account for 31.5 % of all culture-specific items found. 95 examples of personal names were rendered the retention translation strategy as shown in example 56. All but one of the personal names rendered using retention were adjusted for Lithuanian spelling. In example 57, the name “Johanssen” was transferred to the TL language using complete retention. As shown in example 58, the personal name Angel of Verdun was rendered using direct translation as “verdeno angelas.” There were only 3 cases when direct translation was used for personal names. As shown in example 59, addition was used to include the name “Rita” in the subtitle. There were only 2 cases of addition wound in the films. In example 60 the nickname “turbo” was omitted. There was only one case of omission when rendering personal names in the subtitles.

(56) Major William Cage, United States Military Media.

Majoras Viljamas Keidžas iš JAV karo žiniasklaidos

(57) Wait, Johanssen. Constant communication is the hallmark.

Palauk, Johansen. Nuolatinio ryšio palaikymas yra...

(58) Look at Rita Vrataski, the Angel of Verdun.

Pažvelkit į Ritą Vrataski -, ją vadina Verdeno anglu

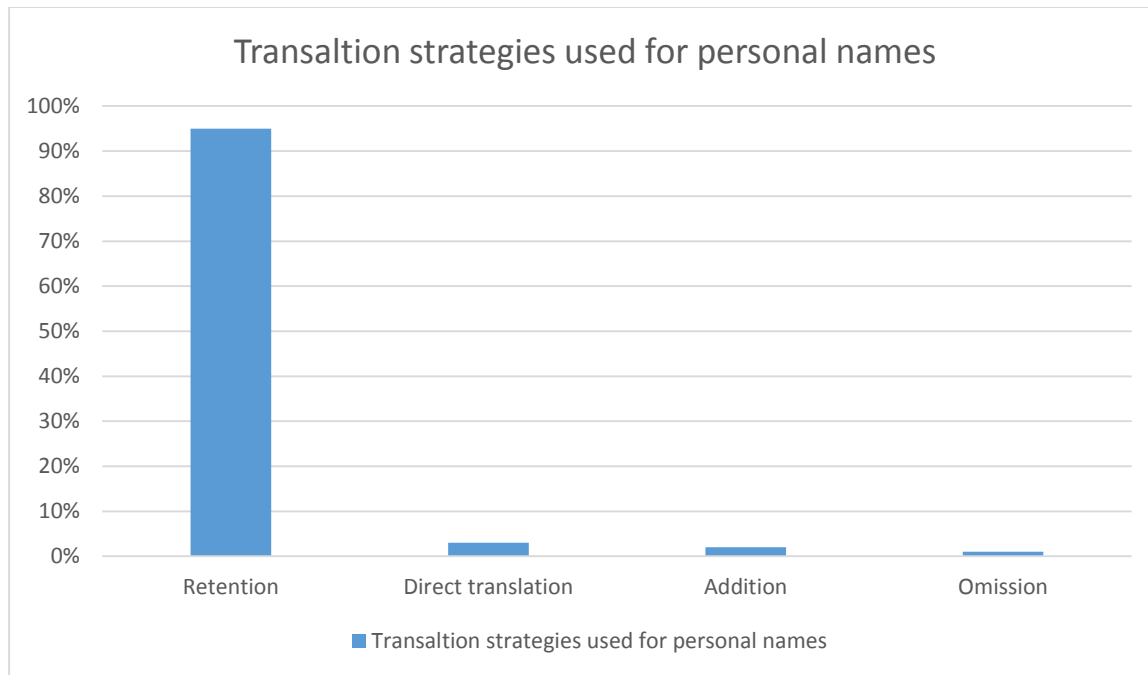
(59) What are you doing here? You gotta give me some warning.

Rita, ką čia veiki? Reikėjo mane įspėti.

(60) Slow down, turbo!

Ramiau!

**Figure 1. Translation strategies used for rendering personal names**



Retention was used for 95 % of all personal names. Direct translation was used for 3 % of all names. Addition was used for 2 % of all names, and Omission was used for 1 % of all names. Clearly, retention is by far the dominant translation strategy when rendering personal names.

### **2.5.2 Geographical CSIs**

Out of the 317 culture-specific items found, there were 42 geographical CSIs that account for 13.2 % of all culture-specific items. As shown in example 61 the geographical CSI “Verdun” was rendered as “Verdenas” using an official equivalent. Official equivalent was used in 25 cases of geographical CSIs. As shown in example 62, “Forward Operating Base Heathrow” was rendered as “Hitrou aprūpinimo bazė” using paraphrase. However, this CSI was slightly adjusted because “forward operating base” and “aprūpinimo bazė” are not the same thing. Forward Operating Base and its abbreviated form “FOB” is a military term that is any secured forward military position used for launching military operations. In all, paraphrase was used 4 times to render geographical CSIs. In example 63, “Cranbury” which is a town in New Jersey, USA was rendered as “Kranberis” using retention as there is no official equivalent for this town in the Lithuanian language. Retention was used in 6 of geographical CSIs. In example 64, “I-94” was rendered using Retention+Addition and rendered as “I-94 greitkelis.” There were only 3 cases of addition being used for rendering geographical CSIs. As shown in example 65, omission was used to omit “Japan, Sierra Leone and Venezuela.” There were was only one case of omission when rendering geographical CSIs. In example 66, generalization was used to render “vultures” as “gobuonys.” There were only 3 cases of generalization when

rendering geographical culture-specific items. The analysis has shown that official equivalent was the most dominant translation strategy for rendering geographical culture specific items.

(61) These pictures are just in from Verdun.

Šias nuotraukas ką tik gavom iš Verdeno.

(62) Forward Operating Base Heathrow.

Hitrou aprūpinimo bazėj.

(63) - Where you from? – Cranbury, New Jersey.

-O jūs iš kur? -Iš Kranberio, Naujojo Džersio.

(64) The object apparently touched down 40 minutes ago, just north of I-94

Objektas nusileido prieš 40 minučių I-94 greitkelyje.

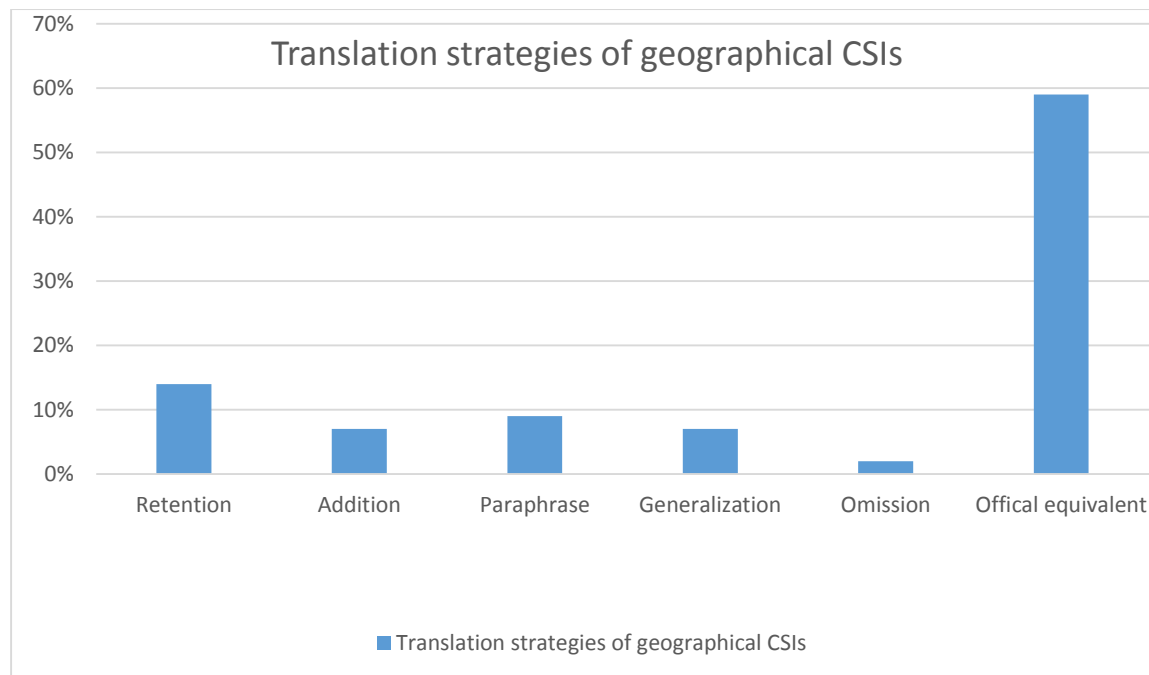
(65) Scientists from around the world are sifting through information received from the UK, Japan, Sierra Leone and Venezuela.

Pasaulio mokslininkai analizuoja iš Jungtinės Karalystės gautą informaciją.

(66) The vultures are circling.

Grobuonys suka ratus.

**Figure 2. Translation strategies used for rendering geographical culture-specific items**



The total number of geographical CSIs was 42 examples. Retention accounted for 14.28 % of all translation strategies used. Addition accounted for 7.14 %. Paraphrase counted for 9.52 % of all case. Generalization accounted for 7.14 %. Omission accounted for 2.38 %, and official equivalent accounted for 59 % of translation strategies used for rendering geographical CSIs. Official equivalent is, thus, the dominant translation strategy for rendering geographical culture-specific items.

### **2.5.3 Historical CSIs**

Out of the total number of 317 culture-specific items, only 10 historical CSIs were found that account for only 3.15 % of all CSIs. In example 67, “Operation Downfall” was rendered as “Operacija Liūtis” using the retention translation strategy. In all, there were 3 cases when retention was used to render historical CSIs. In example 68, Official equivalent was used to render “Battle of Britain” as “Britanijos mūšis.” Official equivalent was used 2 times when rendering historical CSIs. In example 70, while “Neil Armstrong” is a personal name, it is also a historical CSI that was rendered using retention. In all, retention was used 4 times for rendering historical CSIs. In example 71, direct translation was used to render "Project Elrond" as "Elrondo projektas." In all direct translation was used 2 times when rendering historical CSIs. In example 72, omission was used to omit “Smithsonian” from the sentence as it would not have made sense to the Lithuanian audience. Only 1 example of omission was found in rendering historical CSIs.

(67) Operation Downfall is going to be the largest mechanized invasion in history.

Operacija Liūtis bus didžiausia mechanizuota invazija žmonijos istorijoje

(68) My father flew in the Battle of Britain.

Mano tėvas dalyvavo Britanijos mūšyje

(70) In your face, Neil Armstrong

Išgraužk, Neilai Armstrongai

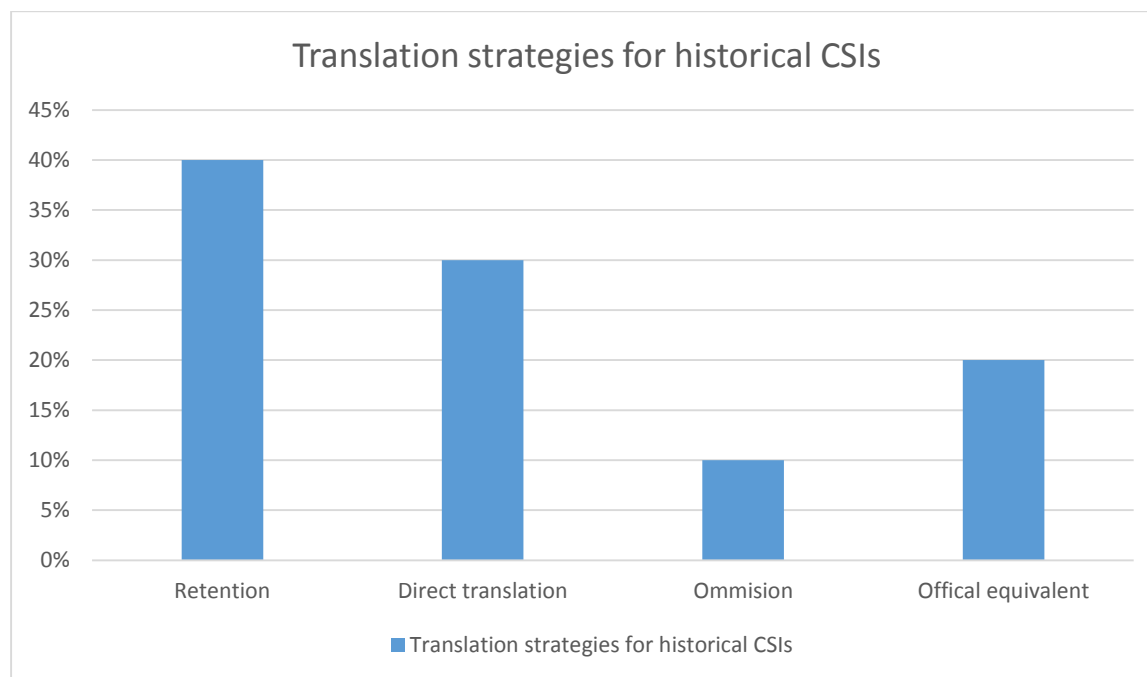
(71) What the hell is "Project Elrond"?

Kas, po šimts, yra "Elrondo projektas"?

(72) Seriously, Johanssen, it's like the Smithsonian of loneliness on there.

Rimtai, Džohansen... Čia lyg vienatvės muziejuje.

**Figure 3. Translation strategies used for rendering historical culture-specific items**



Retention was used to render 40 % of historical CSIs. Direct translation was used for 30 % of historical CSIs. Omission was used for 10 % of CSIs, and official equivalent was used for 20 % of historical CSIs. However, with only 10 examples of historical CSIs, there are too few of them to determine which translation

strategy dominates. Nevertheless, in this particular case, retention seems to be the dominant translation strategy.

#### 2.5.4 Societal CSIs

Societal CSIs is the largest category of culture-specific items with 118 examples. Societal CSIs were translated using all available translation strategies. In example 73, the "Exosuit jacket" was rendered as "Egzokostiumas" using retention and thus, allowing a foreign CSI to enter the TL. Retention was used 31 times. In example 74, the name of the fictional alien species name "mimics" was rendered as "medžiotojai" using paraphrase. In all, paraphrase was used to render societal CSIs 9 times. In example 75, "United Defense Force" was rendered using generalization as "gynybos pajėgos" removing the name of the organization completely. In total, generalization was used to render societal CSIs 23 times. In example 76, the US military rank "Master Sergeant" was rendered using cultural substitution as "Vyr. Seržantas" since the back translation of "Vyr. Seržantas" is "Staff Sergeant" which is a separate military rank. In example 77, "5,000 National Guard" was rendered as "5000 Nacionalinės gvardijos karių" using direct translation+Addition. In total, direct translation was used 9 times and addition was used 5 times for rendering societal CSIs. In example 78, the abbreviation "ATF" was rendered as "Ginklų ir sprogmenų biuras" using explicitation. Explicitation was used 6 times for rendering societal culture-specific items. In example 79, the military term "Roger" was rendered using paraphrase as "supratau" as there is no such equivalent for "Roger" in the Lithuanian language. In example 80, the term for Mars days "sol" was rendered as "solas" using an official equivalent. Official equivalent for rendering societal culture-specific items was used 8 times. In example 81, the term "CAPCOM" which is a term used to refer to a radio communications operator for space missions was omitted. Omission was used 3 times when rendering societal culture specific items.

(73) The Army attribute this success to a revolutionary new technology: The Exosuit jacket.

Armija sako, kad sėkmę lėmė nauja revoliucinė technologij: Egzokostiumas

(74) She was able to kill hundreds of mimics on her first day in combat.

Per pirmą kovos dieną ji nužudė šimtus mėgdžiotojų.

(75) Over 17 nations have joined the United Defense Force which hopes to push them back.

Prie gynybos pajėgų prisijungė per 70 šalių...tikisi juos atremt.

(76) Master Sergeant Farell.

Vyr. seržantas.

(77) After Tuesday's extraordinary events, the President this morning has declared a state of emergency, with as many as 5,000 National Guard being deployed to the state of Montana alone.

Po antradienio įvykių, šįryt prezidentas paskelbė nepaprastąją padėtį. Vien Montanos valstijoje dislokuota 5000 Nacionalinės gvardijos karių.

(78) The ATF has put a temporary ban on new gun licenses, forcing many independent suppliers of hunting equipment and firearms to close their doors to the public.

Ginklų ir sprogmenų biuras laikinai uždraudė išduoti naujas licencijas, priversdamas daugybę nepriklausomų medžioklės įrangos ir ginklų tiekėjų uždaryti savo parduotuves.

(79) - Give it a try. - Roger.

Pamėgink. Supratau.

(80) It is 06:53 on Sol 19 and I'm alive.

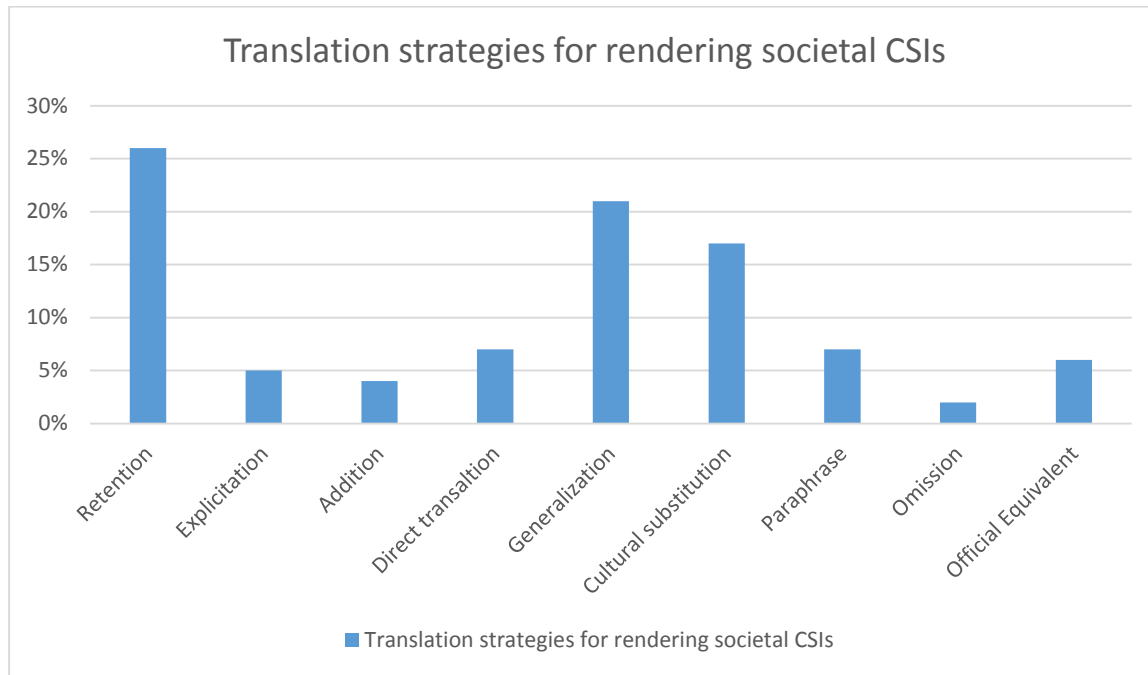
Dabar 6 val. 53 min. 19 solas, ir aš dar gyvas.

(81) Why don't we just ask Lewis? Let's get on CAPCOM and ask her directly right now.

Gal paklauskime pačios Luis? Susisiekiame su jais ir paklauskime dabar pat.



**Figure 4. Translation strategies used for rendering societal CSIs**



In total 118 societal culture-specific items were found. Retention counted for 26.27 % of all translation strategies used. Explication accounted for 5.08 %. Addition accounted for 4.23 %. Direct translation counted for 7.62 %. Generalization accounted for 21.18 % of all translation strategies used. Cultural substitution was accounted for 17.79 %. Paraphrase accounted for 7.62 %. Omission accounted for 2.54 %. Official equivalent accounted for 6.77 % of all translation strategies used for rendering societal culture-specific items. As seen from the chart above (see Chart 1.), retention is the dominant translation strategy closely followed by generalization and cultural substitution.

### **2.5.5 Cultural CSIs**

A total of 51 cultural CSIs were found in the analysis of the present films. Cultural CSIs account for 16.08 % of all culture-specific items found. As shown in example 82, Retention was used to render “best-selling” as “bestseleris” in the Lithuanian language. Thus, a foreign culture specific item was allowed to enter the TL. Retention was used 12 times when rendering cultural CSIs. In example 83, generalization was used to render “United States Military Media” as “JAV karo žiniasklaida.” Since the United States Military Media is capitalized, it should be the name of a company or branch of government. However the subtitle removed the name and rendered the sense of the CSI. In total generalization was used 4 times to render cultural CSIs. In example 84, “the fiery crucible” was rendered as “Sunkus išbandymas” using paraphrase. There were 4 instances of use of paraphrase when rendering cultural CSIs. In example 85,

Explicitation was used to render the abbreviation for “Physical Training” — “PT” as Treniruotė. Explicitation was used a total of 4 times often sometimes combined with direct translation as retention. In example 86, the name of the museum in France “the Louvre” was rendered using an official equivalent as “Luvras.” Official equivalent was used 12 times when rendering cultural CSIs. In example 87, the cult name of “Saint Lawrence Pentecostal Cult” was rendered as “Lorenzo Sekminių sekta” using direct translation. Direct translation was used 8 times when rendering cultural CSIs. In example 88 the expression “For God’s sakes” was omitted. Omission was used 2 times in rendering cultural CSIs. In example 89, Additon+Retention was used for rendering “Berkeley” as “Berklio vadovybė” to signify that the character approached someone at this university. Addition was used 3 times when rendering this type of CSIs. In example 90, cultural substitution was used to render “college” as “universitetas” since college and university in the US is used interchangeably. Cultural substitution was used 4 times when rendering cultural CSIs.

(82) A best-selling memoir, perhaps.

Gal parašysit memuarus, kurie taps bestseleriu.

(83) Major William Cage, United States Military Media.

Majoras Viljamas Keidžas iš JAV karo žiniasklaidos.

(84) The fiery crucible in which the only true heroes are forged.

Sunkus išbandymas, kuriame gimsta tikri didvyriai.

(85) PT! Ten minutes!

Treniruotė po 10 min.

(86) It's the Louvre.

Luvrą.

(87) In North Dakota, 144 members of the Saint Lawrence Pentecostal Cult are feared dead after they set their compound ablaze.

Šiaurės Dakotoje 144 Šv. Lorenzo Sekminių sektos nariai mirtinai išsigando, pasirodžius ateivių erdvėlaiviui.

(88) Those were not normal projections. They'd been trained, for God's sakes.

Tos projekcijos buvo nenormalios! Jie buvo pasirengę!

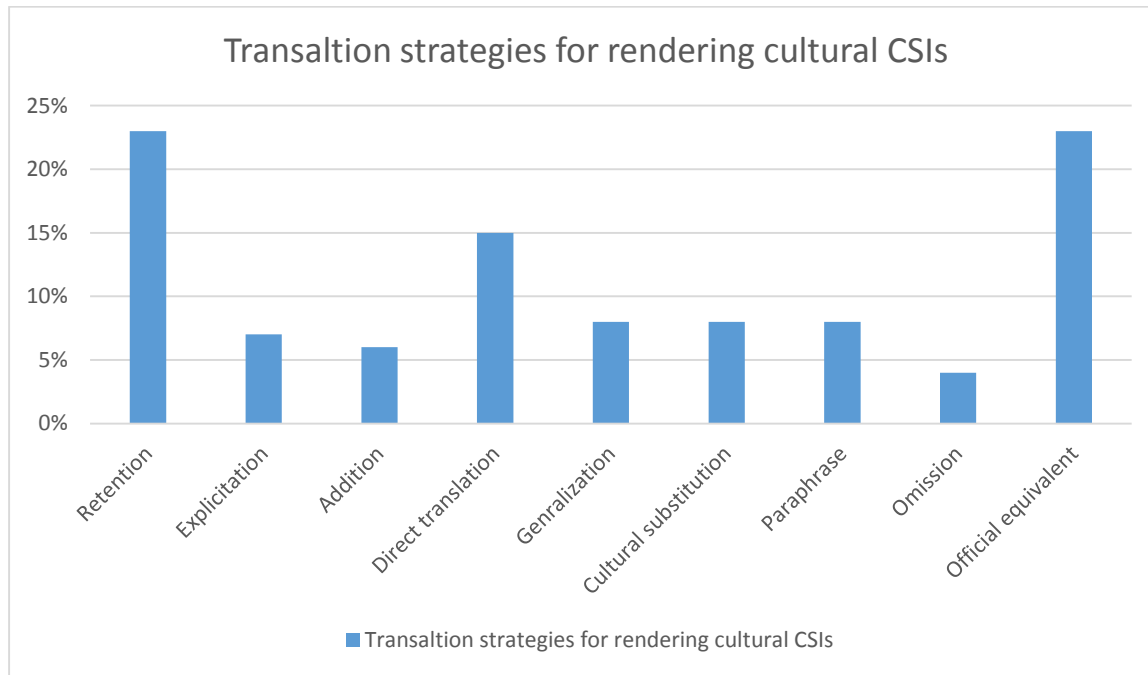
(89) That's why I'm in your office and not at Berkeley.

Todėl ir atėjau pas jus, o ne pas Berklio vadovybę.

(90) Yeah, he's got a knack for it. What about college?

Taip, jis turi tam talentą. O universitetas?

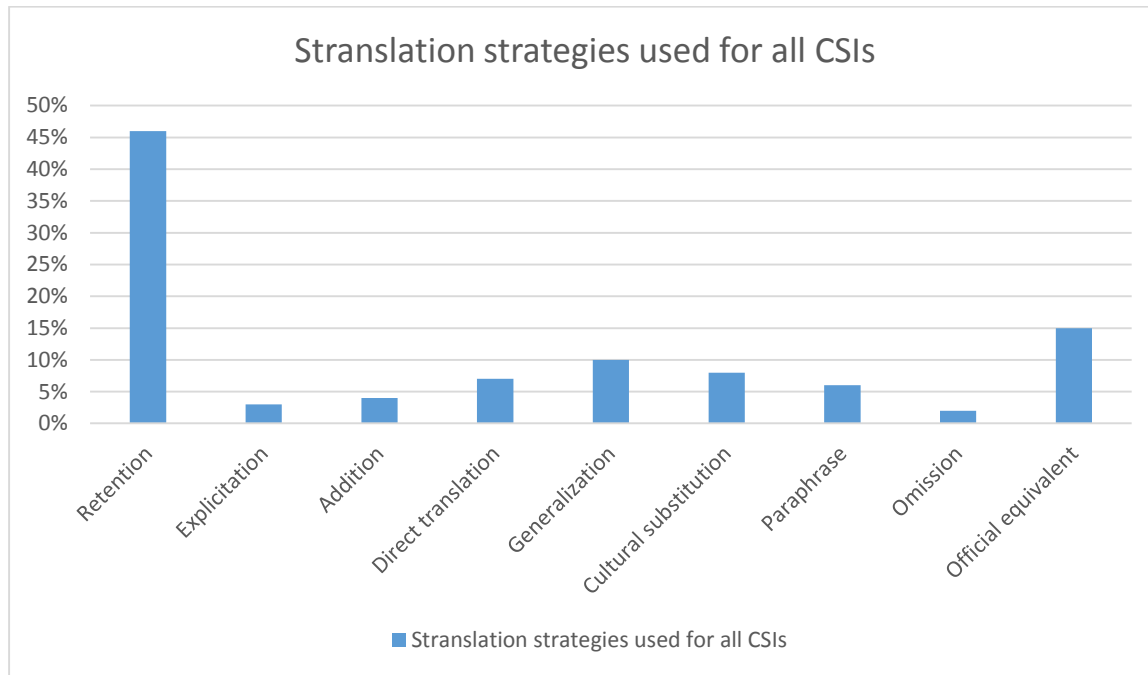
**Figure 5. Translation strategies used for rendering Cultural CSIs**



51 cultural culture-specific items were found in all analyzed films. Retention accounted for 23.52 % of all translation strategies used for rendering cultural CSIs. Explication, generalization, cultural substitution, and paraphrase accounted for 7.84 % of translation strategies used equally. Addition accounted for 5.88 % of all strategies. Direct translation accounted for 16.68 % and official equivalent accounted for 15.68 % of all translation strategies. As seen from the chart above (see chart 5), retention and official equivalent were used equally followed by direct translation.

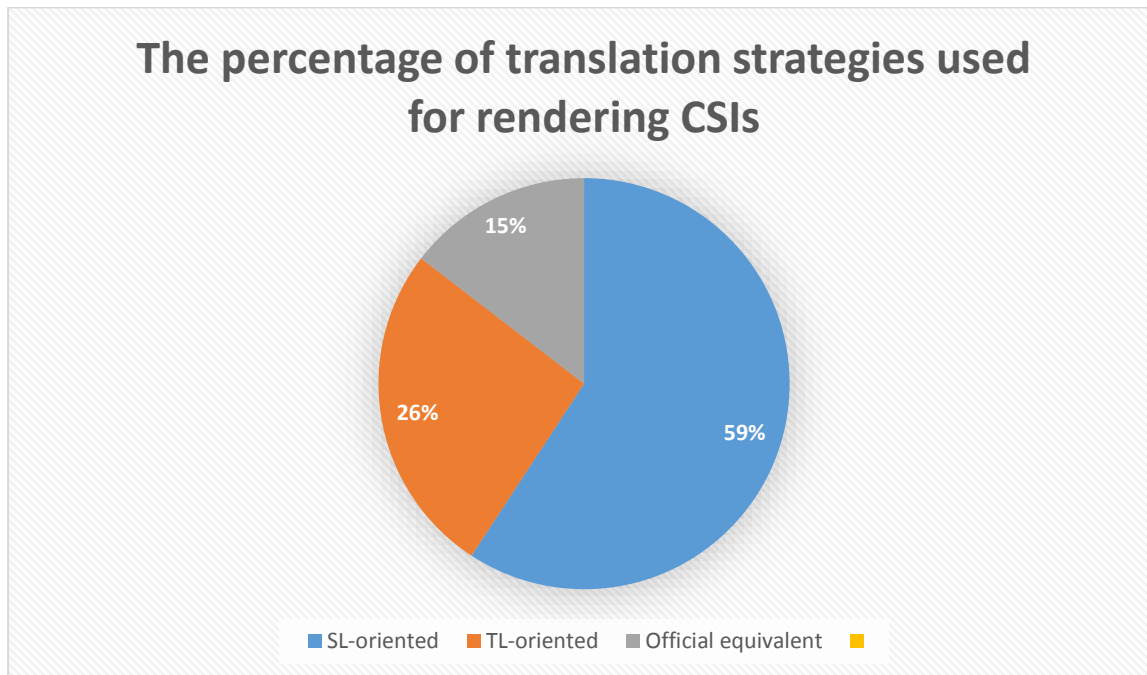
## 2.6 Evaluation of findings

**Figure 6. Translation strategies used for rendering all CSIs.**



In all 317 culture-specific items were found in all five films analyzed. Retention accounted for 46.68 % of all translation strategies used. Explication accounted for 3.15 %. Addition accounted for 4.41 %. Direct translation accounted for 6.94 %. Generalization accounted for 10.4 %. Cultural substitution accounted for 8.20 %. Paraphrase accounted for 5.99 %. Omission accounted for 2.52 %. Lastly, Official equivalent accounted for 15.45 % of all translation strategies used for rendering CSIs in the analyzed films. Clearly, Retention is by far the most often used translation strategy for rendering CSIs, personal names in particular as they accounted for 100 of the 317 CSIs found. Official equivalent is the second most used translation strategy, particularly when rendering geographical CSIs.

**Figure 7. Use of SL-oriented and TL-oriented translation strategies.**



As seen in the figure above (see Figure 7.) 59 % of all translation strategies used for rendering culture-specific items in Lithuanian subtitles were Source-language-oriented. While 26 % of strategies were Target-language-oriented. While official equivalent accounted for 15 % as official equivalent is neither source nor language oriented as it already offers a ready-made solution to a given translation crisis point. Therefore, it can be concluded that when subtitling English language films to Lithuanian subtitles, subtitlers stay true to the original text and tend to use source-oriented translation strategies.

## CONCLUSIONS

The process of translation is now regarded not only as linguistic activity, but as a cultural process as well. Therefore, translators require not only linguistic expertise, but cultural sensitivity as well when they attempt to translate text that features culture-specific items. Identifying culture-specific items is rather tricky because it is often not clear which expressions should be regarded as having cultural references. According to Vlahov and Florin, realia include “elements of daily life, history, culture, etc., of a people, a country, a place that do not exist among other peoples, countries, and places. According to Maksvytytė, (2012), culture-specific items are words or combinations of words that define objects that are specific to a given nation’s daily life, culture social and historical development, but are foreign to another nation due to their national and/or historical coloring. Consequently, these words do not have accurate equivalents in other languages and, thus, cannot be translated the same way common words are translated. In short, CSIs are expressions pertaining to cultural items that are not part of a language system. Therefore, it can be concluded that culture-specific items define objects, phenomena, and situations of material and spiritual culture that do not exist in foreign cultures and languages. Culture-specific items can be classified according to particular cultural references. Different scholars have proposed classification systems to group culture-specific items. While there are many classifications of culture-specific items, in general, they include proper names (including personal names), geographic, historical, cultural, and societal CSIs.

Audiovisual translation is sometimes referred to as “multimedia translation” or “screen translation,” but audiovisual translation is the broadest term of them all and encompasses the translation of all media. In the last few decades, the number of types of audiovisual translation has increased. According to Matkivska, “scholars approximately distinguish ten kinds of audiovisual translation. However, they can be united into two larger subgroups: revoicing and subtitling” Revoicing can be further divided into voice-over, dubbing, free commentary, narration, and audio description. According to Luyken, “Voice-over is the faithful translation of original speech, which is delivered in an approximately synchronous way” (Luyken, 1991, p. 80). Voice-over is regarded as the most precise and the easiest SL translation that is delivered in approximately the same time as the original. Narration “is defined as a technique of audiovisual translation which does not concentrate on the lip movements of the original text, and is not aimed at recovering the source text but strives for more faithful translation of the source text approximately in the simultaneous mode” (Matkivska, 2014, p. 39). “Free commentary is a kind of voice-over that focuses neither on the lip movements of the original, nor on the faithfulness of the target text and also not on the simultaneous mode of the performance but it’s a free and often performed in different modes of translation which is usually complemented by different journalistic elements and text is covered partially or completely” (Karamintrogrou, 2000, cited in Matkivska, 2014, p. 39). According to Matkivska, “audio description

transforms visual information into words, transfers visual image into spoken language complementing in this way sounds and dialogues from the film” (Matkivska, 2014, p. 39). Dubbing is one of the main audiovisual translation methods throughout the world. Dubbing is a form of audiovisual translation when the phonogram of the SL is replaced with a TL phonogram that strives to match the phrasing, timing and lip movements of the original to make it seem that the translation is the original. Dubbing is a target-language-oriented translation type that requires the translator to adapt the ST to meet the requirements and restrictions of the target language/culture. Subtitling is a method of audiovisual translation where the verbal SL is rendered as verbal TL at the bottom of the screen and it encapsulates elements of discourse that are shown on screen. According to Gottlieb (2004) subtitling is a diasemiotic translation mode that crosses over from speech to writing. “Subtitling can be defined as “diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue”” (Gottlieb, 2004, p. 220). According to Fois, subtitles “are based on a target-oriented approach, for their function is to help the audience to fully understand the movie, at the expense of the source-text specificities” (Fois, 2012, p. 5). Subtitling a film requires the translator to follow technical specifications linked to conventions set by the distributor. According to Gottlieb, while dubbing tends to introduce syntactic “Trojan Horses” “Subtitling, on the other hand, typically promotes lexical innovation, i.e. loanwords, a more transparent Anglicism category” (Gottlieb, 2004, p. 224). Subtitling is a rather complex AVT method, but one that has many benefits and it is quite popular in some countries and is also a direct competitor to dubbing.

For the practical analysis of this Master’s thesis, five science fiction films were selected. The films include *Edge of Tomorrow*, *Arrival*, *The Martian*, *Interstellar*, and *Inception*. Subtitles featuring culture-specific items were analyzed using the classification of culture-specific items provided by Nedergaard-Larsen. The classification included Historical, geographical, societal, and cultural culture-specific items. However, the classification was supplemented with personal names as they are also considered as culture-specific items by scholars such as Pedersen. Pedersen’s taxonomy of translation strategies for culture-specific items in subtitles was used and the results of the analysis has shown that, like in Scandinavian countries, the translation strategy of retention was the most often used translation strategy. Retention was most widely used for rendering personal names as 95 of the 100 personal names found were rendered using retention. Official equivalent was the most widely used translation strategy for rendering geographical culture-specific items. Retention and direct translation were the most often used translation strategies for rendering historical culture-specific items while retention and generalization were the most widely used strategies for rendering societal culture-specific items. Again, retention and official equivalent were the dominant translation strategies for rendering cultural CSIs. Overall, retention and official equivalent were the most often used translation strategies when rendering culture-specific items. The analysis has shown

that, when subtitling English language films into the Lithuanian language, source-oriented translation strategies were the most often used with 59 % of all translation strategies used. Target-oriented translation strategies accounted for 26 % of all translation strategies used. Official equivalent that is neither a source-oriented nor target-oriented translation strategy accounted for 15 %. Evidently, Lithuanian subtitlers try to stay true to the original text and prefer to use source-language oriented translation strategies. According to Pedersen (2005) retention is the most common translation strategy for rendering culture-specific items and the present analysis confirms his assumption.



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## Appendixes

### Appendix 1. Culture-specific items in the film Edge of Tomorrow

List of culture-specific items in the film Edge of Tomorrow				
No.	English	Lithuanian	Translation strategy	Classification of CSI
1.	These pictures are just in from <b>Verdun</b> . 0:01:26	Šias nuotraukas ką tik gavom iš <b>Verdeno</b> .	Official equivalent	Geography
2. 3.	Look at <b>Rita Vrataski</b> (1), the <b>Angel of Verdun</b> (2). 0:01:47	Pažvelkit į <b>Ritą Vrataski</b> (1) -, ją vadina <b>Verdeno anglu</b> (2).	Retention (1) Direct translation (2)	Personal name (1) Personal name (2)
4.	The Army attribute this success to a revolutionary new technology: <b>The Exosuit jacket</b> . 0:02:03	Armija sako, kad sėkmę lėmė nauja revoliucinė technologij: <b>Egzokostiumas</b> . 0:02:03	Retention	Society
5.	She was able to kill hundreds of <b>mimics</b> on her first day in combat. 0:02:10.76	Per pirmą kovos dieną ji nužudė šimtus <b>mėgdžiotojų</b> .	Paraphrase	Society
6.	back at the <b>English Channel</b> , but for how long? 0:02:18.04	Mums pavyko juos sulaikyt prie <b>Lamanšo sąsiaurio</b> . Bet ar ilgam?	Official Equivalent	Geography
7.	Over 17 nations have joined the <b>United Defense Force</b> which hopes to push them back. 0:02:26.08	Prie <b>gynybos pajėgų</b> prisijungė per 70 šalių...tikisi juos atremt.	Generalization	Society
8.	<b>Operation Downfall</b> is going to be the largest mechanized invasion in history. 0:02:32.48	<b>Operacija Liūtis</b> bus didžiausia mechanizuota invazija žmonijos istorijoje.	Retention	History
9. 10.	Major <b>William Cage</b> (1), <b>United States Military Media</b> (2). 0:03:36.04	<b>Majoras Viljamas</b> (1) Keičias iš <b>JAV karo žiniasklaidos</b> (2).	Retention (1) Generalization (2)	Personal name (1) Culture (2)
11.	The entire <b>UDF</b> , invading from France, the Mediterranean, Scandinavia... relieving pressure on the eastern front... allowing the Russians and Chinese to push the enemy back. 0:03:56.52	Visa <b>JGP</b> galia iš Prancūzijos, Viduržemio jūros valstybių, Skandinavijos mažina spaudimą rytų fronte, leidžia rusams ir kinams stumt priešą atgal.	Direct translation	Society
12.	A <b>best-selling</b> memoir, perhaps. 0:04:24.84	Gal parašysit memuarus, kurie taps <b>bestseleriu</b> .	Retention	Culture
13.	<b>Off the top of my head</b> , I would go with the sense of manifest destiny. 0:04:35.28	<b>Pirma šovusi mintis</b> - jumis dėtas pabrėžčiau, kad toks mano likimas.	Cultural substitution	Society
14.	<b>Rags to riches</b> . Rapid rise through the ranks. 0:04:37.36	<b>Nuo skurdo iki turtų</b> . Greitas rangų kilimas. 0:04:37.36	Paraphrase	Society

15.	I was in <b>ROTC</b> in college. 0:05:19.00	Koledže buvau <b>rezervo programoj.</b>	Generalization	Society
16.	General, I am an officer in the <b>United States military.</b> 0:06:08.04	Generole, aš <b>JAV kariuomenės</b> pareigūnas.	Generalization	Society
17.	- You don't even have the authority. - I have spoken to your <b>CO.</b> 0:06:11.96	-Jūs neturite įgaliojimų. - Kalbėjau su jūsų <b>vadu.</b>	Generalization	Society
18.	It's how I address a <b>slack-jawed</b> recruit before I bust his hole with my boot heel, maggot. 0:08:56.56	Taip elgiuosi su <b>išsižiojėliu</b> prieš tai, kai spiriu jam į pasturgalį, vikšre.	Generalization	Society
19.	<b>Forward Operating Base Heathrow.</b> 0:09:09.44	<b>Hitrou aprūpinimo bazėj.</b>	Paraphrase	Geography
20.	My name is Major William Cage. - I'm an American officer. - <b>Officer?</b> 0:09:18.04	Aš majoras Viljamas Keidžas, -amerikietis. - <b>Pareigūnas?</b>	Generalization	Society
21.	What was it? <b>Poker night</b> (1)?	<b>Pokerio vakaras</b> (1)?	Direct translation (1)	Culture (1)
22.	<b>Bachelor party</b> (2)? 0:09:30.44	<b>Bernvakaris</b> (2)?	Official equivalent (2)	Culture (2)
23.	If it's all the same to you,	Jei jums vienodai, seržante,	(1)Generalization	(1) Society;
24.	sergeant I'd like to explain that to my <b>commanding officer</b> (1) in <b>Washington</b> (2). 0:09:33.80	norėčiau tą paaiškinti savo <b>vadui</b> (1) <b>Vašingtone</b> (2).	(2) Official equivalent	social organization (2) Geography; cultural geography
25.	- Name is <b>Farell.</b> - That's right. 0:09:53.60	-Jūs <b>Farelas?</b> -Taip.	Retention	Personal name
26.	<b>Master Sergeant</b> Farell. 0:09:55.68	<b>Vyr. seržantas.</b>	Cultural substitution	Society
27.	No, sir. I'm from <b>Kentucky.</b> 0:09:58.40	Ne, pone. Aš iš <b>Kentukio.</b>	Official equivalent	Geography
28.	I've been <b>railroaded.</b> 0:10:08.64	Aš čia <b>ne savo noru.</b>	Paraphrase	Society
29.	Where you from in Kentucky? Little town called <b>Science Hill.</b> Heard of it? 0:10:34.32	Kur gyvenat Kentukyje? Iš <b>Sains Hilo.</b> Žinot tokį?	Retention	Geography
30.	- Where you from? – <b>Cranbury</b>	-O jūs iš kur? -Iš <b>Kranberio</b>	Retention (1)	Geography (1)
31.	(1), <b>New Jersey</b> (1). 0:10:38.96	(1), <b>Naujojo Džersio</b> (2).	Official equivalent (2)	Geography (2)
32.	The <b>fiery crucible</b> in which the only true heroes are forged. 0:11:55.84	<b>Sunkus išbandymas,</b> kuriame gimsta tikri didvyriai.	Paraphrase	Culture
33.	Private <b>Kimmel,</b> what is my view of gambling... - ...in the barracks?- You dislike it. 0:12:41.16	Eilini <b>Kimeli,</b> koks mano požiūris į lošimus? Jums nepatinka.	Retention	Personal name
34.	<b>Nance,</b> why do I dislike it? 0:12:43.24	<b>Nense,</b> kodėl man nepatinka?	Retention	Personal name

35.	He will be combat ready at <b>0600</b> tomorrow. 0:13:12.84	Jis bus pasirengęs mūšiiui ryt <b>6:00 val.</b>	Cultural substitution	Society
36.	<b>PT!</b> Ten minutes! 0:13:34.72	<b>Treniruotė</b> po 10 min.	Explication	Culture
37.	Kimmiel. Aš <b>Grifas. Grifai. Grifai.</b> 0:15:16.12	Kimeli. It's <b>Griff. Griff. Griff.</b> You bet.	Retention	Personal name
38.	Bloody hell, it's the <b>Full Metal...</b> 0:16:09.48	Nieko sau, čia <b>metalinė kek...</b>	Direct translation	Personal name
39.	Pull yourself together! 0:22:33.32	Susiimk, <b>Fordai!</b>	Addition	Personal name
40.	<b>Mean as hell</b> and thick as grass. 0:23:04.52	<b>Pikti kaip velniai,</b> tankūs kaip žolė.	Paraphrase	Culture
41.	<b>Judgment Day.</b> 0:25:47.44	<b>Paskutiniojo teismo diena.</b>	Official equivalent	Culture
42.	<b>Ha-ha! Jinx, bitch!</b> 0:28:19.80	<b>Mano laimė!</b>	Paraphrase	Society
43.	Your name is Nance. You're <b>Bibble.</b> 0:31:25.76	Tu Nensė. Tu <b>Biblas.</b>	Retention	Personal name
44.	Ford. <b>Skinner.</b> Griff. 0:31:31.12	Fordas. <b>Skinneris.</b> Grifas.	Retention	Personal name
45.	<b>Knock off the grab-ass!</b> 0:36:29.12	<b>Gana pliurpt!</b>	Paraphrase	Culture
46.	What are you doing here? You gotta give me some warning. 0:40:38.40	<b>Rita,</b> ką čia veiki? Reikėjo mane įspėt.	Addition	Personal name
47.	I'm <b>Dr. Carter</b> (1). Particle physics. <b>Advanced microbiology</b> (2). 0:41:24.24	Aš <b>dr.Karteris</b> (1). Dalelių fizikas. <b>Mikrobiologas</b> (2).	(1)Retention (2)Generalization	(1)Personal name (2)Culture
49.	Now, these common <b>drones,</b> they act like its claws. 0:42:00.00	Įprasti <b>dronai</b> yra lyg nagai.	Retention	Society
50.	And <b>Alphas,</b> like the one that you killed, are much more rare. 0:42:03.04	O <b>alfos,</b> kuri nudėjai, yra daug retesni.	Retention	Society
51.	It controls them all. And this is the <b>Omega.</b> 0:42:17.48	Valdo juos visus. Čia <b>Omega.</b>	Retention	Society

52.	My father flew in the <b>Battle of Britain.</b> 0:54:42.28	Mano tėvas dalyvavo <b>Britanijos mūšyje.</b>	Official equivalent	History
53.	My Uncle <b>George</b> (1) landed on the <b>beach at Normandy</b> (2).	Mano dėdė <b>Džordžas</b> (1) išsilaipino <b>Normandijos paplūdimy</b> (2)	(1)Retention (2) Direct translation	Personal name (1) History (2)
55.	- The minivan and the green <b>SUV.</b> - Yeah. Okay. 0:58:39.36	Aš bėgsiu prie <b>visureigio.</b> Tu bėk prie miniveno.	Generalization	Society
56.	I've never been to <b>Lyons.</b> 1:01:35.00	<b>Lione</b> niekad nebuva.	Official equivalent	Geography
57.	You tell me your middle name. <b>Peyton.</b> 1:01:40.72	Pasakai antrą savo vardą. <b>Peiton.</b>	Retention	Personal name
58.	What about <b>Hendricks?</b> You get to know him? 1:02:08.00	O kaip <b>Hendriksas?</b> Gerai jį pažinojai?	Retention	Personal name
59.	My middle name is <b>Rose.</b> 1:10:08.40	Antras mano vardas <b>Rouzė.</b>	Retention	Personal name

60. 61.	Major General <b>Beaumont</b> (1), calling from <b>Halifax</b> (2). His plane's just been delayed. Bad weather. 1:18:05.88	<b>Bomontui</b> (1). Jis skambina iš <b>Halifakso</b> (2). Jo skrydį nukėlė.	Retention (1) Official equivalent (2)	Personal name (1) Geography (2)
62.	But she left out the ones referring to the fuel dump at <b>Greenwich</b> . 1:18:55.44	Bet neįtraukė tų, kurie susiję su degalų išpylimu <b>Grinviče</b> .	Official equivalent	Geography
63.	Your name is <b>Iris</b> . 1:18:58.64	Jūsų vardas <b>Airisė</b> .	Retention	Personal name
64.	It's the <b>Louvre</b> . 1:22:15.68	<b>Luvrą</b> .	Official equivalent	Culture
65.	And then he tells me my second grade teacher... was called <b>Miss Polio</b> . 1:26:09.04	Tada pasakė, kad mano antros klasės mokytoja buvo <b>panelė Polio</b> .	Retention	Personal name
66.	No. You won't make it <b>10 feet</b> before that thing kills you, Cage. 1:39:08.64	Ne. Nenubėgsi nė <b>10 m</b> , tas daiktas tave nužudys.	Cultural substitution	Society
67. 68.	I'm Corporal <b>Montgomery</b> (1) your liaison to General <b>Brigham's</b> (2) press office. 1:43:32.72	Aš kapralė <b>Montgomeri</b> (1), jūsų ryšininkė su generolo <b>Brigemo</b> (2) spaudos skyriumi.	Retention (1) Retention (2)	Personal name (1) Personal name (2)

## Appendix 2. Culture-specific items in the film Arrival

List of culture-specific items in the film Arrival				
No.	English	Lithuanian	Translation strategy	Category
69.	Are you the <b>sheriff</b> in this here town? 0:02:39.61	Ar tu esi miesto <b>šerifė</b> ?	Retention	Society, social organizations
70.	<b>Dr. Banks</b> , can you turn the TV to a news channel? 0:05:08.30	<b>Daktare Benks</b> , gal galite įjungti televizorių, naujienų kanalą?	Retention	Personal name
71.	<b>Montana</b> right now is on complete lockdown. 0:05:37.20	Deja, <b>Montana</b> šiuo metu yra visiškai užtvirta.	Official equivalent	Geography, cultural geography
72.	The object apparently touched down 40 minutes ago, just north of <b>I-94</b> .	Objektas nusileido prieš 40 minučių <b>I-94 greitkelyje</b> .	Retention+Addition	Geography, cultural geography
73.	This is from a site in <b>Hokkaido</b> . 0:06:02.10	Čia vaizdai iš <b>Hokkaido salos</b> .	Official Equivalent+Addition	Geography, cultural geography
74.	Now, the objects measure at least <b>1,500 feet</b> tall... 0:08:46.52	Objektai yra mažiausiai <b>460 metrų</b> aukščio.	Cultural substitution	Society, ways of life, customs
75.	After Tuesday's extraordinary events, the President this morning has declared a state of emergency, with as many as <b>5,000 National Guard</b> being	Po antradienio įvykių, širyt prezidentas paskelbė nepaprastąjį padėtį. Vien Montanos valstijoje dislokuota <b>5000</b>	Direct translation+Addition	Society, social organization

	deployed to the state of Montana alone. 0:10:25.20	<b>Nacionalinės gvardijos karių.</b>		
76. 77.	Panic buying of <b>gas</b> (1), water and food continues to escalate, and <b>federal authorities</b> (2) have temporarily lifted all caps on overtime for law enforcement. 0:10:39.38	Žmonės paniškai perka <b>degalus</b> (1), vandenį ir maistą. <b>Valdžia</b> (2) laikinai panaikino teisėsaugos pareigūnų viršvalandžių limitą.	Generalization (1) Generalization (2)	(1)Society, ways of life, customs (2)Society, politics
78.	The <b>ATF</b> has put a temporary ban on new gun licenses, forcing many independent suppliers of hunting equipment and firearms to close their doors to the public. 0:10:48.56	<b>Ginklų ir sprogmenų biuras</b> laikinai uždraudė išduoti naujas licencijas, priversdamas daugybę nepriklausomų medžioklės įrangos ir ginklų tiekėjų uždaryti savo parduotuves.	Explicitation	Society, politics
79.	I'm Colonel <b>G.T. Weber</b> . 0:11:06.91	Aš pulkininkas <b>G. T. Veberis</b> .	Retention	Personal name
80. 81.	We never formally met, but two years ago, you did some <b>Farsi</b> (1) translations for <b>Army Intelligence</b> (2). 0:11:10.66	Mes nesam pažįstami, bet prieš 2 metus <b>žvalgybai</b> (1) atlikote vertimą iš <b>persų</b> (2) kalbos.	(1)Generalization (2)Cultural substitution	(1) Society, social organization (2) Culture, education
82.	And you have another two years in your <b>SSBI</b> , so you still have top-secret clearance. 0:11:29.01	Dar dvejus metus dirbote <b>SSBI žvalgybai</b> , vadinasi, iki šiol turite priėjimą prie slaptos informacijos.	Retention+Addition	Society, social organization
83.	That's why I'm in your office and not at <b>Berkeley</b> . 0:11:34.98	Todėl ir atėjau pas jus, o ne pas <b>Berklio vadovybę</b> .	Retention+addition	Culture, education
84.	You mentioned Berkeley. Are you going to ask <b>Danvers</b> next? 0:14:00.08	Minėjote Berklį. Ar dabar prašysite <b>Denverio</b> ?	Retention	Personal name
85.	Russia and China join talks at the <b>United Nations</b> . 0:14:23.60	Rusijai ir Kinijai derantis su <b>Jungtinėmis Tautomis</b> .	Official Equivalent	Society, politics
86.	Meanwhile, financial markets across the world are in crisis as the <b>Dow Jones Industrial Average</b> fell over 2,000 points... 0:14:26.32	Tuo tarpu finansų rinkos visame pasaulyje patiria krizę, <b>Dau Džonso indeksui</b> nukritus 2000 taškų. Tai pats staigiausias savaitinis kritimas istorijoje.	Retention	Society, Industrial level (economy)
87.	Louise, this is <b>Ian Donnelly</b> . Louise Banks, Ian Donnelly. 0:16:33.73	Luiza, čia <b>Ijanas Donelis</b> . Luiza Benks, Ijanas Donelis.	Retention	Personal name
88.	Ian is a theoretical physicist from <b>Los Alamos</b> . 0:16:57.09	Ijanas yra teorinės fizikos specialistas iš <b>Los Alamos</b> .	Official equivalent	Geography, cultural geography



89.	I want you to take these two to <b>Dr. Kettler</b> . 0:19:48.76	Noriu, kad nuvestum juos pas <b>daktarą Ketlerį</b> .	Retention	Personal name
90.	<b>Louise Banks</b> ? Ian Donnelly? When was the last time either of you have eaten? 0:20:38.48	<b>Luiza Benks</b> ? Ijanai Doneli? Kada paskutinį kartą valgėt?	Retention	Personal name
91. 92.	This is <b>Agent Halpern</b> (1) with the <b>CIA</b> (2). 0:22:20.04	Čia <b>agentas Deividas Helpernas</b> (1) iš <b>CŽV</b> (2).	Retention+Addition (1) Official equivalent (2)	Personal name (1) Society, social organization (2)
93.	Dr. Banks is taking over the mission from <b>Dr. Walker</b> . 0:22:59.24	Daktarė Benks perims misiją iš <b>daktaro Volkerio</b> .	Retention	Personal name
94.	Copy, <b>Condor</b> . We will observe, but not initiate. Over. 0:25:06.16	Supratau, <b>kondore</b> . Mes stebėsime, bet neįsitrauksime. Baigiau.	Official Equivalent	Geography, biology
95.	Condor, I'm proceeding first with <b>Captain Marks</b> , over. 0:28:29.28	Kondore, aš einu su <b>kapitonu Marksu</b> .	Retention	Personal name
96.	Do not attempt to remove <b>hazmat suits</b> without assistance from authorized personnel. 0:33:14.36	Nebandykite nusiimti <b>kostiumo</b> be įgalioto personalo pagalbos.	Generalization	Society, ways of life, customs
97.	In North Dakota, 144 members of the <b>Saint Lawrence Pentecostal Cult</b> are feared dead after they set their compound ablaze. 0:34:46.95	Šiaurės Dakotoje 144 <b>Šv. Lorenzo Sekminių sektos</b> nariai mirtinai išsigando, pasirodžius ateivių erdvėlaiviui.	Direct translation	Culture, religion
98.	In 1770, <b>Captain James Cook's</b> ship ran aground and he led a party into the country, and they met the Aboriginal people. 0:39:59.39	1770 metais <b>kapitono Džeimso Kuko</b> laivas priplaukė Australijos krantus, laivo įgula patraukė į šalies gilumą ir susitiko su aborigenais.	Official Equivalent	History, people
99. 100.	Have you met <b>General Shang</b> ? (1) The call sign for him is <b>Big Domino</b> (2). 0:41:51.58	Ar pažįstate <b>generolą Šengą</b> ? (1) Jo pravardė yra <b>Didysis Domino</b> (2).	Retention (1) Direct translation (2)	Personal name (1) Personal name (2)
101.	Then, we need to clarify the difference between a specific "you" and a collective "you," because we don't want to know why <b>Joe Alien</b> is here, we want to know why they all landed. 0:43:06.12	Then, we need to clarify the difference between tarp konkretaus "tu" ir bendrojo "jūs". Nes mums neįdomu, ką konkretus <b>ateivis</b> čia veikia.	Generalization	Society, social conditions
102.	I was thinking <b>Abbott</b> and <b>Costello</b> . 0:48:53.67	Galvojau apie <b>Abotą</b> ir <b>Kostelą</b> .	Retention	Personal name (1)

				Personal name (2)
103.	<b>Becky</b> asked me if the monsters are going to kill Daddy! 0:51:12.31	<b>Bekė</b> klausė, ar monštrai nužudys tėtį!	Retention	Personal name
104.	Here are some of the many things we don't know about <b>heptapods</b> . 0:52:42.23	Yra daugybė dalykų, kurių mes nežinome apie <b>heptapodus</b> .	Retention	Society, social conditions
105.	The next most plausible theory is that <b>Sheena Easton</b> had a hit song at each of these sites in 1980. 0:53:48.38	Kita labiausia įtikėtina teorija, jog <b>Sheena Easton</b> šiose vietose sukūrė po hitą.	Retention	Personal name
106.	Our president's willing to sit back and let them <b>waltz</b> in and take our country. 0:58:22.91	Galbūt mūsų laukia visiška invazija, bet prezidentas geriau sėdės rankas sudėjęs ir leis jiems užgrobti mūsų šalį.	Omission	Culture, culture, leisure and activities
107.	Want to see my project for <b>Miss Garriott's</b> class? 0:59:34.31	Nori pamatyti mano projektą <b>panelės Gariot</b> pamokai?	Retention	Personal name
108.	The show is called " <b>Mommy and Daddy talk to Animals</b> ." 0:59:52.50	Laida vadinasi " <b>Mamytė ir tėvelis kalbasi su gyvūnais</b> ".	Direct translation	Culture, media
109.	Colonel, the <b>Secretary of Defense</b> is on the line for you. 1:07:39.63	Pulkininke, jums skambina <b>gynybos sekretorius</b> .	Official equivalent	Society, politics
110.	Scientists from around the world are sifting through information received from the UK, <b>Japan</b> , <b>Sierra Leone</b> and <b>Venezuela</b> . 1:44:10.11	Pasaulio mokslininkai analizuoja iš Jungtinės Karalystės gautą informaciją.	Omission	Geography, cultural geography

### Appendix 3. Culture-specific items in the film The Martian

List of culture-specific items in the film The Martian				
No.	English	Lithuanian	Translation strategy	Category of CSI
111.	Let's make <b>NASA</b> proud today. 0:02:08.12	Tegu visi šiandien ima didžiuotis <b>NASA</b> .	Official equivalent	Culture, education
112.	How's it looking over there, <b>Watney</b> ? 0:02:10.58	Kaip ten viskas atrodo, <b>Vatni</b> ?	Retention	Personal name
113. 114.	Sorry, what are you doing today, <b>Martinez</b> (1)? Making sure the <b>MAV</b> (2) is still upright? 0:02:29.64	Atleisk, ką šiandien veiki, <b>Martinesai</b> (1)? Tikrini, ar <b>MAV</b> (2) vis dar stovi stačias?	(1)Retention (2)Retention	Personal name (1) Society, ways of life, customs (2)
115.	- Oh, did Beck just insult me?-" <b>Dr. Beck</b> ." And yes. 0:02:57.21	" <b>Dr. Bekas</b> ." Atsakymas - taip.	Retention	Personal name

116.	Happy to turn the radios off from here, <b>Commander</b> . Just say the word. 0:03:01.15	Mielai išjungsiau radijo ryšį, <b>vade</b> .	Generalization	Society, social organization
117.	Wait, <b>Johanssen</b> . Constant communication is the hallmark... 0:03:04.94	Palauk, <b>Johansen</b> . Nuolatinio ryšio palaikymas yra...	Retention	Personal name
118.	I apologize for my countrymen, <b>Vogel</b> . 0:03:12.09	Atsiprašau už savo tautiečius, <b>Vogeli</b> .	Retention	Personal name
119.	Use the cables from the comms mast as guy-lines, - anchor it with the <b>Rover's</b> . - Watch out! 0:05:34.15	Virvėmis nuo ryšių stoties stiebo pritvirtinti jį prie paviršiaus ir prikabinti prie <b>marsaeigio</b> . Saugokitės!	Explicitation	Society, ways of life, customs
120.	Warning. <b>Suit</b> breach detected. 0:05:46.38	Įspėjimas. Pažeistas <b>skafandras</b> .	Explicitation	Society, ways of life customs
121.	It's made to see the <b>Hermes</b> from orbit not a little piece of metal from a single suit. 0:06:59.79	Jis nustatytas sekti <b>Hermes</b> iš orbitos, o ne metalo gabaliuką skafandre.	Retention	Society, ways of life, customs
122.	- Give it a try. - <b>Roger</b> . 0:07:03.62	Pamėgink. <b>Supratau</b> .	Paraphrase	Society, ways of life, customs
123.	- Nothing? - No. I can barely see the <b>Hab</b> . 0:07:12.87	Ne. Aš vos matau mūsų <b>Habą</b> .	Retention	Society, ways of life, customs
124.	You're firing the <b>OMS</b> ? 0:07:43.10	Jungsi <b>OMS</b> ?	Retention	Society, ways of life, customs
125. 126.	<b>Johanssen</b> (1), let's go. <b>Mark!</b> (2) 0:08:05.23	<b>Džohansen</b> (1), pirmyn! <b>Markai!</b> (2)	(1)Retention (2)Retention	(1)Personal name (2) Personal name
127. 128.	At around <b>4:30 a.m.</b> (1) <b>Central Standard Time</b> (2) our satellites detected a storm approaching the Ares 3 mission site on Mars. 0:09:16.52	Apie <b>4 val. 30 min</b> (1). <b>Centrinio standartiniu laiku</b> (2) mūsų palydovai aptiko audrą, artėjančią mūsų misijos Ares 3 Marse link.	(1) Cultural substitution (2) Cultural substitution	(1) Society, ways of life, customs (2) Society, ways of life, customs
129. 130. 131.	Thanks to the quick action of Commander <b>Lewis</b> (1) astronauts Beck, Johanssen, Martinez and Vogel were all able to reach the <b>Mars Ascent Vehicle</b> (2) and perform an emergency launch at 7:28 <b>Central Time</b> (3). 0:09:31.42	Dėl greitų vadės <b>Liuis</b> veiksmų astronautai Bekas, Džohansen, Martinesas ir Vogelis pasiekė <b>pakilimo iš Marso aparatą</b> ir atliko avarinį pakilimą val. 28 min. <b>CS laiku</b> .	Retention (1) Paraphrase (2) Paraphrase (3)	Personal name (1) Society, ways of life, customs (2) Society, ways of life, customs (3)
132.	<b>Director Sanders!</b> 0:10:02.59	<b>Direktoriau Sandersai!</b>	Retention	Personal name

133.	It is... 06:53... on <b>Sol</b> 19 and... I'm alive. 0:16:12.47	Dabar 6 val. 53 min. 19 <b>solas</b> , ir aš dar gyvas.	Official equivalent	Society, ways of life, customs
134.	Best I can figure this length of our primary communications antenna broke off and tore through my <b>bio-monitor</b> and ripped a hole in me as well. 0:16:33.25	Kiek galiu suprasti, greičiausiai pirminio ryšio antena lūžo ir pradūrė mano <b>biomonitorių</b> ir šiek tiek mano kūno.	Retention	Society, ways of life, customs
135.	Now, I have hundreds of liters of unused hydrazine at the <b>MDV</b> . 0:25:05.83	<b>MDV</b> nusileidimo aparate turiu šimtus litrų nepanaudoto hidrazino.	Retention	Society, ways of life, customs
136.	Interesting side note, this is actually how the <b>Jet Propulsion Lab</b> was founded. 0:27:08.00	Įdomi pastaba: būtent taip atsirado <b>Reaktyvinio judėjimo laboratorija</b> .	Direct translation	Culture, education
137.	Five guys at <b>Caltech</b> were trying to make rocket fuel and they nearly burned down their dorm. 0:27:12.43	Penki vyrukai <b>Kalifornijos technologijų universitete</b> bandė sukurti raketų degalus ir vos nesudegino savo bendrabučio.	Explicitation	Culture, education
138.	We're funded for five <b>Ares</b> missions. 0:29:45.20	Gavome finansavimą penkioms <b>Ares</b> misijoms.	Retention	Society, ways of life, customs
139.	I think I can get <b>Congress</b> to authorize a sixth.	Manau, galiu įkalbėti <b>Kongresą</b> pasirašyti ir šeštai.	Official equivalent	Society, politics
140.	We should be focusing on the <b>Schiaparelli Crater</b> . 0:30:02.87	Mums derėtų susikaupti ties <b>Skiaparelio krateriu</b> .	Official equivalent	Geography,
141.	- of <b>Mark Watney's</b> dead body to the world. - You're afraid of a PR problem? 0:30:16.32	visam pasauliui parodysiu <b>Marko Vatnio</b> lavono nuotraukas.	Retention	Personal name
142.	Congress won't reimburse us for a paper clip if I put a dead astronaut on the front page of <b>The Washington Post</b> . 0:30:22.98	Kongresas nekompensuos mums nė sąvaržėlės, jei pirmame " <b>The Washington Post</b> " psl. pasirodys negyvo astronauto nuotrauka.	Retention	Culture, media
143.	<b>Vincent Kapoor?</b> 0:31:45.89	<b>Vincentas Kapuras?</b>	Retention	Personal name
144.	<b>Acidalia Planitia</b> . 0:32:01.05	<b>Acidaliijos lyguma</b> .	Official Equivalent	Geography
145.	Hi. Security? This is <b>Mindy</b>	Čia <b>Mindi Park</b> (1) iš	(1) Retention	Personal name (1)
146.	<b>Park</b> (1) in <b>SatCon</b> (2). 0:32:30.89	<b>palydovinio ryšio skyriaus</b> (2).	(2) Explicitation	Culture, education (2)

147.	Why don't we just ask Lewis? Let's get on <b>CAPCOM</b> and ask her directly right now. 0:33:14.36	Gal paklauskime pačios Liuis? Susisiekiame su jais ir paklauskime dabar pat.	Omission	Society, ways of life, customs
148.	I mean, he's <b>50 million miles</b> away from home. He thinks he's totally alone. 0:34:09.15	Už <b>80 milijonų kilometrų</b> nuo namų, visiškai vienas.	Cultural substitution	Society, ways of life, customs
149.	if I have to listen to any more god-awful <b>disco music</b> . 0:34:28.07	jei dar klausysiu tos siaubingos <b>disko muzikos</b> .	Direct translation	Culture, culture, leisure activities
150.	Bad news, it involves me digging up the <b>Radioisotope Thermoelectric Generator</b> . 0:37:31.61	Bloga žinia, teks iškasti <b>radioizotopinį termoelektrinį generatorių</b> .	Direct translation	Society, ways of life, customs
151.	I get it. <b>RTGs</b> are good for spacecraft, but if they rupture around humans no more humans, which is why we buried it when we arrived. 0:37:44.01	Supratau. <b>RTG</b> tinka erdvėlaiviams, bet jei jis įtrūks šalia žmonių, tų žmonių neliks.	Retention	Society, ways of life, customs
152. 153.	- <b>Annie</b> (1). - No more <b>Vincent</b> (2) on TV. Copy that. 0:39:39.97	<b>Ane!</b> (1) Į TV <b>Vincento</b> (2) daugiau neleisti. Supratau.	(1) Retention (2) Retention	(1) Personal name (2) Personal name
154.	Mark drove two hours straightaway from the Hab, did a short <b>EVA</b> and then drove for another two. We think the EVA was to change batteries. 0:39:50.87	Markas iš Habo važiavo 2 valandas, trumpam <b>išėjo į atvirą erdvę</b> , paskui važiavo dar dvi valandas. Manome, išeiti prireikė tam, kad pakeistų baterijas.	Paraphrase	Society, ways of life, customs
155.	He didn't load up the <b>oxygenator</b> or the water reclaimer? 0:39:58.91	Jis nepasikrovė nei <b>oksigenatoriaus</b> , nei vandens perdirbiklio?	Retention	Society, ways of life, customs
156.	You're going to say it's impossible and then I'm gonna make a speech about the blinding capabilities of the <b>JPL</b> team and then you're going to do the math in your head and say something like, - "The overtime alone will be a nightmare." - The overtime alone will be a nightmare. 0:40:41.53	Tu pasakysi, kad tai neįmanoma, tada aš rėšiu kalbą apie akinančias <b>RJL</b> darbuotojų galimybes, tada tu mintyse paskaičiuosi ir pasakysi kažką panašaus į: "Viršvalandžiai bus tikras košmaras." Viršvalandžiai bus tikras košmaras.	Retention	
157.	- We need to tell the crew. - <b>Mitch</b> , we've discussed this. 0:40:57.35	Reikia pranešti įgulai. <b>Mičai</b> , mes tai jau aptarėme.	Retention	Personal name

158.	<b>Bruce</b> has three months to get the payload done. That's all that matters right now. 0:41:13.04	<b>Briusas</b> turi tris mėnesius paruošti krovinį.	Retention	Personal name
159.	<b>Pathfinder.</b> 0:45:51.79	<b>Pathfinder.</b>	Retention	Society, ways of life, customs
160.	This won't exactly be an <b>Algonquin Round Table</b> of snappy repartee. 0:48:56.28	Nieko panašaus į <b>Algonkino apskritojo stalo</b> apsikeitimą sąmojais.	Direct translation	Culture, culture, leisure activities
161.	I figured one of you guys kept an <b>ASCII</b> table lying around. 0:50:21.32	Spėju, kad pas kurį iš jūsų būtinai turi būti <b>ASCII</b> lentelė.	Retention	Society, ways of life, customs
162. 163.	Who also had copies of <b>Zork II</b> (1) and <b>Leather Goddesses of Phobos</b> (2) on her personal laptop. 0:50:30.76	Kuri taip pat turėjo žaidimus " <b>Zork II</b> " (1) ir " <b>Leather Goddesses of Phobos</b> " (2) savo kompiuteryje.	(1) Retention (2) Retention	(1) Culture, culture, leisure activities (2) Culture, culture, leisure activities
164.	Seriously, Johanssen, it's like the <b>Smithsonian</b> of loneliness on there. 0:50:38.09	Rimtai, Džohanssen... Čia lyg vienatvės muziejus.	Omission	History, people
165.	You're bringing this up while Vincent is in <b>Pasadena</b> so he can't argue the other side. 0:56:35.77	Siūlai todėl, kad Vincentas dabar <b>Pasadenoje</b>	Retention	Geography
166.	It's time, <b>Teddy.</b> 0:56:45.56	Metas, <b>Tedi.</b>	Retention	Personal name
167.	Hi, hello. It's Mitch. <b>Mitch Henderson.</b> 0:58:14.96	Sveiki, čia Mičas. <b>Mičas Hendersonas.</b>	Retention	Personal name
168.	The coolest one, though, the coolest one I got was from <b>University of Chicago</b> , my Alma mater. 1:00:13.14	O šauniausią laišką gavau iš <b>Čikagos universiteto</b> , savo alma mater.	Official equivalent	Culture, education
169.	In your face, <b>Neil Armstrong.</b>	Išgraužk, <b>Neilai Armstrongai.</b>	Retention	History, people
170.	I'm trying to figure out whether I should go with "High School Senior" or "coquettish ingenue." But I'm not really sure how that's gonna look with my <b>spacesuit</b> on. 1:00:43.37	Dabar mąstau, koks įvaizdis geresnis: "universiteto absolventas" ar "koketiškas ingėnue". Nesu tikras, kaip tai atrodys, kai vilkėsiu <b>skafandrą.</b>	Generalization	Society, ways of life, customs
171.	What is he doing? I asked for a photo, and what, he's The <b>Fonz?</b> 1:01:25.49	Prašiau nuotraukos, o jis vaidina <b>Fonzarelį?</b>	Retention	Culture, culture, leisure and activities

172.	I want to announce we're launching some supplies to him next year during the <b>Hohmann Transfer Window</b> . 1:01:42.00	Paskelbk, kad misija su atsargomis startuos kitais metais <b>Hohmano orbitos perkélimo lango metu</b> .	Retention+Addition	Culture, education
173.	<b>Dr. Keller</b> , stretch Watney's rations four more days. 1:14:33.97	<b>Dr. Keler</b> , ištempkite Vatnio racioną 4 dienomis.	Retention	Personal name
174.	Yeah, my father was a Hindu, my mother's a <b>Baptist</b> , so yeah. I believe in several. 1:16:20.12	Mano tėvas buvo hinduistas, mama - <b>baptisté</b> , taigi, taip... Tikiu keli dievus.	Retention	Culture, religion
175.	She's rock solid at this point, Flight. <b>TVCs</b> look good. 1:17:15.72	Visos sistemos veikia puikiai, Centre. <b>TVC</b> atrodo gerai.	Retention	Society; ways of life, customs
176.	<b>U.S. Destroyer Stockton</b> reporting debris falling from the sky. 1:18:14.63	<b>JAV karinis laivas "Stockton"</b> praneša apie krentančias iš dangaus nuolaužas.	Direct translation+Addition	Society, ways of life, customs
177.	All right. Thanks to my uncle <b>Tommy</b> in China, we get another chance at this. 1:21:47.43	Mano dėdės <b>Tomio</b> iš Kinijos dėka mums suteiktas dar vienas šansas.	Retention	Personal name
178.	<b>Rich Purnell</b> . I work in Astrodynamics, and you should hang up the phone right now. 1:22:32.99	- Atsiprašau, kas tu? - <b>Ričas Purnelas</b> . Iš astrodinamikos skyriaus. Padėkite ragelį tučtuojau.	Retention	Personal name
179.	What the hell is " <b>Project Elrond</b> "? 1:22:52.75	Kas, po šimts, yra " <b>Elrondo projektas</b> "?	Direct translation	History, events
180. 181.	<b>The Council of Elrond</b> (1). It's from <b>Lord of the Rings</b> (2). 1:23:03.59	<b>Elrondo taryba</b> (1), iš " <b>Žiedų valdovo</b> " (2).	(1)Official equivalent (2)Official equivalent	(1)Culture, culture, leisure and activities (2) Culture, culture, leisure and activities
182.	It's the meeting where they decide to destroy the <b>One Ring</b> . 1:23:03.59	Elrondo susirinkimo metu nusprendžiama sunaikinti <b>Didįjį Žiedą</b> .	Official equivalent	Culture, culture, leisure and activities
183.	I would like my code name to be " <b>Glorfindel</b> ." 1:23:11.67	tuomet norėčiau pasivadinti <b>Glorfindeliu</b> .	Retention	Culture, culture, leisure and activities
184.	While we're doing that... - we resupply with the probe...- <b>The Taiyang Shen</b> . 1:24:24.75	Tuo metu... mūsų atsargas papildo transportinis zondas... <b>Taiyang Shen</b> .	Retention	Society, ways of life, customs

185.	Watney would intercept using the <b>MAV</b> . 1:24:47.42	Vatnis pasinaudos ten esančiu <b>MAV</b> .	Retention	Society, ways of life, customs
186.	This isn't a <b>JPEG</b> . 1:27:39.97	Failas ne <b>JPEG</b> .	Official equivalent	Society, ways of life, customs
187.	" <b>Rich Purnell Maneuver</b> ." 1:27:54.63	" <b>Ričo Purnelo manevras</b> ."	Retention	Culture, education

188.	All right, <b>cowboy</b> , slow down. 1:29:20.77	Neskubėk, <b>kaubojau</b> .	Official equivalent	Society, social conditions
189.	All due respect to your <b>CNSA</b> protocol 1:34:54.32	Su visa pagarba <b>Kinijos nacionalinei kosmoso administracijai</b> ,	Explication	Society politics
190.	<b>A Space Pirate</b> . 1:39:31.94	<b>Kosminis piratas</b> .	Direct translation	Society, social conditions
191.	He asked us to call him <b>Captain Blondebeard</b> . 1:41:40.02	Paprašė jį vadinti <b>Kapitonu Šviesiabardžiu</b> .	Retention	History, people
192.	And I'll have the <b>MMU</b> , so moving around should be easy. 1:50:42.74	Aš turėsiu <b>manevruojančią raketinę kuprinę</b> , tad judėsiu sklandžiai.	Explication	Society, ways of life, customs
193.	There's a mood of tension and anxiety here, outside <b>Johnson Space Center</b> . 1:52:24.96	Čia, šalia <b>Džonsono kosminio centro</b> , tvyro įtampa ir nerimas.	Official equivalent	Geography, cultural geography
194.	If something goes wrong, what can <b>Mission Control</b> do? 1:52:59.17	Jei kas nutiktų, ką gali padaryti <b>misijos valdymo centras</b> ?	Generalization	Society, social organization
195.	I'd get to fly around like <b>Iron Man</b> . 2:00:33.29	Skriesiu it koks <b>Geležinis žmogus</b> .	Official equivalent	Culture, culture, leisure and activities
196. 197.	<b>Houston</b> (1), be advised. We're going to deliberately breach the <b>VAL</b> (2)- to produce a reverse thrust. - What?	<b>Hiustone</b> (1), pranešame, kad ketiname sugadinti <b>šliužą</b> (2) norėdami sukurti atbulinę stūmimo jėgą.	(1) Official equivalent, (2) Generalization	Geography (1) Society, ways of life, customs (2)

#### Appendix 4. Culture-specific items in the film Interstellar

List of culture-specific items In the film Interstellar				
No.	English	Lithuanian	Translation strategy	Category of CSI
198.	Nah, I got this. - Crossing the <b>Straights</b> . 0:01:33.30	<b>Kertam Sašiaurį</b> .	Generalization	Geography



199.	Shutting it down, <b>Cooper</b> . - No! 0:01:38.26	- Išjungiu variklius, <b>Kuperi</b> . - Ne!	Retention	Personal name
200.	Sorry, <b>Murph</b> . Go back to bed. 0:01:55.86	Atleisk, <b>Merfe</b> . Eik miegot.	Retention	Personal name
201.	Tom, 4:00 today, you and me in the barn, <b>Herbicide Resistance 101</b> . 0:03:33.29	Tomai, 16 val. daržinėj <b>kursas apie herbicidams atsparius augalus</b> .	Paraphrase	Geography
202.	<b>Coop</b> . 0:04:08.62	<b>Kupai</b> .	Retention	Personal name
203.	Slow down, <b>turbo!</b> 0:04:39.52	Ramiau!	Omission	Personal name
204.	- That's not a dust storm. - <b>Nelson's</b> torching his whole crop.	- Tai ne dulkių audra? - <b>Nelsonas</b> degina savo pasėlius.	Retention	Personal name
205.	They're saying it's the last harvest for <b>okra</b> . 0:04:47.53	Žmonės šneka, kad <b>ybiškės</b> daugiau nebeaugs.	Official equivalent	Geographical, biological
206. 207.	Now, be nice to that <b>Miss (1) Hanley (2)</b> . She's single. 0:04:56.50	Būk malonus su <b>panele (1) Henli (2)</b> . Ji netekėjusi.	(1) Cultural substitution (2) Retention	(1) Society; social conditions (2) Personal name
208.	Shut it, <b>Tom!</b> 0:05:25.45	Nutilk, <b>Tomai!</b>	Retention	Personal name
209.	It's an <b>Indian Air Force (1) drone (2)</b> . Solar cells could power an entire farm. 0:06:48.15	Tai <b>Indijos nepilotuojamas orlaivis</b> . Jo saulės elementų užtektų apšviest visą ūkį.	Generalization (1) Retention (2)	Society, politics (1) Society, ways of life, customs (2)
210.	<b>Delhi Mission Control</b> went down, same as ours ten years ago. - Heh. 0:08:47.48	<b>Delio skrydžių valdymo centras</b> nustojo veikt kaip ir mūsų prieš 10 metų.	Addition	Society, social organization
211.	No, actually, sir, that's a surveillance <b>drone</b> . 0:10:07.85	Ne, pone, tai žvalgybinis <b>nepilotuojamas lėktuvas</b> .	Generalization	Society, ways of life, customs
212.	Yeah, he's got a knack for it. What about <b>college</b> ? 0:10:24.70	Taip, jis turi tam talentą. O <b>universitetas</b> ?	Cultural substitution	Culture, education
213.	What's your waistline? About what, <b>32</b> ? 0:10:49.81	Kokia jūsų liemens apimtis? <b>81 cm</b> ?	Cultural substitution	Society, ways of life, customs
214. 215.	Explaining how the <b>Apollo (1) missions</b> were faked to bankrupt the <b>Soviet Union (2)</b> . 0:11:55.63	Jos aiškina, kad " <b>Apollo</b> " (1) skrydžiai suklastoti siekiant <b>SSSR (2) bankroto</b> .	(1) Retention (2) Generalization	(1) History, events (2) Geography, cultural geography
216.	If we don't want a repeat of the excess and wastefulness of the <b>20th</b> century, then we	Jei nenorim pakartot <b>XX a.</b> nesaikingumo ir švaistymo, tada turim vaikus šviest apie	Cultural substitution	Society, ways of life, customs

	need to teach our kids about this planet, not tales of leaving it. 0:12:18.40	šià planetà, o ne sekt pasakas, kaip jà palikt.		
217.	One of those useless machines they used to make was called an <b>MRI</b> . 0:12:27.28	Vienas šių nenaudingų aparatų buvo <b>magnetinio rezonanso tomografas</b> .	Explicitation	Society, ways of life, customs
218.	It's like we've forgotten who we are, <b>Donald</b> . 0:15:51.03	Toks jausmas, kad pamiršom, kas esam, <b>Donaldai</b> .	Retention	Personal name
219.	This happened about 1:30 when that thing came off the top of that <b>canyon</b> . 0:17:17.11	This happened about 1:30 when that thing pakilo virš <b>kanjono</b> .	Retention	Geography
220.	In my day, we had real <b>ballplayers</b> . 0:17:23.20	Mano laikais <b>žaidėjai</b> buvo geresni.	Generalization	Culture, culture, leisure and activities
221.	Oh, you still think you're a <b>Marine</b> , pal? 0:25:16.80	Tu save dar laikai <b>jūrų pėstininku</b> ?	Official Equivalent	Society, social conditions
222.	<b>TARS</b> , back down, please. 0:25:35.78	<b>Tarsai</b> , prašau pasitraukt.	Retention	Personal name
223.	<b>Dr. Brand</b> . 0:25:52.09	<b>Dr. Brand</b> .	Retention	Personal name
224.	I knew a <b>Dr. Brand</b> once. He was a professor. 0:25:53.59	Pažinojau <b>dr. Brandą</b> . Jis buvo profesorius.	Retention	Personal name
225.	We're <b>NASA</b> . 0:27:58.63	Mes iš <b>NASA</b> .	Official Equivalent	Culture, education
226.	But like the potatoes in Ireland and the wheat in the <b>Dust Bowl</b> the corn will die. 0:28:53.89	Kaip bulvės Airijoje ir kviečiai <b>dulkių audrų regionuose</b> mirs ir kukurūzai.	Paraphrase	Geographical
227.	<b>Rangers</b> . 0:30:02.38	" <b>Rangers</b> ".	Retention	Society, ways of life, customs
228.	<b>The Lazarus missions</b> . 0:30:14.98	<b>Lozorius misijos</b> .	Direct translation	History, events
229.	- <b>A.D.F.</b> check. - Over. 0:43:50.71	<b>Automatinio krypties nustatymo įranga</b> veikia.	Explicitation	Society, ways of life, customs
230.	<b>Romilly</b> ? Hey, you okay? 0:48:48.67	<b>Romili</b> , tau viskas gerai?	Retention	Personal name
231.	We have some Dramamine in the <b>hab pod</b> , or maybe in the cryo-beds. I'll just be a sec. 0:48:54.34	<b>Gyvenamajam moduly</b> arba miego kameroj yra dramamino. Tuoį grįšiu.	Paraphrase	Society, ways of life, customs
232.	<b>Amelia</b> , be safe. 0:49:11.99	<b>Amelija</b> , būk atsargi.	Retention	Personal name

233.	We have each other. <b>Dr. Mann</b> had it worse.	Mes turim vienas kitą. <b>Dr. Manui</b> buvo blogiau.	Retention	Personal name
234.	No, it's not like looking for a new <b>condo</b> . 0:50:50.29	Nerasim. Tai ne naujo <b>buto</b> ieškot.	Generalization	Society, ways of life, customs
235.	<b>Laura Miller's</b> planet is first. 0:51:10.06	Pirma - <b>Loros Miler</b> planeta.	Retention	Personal name
236.	- <b>Laura</b> started our biology program. 0:51:12.69	<b>Lora</b> pradėjo mūsų biologijos programą.	Retention	Personal name
237.	- Uh, <b>Wolf Edmunds</b> is here.- Tell me about Edmunds. 0:51:19.82	- Šioje planetoje yra <b>Volfas Edmundsas</b> . - Papasakok apie jį.	Retention	Personal name
238.	As far as school goes the administration wants me to repeat <b>Plant Pathology</b> . Which sucks. 0:55:27.86	Mokytojai nori, kad pakartočiau <b>augalų patologijos kursą</b> . O aš visai nenoriu.	Direct translation+Addition	Culture, education
239.	But they said I could start <b>Advanced Agriculture</b> a year early. 0:55:33.41	Bet sakė, kad metais anksčiau galėsiu pradėti lankyti <b>žemės ūkio kursą</b> .	Paraphrase	Culture, education
240.	Any trick to this, <b>Doyle</b> ? 0:59:06.62	Ar žinai, kaip ją perskrist, <b>Doilai</b> ?	Retention	Personal name
241.	The planet is much closer to <b>Gargantua</b> than we thought. 1:02:34.66	Ši planeta yra gerokai arčiau <b>Gargantua</b> nei manėm.	Retention	Geography
242.	Well, that's relativity, <b>folks</b> . 1:03:15.04	Tai reliatyvumas.	Omission	Society, social conditions
243.	Then we take the <b>Ranger</b> down, we get Miller, we get her samples. 1:04:45.46	Nusileidžiam planetoj, paimam Miler ir jos mėginių.	Omission	Society, ways of life, customs
244.	Get your ass back to the <b>Ranger</b> now!	Greičiau grįžkit į <b>erdvėlaivį!</b>	Generalization	Society, ways of life, customs
245.	You eggheads have the survival skills of a <b>Boy Scout troop</b> . 1:14:33.46	Jūsų išgyvenimo įgūdžiai kaip <b>skautų būrio</b> .	Generalization	Society, social conditions
246.	- We're gonna spark it. - <b>Roger that</b> . 1:16:56.69	- Paleisim su kibirkštim.- <b>Supratau</b> .	Cultural substitution	Society, ways of life, customs
247.	<b>Miss Kurling's</b> still giving me C's though. 1:19:07.40	<b>Panelė Kerling</b> man rašė šešetis.	Retention	Personal name
248.	But with oxygen in limited supply, <b>KIPP</b> there really did most of the legwork. 1:39:56.65	Bet turėjau nedaug deguonies, todėl visą darbą padarė <b>Kipas</b> .	Retention	Personal name
249.	<b>Cooper Station</b> . 2:36:05.43	" <b>Kuper kosminė stotis</b> ."	Retention+Addition	Geography

List of culture-specific items in the film Inception				
No.	English	Lithuanian	Translation strategy	Type of culture-specific item
250.	What <b>Mr. Cobb</b> is trying to say--0:02:56.50	Ponas <b>Kobas</b> nori pasakyti...	Retention	Personal name
251. 252.	<b>Mr.</b> (1) <b>Saito</b> (2), we can train your subconscious to defend itself 0:03:22.61	<b>Pone</b> (1) <b>Saito</b> (2), mes galim išmokyti jūsų sąmonę apsiginti	(1) Cultural substitution (2) Retention	(1) Society; social conditions (2) Personal name
253.	I need to know my way around your thoughts better than your wife better than your <b>therapist</b> , better than anyone. 0:03:47.64	Aš turiu žinoti jūsų mintis geriau negu jūsų žmona, <b>psichologas</b> ir visi kiti.	Generalization	Society; industrial level
254.	Enjoy your evening, <b>gentlemen</b> , as I consider your proposal. 0:04:05.57	Linkiu gero vakaro, <b>ponai</b> .	Cultural substitution	Society; social conditions
255.	<b>Mal</b> , what are you doing here? 0:05:50.26	<b>Mal</b> , ką tu čia darai?	Retention	Personal name
256.	Looks like <b>Arthur's</b> taste. 0:06:03.44	Primena <b>Artūro</b> skonį.	Retention	Personal name
257.	The gun, <b>Dom</b> . 0:07:58.35	Ginklą, <b>Domai</b> .	Retention	Personal name
258.	We don't have time for this. I'm getting off at <b>Kyoto</b> . 0:14:58.18	Mes neturime tam laiko. Aš išlipu <b>Kiote</b> .	Official equivalent	Geography; cultural geography
259.	<b>Hey, guys</b> . Hey. How are you? How you doing, huh? 0:16:27.40	<b>Labukas</b> . Kaip jūs?	Cultural substitution	Society; ways of life, customs
260.	Okay? Who's just okay? Is that you, <b>James</b> ? 0:16:33.57	Normaliai? Kam ten tik normaliai? Ten tu, <b>Džeimsai</b> ?	Retention	Personal name
261.	Well, I can't, <b>sweetheart</b> . I can't. Not for a while, remember? 0:16:42.41	Negaliu, <b>mažuti</b> . Negaliu. Bent jau kurį laiką. Pameni?	Cultural substitution	Society; ways of life, customs
262.	<b>Phillipa</b> , is that you? 0:16:58.26	<b>Filipa</b> , čia tu?	Retention	Personal name
263.	-Where's <b>Nash</b> ? - He hasn't shown. You wanna wait? 0:18:08.17	Kur <b>Nešas</b> ? Dar nepasirodė. Nori palaukti?	Retention	Personal name
264. 265.	We were supposed to deliver <b>Saito's</b> (1) expansion plans to <b>Cobol Engineering</b> (2) two hours ago. 0:18:13.46	Ne. Mes jau prieš 2 val. turėjome nuvežti <b>Saito</b> (1) plėtimosi planusį " <b>Cobol Engineering</b> " (2).	(1) Retention (2) Retention	(1) Personal name (2) Society; industrial level
266.	-Where you gonna go? - <b>Buenos Aires</b> . 0:18:19.18	Kur nori vykti? Į <b>Buenos Aires</b> .	Official Equivalent	Geography; cultural geography
267.	<b>Stateside</b> . 0:18:26.27	Į <b>Valstijas</b> .	Paraphrase	Geography; cultural geography

268.	-What do you want from us? - <b>Inception</b> . 0:19:22.07	Ko jums iš mūsų reikia? <b>Įteigimo</b> .	Paraphrase	Society; ways of life, customs
269.	Because I can find my own way to square things with <b>Cobol</b> . 0:19:56.11	Nes aš pats galiu atsiskaityti su " <b>Cobol</b> ".	Retention	Society; industrial level
270.	Then I choose to leave, <b>sir</b> . 0:20:01.15	Ir renkuosi pasitraukimą, <b>pone</b> .	Cultural substitution	Society; social conditions
271.	To <b>America</b> . To your children. 0:20:21.92	Į <b>Ameriką</b> ? Pas savo vaikus.	Official equivalent	Geography; cultural geography
272.	His son will soon inherit control of the <b>corporation</b> .	Netrukus jo sūnus paveldės <b>korporaciją</b> .	Retention	Society; industrial level
273.	So do you want to take a <b>leap of faith</b> . 0:21:11.93	Taigi, ar norite <b>surizikuoti</b> ?	Paraphrase	Culture, religion
274.	Why are we going to <b>Paris</b> ? 0:22:01.36	Kodėl mes skrendam į <b>Paryžių</b> ?	Official equivalent	Geography; cultural geography
275.	No space to think in that <b>broom cupboard</b> . 0:22:27.42	Tame <b>sandėliuke</b> per ankšta mąstyti.	Generalization	Society; ways of life, customs
276. 277.	Extradition between <b>France</b> (1) and the <b>United States</b> (2). 0:22:35.81	Ekstradicija tarp <b>Prancūzijos</b> (1) ir <b>JAV</b> (2).	(1)Official equivalent (2)Official equivalent	(1)Geography; cultural geography (2)Geography; cultural geography
278.	<b>Ariadne</b> ? 0:24:42.68	<b>Ariadne</b> ?	Retention	Personal name
279.	You've got the basic layout. Bookstore, <b>café</b> . 0:29:04.99	Štai pagrindinis planas. Knygynas, <b>kavinė</b> .	Direct translation	Culture; leisure activities
280.	Remember, you are the <b>dreamer</b> . You build this world. 0:29:14.33	Atsimink, tu <b>sapnuotoja</b> ir sukūrei šį pasaulį.	Direct translation	Society; social conditions
281.	By creating something secure, like a bank vault or a <b>jail</b> . 0:29:26.51	Sukurdami saugų pastatą, pvz., banko saugyklą arba <b>kalėjimą</b> .	Generalization	Society; social organization
282.	<b>Jeez</b> , mind telling your subconscious to take it easy? 0:31:31.84	<b>Dieve</b> . Gal apraminsi savo pašamone?	Cultural substitution	Culture; religion
283.	Yeah, I cross it every day to get to the <b>college</b> . 0:32:48.13	Taip, kasdien važiuoju per jį į <b>koledžą</b> .	Retention	Culture; education
284.	-She'll need a <b>totem</b> . What? 0:33:39.60	-Jai reikės <b>totemo</b> . -Ką?	Official equivalent	Culture; religion
285.	-Where are you gonna be? - I gotta go visit <b>Eames</b> . 0:34:50.00	Vyksiu aplankyti <b>Ymso</b> .	Retention	Personal name
286.	Eames? No, he's in <b>Mombasa</b> . It's Cobol's back yard. 0:34:52.46	Ymso? Ne, jis <b>Mombasoje</b> . Tai "Cobol" teritorija.	Official equivalent	Geography; cultural geography

287.	No, it's perfectly possible. It's just <b>bloody difficult</b> . 0:35:42.13	Ne, tai įmanoma. Tik <b>velniškai sunku</b> .	Cultural substitution	Society; ways of life
288.	Freddy. <b>Freddy Simmonds</b> . 0:37:14.73	Fredi! <b>Fredi Simondsai</b> .	Retention	Personal name
289.	That lets you create closed loops, like the <b>Penrose Steps</b> . 0:40:04.40	Tai leidžia kurti uždaras kilpas, tarsi <b>Penrouzo Laiptus</b> .	Official equivalent	Culture; education
290. 291.	<b>Robert Fischer</b> (1), heir to the <b>Fischer Morrow energy conglomerate</b> (2). 0:44:32.71	<b>Robertas Fišeris</b> , (1) " <b>Fischer Morrow</b> " <b>konglomerato</b> (2) <b>paveldėtojas</b> .	(1)Retention (2)Retention+addition	(1) Personal name (2) Society; industrial level
292.	We're the last <b>company</b> standing between them and total energy dominance. 0:45:01.11	Tik mūsų <b>kompanija</b> skiria juos nuo dominavimo energijos sektoriuje.	Retention	Society; industrial level
293.	In effect, they become a new <b>superpower</b> . 0:45:11.50	Iš esmės, jie tapo nauja <b>superjėga</b> .	Direct translation	Society; social organization
294.	Can you get me access to this man here? <b>Browning</b> . Fischer Senior's right-hand man. 0:45:29.51	Ar galite rasti man priėjimą prie šio vyro? <b>Brauningas</b> . Vyresniojo Fišerio dešinioji ranka.	Retention	Personal name
295.	Mr. Browning, <b>Maurice Fischer's</b> policy is always one of avoiding litigation. 0:45:48.87	P. Brauningai, <b>Morisas Fišeris</b> visada stengiasi išvengti bylinėjimosi.	Retention	Personal name
296.	Robert we need to talk about a power of <b>attorney</b> . 0:47:03.40	Robertai turim pasikalbėt apie <b>advokato</b> įgaliojimus.	Cultural substitution	Society, social organization
297.	-I know this is hard, but it's imperative -Not now, Uncle <b>Peter</b> . 0:47:09.99	-Žinau, kad tau sunku -Ne dabar, dėde <b>Piteri</b> .	Retention	Personal name
298.	The <b>vultures</b> are circling. 0:47:17.29	<b>Grobuonys</b> suka ratus.	Generalization	Geography; biology
299.	We all yearn for reconciliation, for <b>catharsis</b> . 0:50:40.49	Mes visi trokštame susitaikymo, <b>katarsio</b> .	Official equivalent	Society; ways of life, customs
300.	The trick is to <b>synchronize a kick</b> that can penetrate all three levels. 0:53:06.26	Esmė yra <b>sinchronizuoti spyri</b> , kad jis pramuštų visus tris lygius.	Direct translation	Society; ways of life, customs

301. 302.	<b>Sydney</b> (1) to <b>Los Angeles</b> (2). 0:53:33.71	Nuo <b>Sidnėjaus</b> (1) iki <b>Los Andželo</b> (2).	(1)Official equivalent (2)Official equivalent	(1) Geography; cultural geography (2) Geography; cultural geography
303	It would have to be a <b>747</b> . - Why's that? 0:53:46.80	-Turi būti <b>747</b> . - Kodėl?	Retention	Society; ways of life, customs
304.	You'd have to buy out the entire cabin and the first-class <b>flight attendant</b> . 0:53:54.23	Tada reiktų išpirkti visą kabiną. Ir pirmos klasės <b>stiuardese</b> .	Cultural substitution	Society; social conditions
305.	That's my son, <b>James</b> . 0:57:18.47	Ten mano sūnus <b>Džeimsas</b> .	Retention	Personal name
306.	There's <b>\$500</b> in there. The wallet's worth more than that. 1:05:38.72	Čia yra <b>500 dolerių</b> . O pinigine dar brangesnė.	Retention	Society; ways of life, customs
307.	I don't know. - <b>Jesus</b> Christ. 1:07:39.55	-Nežinau. - <b>Dieve</b> .	Cultural substitution	Culture; religion
308.	Those were not normal projections. They'd been trained, for <b>God's</b> sakes. 1:07:49.81	Tos projekcijos buvo nenormalios! Jie buvo pasirengę!	Omission	Culture; religion
309.	And if we get killed we'll be lost in <b>limbo</b> till our brains turn to scrambled egg, hmm? 1:09:13.98	Ir jei žūsime, tai pateksim į <b>tuštumą</b> , kur mūsų smegenys pavirs kiaušiniene?	Generalization	Culture; religion
310. 311.	<b>Cash</b> (1), cards, <b>ID</b> (2). And this. 1:11:11.43	<b>Pinigai</b> (1), kortelės, <b>ID</b> (2). Ir šita.	(1)Generalization (2) Retention	(1) Society; ways of life, customs Society; ways of life, customs
312. 313.	-A will. -Maurice's will is with <b>Port</b> (1)and <b>Dunn</b> (2). 1:14:22.29	Moriso testamentą saugo <b>Portas</b> (1) ir <b>Danas</b> (2).	(1) Retention (2) Retention	(1) Personal name (2) Personal name
314. 315.	-I think we run with <b>Mr.</b> (1) <b>Charles</b> (2). -No. 1:24:39.32	-Manau, reikia <b>pono</b> (1) <b>Čarlzo</b> (2).-Ne.	(1) Cultural substitution (2) Retention	(1) Society; social conditions (2) Personal name
316.	Pleasure to see you again. <b>Rod Green</b> from marketing. 1:25:44.93	Malonu vėl jus matyti. <b>Rodas Grynas</b> iš marketingo.	Retention	Personal name
317.	Fischer is on the <b>porch</b> . 2:07:10.87	Fišeris <b>verandoje</b> .	Cultural substitution	Society; ways of life, customs