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Vilius Gaižutis

**TRANSLATION OF REALIA: NAMES OF DISHES IN JAMIE
OLIVER'S COOKBOOKS**

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Supervisor

Assoc. prof. dr. Saulė Petronienė

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Katedros vedėjas

Doc. dr. Saulė Petronienė

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Vilius Gaižutis

Vadovas

Doc. dr. Saulė Petronienė

Recenzentas

Lekt. Jurgita Motiejūnienė

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Vilius Gaižutis

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SANTRAUKA

Šio darbo pavadinimas – Realijų vertimas: patiekalų pavadinimai Jamie Oliverio kulinarijos knygoje. Tema nėra visiškai nauja, kadangi apie realijų vertimo ypatumus jau būta tiriamųjų darbų tiek iš užjūrio lingvistikos specialistų, tiek ir iš Lietuvos perspektyvos. Tačiau vertimas, nesvarbu į kokių kultūrinių teksto reiškinių interpretaciją ir perteikimą būtų orientuotas, yra sudėtingas dalykas. Laikai nestovi vietoje, keičiasi žmonių poreikiai, supratimas, normos, todėl lygiai taip pat keičiasi ir vertimo standartai, tad visa tai, savo ruožtu, reikalauja nuolatinės analizės, kad būtų galima atrasti naujų pastebėjimų apie tai, kokie vertimo sprendimai vyrauja verčiant kultūrines realijas. Realijos samprata nėra vienaprasmė, kaip ir pačios kultūros, kurios produktas realija, beje, ir yra. Realijos ir kultūra yra artimai susietos. Pasaulyje apstu kultūrų, o šiose dar daugiau realijų, kultūrinių pavadinimų, pavadinančių ekstralingvistinius reiškinius ir kitus kultūrinius objektus, vertimo kalboje neturinčius ekvivalentų ir juos pavadinančių žodžių. Vieni tokių realijų yra patiekalai. Per pastaruosius keletą metų dėka tokių asmenybių, kaip Jamie Oliver ir Gordon Ramsay bei jų knygų ar TV laidų išaugo susidomėjimas ne tik svetimomis kultūromis, bet ir tuo labiau jų patiekalais. Taigi patiekalų pavadinimų, kaip realijų, perteikimas vertimo kalboje tapo dažna veikla vertimo srityje, neretai sukeliančia vertėjams daug problemų, susijusių su nežinojimu, kaip tinkamai išversti, kas reikalauja iš vertėjo kūrybiškumo ir sugebėjimų, jau nekalbant apie savos ir kitų kultūrų pažinimą. Iš viso šito matyti, kad darbo tema yra aktuali, ir ne tik vertėjams, bet ir vertimo teksto skaitytojams. Taigi pagrindinis darbo objektas yra patiekalų pavadinimai, kaip kultūrinės realijos, ir jų vertimas į lietuvių kalbą. Praktinės dalies tikslas yra išnagrinėti, kaip verčiamos realijos Jamie Oliverio kulinarijos knygoje. Šiam tikslui pasiekti buvo iškelti šie uždaviniai: 1) apžvelgti ir apibrėžti realijų sąvoką ir terminiją, ir išnagrinėti jų perteikimo problemas bei klasifikaciją, 2) išnagrinėti realijų vertimo strategijų teorinius pagrindus ir 3) išanalizuoti realijų vertimą Jamie Oliverio kulinarijos knygoje bei identifikuoti vertimo strategijas, taikomas verčiant realijas. Atlikus analizę išaiškėjo, kad nėra vieningo termino kultūrinėms realijoms apibūdinti, įvairi terminologija vartojama sinonimiškai. Perteikti realijų implicitines reikšmes yra sudėtinga, nes jos atsiranda tik tada, kai bandant jas perteikti išryškėja kultūriniai ir kalbiniai skirtumai. Taip pat neegzistuoja ir vieninga kultūrinių realijų klasifikacija, nors jos klasifikuojamos pagal panašius kriterijus, kurie veda prie sutapimų

ir mokslininkų tarpusavio nuomonių prieštaravimų. Taigi nuodugni ir vieninga klasifikacija nebuvo sudaryta, kadangi tam tikrus realijų atvejus galima priskirti tokioms kategorijoms kaip geografinė, istorinė, etnografinė, politinė, visuomeninė, ir kt. bei jų subkategorijoms, o tikriniai vardai dar išskiriami kaip atskira kategorija. Vertimo strategijų skaičius, joms apibūdinti skirti terminai ir apibrėžimai varijuoja priklausomai nuo autorių, o tai gali sukelti painiavos. Panašumų galima rasti net tarp tos pačios klasifikacijos strategijų atliekamų funkcijų, todėl dėl kai kurių tokių strategijų naudojimas yra ginčytinas. Yra tokių strategijų, kurios gali būti naudojamos kartu su kitomis. Taigi rinkdamasis strategiją, vertėjas turi atsižvelgti į teksto žanrą ir funkciją, pačios realijos svarbą, pobūdį ir dažnumą bei suinteresuotų šalių lūkesčius. Išanalizavus šiam darbui surinktų patiekalų realijų pavyzdžius pagal E.E.Davies (2003) pasiūlytą vertimo strategijų sistemą, išaiškėjo, kad daugiausia naudota strategija yra originalo kalbos (OK) vieneto turinio išlaikymas. Ši vertimo strategija taikyta vienetams, kurių sudėtyje buvo aiškiai atpažįstamų elementų, turinčių fiksuotus atitikmenis vertimo kalboje (VK). Antra pagal skaičių vertimo strategija buvo lokalizacija, kuri naudota siekiant pakeisti OK vienetus VK ekvivalentais tam, kad būtų išlaikyta reikšmė ar atkurtas panašus žodžių keliamas jausmas, arba fonetiškai ar gramatiškai adaptuoti OK vienetus. Trečia vertimo strategija buvo OK vieneto formos išlaikymas. Ši strategija taikyta neradus ekvivalentų VK arba paaiškėjus, jog bandymas išversti pažodžiui ar aprašomuoju–aiškinamuoju būdu būtų apsunkinęs tekstą iš sintaksinės pusės. Kita priežastimi galėjo būti norėjimas išlaikyti išskirtinį kultūrinį koloritą. Pridėjimo, praleidimo ir globalizacijos strategijos naudotos mažiausiai. Pridėjimo strategija naudota, kai norėta OK perteiktą vienetą papildyti papildoma informacija, padėsiančia skaitytojams lengviau suprasti žodžio(-ių) reikšmę ir ko reikalaujama tam tikro patiekalo ruošimo procese. Priešinga pastarajai praleidimo strategija naudota, kai norėta pašalinti kai kuriuos žodžius, kurie laikyti nereikšmingais arba sintaksiškai nederančiais su likusia verčiamo vieneto dalimi, arba tiesiog norint išvengti kartojimosi. Būta atvejo, kai pridėjimo ir praleidimo strategijos naudotos kartu. Globalizacijos strategija naudota tais atvejais, kai kultūrinius žodžius vardan geresnio aiškumo norėta pakeisti žodžiais su platesne prasme. Kūrimo strategija naudojama sukurti šiek tiek arba visiškai skirtingus vienetus lyginant su OK. Tokio atvejo būta vieno. Tačiau šiuo konkrečiu atveju toks sprendimas neatrodė labai veiksmingas ir tikslingas. Transformacijos strategija nebuvo taikyta.

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SUMMARY

The topic of the present paper is Translation of Realia: Names of Dishes in Jamie Oliver's Cookbooks. This is not entirely new topic, as peculiarities of translation of realia have been analysed not only in overseas, but in the perspective of Lithuania as well. However, the translation of any cultural textual meanings is a complex subject matter. Times do not stand still, peoples' needs, their understanding, and norms change, likewise, translation standards change as well, thus all of this, in turn, requires constant analysis to discover new observations regarding the prevalence of translation solutions in translating realia. The concept of realia is as ambiguous as the concept of culture of which realia, incidentally, is the product. Realia and culture are closely interrelated. The world consists of a variety of diverse cultures, each of which has its own realia, i.e. culture-specific names denoting extralinguistic phenomena and other cultural elements that have no equivalents, and, thus, no names for them in the TL. Names of dishes are considered as one of the types of realia. In recent years, owing to such eminent names as Jamie Oliver and Gordon Ramsay, their books and TV shows have triggered a new interest in cultures and even more in their dishes. Therefore, the rendering of names of dishes as realia in the target language has become a common activity in the field of translation, and often brings forth a lot of problems for translators associated with the uncertainty of how to translate them which requires a certain amount of creativity and competence, let alone increasing the level of awareness of foreign culture and one's own. All of the above signifies the relevance and importance of the topic not only to translators, but to the target readers as well. Thus, the main object of the paper is realia denoting names of dishes and their translation into Lithuanian. The aim of the practical part is to analyse the translation of realia in Jamie Oliver's cookbooks. To achieve this, the following objectives were set: 1) to define and overview the concept of realia and its terminology, and to explore the problems of its rendering and classification, 2) to investigate theoretical background on realia translation strategies, and 3) to analyse the translation of realia in Jamie Oliver's cookbooks and to identify translation strategies applied in the translation of realia. Having completed the research, it has been concluded that there is no unified term for naming realia, as different terminology is used simultaneously. It is difficult to render realia, since it possesses implicit meanings which only appear when cultural and linguistic differences become apparent in the attempt to transfer it.

There is no unified classification of realia as well, yet it is classified according to similar criteria which lead to overlaps and contradictions of views. Thus, thorough and unanimous classification has not been introduced, since cases of realia can be assigned to certain categories, such as geography, history, ethnography, culture, politics, society, etc. where proper names are distinguished as a separate category. The number of translation strategies, their terminology, and description vary with the number of scholars which may lead to confusion. Similarities between the functions of some translation strategies in the same classification are quite visible. Therefore, the use of such strategies may be arguable. Furthermore, some strategies may go in combination with other ones. Thus, the choice to use a particular strategy is determined by the genre and function of the target text, the nature, relevance and frequency of realia, the expectations of parties involved and translator's own assessment. Having analysed the gathered examples of names of dishes as realia according to the translation strategy framework proposed by E.E.Davies (2003), it is clear that the most used translation strategy is preservation of content which has been applied to literally translate realia which contains clearly recognisable elements that have fixed equivalents in the TL. The second most often applied translation strategy is localisation which has been used to firmly incorporate the reference of realia by replacing it with more familiar cultural equivalents. It also has been used to adapt place names and names of dishes to phonological, spelling and grammar rules of the TL. The preservation of form which is the third most used strategy has been employed to maintain realia which is familiar in culinary or in general, or where its descriptive-explanatory translation has proved to be syntactically burdensome. Addition, omission and globalisation are the least often applied translation strategies. Addition has been used to supplement implicit meanings of realia with whatever information is considered to be necessary. It has allowed avoiding wrong associations that manifest from other meanings of words and has let the reader to know what is needed for the preparation of a particular dish. Omission has been used to remove some words which has helped to avoiding repetition or inconsistency. Elements of some realia have been omitted, because they have been of no importance to the target culture. And in one case, addition has been used together with omission. Globalisation has been employed to replace realia with terms that are more general or neutral. Its usage has proved to be a bit inaccurate in one case, whereas in another case the item has been found to be well-known and could have been preserved. Creation is used to create words somewhat or entirely different from the SL and this translation strategy has been used only once, however, in this particular case it has not proved to be very effective or expedient. Transformation has not been used.

INTRODUCTION

The world consists of a variety of diverse cultures, each of which has its own culture-bound items and phenomena, i.e. realia, as well as names for them, and these names play an important role in the identification of a particular culture. Due to various factors of the development of globalisation, realia has crossed linguistic and cultural boundaries and appeared at the doorstep of foreign cultures; some of it even were absorbed and as of result lost its distinctiveness. Consequently, in recent years, food and cooking have gone beyond being considered only as a profession to becoming more about of a way of entertainment and enjoyment. Eminent names in food business, such as Jamie Oliver and Gordon Ramsay, together with their television shows and cookbooks have triggered a new interest in cultures and even more in their dishes, and, thereby, have spread the knowledge and inspiration of cooking at home all over the world. Hence, cooking is no longer considered being just about the food itself and its preparation, it has also become a way of knowing different cultures. Therefore, it is only natural that when encountered with words denoting names of dishes that are not a part of culture of the target audience or the translators themselves, translators stumble on the issue of uncertainty of how to proceed with their task, i.e. the translation which requires a certain amount of creativity and competence, let alone the knowledge.

Problems encountered in the process of translation are as old as the birth of translation, one of the ways of communication, and result from the linguistic and cultural gaps as well as differences between the languages involved in such communicative process. This is not entirely new topic, as peculiarities of translation of realia have been analysed not only in overseas, but in the perspective of Lithuania as well. However, in time translation standards have changed to adjust to current norms. For instance, under the oppression of Soviet rule there has been a constant practice to extensively use footnotes or clarify obscure words in some other way. Recently, there is an apparent shift to preserve the original, since people nowadays have better means for accessing the information fast and effortlessly. Moreover, translation blossomed with the rise of Independence more than ever before. Today translation encompasses the transferring of realia from cultures that are considerably further away from our own in terms of beliefs,

attitudes, customs and traditions than the ones that are within our touch. Therefore, the fact that such issues of untranslatability tend to be persistent signifies the **importance** and **relevance** of the paper.

The object of the paper is realia denoting names of dishes and their translation into Lithuanian.

The aim of the paper is to analyse the translation of realia in Jamie Oliver's cookbooks.

Objectives of the paper:

- To define and overview the concept of realia and its terminology, and to explore the problems of its rendering and classification.
- To investigate theoretical background on realia translation strategies.
- To analyse the translation of realia in Jamie Oliver's cookbooks and to identify translation strategies applied in the translation of realia.

Methods of analysis employed in this paper include:

- The *quantitative analysis* allowed gathering examples of names of dishes as realia, analysing the gathered data and identifying the prevailing translation strategies.
- The *descriptive analysis* provided means to analyse and describe the realia.
- The *content analysis* allowed making interpretations and drawing inferences about the translation of realia, the characteristics of communicative messages and their evoked effects.

Material for the purpose of the research have been gathered from the original English books, *Jamie's Ministry of Food* (2008), *Happy Days with the Naked Chef* (2001), and *Jamie's Italy* (2005) by Michael Joseph and their translation into Lithuanian: *Jamie Oliverio ministerija* (translated by V. Labuckienė: 2010), *Laimingos virtuvės dienoraštis* (translated by V. Labuckienė: 2008), *Mano Italija* (translated by V. Labuckienė: 2009).

REALIA AND ITS TRANSLATION

Translation can be defined as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (Newmark, 1981, p. 7). In case of realia or culture-specific items (CSIs), however, such translation often seems to be extremely strenuous if not impossible, since realia possess implicit cultural meanings (Terestyényi, 2011) of which target readers, in contrast to native readers, are not aware, and, thus, are not able to apprehend them at once. Attempting to transmit the implied meaning of foreign realia, translators face challenges in choosing technique which best suits their purpose. Therefore, the aim of the analysis is to provide a theoretical framework and factors determining the choice of most noteworthy translation strategies for the translation of realia, for instance the ones related to food, together with some instances of their usage, so as to give a clearer picture in what cases to use them. Before analysing the definition of realia, it is worth to explore the concept of culture itself.

1.1. Overview of the Problems Related to the Concept and Rendering of Realia

Culture and realia are closely related, since the latter one is the product of the first one (Aixelá, 1996, p. 57). The question of what the word *culture* means has been analysed by a number of scholars from different fields, which leads to the presumption that there are numerous understandings regarding it. Culture is a complicated concept and may be looked into from different sides highlighting many different perceptions. These different notions of the culture may make criteria for valuing the concept to differ. However, generally the perception of culture encompasses the following elements: customs and traditions, beliefs and feelings, habits, religious aspects, national literature, folklore, and geographical as well as environmental elements (Petrulionė, 2012, p. 43). In regards to the concept of culture, Davies (2003) gives such definition: “culture is the set of values, attitudes and behaviours shared by a group and passed on by learning” (p. 68). Newmark (1988) defines it as “the way of life and its manifestations that are peculiar to

a community that uses a particular language as its means of expression” (p. 94–95). By focusing their attention on some particular topics, these communities “spawn a plethora of words to designate its special language or terminology” (ibid.) and those words are known as *realia*. A conclusion can be drawn that culture is an integral part of people’s lives and, thus, it hugely affects the development of the language. Therefore, understanding the concept of culture is necessary to perceive the implications of *realia*.

What concerns the terminology of *realia*; it can be said that it is not always clear which words and expressions should be regarded as *realia*, there is no unified term for naming *realia*. In the works on translation various scholars use different terms to denote the notion of culture-specific material elements, thus, all these terms are used synonymously. However, the present paper employs the term *realia*. English scholar Newmark (1988), for instance, applies the term *cultural words*, Finnish scholar Leppihalme (2011) and German scholars Schäffner and Wiesemann (2001) label them as *realia*; phrases, such as *culture-bound phenomena and terms* or *culture-specific items (CSIs)* are also employed in the latter work. Davies (2003) applies *CSIs* and *cultural concepts*, whereas Baker (2011) and Nord (1997) respectively use the terms *culture-specific concepts* and *cultureme*. Terms *culture-markers* and *extralinguistic culture-bound references* also have their own cases of usage. Lithuanian scholar Armalytė (1986), as cited in Maksvytytė (2012), uses the term *realia words*, whereas her compatriot Kvašytė (2009) proposes the term *non-equivalent lexis* in dealing with national *realia* (p. 67). However, she claims that this usage is not entirely correct, since in most cases there will be a need to find an equivalent for *realia* (ibid.). The word *realia* itself is named as such, for it stands for words and phrases that “due to their referential link with reality are intimately bound up with the universe of reference of the original culture” (Florin, 1993, p. 122–123), and originates back to Latin word *realis* and means “the real things”, as indicated by Leppihalme (2011, p. 126), following in turn the research of Vlahov and Florin (1970). However, those cultural universes tend not to overlap with each other, and so *realia* does not have explicit equivalents in other languages, and is considered to be non-equivalent.

The definition of all these labels that cover specific objects is, as Florin (1993) defines, “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” (p. 123). Though, distinctions between terms are possible, since individual scholars may look at the concept of culture from diverse angles and, thus, they draw different notions for what is “real” (Leppihalme, 2011, p. 126). Leonavičienė (2014a) identifies *realia* as specific cultural names denoting extralinguistic phenomena and other cultural elements that do not have identical items and phenomena, and consequently no names for them in the

target culture (p. 35). Although, the term *realia* is sometimes employed in translation theory, in Gudavičius (2007) opinion, it is not highly adequate, since *realia* itself in standard language is regarded as objects and phenomena, and here it is needed to identify words that name the *realia* (p. 89). In regards to this, Maksvytytė (2012), suggests the two terms *realia* and *name of realia* (Lithuanian: *realijos pavadinimas*). However, this frankly does not entirely eliminate the problem and rather leads to confusion. It would be much better to leave the culture-specific objects and phenomena as they are, and to use the term *realia* for naming them, for the term should not be lexically cumbersome and not necessarily representative of its designation. Moreover, it must be mentioned that both meanings of the term (*realia* is an object and the defining word) are indicated in dictionaries, for instance, in TŽŽ.¹

Generally, *realia* tend to be identified with those items that are especially linked to the conventional areas of each linguistic system – its local institutions, streets, historical figures, place names, periodicals, works of art, etc. (Aixelá, 1996, p. 57). Gambier, Stolze, and Shlesinger (2007) claim that these items have connotative and emotional meanings for different aspects of life which, in addition to areas provided by Aixelá, includes education, legal systems, units of measurement, foods and drinks, sports and national pastimes. People constantly exposed to a particular culture regard implicit cultural meanings of such items as a matter of course; most of them do not even notice them at first glance (Leonavičienė, 2014b, p. 35). Meanwhile, to persons of other cultures they may appear as unknown, even if they know the language in question (Pedersen, 2008, p. 102). This happens because connotative and functional meanings appear only when items are transferred from a source text (ST) to a target text (TT), and, thus, they bring forward a translation problem, since they have this strong cultural binding and as of result are perceived differently (Aixelá, 1996, p. 57–58). This issue is referred to in greater detail in the penultimate paragraph of the section 1.1. Not all the words and their combinations, however, fall under the definition of *realia*. Nedergaard-Larsen (1993) claims that intralinguistic elements like certain grammatical categories, vocative forms, metaphors and idioms as well as dialectal or sociolectal speech variants are not considered as types of *realia*, even though these, too, may be determined according to cultures (p. 210).

Realia is inherent to every nation, according to Armalytė (1986), as cited in Maksvytytė (2012), since there are many nations with their unique cultural spheres which in turn generate highly conceivable amounts of culture-specific items in their language, and such items contribute to the identification of a particular nation. On the other hand, concepts may cross linguistic and cultural borders (Leppihalme,

¹ TŽŽ 2003: *Tarptautinių žodžių žodynas*. Alma littera, p. 627

2011, p. 126; Pažūsis, 2014, p. 247). Depending on its historical, geographical and economic circumstances, each culture unwillingly incorporates parts of other cultures, more specifically, foreign culture elements (Zaubera, 2006, p. 143). Various other factors, such as sociological, migration, and cultural mixing problems also come into play (Pym, 2010, p. 143 as cited in Leonavičienė, 2014a, p. 28). All of these factors are determined by communication in the form of translation (ibid). Translation, as Aixelá (1996) asserts, mixes two or more countries, by exporting cultural background from one culture to another (p. 52). With regard to the cultural and linguistic mixing, one may predicate that a large part of realia previously known and used in one original area has lost its distinctive culture-bound features and, as Balčiūnienė (2005) claims, turned into international terms that, regardless of the language used, are widely applied in such fields of science as geography, ethnography, history, musicology and other, and also found their place in international dictionaries. Furthermore, one may argue that what until recently seemed distant and foreign no longer meets the basis for assessing them as unfamiliar in the target cultures, since these words were absorbed into target cultures and their languages respectively (Pažūsis, 2014, p. 247), yet, they still preserve their cultural originality (Leppihalme, 2011, p. 126), as in the case with the word *tsunami*, for instance. Pažūsis (2014) also pointed out that word *borrowing*, in general, is a natural and inevitable phenomenon and in itself is neither negative nor positive (p. 253). A positive aspect of this is that namely because of word borrowing or translation of words through calque, Lithuanian language is supplemented with new words and their meanings (Miliūnaitė, 2012, p. 6). For instance, Lithuanian language incorporates new words for naming foreign cultural concepts or global concepts that were not created within the boundaries of Lithuania.

Realia ties the text to its local and temporal surroundings, and brings interest to the members of foreign cultures, since through their own uniqueness realia conveys the national, local and historical colour and flavour of a particular nation, an ethnic group, a country or a world region, and, thus, according to Florin (1993, p. 123), it cannot be translated ordinarily, but rather requires a specific solution. The issue of translation problems was brought up in early translation studies where it was determined that such issue derives from cultural differences which further cause a problem of non-equivalency of cultural words (Nida, 1964, p. 90–91 as cited in Leppihalme, 2011, p. 127), and realia is often regarded as one of the most common types of problems of non-equivalency (Baker, 2011, p. 20). This can be supported by the fact that there are cases when the notions of some concepts which at first appear to be fairly similar, in truth, differ from culture to culture. Moreover, language users of a specific culture coin new words to name the things they observe and need (Leppihalme, 2011, p. 127). To illustrate this statement, considered should be the following fact that northern tribes like Sámi and Inuit have more than a dozen words just for

naming various types of snow and ice, while members of the southern cultures clearly do not need that many, thus it appears that the absence of lexical equivalents regarding some areas of life is inevitable (ibid.). In Nedergaard-Larsen (1993) opinion, this problem is more often regarded as extralinguistic, that is, “referring to the surrounding physical and sociocultural reality outside language” (p. 238). In other words, cultural aspects as opposed to linguistic ones have the upper hand on this matter. The cause for such problems is this inexplicit foreign cultural flavour of cultural words which makes them mean more than what they designate (Braz, 2006, p. 20 as cited in Bernárdez, 2013, p. 314) which in turn leads to many hardships in understanding them. Wierzbicka (1997) adds to this by claiming that because of their distinctive features and exclusiveness, cultural words possess an implication that certain concepts and their referential words are very difficult, even impossible to translate. Failure to do so results in communicative hindrances between the readers and the author of the target language (TL) text when members of cultures other than the one of the source language (SL) text misunderstand, or do not perceive the meaning which lies behind a particular realia altogether. According to Baker (2011), the target readership may not apprehend the implied concept of source language word which can be abstract or concrete, may be a religious belief, a social custom or even a type of food (p. 18). Such cases happen to occur frequently, because in translation this “foreign flavour is (some say, inevitably) lost or diluted” (Leppihalme, 2011, p. 127). It may be because of that the translator had chosen to replace the SL word with the one more similar to the target culture, and as such the readers were able to comprehend the meaning, but the original associations were lost to them. James (2001) deems that this is determined by the fact that translators are consistently faced with the problem of unknowing how to deal with the cultural aspects which normally are implicit in the SL, but become clear to native readers from the context or the situation, and the problem of finding the most suitable technique of successfully rendering these aspects in the TL. Nida (1964 as cited in James, 2001) states that “these problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned” (ibid.), whereas Leppihalme (2011) supplements this statement by claiming that flaws or gaps in the translator’s own cultural and encyclopedic knowledge are also the driven factors for the birth of these problems (p. 127). Newmark (1988) further expands the previous statement and provides two kinds of areas for the accumulation of difficulties with words: a) translator does not understand them; b) he or she finds them difficult to translate (p. 5). This may be because of word’s “meaning is determined by its unusual collocation or a reference elsewhere in the text”, and an attempt to grasp it is “unremitting and requires imagination” (ibid.). It may also be because of that the referred item might be nonexistent or possess different intertextual status in the cultural system of the readers of TT (Aixelá, 1996, p. 58). With regard

to the rendering of original author's implied meaning, Ferdows (2014) asserts that the translator ought to attempt to create the form of social interaction which gave birth to the original message, and by shaping his or her own expression of the message in translation to his or her audience, should try to reflect the author's relationship to his subject matter and all the more to his audience (Equivalency section, para. 44). So he or she will need to look for references of various kinds during the translation process and not forget that his or her readers will also have not had such information (ibid). Braz also states that this problem of translation is more cultural than linguistic and suggested "transmitting a reality in a culture different to that of the SL" (Braz, 2006, p. 118 as cited in Bernárdez, 2013, p. 314). Given that, it can be seen how much of prolonged approach this is, and how much responsibility the translator has to take on. Thorough knowledge of foreign language characteristics, its vocabulary, and grammar is not sufficient; a translator should have knowledge of source-language culture on a competent level to one's own before attempting to link them together. Newmark (1988), however, claims that to have a "flair and feel" for one's own culture and language as well as "being able to write in that language dexterously, clearly, economically and resourcefully in a competent manner is more important". Ferdows (2014) supports Newmark's opinion, stating that all meaning, in principle, is conditioned in terms of each culture (Equivalency section, para. 44). With regards to this, Petrulioné (2013) claims that cultural concepts require the translators to increase not only their linguistic, but cultural competence as well. After having absorbed immense quantities of culture-specific ideas, interpretations, the translator can descend from the textual level to the syntactic and finally to the word level which namely symbolises the problem of untranslatability, and start on his task – the translation (Ricoeuro, 2010). Regarding all of this, it can be said that applying common sense would allow to avoid errors, and more importantly to diminish this gap between the SL and the TL by transmitting the implied meaning to the extent possible without causing too much of a burden on the text structure which would make it clumsy and incoherent.

To put it briefly, there is no unified terminology for naming culture-specific material elements and phenomena. However, the present paper employs the term *realia*, since it is the least lexically heavy. The concept of this term defines names denoting extralinguistic phenomena and other cultural elements that are specific to a particular culture and foreign to another. Translation causes cultural mixing and, thus, *realia* penetrates into other cultures, but because of its distinctiveness it tends not to have equivalents in other languages. However, in time *realia* may enter the TL in the form of fixed equivalents. Non-equivalency results from the implicit meaning of *realia*, as words tend to mean more than what they designate. Therefore the attempt to render *realia* brings forth unremitting difficulties and requires the

specific solution, i.e. the choosing of a particular translation strategy, which is determined by translator's cultural knowledge and competence.

1.2. Classification of Realia

The ambiguous nature of realia can be also spotted in the amount of given different classifications. Realia, or words with cultural-specific implications could respectively be classified into particular categories which are tied to the elements that define the perception of culture and which were mentioned in the previous part of the paper. Although, various scholars approach the concept of culture from different perspective and underline different aspects on which their realia classification schemes are based on, the criteria for classifying realia, in truth, do not differ significantly from each other. Moreover, there is general agreement in that thorough classification is not possible (Leppihalme, 2011, p. 127), since not all cases of realia can be assigned to certain categories. The following classifications serve as illustrations of what types of realia there are in general.

Nedergaard-Larsen (1993) proposes four main categories of extralinguistic culture-bound expression 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) (p. 210–211).

The classification of Nedergaard-Larsen (1993) is comprised according to common geographical, temporal, social and cultural aspects. For instance, the category of geography encompasses objects and phenomena according to particular locations they are present in. The category of history includes items

from different periods of time. Also this category is somewhat controversial, since in the previous part of the paper it was mentioned that in time realia can be absorbed into foreign cultures and their languages. The categories of society and culture respectively include items that are common in everyday life and characteristic to a particular ethnicity. Moreover, this classification helps to form a clearer view in terms of types of realia than the following classifications, for it is the most thorough.

In his work Newmark (1988) points out five areas (with sub-categories in each) where cultural items are employed:

- ecology (which encompasses natural phenomena and formations of a particular region, such as flora, fauna, winds, plains and hills, etc.);
- material culture (which comprises of various natural artefacts, food, clothes, houses and towns, transport);
- social culture (which includes cultural aspects related to work and leisure);
- national organizations, customs, ideas, activities, procedures, and concepts (political, social, legal, religious or artistic);
- gestures and habits. (p. 94–103)

The category of ecology in Newmark's (1988) classification is similar to the category of geography in other classifications. The category of culture he distinguishes into two parts, i.e. material and social. The first part encompasses items that can be used in everyday life and are tangible, whereas the second includes aspects related to work and leisure, and these can also be phenomena. The next category does not have a definite name and appears to be a compilation of various different aspects into which the elements of the last category could be grouped as well.

Bulgarian translators Vlahov and Florin (1980) group realia in such broad 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.).

Vlahov and Florin (1980) also group realia into conventional areas, such as geography, ethnography, politics and society. However, the last two categories distinguish from the rest. The category of situational realia is said to be language-independent, as its elements are culturally determined and can be considered as intercultural. Though, some elements of this category are assigned under the category of culture in Nedergaard-Larsen (1993) classification, for instance. Furthermore, they also distinguish the category of intertextuality which is defined as means of expression in terms of quotations and allusions, and can include barbarisms, jargon or slang words, idioms, aphorisms, sayings, paraphrases and other figurative expressions. This category, however, contradicts with the Nedergaard-Larsen's point of view, since, as has been mentioned in the section 1.1., she does not regard such elements as realia.

Lithuanian ethnolinguist Aloyzas Gudavičius (2009) has examined some of the activity spheres of a particular ethnicity and, thus, distinguishes the following areas where realia is generated: national cuisine, clothes, musical instruments, folk dancing, traditions and customs, folklore and mythology as well as national historic material (p. 79–80). Subsequently, he has supplemented his insights and has comprised his categories of realia classification: names of national cuisine dishes and drinks; names of folk musical instruments; names of clothing and footwear; names of household items and traditional working tools; names of phenomena of every day culture and public life; folk culture items, traditions, rituals, and folk festivals (p. 89–91).

Kvašytė (2009) has reviewed classification provided by Gudavičius (2009) and points out that there are some cases of inconsistency, as some of the items could well be grouped under different categories. For instance, she mentions that Gudavičius (2009) has indicated folk dancing, but he has not included songs. Hence, she has formed her own point of view and has proposed an upgraded version of his classification which comprises of:

- things denoting material culture (everyday life and work realia, specific agricultural work and geographic realia, endemic clothes and footwear, national cuisine and musical instruments);
- intangible culture (national dances and songs, folk feasts, national folk customs and habits and mythological notions); and finally
- historical realia (domestic objects, social and political realia, and religious words) (p. 57).

Gudavičius (2009) also states that realia as one of the non-equivalent lexis could encompass proper names, such as anthroponymy and toponymy (p. 89). With regards to this, Mikutytė (2005) states that this is also in itself a very broad topic that includes personal names, place names, names of streets and squares, periodical names, brand names, names of product types, and other symbolic names. In the case of rendering proper names through translation, in her regard, important is the fact, whether a personal name or a place name is fictional, or real (ibid.). For the first case, names and nicknames of the characters are transcribed, and even translated, if necessary (if they denote a meaning of some sort, or characterize the character or the place in any way) (ibid.). Davies (2003) contributes to the subject, by stating that in addition to acultural proper names, that is, the ones not-belonging to any specific language or culture, there are some that can be considered intercultural, for they are characteristic to a few cultures (p. 71).

Mikutytė (2005) states that all of the realia can be also divided further into groups according to other criteria:

- The prevalence of realia:
 - Microrealia, characterized by a very narrow range of users, such as one metropolitan district, or teen groups;
 - Local realia, inherent to a one particular region of a country;
 - National realia, inherent to a whole country or a nation;
 - International realia, inherent to a one particular world region, several countries (e.g. *Chinese, Japanese chopsticks, jungle, tsunami*).
- According to the use of time: contemporary and historical realia (archaisms: *harquebus, vizier, collective farms*). Historical colour is inherent not only to the extinct realia, but to the contemporary as well.
- The incongruity of realia:
 - Complete incongruity: unique realia without any equivalent in other cultures and languages (e.g. *igloo, samurai*);
 - Formal incongruity: realia that exists in different forms in diverse cultures, and have analogues (e.g. *mile – kilometre, banjo – balalaika*);
 - Semantic, connotative incongruity: when certain objects or words are familiar to some or even all countries, however, have different meaning, or in some cases pose different, especially negative associations (e.g. realia related to ideology: *swastika*.) (ibid.)

As has been noted, some realia could be grouped under different categories, so a perfectly complete and unanimous classification has not been proposed. Moreover, categories of different classification of realia tend to overlap with each other. Nedergaard-Larsen's (1993) classification appears to be very detailed, and, thus, helpful in understanding realia. Newmark (1988) and Vlahov and Florin (1980) have slightly different approaches towards the classification of realia, for some of the units of their classification systems fall under different categories. Vlahov and Florin (1980) especially distinguishes the category of intertextuality which includes quotations, allusions to the country's tradition of folklore, literature, philosophy, art, religion and science, and, thereby, contradicts with the viewpoint of Nedergaard-Larsen (1993). Gudavičius's (2009) scheme, according to Kvašytė (2009), is a bit of a concise mix; therefore, she proposes an improved version. Mikutyte (2005) supplements the previous two classification systems, by proposing a more thorough division in terms of the prevalence, usage and incongruity of realia. All together these classifications cover such fundamental cultural categories as: geography, history, ethnography, culture, politics, society, habits as well as beliefs which are further subdivided into different subcategories. Furthermore, it has to be mentioned that none of the first few classifications incorporate proper names as such, for it is in itself a very broad topic and, thus, is explored separately. As mentioned above, the concept that source language words express is not always easily apprehended by the target audience, therefore, translator's job is to do whatever it is needed in order to make it comprehensible. For this to achieve, translators use different translation strategies which are discussed in the following section.

1.3. Strategies of Translation of Realia

Translation has always played an important and active role in transmitting culture, "sometimes under unequal conditions responsible for distorted and biased translations" (Newmark, 1988, p. 7), ever since nations and countries began communicating among themselves via the means of language. Today's predominant cross-cultural association has revealed the requirement for seeking out new, qualitative ways of perceiving foreign language as well as new approaches towards translation itself.

Translation studies reveal that normally the choosing of a particular translation strategy when translating depends on a variety of factors, such as the genre of the target text (TT), its purpose and nature, the nature of cultural item, the readership translation is intended for, general and contextual constraints of the text's content, and the significance of the cultural item itself, as well as the frequency of its usage (Aixelá, 1996, p. 56–67), let alone the relationship between the source and target languages and cultures (Davies, 2003, p. 69). Register and style as well as social and functional factors may too be involved,

claims Armstrong (2005, p. 74). Baker (2011) supplements this with ideological dogmas and attitudes, such as censorship (p. 15). For instance, material textural constraints are especially relevant in dubbing and to a greater extent in subtitling (Baker and Hochel, 2008, p. 75). The use of footnotes and complex contextual translation varies according to the genre of the text. Some genres require particular attention to be paid, so as to avoid the use of barbarisms or culturally sensitive references. To do so, for instance, *beer* may be substituted by *lemonade* (Leppihalme, 2011, p. 129).

In choosing how to deal with the rendering of realia, important is to decide whether a high national colouring lies behind it, i.e. whether its distinction has substantial magnitude, and whether it affects the content of the text. The translator must recognize the implicit and explicit information in the text which may have been written for the readers with the same level of cultural awareness and experiences as the original author, and ought to clarify the implied meaning to his or her target readership who may not possess this cultural background and do not belong to this particular community, and, thus, may not comprehend the meaning (Ferdows, 2014, Equivalency section, para. 37 and 38). Take, for instance, the area of food, and more specifically the word *stroganoff* which comes from the Russian culture; one can wager that a person not familiar with all the peculiarities of food and cooking, might not be aware of its meaning, but is likely to have been confronted with the equivalent word *stew*. As such, the use of equivalency is one way of transferring the meaning. This method falls under the conception of adaptation (or cultural transposition and domestication as referred by others) which can be determined by the change of communicative purpose, textual function or status in the translation culture as well as certain cultural differences (Leonavičienė, 2014a, p. 29), and may involve rewriting, removing or shortening parts of the ST, highlighting information not defined in the ST, adding new words, replacing obsolete or incomprehensible information, applying contextual material to the target culture, creating a more global text only retaining the original ideas, function and implied meaning (Bastin, 2008). This type of translation, according to Armstrong (2005), is the farthest from literal translation and is of a loose nature (p. 155–156). Opposite to this is foreignisation which, as the name signifies, is the type of translation in which the TT is produced with contextual elements of original, such as settings, names, etc., preserved on purpose (Paloposki, 2011, p. 40). On one hand one may argue that adaptation or domestication purposely forces cultural values of the target language upon the source language texts, but on the other hand the same could be said about foreignization which deliberately defies and violates the norms of target language.

Translator, therefore, assuming a mediator's role has to render as much of the original author's implied information as possible, even if it makes the text feel exotic and, to a certain degree, unusual (Davies, 2003, p. 68–69). On the other hand, he or she has to take into account what best suits the function of the text and the demand of the reader (Chesterman, 1997, p. 90). Translator also must make sure that it would not be inappropriate and misleading to translate it as such in terms of the expectations of other parties involved, or of one's own assessment if the other parties expect different translation behaviours (Nord, 2006, p. 33–35). The adoption of such decision has to be taken into consideration with respect to factors listed above. No matter what his or her decision would be, the translator has to assume full responsibility for the implementation of the expediency of translation (ibid). Regarding the subject, there are numerous ways of translation of realia that are applied in translation practice.

These ways of translation are generally called translation strategies. According to Chesterman (1997), translation strategies are methods through which translators endeavour to conform to norms, i.e. not to come up with equivalence, but the best version they can think of, what they would regard as the most optimal translation (p. 88). As with the classification of realia, scholars propose their individual strategies of translation of realia and label them in their own respect, however, the similarities between them are quite noticeable. Danytė (2006) observes that this variety of terms to describe strategies is confusing (p. 203). Analysis of this paper will be executed in accordance with the strategy framework proposed by Davies (2003), since it focuses particularly on the translation problems of realia, such as different customs, clothes and references to various types of food. Her strategies will be listed the last. Firstly, to reach one's own point of view, translation strategies of a few other scholars need to be examined as well.

In some areas, such as an institutional context there are standards set for the right way of translation. It is called the *accepted standard (or recognized) translation*. Newmark (1988) defines this procedure as “the official or the generally accepted translation of any institutional term” (p. 89). For example, the French phrase's *hors d'oeuvre* recognized translation in English is the *starter* (or the *first course*) (ibid.).

In some cases, for instance, if realia is already familiar to the majority of the people worldwide or if it is a brand name, or any other proper name, it can be directly transferred to a target language (TL) text. This is what Shuttleworth and Cowie (2008, p. 179) and Newmark (1988, p. 81) call *transference*. According to Newmark (1988), transference is a strategy which is applied when a source language (SL) word is transferred into a TL text in its original form (ibid.). For example, the Spanish word *tequila* is

transferred into an English text as *tequila*. Thereby, an exotic feel of the item is preserved to which the reader may feel attracted. Davies (2003, p. 73) and Baker (2011, p. 33) refer to it as **preservation** and **translation using a loan word** respectively, whereas Armalytė and Pažūsis (1990, p. 124) label it as **SL word borrowing**. According to the latter work, a SL word can be borrowed in two forms, written and phonetic (other linguists label them as transliteration and transcription respectively). E.g., the Lithuanian phonetically adapted version of the German word *Schnitzel* is *šnicelis*. In naming this procedure, Davies (2003) proposes the term **localisation** (p. 83–84), whereas Aixelá (1996) calls it **adaptation** and Newmark (1988) calls it **naturalisation**, and states that it “succeeds transference and adapts the SL word” (p. 82). He also implies that this strategy is useful when a translator wants “to attract the reader or to give a sense of intimacy between the text and the reader – sometimes the sound or the evoked image appears attractive” (ibid.). This means that when transferring the word, translator has to decide whether to transfer the word in its original form or with some kind of adaptation which depends on how much of an impact of local colouring the translator wishes to perceive in his/her translation.

Then there is **calque**, a procedure of rendering SL non-equivalent lexis which is used to render derivatives and common collocations (Armalytė & Pažūsis, 1990, p. 127). Newmark (1988) prefers “the more transparent term **trough-translation**” (p. 84). One of the examples could be Lithuanian word *suktinis* and its English equivalent *twirler*. Similarly to borrowing, the **calque** itself does not always show the meaning of translated word or a collocation to the non-native reader (Armalytė & Pažūsis, 1990, p. 127). Therefore, it might confuse the target reader. On the other hand, calque is characterized by compactness, especially when compared with descriptive equivalents (Pažūsis, 2014, p. 267). Also their semantic transparency helps to maintain their relationship with the SL, and with the TT, which is of particular importance in cases when dealing with realia (Armstrong, 2005, p. 146).

If there is a need, an explanation can be added beside, in the brackets, in the footnotes at the bottom of a page, or at the end of the book when transferring SL word or using **calque**. This procedure is called **descriptive (explanatory) translation** (Armalytė & Pažūsis, 1990, p. 128). Newmark (1988) gives a similar strategy named **notes, glosses and additions** (p. 91). He also states that, normally, any information found in a reference book should not be used in place of any statement or stretch of the text, but only as its supplementation, where one might think the readers would likely find it inadequate, incomplete, or obscure (Newmark, 1988, p. 92). Aixelá (1996) agrees, claiming that glosses should be regarded as an indistinct part of the text (p. 62). This means that a translator should use this procedure only when it is necessary, and not overuse it, otherwise it would bring too much of a burden on the text, and might disturb

the reader's attention. When speaking of adding clarifying information to the realia, Davies (2003) proposes the term **addition** (p. 77).

In some instances, many translators use two or more translation strategies at the same time in order to avoid possible misperceptions. Newmark (1988) calls this method **couplet, triplet or quadruplet**, accordingly to the number of strategies that are combined together to solve a single translation problem. Baker (2011) suggests joining two specific strategies, i.e. using **a loanword** and **an explanation** (p. 36). Explanation is closely related with the other procedure called **paraphrase** (Newmark 1988) which, as its name signifies, means rewording of translation units, for example, if a text is poorly written. It often is regarded as "a loose, free translation, in some contexts even undertranslated" (Chesterman, 1997, p. 104).

Newmark (1988) observes the use of explanation more thoroughly and lists the two elements that are essential, i.e. description and function. Consequently, from this follow two distinct strategies, i.e. **functional** and **descriptive equivalent**. These specify the characteristics and the purpose of realia respectively. He also claimed that strategy of using a functional equivalent is "the most accurate way of translating, i.e. deculturalizing a cultural word" (Newmark, 1988, p. 83). Shuttleworth and Cowie (2008) also talk about functional equivalents (p. 64). Baker (2011) refers to this translation strategy as **paraphrase** (p. 36–38). Furthermore on this subject, Newmark (1988) gives a procedure called **cultural equivalent**, which means replacing a cultural word in the SL with a TL one. E.g., the Irish beer *Guinness* can be translated into Lithuanian as say *Kalnapiilis*, which is well known to the Lithuanian community. Such method, according to Chesterman (1997), lessens the strangeness of the text, and thus makes it appear domestic to a certain degree (p. 108). Newmark (1988) states that this is of course not an accurate method. In a situation when a precise equivalent may or may not exist, he suggests the use of **synonymy** (p. 83). In this method, a near TL equivalent to an SL word is given. Aixelá (1996) asserts that translators may resort to synonyms to avoid repeating realia (p. 63). Some other scholars, like Shuttleworth and Cowie (2008, p. 35) and Baker (2011, p. 29), emphasising on the links between languages and cultures, describe the substitution of a word with its functional equivalent as a **cultural substitution**. Such strategy may make the word not have the same propositional meaning, but, on the contrary, would make realia understandable for the target reader in terms of the context (ibid). The aforementioned Davies' (2003) strategy of localisation could well possibly be grouped together with the strategy of cultural equivalent/substitution, for it also stands for domesticizing of realia in the TT. On the subject of how to deal with non-equivalency, Armalytė and Pažūsis (1990) give the term **approximate translation** (p. 129).

Lastly, there is one more strategy which in itself is a group of even smaller translation strategies. Armalytė and Pažūsis (1990) label it as **transformations** and distinguish it into four types: **transposition**, **substitution**, **addition** and **omission** (p. 130). Transformation can be clarified as a reorganisation of a sentence structure on a syntactic and lexical level. Armalytė and Pažūsis (1990) state that in some cases a particular transformation could be ascribed to more than one type (p. 181). This particularly reflects in Davies (2003) framework, where transformation intertwines with a few other of her strategies. Additionally, it is important to emphasize that these translation transformations rarely stand on their own; one type is usually combined with any other type, creating the hybrid composite, complex nature of the translation transformations (Armalytė & Pažūsis, 1990). The first type is *transposition*, the change of the order of semantically independent linguistic elements. This type of transformation occurs quite often, but usually in a combination with other grammatical and lexical changes. The second one is *substitution*, also a very common type of transformation, related to the strategies of equivalent and paraphrasing. During the translation process, the following grammatical units are changed: word forms, parts of speech, parts of sentence, types of syntactic connection, as well as lexical units (Armalytė & Pažūsis, 1990, p. 186). Similarly, Newmark (1988) proposes his own translation strategies which he labels **shifts and transpositions** respectively. Furthermore, substitution in itself can be distinguished into a few distinct types, i.e. **concretization**, **generalization** and **compensation**. When using the first one, SL words and collocations that have a broader meaning are substituted by the TL ones that have a narrower meaning. Generalization is the opposite of concretization, whereas compensation is used to make for the loss of untranslated units via any methods and not necessarily in the same place (Armalytė & Pažūsis, 1990, p. 226, Chesterman, 1997, p. 115). Newmark (1988) also proposes strategy of **compensation**, with his viewpoint similar to the one of Armalytė and Pažūsis. When there is a need to add some lexical unit next to the transferred SL word, the procedure called *addition* is used. One of the reasons why to add an additional word could be that semantic components of SL collocations have no formal linguistic expression (Armalytė & Pažūsis, 1990, p. 231). By applying this method, translator seeks to make the translated unit more comprehensive to the target reader. Concerning this, Newmark (1988) suggests a procedure called **expansion**, and, additionally, submits the strategy of **classifier** which can be regarded as a part of addition and paraphrasing. He stated that classifier is “a generic or general or superordinate term sometimes supplied by the translator to qualify a specific term” (Newmark, 1988, p. 282), as in *Švyturys beer*. In contrast, when some words semantically are considered as excessive, they are omitted via the use of *omission*, **reduction** (according to Newmark’s framework), or *deletion* and *compression* (as called by

other scholars). This also may be applied to express irrelevance, or to avoid repetition and obscurity (Aixelá, 1996, p. 64) as well as making the reader weary altogether (Armstrong, 2005, p. 159).

In building her own classification of strategies, Davies (2003) has relied on the previous works regarding the topic of translation of realia. Thus, her framework has some noticeable similarities with classifications proposed by Newmark (1988) and Aixelá (1996), for instance. Davies strategy scheme appears to be more economical and simplistic in terms of its structure, but at the same time a bit too abstract (Danytė, 2006, p. 204). For instance, the strategy of localisation could be considered equivalent to the strategies of naturalisation, adaptation, and concretisation in the frameworks of other scholars. The author herself notes that there is apparent overlap between the strategies distinguished by different scholars (Davies, 2003, p. 70). Nonetheless, Davies (2003) classification will be used to analyse the translation of realia, since, as has been previously stated, it focuses particularly on the translation problems of realia, such as various types of food. Hence, her classification includes the following seven strategies (Davies, 2003, p. 73–88):

- **Preservation.** The name of the strategy signifies that translation units of the SL are preserved in the TL. In Davies framework, this strategy is further subdivided into two types:
 - **Preservation of form** which is used when there is no close equivalent in the TL and target culture, and, for this reason, translators decide to maintain the source text term in the translation. For example *crème brûlée*, *latte*.
 - **Preservation of content** which is used whenever realia contains clearly recognisable descriptive elements, and translators choose to translate literally, so as to preserve its contextual meaning rather than form. For example, *curd-varškė*.

She also notes that choosing to deal with realia by applying the first type of preservation may result in losing recognizable meaning, whilst the other type, i.e. literally translation, could well eradicate cultural connotations.

- **Addition.** It is used when a translator makes a decision to preserve the original item, but seeing it be obscure, chooses to supplement the text with whatever information is judged necessary. She also mentions that translators need to have a good knowledge of the background of their target audience and take into consideration its expectations, so as to make an accurate assessment on what to supplement and not to irritate the reader. Additional information can be inserted either within the text or in footnotes, glosses, introduction and notes. E.g., the English word *stout* can be perceived into

Lithuanian as *stautas, tamsiojo alaus rūšis, gaminama iš skrudintų miežių ir salyklo* (lit. stout, a brand of dark beer made from roasted barley and malt).

- **Omission.** This strategy is used when translators make decision to exclude problematic realia entirely, so as to make it seem, as though it did not exist whatsoever. According to her, omission can be justified when any meaning of realia cannot be rendered in the translation. She also claims that seeing that the inclusion of problematic realia might generate confusion or cause an effect of inconsistency, it is better to omit it. Besides, it may affect the TT in a negative way if this strategy were used on a frequent basis.
- **Globalisation.** It can be defined as “the process of replacing references of realia with the ones that are more neutral or general” on the basis that they are familiar to audiences from a wider range of cultures. This means replacing items with the other ones that pose less foreign cultural associations and rather reflect the function, and, thereby, appear to be more neutral, e.g., *Liebfraumilch-vynas*. In other words, they are generalized, leaving aside possible misunderstandings. Such procedure, however, may cause the loss of cultural effect in the translation.
- **Localisation.** It is an opposite of the previous strategy, and is applied when translators “try to anchor a reference firmly in the culture of the target audience”. What this means is that realia is replaced with the ones that are more familiar to the target audience, and thus prevent from losing the cultural effect. In other words, this strategy is used for domesticizing of realia in the TT, i.e., providing a cultural equivalent of the location of the target audience, or any substitute that is more typical in the TL. Davies also states that such strategy also includes phonological, spelling and grammatical adaption, or *transcription* and *transliteration*, as called by other scholars. As an example regarding the substitution with cultural equivalent could be *tagliatelle-lakštiniai*. As for adaptation to the language rules, it can be said that in Lithuanian the recognised phonetical adaptation of the words *pizza* and *cappuccino* are *pica* and *kapučinas* respectively. Such adaptations are applied to comply with the TL rules.
- **Transformation.** This is what she calls going beyond globalisation or localisation and applying an “alteration or distortion of the original”, i.e. changing the content. Davies claims that translators or editors choose to apply such alterations on the grounds of their intended audience’s expectations, tastes, attitudes, aptitudes and capacities. In other cases, the translator may use this strategy to deal with possible obscurity or misleading information. To illustrate this statement she gives an example: in the ST (English) sweets are described as “vomit-flavoured”, whereas in the TL (French) they are said “to taste rubbish”. However, seeing that it supplements the previous two, a presumption can be drawn that the distinction between this and other strategies is not clear. In other words, it becomes difficult to

discern where other strategies, such as addition, omission, globalisation, and localisation, end and the transformation begins. This is because Davies distinguishes strategies of addition, omission, generalisation/globalisation, substitution/localisation as separate, whereas, in contrast, other scholars in translation theory treat them as a part of the transformation.

- **Creation.** This strategy means a process of creating a variant firmly or totally different from the ST, or new realia that is not present in the ST. Cases for the use of this strategy are rare; it may be used for compensatory purpose in the form of idiomatic translation that is aimed at reproducing the same message with creation of idioms and colloquialisms. It may also be employed to make the original form of realia less strange and more understandable to the target readers, but it is encouraged to attempt to keep some extent of colour of the SL. Furthermore, creation also ties with strategy of transformation.

Overall, the overview of theoretical material reveals that the present subject matter is ambiguous in terms of the concept of realia, its terminology, classification and translation strategies. It can be concluded that the term *realia* is defined as specific cultural names that denote extralinguistic phenomena and other cultural elements that do not have equivalents in the target cultures. Realia is said to be identified with the items that are related to the conventional spheres of a particular ethnicity, such as beliefs, social customs or types of food. Scholars, however, view the notion of culture from diverse perspectives and form their classifications differently which leads to some overlaps and contradictions. Generally, these classifications cover such fundamental cultural categories as: geography, history, ethnography, culture, politics, society, habits as well as beliefs which are further divided and subdivided. Due to the fact that translation causes cultural mixing, some realia becomes acultural, but those words that remain specific to a particular culture tend not to have equivalents in other languages. The non-equivalency is said to result from the implicit meaning of realia which is determined by the cultural and linguistic gap between the languages. The meaning of realia appears only when realia is transferred in the TL. Therefore the attempt to render realia brings forth persistent difficulties and requires the specific solution, i.e. the choosing of a particular translation strategy, which is determined by translator's cultural knowledge and competence. There are two types of translation, foreignization and domestication. The first type signifies the preservation of the original, whereas the other type means adapting the original to the TL. Consequently, there are translation strategies that encompass such aspects as adding or removing words, replacing them with cultural equivalents, etc. Translation strategies vary with each scholar. Nevertheless, they have a likeness to each other, sometimes even the names tend to look alike. Some of the strategies are closely related to the other, as they are used on a similar basis, whilst the others even go together with any other strategy, rather than

stand alone. Therefore, the decision to choose the strategy which best suits each situation rests on the shoulders of the translators themselves who have to take into consideration the function of the text, the importance of realia and expectations of the target readership.

II. NAMES OF DISHES AS REALIA AND THEIR TRANSLATION INTO LITHUANIAN

The practical part of the paper will analyse the translation of realia denoting names of dishes, but before proceeding to the research, methodological considerations will be covered in the following chapter.

2.1. Research Methodology

The object of the present paper is realia denoting names of dishes and their translation into Lithuanian. Therefore, the aim is set to analyse the translation of realia in Jamie Oliver's cookbooks. For the purpose of the research, a total of 218 examples of names of dishes were gathered from the original English books, *Jamie's Ministry of Food (MF)* (2008), *Happy Days with the Naked Chef (MF)* (2001), and *Jamie's Italy (MF)* (2005) by Michael Joseph and their translation into Lithuanian: *Jamie Oliverio ministerija (OM)* (translated by V. Labuckienė: 2010), *Laimingos virtuvės dienoraštis (LVD)* (translated by V. Labuckienė: 2008), *Mano Italija (MI)* (translated by V. Labuckienė: 2009). All of these books include recipes of various dishes and culinary references in their preparation.

In the research part of the paper, realia is analysed in accordance with the framework of translation strategies proposed by E.E.Davies (2003). *Descriptive analysis* is used to examine realia more thoroughly and to characterise the function and the usage of realia. *Content analysis* is used to make interpretations about the way realia is translated and, thereby, to draw inferences about the results and findings of translation of realia, that is, its expediency and evoked effects in the TL, leaning towards foreignisation or domestication, together, for comparison purposes, providing other possible, sometimes more suitable translation variants. Finally, *quantitative analysis* is applied to examine examples in terms of their

quantity and, thereby, to provide statistical data on the prevalence of translation strategies that are used to render realia in the TL.

2.2. Peculiarities of Translation of Names of Dishes as Realia in Jamie Oliver's Cookbooks

Preservation means preserving of the original and is divided into two types.

The first type is **preservation of form** which is applied to directly transfer SL words when there are no close equivalents in the TL. The following examples indicate preservation of form:

1.	<i>Garam Masala</i> (MF, p. 20)	<i>Garam masala</i> (OM, p. 20)
2.	<i>Quick Salmon Tikka with Cucumber Yogurt</i> (MF, p. 27)	<i>Greita lašišos tikka su agurkiniu jogurtu</i> (OM, p. 27)
3.	<i>Shrimp and Avocado with an Old-school Marie Rose Sauce</i> (MF, p. 31)	<i>Krevetės ir avokadai su senu geru padažu Marie Rose</i> (OM, p. 31)
4.	<i>Chicken Fajitas</i> (MF, p. 38)	<i>Vištienos fajitas</i> (OM, p. 38)
5.	<i>Chicken Chow Mein</i> (MF, p. 60)	<i>Vištienos chow mein</i> (OM, p. 60)
6.	<i>Algoo Gobhi</i> (MF, p. 88)	<i>Algoo gobhi</i> (OM, p. 88)
7.	<i>Tagliatelle alla Genovese</i> (MF, p. 46)	<i>Lakštiniai alla Genovese</i> (OM, p. 46)

In the example 1, the SL text unit *Garam masala* has been borrowed and transferred into TL text in its original form. This term originates from India. However, since in the Western world Indian cuisine is regarded as popular exotics it can be found in the western cuisines as well, such as the British. Even more, Indian-specific cuisine items are widely used in Britain due to the fact that India at some time has been under control of the British Empire and as of result a huge Indian community is now living in Britain. *Garam masala* can be literally translated as a “mixture of hot spices”, where *garam* is “strong flavour” and *masala* is “mixture of spices”, referring to the Oxford Advanced Learner's Dictionary (hereinafter – OALD).² To deal with the rendering of this unit, the translator could have used literally translation, but she has decided not to do this, because it is a common culinary term. In fact, the word *masala* is used to describe various kinds of mixtures of spices, as in *Tandoori masala*, *Chai masala*, etc. Similarly, the term in the example 6 has been dealt in the same manner; Labuckienė has left the original form *algoo gobhi*, since it is the name of the dish, as is *balandėliai* in Lithuania, and also because of that it would have been too uneconomic to try and translate it via the use of procedure of **addition**. It may be that to rely on this solution, the fact has been taken into account that in the line below it is mentioned that it is

² OALD 2015: *Oxford Advanced Learner's Dictionary* [online] Available at: <http://www.oxfordlearnersdictionaries.com/>

a vegetable dish and a curry in its own. Thus, by choosing this procedure in both examples, no cultural associations have been lost.

The examples 2, 4, and 5 also present SL text units that have been transferred into TL text with no changes made, except for the word *chicken* in the example 5, which has a clear denotative meaning and, thus, should be translated. According to the OALD, the word *fajita* in the example 4 commonly refers to any grilled meat usually served wrapped in a tortilla. One may argue that the original form has been preserved in order not to lose cultural associations. Admittedly, it could have been adapted in a phonetic form of *fachita*. However, this is not the case; perhaps similarly as say *coffee espresso* is usually transferred in a transliterated form as *espresso kava*, even though in Lithuanian it is pronounced as *ekspreso* or *espreso*. Also it is worth to mention that the procedure of transformation by providing the descriptive equivalent *kepta mėsa* (“grilled meat”) would not have been precise, since *fajita* is a diminutive name for little meat strips, whereas *kepta mėsa* could mean a steak, for instance, plus there is already a word *vištienos* (nom. *vištiena* “chicken”), so the previous option would have resulted in repetition. Considering all of this information, one may argue that translator could have translated the unit as *tortilija su vištienos gabalėliais* (lit. tortilla with chicken meat strips), but it may have been a bit uneconomical as well as would have lost its foreign flavour in exchange for comprehension. As for *tikka*, *chow mein* and *Marrie Rose*, they have no possible equivalents in Lithuanian and as in the example 6 the use of explanation would have brought too much of a syntactical burden on the name of the dish. *Marrie Rose sauce* is a well-known condiment of the British cuisine, like say *Suslavičiaus padažas* is in Lithuania. Thus, they have been preserved in their original form, and, as of result, have not lost their cultural associations. In the example 7, translation unit *alla Genovese* has been preserved in the TL. There is no any other reason why translator has chosen to do so other than to maintain foreign colour of the item and, thus, attract the reader, because it could well have been localised without any efforts. What concerns the word *tagliatelle*; it has been translated literally as *lakštiniai* which means ribbon-cut pasta.

8.	<i>Chicken Korma (MF, p. 74)</i>	<i>Vištienos korma (OM, p. 74)</i>
9.	<i>Vegetable Jalfrezi (MF, p. 77)</i>	<i>Daržovių jalfrezi (OM, p. 77)</i>
10.	<i>Thai green curry (MF, p. 91)</i>	<i>Žaliasis karis thai (OM, p. 91)</i>
11.	<i>Globe Artichoke, Pink Grapefruit, Frisée and Pecorino Salad (HDNC, p. 107)</i>	<i>Apvaliųjų artišokų, raudonųjų greipfrutų, daržinių trukažolių ir pecorino salotos (LVD, p. 107)</i>
12.	<i>Salmon En Croute (MF, p. 291)</i>	<i>Lašiša en croute (OM, p. 291)</i>
13.	<i>Tiramisù Veloce. Quick Tiramisù (JI, p. 303)</i>	<i>Tiramusu veloce. Greitas tiramisu (MI, p. 303)</i>
14.	<i>Calamari in Padella con Limone e Pangrattato. Pan-Fried Squid with Lemons and Pangrattato (JI, p. 188)</i>	<i>Italian name>. kepti kalmarai su citrinomis ir pangrattato (MI, p. 188)</i>

15.	<i>Minestrone d'inizio autunno (early autumn minestrone) (JI, p. 66)</i>	<i>minestrone d'inizio autunno. ankstyvo rudens minestrone (MI, p.66)</i>
16.	<i>Linguine alla Carbonara di Salsiccia (sausage carbonara) (JI, p. 88)</i>	<i>linguine alla carbonara di salsiccia. dešrelių carbonara (MI, p. 88)</i>
17.	<i>Rotolo di Zucca e Ricotta. Rotolo of Spinach, Squash, and Ricotta (JI, p. 96)</i>	<i>rotolo di zucca e ricotta. špinatų, moliūgų ir rikotos rotolo (MI, p. 96)</i>
18.	<i>La Mia Ribollita Preferita. My Favorite Ribollita (JI, p. 72)</i>	<i>la mia ribollita preferita. mano mėgstamiausia ribollita (MI, p. 72)</i>
19.	<i>Melanzane alla Parmigiana. Eggplant Parmigiana (JI, p. 266)</i>	<i>melanzane alla parmigiana. baklažanų parmigiana (MI, p. 266)</i>
20.	<i>Leftover Curry Biriani (MF, p. 78)</i>	<i>Karis biriani iš likučių (OM, p. 78)</i>
21.	<i>Gennaro Grande Cappela Rossa Calzone (HDNC, p. 240)</i>	<i>Gennaro Grande Cappela Rossa Calzone (LVD, p. 240)</i>

In the examples 8–20 SL words *korma*, *jalfrezi*, *thai*, *pecorino*, *en croute*, *tiramisu*, *pangrattato*, *minestrone*, *carbonara*, *rotolo*, *ribollita*, *parmigiana* have been preserved, respectively. These cases are similar to previous ones of *algoo gobhi* or *chow mein*, as all these names that label culture-specific dishes not necessarily should be representative of their composition, for they have formed distinctively through centuries influenced by traditions and customs, and are explicitly referential to realities of certain cultures. Notwithstanding this, in certain contexts where necessary, they can be respectively translated, by replacing them with superordinate words *troškinys* “stew” (for *korma*), *karis* “curry” (for *jalfrezi*), *pyragaitis* “cake” (for *tiramisu*), *džiūvesėliai* “breadcrumbs” (for *pangrattato*), *daržovienė* “vegetable soup” (for *minestrone*), *vyniotinis* “roll” (for *rotolo*), and *sriuba* “soup” (for *ribollita*), followed by addition of clarifications. Furthermore, the State Commission of the Lithuanian Language (hereinafter – SCLL) allows to use the term *tiramisu*. As for *thai*, it is short for Thailand, thus it could well have been localised as *tailandietiškas*. Likewise, *pecorino* could have been dealt in the same manner, i.e. *pekorinas*, as it is the name of cheese, and the peculiarities of translation of cheese names is further analysed under the translation strategy of localisation. *En croute* has been preserved, because its translation in descriptive manner, such as *tešloje įvyniota ir iškepta* “wrapped in dough and baked” would have caused the loss of foreign cultural colour. However, it is worth noting that this description has been provided in the text below the name of the dish. As a result, translator has been able to achieve both aims, to preserve the original name and at the same time to make the reader aware of its meaning. The word *pangrattato* in the example 14 has been preserved unlike in the further given example 64, and so cultural associations have been preserved as well. As for *minestrone* and *carbonara* they could well have been respectively adapted in a phonetic form, that is, *minestronė* ir *karbonara*. Also it is worth to mention that in addition to *minestronė* SCLL suggests using *itališka daržovienė* “Italian vegetable soup”, as the name designates an

Italian soup containing small pieces of vegetables and pasta (OALD). As for *carbonara*, they suggest the adjective form *karbonariškas* in collocation with the following word (pasta, pizza, etc.), in this case, *karbonariškos dešrelės*. The word *rotolo* could have been rendered via the use of strategy of globalisation, but the translator has decided it was unnecessary, as perhaps the way it sounds evokes the image of roll in the reader's mind. To render the SL word *parmigiana* in the example 19 in any other way would have been uneconomical and syntactically burdensome. For instance, translator could have localised the name in exchange for comprehension, that is, translated it in a descriptive manner as “kepti įdaryti baklažanai su sūriu ir pomirodų padažu” (lit. baked aubergine filling with cheese and tomato sauce). In the example 20, the SL word *biriani* has been preserved to indicate the specific type of curry. Finally, the entire unit *Gennaro Grande Cappela Rossa Calzone* in the example 21 has been left as it is, because to render it by any means has proved to be problematic. However, translator could have attempted to translate it as follows: Gennaro rusvosios perlenktos duonelės “Gennaro brownish folded bread”, omitting the word *cappela*, because its meaning is obscure. Also it must be mentioned that *calzone* stands for “folded pizza”, but the word *duonelės* evokes a more attractive image and herewith sounds better, and, in all honesty, judging from the picture they do resemble more of bread than a pizza. As a matter fact, the translator has used this very word *duonelės* in the preparation process.

The second type of preservation is **preservation of content** which is applied whenever realia contains clearly recognisable descriptive elements, and, thus, it is translated literally, so as to preserve its contextual meaning rather than form.

22.	<i>Toad in the Hole</i> (HDNC, p. 25)	<i>Rupūžės urve</i> (LVD, p. 25)
23.	<i>Sidecar</i> (HDNC, p. 303)	<i>Priekaba</i> (LVD, p. 303)
24.	<i>My Sweet and Sour Pork</i> (MF, p. 65)	<i>Saldžiarūgštė kiauliena</i> (OM, p.65)
25.	<i>Asian Chicken Noodle Broth</i> (MF, p. 37)	<i>Azijietiškas vištienos ir makaronų sultinys</i> (OM, p.37)

Regarding the preservation of content, examples 22–25 have been analysed. In the example 22, the entire SL unit *Toad in the Hole* has been translated into *rupūžės urve*. Without any doubt the content of translation unit has been preserved in order to maintain the same evoked idiomatic feeling which it certainly has achieved. A similar case is represented in the example 23 where the SL word *Sidecar* has been translated literally into *priekaba*, since the word has clearly recognisable descriptive elements, even though the alcoholic cocktail itself does not remind of what is sidecar at all. It is a common practise to translate the names of alcoholic cocktails literally, as in *Saulėtekis su tekila* (“Tequila sunrise”), *Kruvinoji*

Meri (“Bloody Mary”), *Atsuktuvus* (“Screwdriver”), etc. Admittedly, translator could have preserved the original form, by supplementing it with the word cocktail as follows: kokteilis “Sidecar”. To give explanation below would not have been a bad decision either. The translation unit in the example 24 has been translated literally to preserve its content. However, the words *saldus* “sweet” and *rūgštus* “sour” have been compounded into one, thereby creating a derivative *saldžiarūgštė*, since Lithuanian language can be that flexible. As a result, the translation has helped to evoke a feeling more pleasant to the ear when being read. In the example 25, the name of dish has been translated literally into fixed equivalent of the TL, as it contains clearly descriptive elements. The majority of analysed realia have been literally translations like in the example 25, but since such translations do not always feature linguistically interesting peculiarities that would require further analysis, as they are translated literally, they have not been discussed thoroughly in the practical part of the paper and are given in the **Appendix 1**.

Addition is a translation strategy used when a preserved original item is supplemented with whatever information is considered necessary. The following examples belong to this strategy:

26.	<i>Vindaloo</i> (MF, p.87)	<i>Aštrus guliašas vindaloo</i> (OM, p. 87)
27.	<i>Good Old Steak and Guinness Pie</i> (HDNC, p. 26)	<i>Senas geras kepsnys ir Guinness alaus pyragas</i> (LVD, p. 26)
28.	<i>Chilli Con Carne</i> (HDNC, p. 20)	<i>Chilli con carne (pupelių ir mėsos troškiny su raudonaisiais pipirais)</i> (LVD, p. 20)
29.	<i>Pesce Spada alla Griglia con la Salsa di Giovanna. Grilled Swordfish with Salsa di Giovanna</i> (JI, p. 197)	<Italian name>. Keptos kardžuvės su <i>salsa di Giovanna (aštrių pomidorų padažu)</i> (MI, p. 197)
30.	<i>Seared salmon with Radicchio, Pancetta, Pine Nuts and Balsamic vinegar</i> (HDNC, p. 59)	<i>Skrudinta lašiša su trūkažolėmis, pancetta (vytintais lašinukais), kedrinėmis pinijomis ir balzamo actu</i> (LVD, p. 59)
31.	<i>A Consistently Good Gravy</i> (MF, p. 205)	<i>Visada geras sunkos padažas</i> (OM, p. 205)
32.	<i>The Best Steak Sarnie</i> (HDNC, p. 205)	<i>Skaniausias suvožtinis su jautienos kepsniu</i> (LVD, p. 52)
33.	<i>Sweet Potato and Chorizo Soup</i> (MF, p. 131)	<i>Batatų ir chorizo dešrelių sriuba</i> (OM, p. 131)
34.	<i>Broccoli with Asian Dressing</i> (MF, p. 220)	<i>Brokoliniai kopūstai su azijietišku padažu</i> (OM, p. 220)
35.	<i>Risotto Bianco con Pesto. White Risotto with Pesto</i> (JI, p. 132)	<i>Risotto bianco con pesto. baltasis daugiaryžis su pesto padažu</i> (MI, p. 132)

These examples show the use of the procedure for providing additional information to clarify the given SL text units. In the example 26, the word *Vindaloo* has been clarified to be *aštrus guliašas* (“spicy goulash”), since in OALD it is defined as a very spicy Indian dish, and the term *goulash* is commonly used in Lithuania to refer to this type of the dish, i.e. thick soup of meat and vegetables which is depicted

in the picture. Meanwhile, in the example 27, it has been clarified that the pie is made with *Guinness beer* (“*alaus*”, nom. *alus*), and have no associations with the list of world records of the same name. In the example 28, the original name of the dish has been preserved, but its description has been given in the brackets, so as to make it more comprehensible for the target audience. The reason for this may have been the fact that the translator expected the majority of the target audience to lack knowledge of the culinary composition of this dish which to some people is known to include beans and meat – the two most popular condiments of food in Latin America, let alone the chilli. And, in fact, OALD defines it as a hot spicy Mexican dish made with meat, beans and chillies. The example 29 reflects the use of similar method of transferring the SL unit, as it appears it has been considered to be necessary to provide extra details about the sauce. However, it appears that the given information is misleading, since in the section of preparation process the sauce is indicated to include olive oil, garlic, mint and oregano, and no tomatoes are mentioned whatsoever. In the example 30, all the words have been translated literally, except for the word *pancetta*, as it is a name for the specific type of bacon, as say German *Kassler*, or to some degree Lithuanian *skilandis*, and therefore has to be preserved. Nevertheless, the translator has come up to a decision to provide generic term *vytintais lašinukais* (nom. *vytinti lašinukai* “cured bacon”) on the basis of letting know the reader what is needed for the preparation of the dish, since phonetic adaptation of the word alone would not have granted that. In the example 31, translator has chosen to clarify the type of sauce, by adding the supplementary term *sunkos* (nom. *sunka* “juices”) to the word *padažas* “sauce”, because there is no single-word substitute in Lithuanian. Moreover, simple English-Lithuanian dictionaries provide the translation (*riebus*) *padažas* “(high-fat) sauce” which does not illustrate that this greasiness which comprises the sauce is not some ordinary fat that comes out of butter, for instance, but the juices that come out of meat while it is being cooked. The example 32 indicates the addition of the form of beef the sandwich is served with which is a roast, and not a cured ham, for instance. Although, the translator could have easily let it be as it may, as it would have been neither good nor bad. In the example 33, it has been simply clarified that the *chorizo* are “sausages” (nom. *dešrelės*, gen. *dešrelių*) which has been based on the picture, or any other form of source, such as OALD. A minor clarification has been applied in the example 34 as well; here the word *brokoliai* “broccoli” has been clarified to be *kopūstai* “cabbages”, but, in all honesty, this has not been necessary. Finally, in the example 35, translator has supplemented the SL word *pesto* with explanatory word *padažu* (nom. *padažas* “sauce”), since it is the name of Italian sauce. As of result, this minor clarification has allowed the target readership to comprehend what the SL word signifies at first glance, without the need for looking into it more.

Omission is opposite translation strategy to the strategy of addition and it is used to omit problematic realia on the basis that it is found to cause inconsistency, syntactical burdening, or is just not relevant. Additionally, it can be used to avoid repetition.

36.	<i>Spanish-style Grilled Steak (FM, p. 235)</i>	<i>Ispaniškas didkepsnis (OM, p. 235)</i>
37.	<i>Parmesan Chicken Breasts with Crispy Posh Ham (FM, p. 242)</i>	<i>Vištų krūtinėlė su parmezanu ir traškiu kumpiu (OM, p. 242)</i>
38.	<i>Chicken Breast Baked in a Bag with Cannellini Beans, Leeks, Cream and Marjoram (HDNC, p. 28)</i>	<i>Krepšelyje kepta vištienos krutinėlė su pupelėmis, porais, grietinėle ir mairūnais (LVD, p. 28)</i>
39.	<i>Kinda Spaghetti Bolognaise (HDNC, p. 125)</i>	<i>Balonės spagečiai (LVD, p. 125)</i>
40.	<i>Sticky Toffee Cupcakes with Chocolate Topping (HDNC, p. 86)</i>	<i>Lipnūs keksiukai su šokoladiniu glaistu (LVD, p. 86)</i>

These examples possess the case of the usage of omission. In the example 36, the SL word *grilled* has been omitted when the name of the dish has been translated in the TL. Apparently, this has been done to avoid repetition, as *grilled* means *keptas* in Lithuanian, whereas *didkepsnis* is a compound comprised of the words *didelis* “big” and *kepsnys* “roast, roasted/grilled meat” which in itself is a derivative of the basic word *kepti* and is used as a new local cultural equivalent for the word *steak* which is generally considered to be a big chunk of grilled meat. In the example 37, translator has omitted the SL word *posh* which is an informal adjective for saying that something is used by “people of high social class” (OALD). So in this case, it means that an expensive ham of high quality is used in the cooking process. The translator may have adopted the decision to omit it without leaving any traces on the basis that she has not found any TL equivalent of this sort that, in her regard, would not generate inconsistency and burden the name of the dish, or she may have thought that it was not crucial to the text, in that any type of quality of ham would be suffice. The example 38 may have been dealt in like manner based on that *cannellini beans* is just one of the types of a variety of beans and may is of no great relevance to Lithuanian society, and therefore could be difficult to find. This may be supported by the fact that cannellini beans, as their name signifies, are of Italian origin, and, according to Wikipedia, are popular in central and southern regions of Italy. Furthermore, these are white beans, though in terms of their characteristics are related to kidney beans, i.e. the red ones. Based on that, it can be said that any type of white or red beans would go well as an alternative for cannellini beans.

There is the word *kinda* in the SL unit of the example 39 which has been omitted. It is an informal expression of the phrase *a kind of* which is used to show that something you are saying is not exact (OALD); in this case it wishes the readers to know that the dish is merely a look-alike to the real dish of

that name. Although, the word might have been used only as a play on words for artistic purposes. To try and translate it as *kažkas panašaus į, or lyg ir, iš dalies* would have been syntactically burdensome in the first place. Secondly due to the first reason it might have deterred the readership. And thirdly, such translation does not preserve the figurative meaning of the SL unit and for that matter does not signify any necessity in keeping it. Therefore, having taken this into account, the translator has chosen to omit it. In the example 40, the word *toffee* has been omitted. This may have been done seeing that in reality cupcakes only have a flavour similar to toffee, and not necessarily include them as a filling in the cooking process. Besides this, both toffee and caramel are made by heating sugar, butter, water, and occasionally syrup, as are the cupcakes. In fact, these exact ingredients are mentioned in the cooking process. Additionally, the fact that Google websearch does not provide a single result regarding the collocation “*irisiniai keksiukai*” (English: toffee cupcakes) could be considered as one of the driven factors to omit this word. On the other hand, the collocation “*karameliniai keksiukai*” (English: caramel cupcakes) does provide some search results.

41.	<i>Salicce con Lenticchie Verdi e Salsa di Pomodoro. Sausages and Green Lentils with Tomato Salsa</i> (JI, p. 221)	<Italian name>. <i>Dešrelės su žaliaisiais lešiais ir salsa</i> (MI, p. 221)
42.	<i>Insalata Tipica delle Sagre. Festival Mixed Salad</i> (JI, p. 159)	<i>insalata tipica delle sagre. Šventinės salotos</i> (MI, p. 159)
43.	<i>Classic Penne Carbonara</i> (HDNC, p. 129)	<i>Klasikiniai vamzdeliai</i> (LVD, p. 129)
44.	<i>Lovely Lemon Curdy Pud</i> (HDNC, p. 284)	<i>Gardusis citrinų pudingas</i> (LVD, p. 284)
45.	<i>Sticky Sausage Roll with Melted Cheese and Brown Sauce</i> (HDNC, p. 39)	<i>Bandelė su dešrele, lydytu sūriu ir ruduoju padažu</i> (LVD, p. 39)

TL unit in the example 41 does not include the word tomato, because the translator has supposed that there is no necessary grounds for keeping it, as generally salsa, which is an Italian and Spanish word for sauce, regardless the type, is often tomato-based. In the example 42, the SL word *mixed*, or, if referring to Italian name, the word *tipica* has been omitted. In either case, words have been considered to be negligible. There is no need to transfer the word mixed, as salad in itself is understood to be a mixture of raw vegetables (OALD), and the word *tipica* also does not carry reasonable importance. In the example 43, the SL word *carbonara* has been omitted. This name, according to the OALD, denotes a sauce which is made with bacon and eggs and is served with pasta. The main reason for such decision might have been economy, because to translate it as *su carbonara padažu* (or *karbonaros* in phonetically adopted form) would have been too burdensome, though *carbonara vamzdeliai* sounds perfectly fine, but does not provide any sort of information and merely preserves foreign cultural colour. Another reason might have

been the fact that normally pasta dish includes little pieces of meat and, of course, cheese. As a matter of fact, this very example is depicted in the picture. In the example 44, the SL word *curdy* has been omitted on the basis it has been found to be trivial, since normally pudding is known to take a form of solid mass, that is, to have a thick consistence. Moreover, judging from Google websearch results, there are no cases of usage of the phrase “sutrauktas pudingas”, in the TL this adjective is generally used in collocation with the words *pienas* “milk” or *varškė* “curd”, whereas in the SL there are even cases of usage of the phrase “lemon curd pudding” where curd does not designate what it actually means and stands for creamy consistence, and its translation into Lithuanian as “citrinų (ir) varškės pudingas/apkepas” is entirely different thing.

Finally, in the example 45, translator has chosen to omit the SL word *sticky*. Such a decision might have been based on that it does not hold any amount of significance and may have had a place in the SL unit only for figurative purpose which does not go well with the rest of the TL unit. In all honesty, literally translation into TL *kibia* would not sound that bad, though not as much with *lipnia*. In either case, as has been mentioned, it does not say anything more than what is already known, since baked sausages tend to be sticky or slippery if they are covered with a lot of greasiness. Also it has to be mentioned that other literally translation *gličia* would not be appropriate, since this is used to describe the meat that had built-up mucus.

Addition+Omission. In some instances, a couple or more strategies can be used simultaneously, as in the following example.

46.	<i>Open Lasagne</i> of Sweet Tomatoes, Squid, Mussels, <i>Farro</i> and Olives (HDNC, p. 131)	<i>Lazanija</i> su saldžiaisiais pomidorais, kalmarais, midijomis, <i>faro kruopomis</i> ir alyvuogėmis (LVD, p. 131)
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The example 46 shows the use of both, omission and addition. For the latter case, the word *farro* has been simply specified to be *kruopos* “grits”. As for the first case which raises more interest, the SL word *open* has been omitted which in this matter symbolises that the lasagne is served in an open and not in a traditional stacked rectangular form, that is, reminding more of pancakes with dressing, as is depicted in the picture. Labuckienė may have been led to omit it on the grounds that it has proved to be not crucial, since the picture fully complies with the intended function. Other two reasons that may have justified such option are that the translations *atvira* or *išskleista* would not have gone well with the rest of the name, and, more to the point, the name of the dish has been already longer than the one of SL.

Globalisation is the translation strategy of replacing realia references with the ones that are more neutral or general, i.e. generalizing the SL units. Examples of the usage of this strategy:

47.	<i>Chicken and Leek Stroganoff</i> (MF, p. 224)	<i>Vištienos ir porų troškinys</i> (OM, p. 34)
48.	<i>Frozen Fruit Smoothies</i> (MF, p. 307)	<i>Šaldytų vaisių kokteiliai</i> (OM, p. 307)
49.	<i>Medallions of Beef with Morels and Marsala and Crème Fraîche Sauce</i> (HDNC, p. 196)	<i>Jautienos kepsneliai su briedžiukais, Marsala ir grietinės padažu</i> (LDV, p. 196)
50.	<i>Crème Fraîche and Grilled Lemon Dressing</i> (HDNC, p. 114)	<i>Grietinės ir kepintų citrinų padažas</i> (LDV, p. 114)
51.	<i>Pannacotta with Roasted Rhubarb</i> (HDNC, p. 290)	<i>Grietinės kremas su keptais rabarbarais</i> (LVD, p. 290)
52.	<i>Sesame Seed Toffee Snaps</i> (HDNC, p. 275)	<i>Irisiniai sezamų paplotėliai</i> (LVD, p. 275)
53.	<i>Pukka Pineapple with Bashed-up Mint Sugar</i> (HDNC, p. 262)	<i>Klasiški ananasai su trintų mėtų cukrumi</i> (LVD, p. 262)
54.	<i>Summer Fruit, Elderflower and Prosecco Jelly</i> (HDNC, p. 286)	<i>Uogų, šėivamedžių žiedų ir putojančio vyno želė</i> (LVD, p. 286)

The example 47 shows the signs of globalisation; the word *stroganoff* has been substituted with the word *troškinys* (“stew”) which has a broader meaning and is more neutral. Furthermore, the word *stroganoff* is derived from a Russian dish *beef stroganoff* which has its equivalent in Lithuanian as *befstrogenas*. Therefore, the translator could have applied procedure of localisation and translated the unit as *strogenas*, but this would not have showed the exact meaning at once. The example 48 contains the word *smooties* which has been generalised with the word *kokteiliai* “cocktails”, since the term smootie, according to OALD, is a drink made of fruit or fruit juice mixed with milk or ice cream. Therefore, they have milkshake-like consistency, and milkshake in Lithuanian translates as “pieno kokteilis” (lit. milk cocktail). The example 49 indicates the signs of globalisation. Firstly, the word *medallions* has been replaced with the word *kepsneliai* which means “fillet”, and beef medallion is an American name for what is more commonly known as fillet mignon, a steak cut of beef that has no bones in it. Secondly, the collocation *crème fraîche* has been substituted with more general word *grietinė* “soured cream”, since *crème fraîche* is one of the types of soured cream, though in terms of its level of sourness is a bit closer to ordinary cream and has a lower viscosity. The same collocation *crème fraîche* in the example 50 has been dealt similarly as in the previous example. As in the examples 49 and 50, the example 51 also indicates the use of globalisation. In this particular case, the SL word *pannacotta* has been replaced with TL collocation *grietinės kremas* (lit. sour cream cream), though perhaps the diminutive version *grietinėlės kremas* “cream” would have fitted better in terms of the original word’s denotative meaning, since this cream is said to be sweetened with honey or sugar. In either case, this is not very accurate translation, as

both translations are normally perceived as topping, and this, in terms of its consistency and form, looks more like a pudding, in that it is baked with mixing gelatine which namely gives it this thick form. Therefore, better translations might have been *grietinės* or *grietinėlės pudingas*. In the example 52, the SL word *snaps* has been globalised into *paplotėliai* “cake, patty”. The word *snap* in the TL literally translates as *sausas trapus pyragaitis* “dry brittle cake”, thus it seems that a more general word *cake* has been used to be economical with words. However, these are sometimes clarified to be brittle-type snacks, and so translator could have translated the name in a descriptive manner, for instance, as “trapūs irisiniai užkandžiai iš sezamo sėklų“ which, obviously, would not have been that concise, but rather would have reflected their brittle form.

In the example 53, the word *pukka* has been globalised, by substituting it with the word *klasiški* “classy”, since it is synonymous to *pukka*, which is an informal expression to say that something is of very good quality, or of highest class. However, this word of Hindi origin could literally be understood as “ripened”, and thus could well have been translated as such, i.e. *prinokę* in Lithuanian. Finally, in the example 54, the word *Prosecco* has been globalised with collocation *putojančio vyno* (nom. *putojantis vynas* “sparkling wine”), as this is just one of the types of sparkling wine specifically originating from Italy, as is German *Sekt*, though some of its brands have become brand names. Therefore, taking into consideration the previous statement and the following facts that local winemakers are advocating for a protecting designation of origin status under the EU, that Prosecco is marked as a brand name in some foreign countries, such as Lithuanian, and that it is no less dominant than champagne, it may have been wise to preserve the original name.

Localisation is used when the translator wishes to anchor the SL text cultural reference firmly in the target culture and its language. There are two types of localisation, one of them means replacing the SL words with more familiar or typical cultural equivalents specific to the location of target audience. Another type is adapting the SL words to the prevailing TL phonological, spelling and grammar rules.

55.	<i>My Favorite Curry Sauce (HDNC, p. 32)</i>	<i>Mano mėgstamiausias murėjų padažas (LVD, p. 32)</i>
56.	<i>Bruschetta. Basic Bruschetta (JI, p. 4)</i>	<i>Bruschetta. Kepti sumuštiniai (MI, p. 4)</i>
57.	<i>Onion Baguettes (HDNC, p. 253)</i>	<i>Svogūnų batonai (LVD, p. 253)</i>
58.	<i>Salmon Fish Cakes (MF, p. 280)</i>	<i>Lašių kotletai (OM, p. 280)</i>
59.	<i>Broccoli and Pesto Tagliatelle (MF, p. 46)</i>	<i>Lakštiniai su brokoliniiais kopūstais ir aštriu itališku padažu (OM, p.46)</i>
60.	<i>Good Old Chili Con Carne (MF, p. 172)</i>	<i>Senas geras aštrus mėsos troškinys (OM, p.172)</i>
61.	<i>Bustrengo. Bolognese Polenta and Apple Cake (JI, p. 282)</i>	<i>bustrengo. bolonietiškas kukurūzų košės ir obuolių pyragas (MI, p. 282)</i>

62.	<i>Cannoli Siciliana</i> (HDNC, p. 264)	<i>Sicilietiški vamzdeliai</i> (LVD, p. 264)
63.	<i>Broccoli and Anchovy Orecchiette</i> (HDNC, p. 134)	<i>Kriauklės su brokoliais ir ančiuviais</i> (LVD, p. 134)
64.	<i>Pasta al pangrattato</i> (MF, p. 50)	<i>Makaronai su džiovėsėliais</i> (OM, p. 50)

The examples 55–76 indicate the use of first type of localisation, i.e. substitution with cultural equivalents. In the example 55, the word *curry* has been substituted with the word *murėjų*, as, in this particular case, curry stands for curry leaves of curry tree which in Lithuanian is known as kvapioji murėja. By doing so, the reference to foreign cultural item has been firmly anchored in the target culture. The Italian name *bruschetta* in the example 56 has been replaced with local cultural substitution *kepti sumuštiniai* “grilled sandwiches” to make the reference to foreign dish more comprehensible to Lithuanian society. However, this is not accurate form of transferring the reference in that *bruschetta* denotes only the sandwich where grilled is only the loaf, and any dressing is laid on fresh afterwards, whereas cultural equivalent of the target audience is more or less perceived as sandwiches baked together with the filling or topping. In the example 57, Labuckienė has replaced foreign realia *baguettes* with cultural equivalent word *batonai* “loaves”. Although, without any doubt this realia is familiar to the majority of Lithuanians, SCLL states that it should not be used, and therefore suggests the term *prancūziškas batonas* “French loaf” which reflects the basis for why this realia has been handled in such a way.

The word *cakes* in the example 58 which normally in this particular case would translate as *paplotėliai* or *sklindžiai* has been replaced with the word *kotletai* “cutlets”, since it is more conventional in the target culture, as there are žuvų kotletai “fish cakes”. In the example 59, the word *pesto* was substituted with the TL collocation *aštrių itališkų padažų* “bitter Italian sauce”. Translator may have chosen this decision based on the fact that the majority of the target audience would lack knowledge of what the word *pesto* designates. According to the OALD, pesto is an Italian sauce made of basil leaves, pine nuts, cheese and oil, and that basil leaves have a bitter taste is a common knowledge. In contrast to the example 28 where the strategy of addition has been employed, here, in the example 60, the same name of the dish *chili con carne* has been substituted with collocation of descriptive notion same as in the example 28, that is, *aštrus mėsos troškiny*s “spicy meat stew”. Thus, in both examples, 59 and 60, an exact reference to the foreign cultural item has been transferred, but as a consequence some foreign flavour may have diminished, though not so much in the example 59, as it has been clarified to be of Italian origin. In the example 61, the SL word *polenta* has been substituted with equivalent collocation of local culture *kukurūzų košės* (nom. *kukurūzų košė* “maize porridge”) to incorporate the foreign reference more firmly and also for the purposes of making it comprehensible. In the example 62, the word *cannoli* has been

replaced with the local descriptive equivalent *vamzdeliai* “tubes” simply because it is now a common practice to localise names of Italian pasta, unless, of course, there are no suitable equivalents and the original form of words is preserved. The example 63 needs particular attention to be paid, as the word *orecchiette* has been localised by replacing it with the word *kriauklės* “seashells” which is a little misleading, because *orecchiette* means *auselės* “small ears”. It may have been an unintentional error, as considering it from appearance one can easily make a mistake. In the example 64, the SL word *pangrattato* has been also localised by its cultural substitution in the TL, *džiūvėsėliais* (nom. *džiūvėsėliai*), to firmly maintain the descriptive notion of the original. Thus, foreign realia has become comprehensible to target readership, but at the same time has lost its cultural colour, because it no longer indicates Italian origins.

65.	<i>Vegetable Bhajis</i> (MF, p. 92)	<i>Gruzdintų daržovių paplotėliai</i> (OM, p. 92)
66.	<i>Kedgerree</i> (MF, p. 288)	<i>Ryžiai su žuvimi</i> (OM, p. 288)
67.	<i>Minty Mushy Peas</i> (HDNC, p. 205)	<i>Mėtinė žirnių košė</i> (LVD, p. 205)
68.	<i>Butterflied Steak Sarnie</i> (MF, p. 25)	<i>Sumuštinis su išskleistu didkepsniu</i> (OM, p. 25)
69.	<i>Chocolate Cookies with Soft Chocolate Centers</i> (HDNC, p. 84)	<i>Šokoladiniai sausainiai su minkštu šokoladiniu įdaru</i> (LVD, p. 84)
70.	<i>Easy Peasy Ginger Beer</i> (HDNC, p. 297)	<i>Greita imbierinė gira</i> (LDV, p. 297)
71.	<i>A Healthier Full Monty</i> (MF, p. 298)	<i>Sveikesni angliški pusryčiai</i> (OM, p. 298)

For the example 65, Labuckienė has chosen to replace the SL unit with a descriptive equivalent, assumingly on the basis of the picture in the right and also of an encyclopaedic source of some sort, like OALD. According to the OALD, *bhaji* is a spicy Asian food consisting of vegetables fried in batter. The example 66 has been dealt with in a similar way. In the OALD *kedgerree* is defined as a hot dish of rice, fish and eggs cooked together. As such, in the both examples translation units have become comprehensive, but as of result have lost cultural associations of their origin. In the example 67, the translation unit *mushy peas* has been localised into *žirnių košė* “mashed peas” to make it more familiar to the target readership. Admittedly, this has been done on the basis of that mushy peas, according to the OALD, are cooked peas that are made into a soft mixture, and, as a matter of fact, basic English-Lithuanian dictionaries provide the following translation for adjective *mushy*: *minkštas*, *kaip košė* (lit. soft as a mash). The example 68 contains a unit *butterflied steak* which means that the steak is cut in half to give it the shape similar to a butterfly with wings spread, that is, to make a piece of meat thinner. Although this sounds bizarre, it is in fact quite a common term in culinary, as there is *butterflied leg of lamb*, *butterflied chicken*. So in this case, the translator has localised the word *steak* into *didkepsnis*. What concerns the word *butterflied*, it has been substituted with the local adjective equivalent of the descriptive

notion *išskleistu* (nom. *išskleistas*) which means something that is spread. As a consequence, both, denotative and connotative meanings have been firmly anchored. In the example 69, the SL word *centers* has been localised by replacing it with the more typical word *įdaru* (pl. *įdarai* “filling”). In the example 70, there is an idiomatic expression *easy-peasy* which is especially used by children and means “very easy”, i.e. done without putting a lot of efforts. Translator has localised the expression by substituting it with typical equivalent in the TL *greita* “fast” on the grounds that making something without much effort is considered faster than the opposite. As for the collocation *ginger beer*, it has been replaced with the local equivalent *imbierinė gira* which literally means “kvass flavoured with ginger”. The basis for doing so might have been the fact that OALD defines ginger beer as a fizzy drink flavoured with ginger, though it is stated that ginger beer can contain a small amount of alcohol, and the same description applies to the TL word *gira*. It has to be mentioned that literally translation of ginger beer, *imbierinis alus*, is also commonly used, but it generally goes together with the supplementary word *nealkoholonis* to clarify its non-alcoholic feature. The example 71 contains a slang term (or an idiom of some sort), *the full monty*, which the OALD defines as the full amount that people expect or want. In this case, it is clear from the picture that the term means a full set (i.e. full amount) of precisely the English breakfast. Therefore, the translator has localised it accordingly by giving a typical equivalent in the form of colloquialism, i.e. *angliški pusryčiai* (“the English breakfast”).

72.	<i>Crostini. Small Toasted Bread</i> (JI, p. 22)	<i>crostini. kepti sumuštinukai</i> (MI, p. 22)
73.	<i>Superb Roast Beef, Best Spuds and Huge Yorkies</i> (HDNC, p. 194)	<i>Nuostabus jautieno kepsnys su gardžiausiomis bulvėmis ir Jorkšyro pudingu</i> (LVD, p. 194)
74.	<i>Smush Ins</i> (HDNC, p. 80)	<i>Košė makalošė</i> (LVD, p. 80)
75.	<i>Fantastic Fish Stick Buttie</i> (HDNC, p. 39)	<i>Pasakiškas suvožtinis su žuvų piršteliais</i> (LVD, p. 39)
76.	<i>Risotto Bianco. White Risotto</i> (MI, p. 130)	<i>Risotto Bianco. Baltasis daugiaryžis</i> (JI, p. 130)

The example 72 indicates a similar case to the example 55; here the the entire SL unit has been localised into *kepti sumuštinukai* “small grilled sandwiches”, as *crostini* is regarded as a kind of smaller version of *bruschetta*. In the example 73, the collocation *huge yorkies* has been replaced with *Jorkšyro pudingu* (nom. *Jorkšyro pudingas* “Yorkshire pudding”), since this is what this informal expression, namely, signified. Besides, such expression is only common in Britain and is of no importance to Lithuanian community. The example 74 contains colloquialism *smush-ins* that is only used in a spoken register, usually by children. It essentially designates ice cream which contains a variety of mixed-in sweets, such as chocolate, cinnamon, syrup, fresh or dried fruits, M&Ms, basically anything the kid’s mind is able to think of. The translator has come up with a perfect local equivalent *košė makalošė* which

preserves the same feeling of figurativeness and childishness the original unit, thus no nature of emotionality and expressivity has been lost whatsoever.

In the example 75, the SL word *buttie* has been substituted with a local equivalent *suvožtinis*. *Buttie* is an informal version of the word *sandwich*, as is *sarnie* in the example 32. By applying such procedure, translator may have wished to preserve this unconventional flavour that the SL unit possessed, and the substitute of the target culture may have proven good in this situation, as it is still regarded as a fairly newly-coined term. The example 76 also contains the usage of substitution with a newly-coined term; the SL word *risotto* has been replaced with the TL word *daugiarųžis* which is a compound of the two words, daug “many” and ryžiai “rice”, and risotto, according to the OALD, is defined as an Italian dish of rice cooked with vegetables, meat, etc. As a result, local equivalent has helped to preserve referential link with the foreign culture, by perceiving the descriptive notion of the original item and at the same time has allowed the target readership to understand the meaning which the SCLL permissible-to-use phonetic adaption could not achieve.

77.	<i>Worcestershire Sauce</i> (MF, p. 31)	<i>Vusterio padažas</i> (OM, p. 31)
78.	<i>Bolognese Sauce</i> (MF, p. 143)	<i>Bolonijos padažas</i> (OM, p. 143)
79.	<i>Paella</i> (MF, p. 292)	<i>Paelja</i> (OM, p. 292)
80.	<i>Sweet Cherry Focaccia Breakfast Style</i> (HDNC, p. 254)	<i>Saldi pusrytinė vyšnių fokačia</i> (LVD, p. 254)
81.	<i>Suchi del Chianti</i> (JI, p. 15)	<i>Kjančio sušis</i> (MI, p. 15)
82.	<i>Beef Stew with Newcastle Brown Ale and Dumplings</i> (HDNC, p. 28)	<i>Jautienos troškinys su ruduoju Niukaslio alumi ir virtiniais</i> (LVD, p. 28)
83.	<i>Yorkshire Pudding</i> (FM, p. 209)	<i>Jorkšyro pudingas</i> (OM, p. 209)
84.	<i>Chocolate Cambridge Cream</i> (HDNC, p. 272)	<i>Šokoladinis Kembridžo kremas</i> (LVD, p. 272)
85.	<i>Hamilton Squash</i> (HDNC, p. 226)	<i>Hamiltono moliūgas</i> (LVD, p. 226)
86.	<i>A Tuscan Raw Artichoke, Arugula and Parmesan Salad</i> (HDNC, p. 105)	<i>Tuskanietiškos žalių artišokų, gražgarsčių ir parmezano salotos</i> (LVD, p. 105)
87.	<i>Ground Beef Wellington</i> (HDNC, p. 156)	<i>Maltos jautienos Velingtonas</i> (LVD, p. 156)
88.	<i>Marinated Mozzarella in Crème Fraîche with Lemon and Marjoram</i> (HDNC, p. 93)	<i>Marinuota mocarela su grietine, citrinomis ir mairūnais</i> (LVD, p. 93)
89.	<i>Ricotta Fritta con Piccola Insalata di Pomodori. Fried Ricotta with a Little Tomato Salad</i> (JI, p. 12)	<i>ricotta fritta con piccola insalata di pomodori. kepta rikota su trupučiu pomidorų padažu</i> (MI, p. 12)
90.	<i>Semifreddo con Cioccolato e Riso. Chocolate and Rice Semifreddo</i> (JI, p. 288)	<i>semifreddo con cioccolato e riso. Šokolado ir ryžių semifredo</i> (MI, p. 288)
91.	<i>Asas Uva Fragole Surgelata con Cioccolato e Grappa. Frozen Fragola Grapes with Chocolate and Grappa</i> (JI, p. 275)	<i><Italian name>. mėlynosios vynuogės su šokoladu ir grapa</i> (MI, p. 275)
92.	<i>Jum and Bender</i> (HDNC, p. 304)	<i>Jumas ir benderis</i> (LVD, p. 304)

The examples 77–92 represent the second type of localisation, i.e. adaptation to the TL phonological, spelling and grammar rules. The SL text unit *Worcestershire sauce* in the example 77 has been transferred to TL text with a phonetic adaptation as *Vusterio padažas*. This type of procedure has been chosen for the rendering of the name, being that it is named as such after the place of origin, i.e. the city of Worcester which lies in the middle of Worcestershire, likewise *Bolognese sauce* in the example 78 which is named after the city of Bologna in Italy. The transcription of place names is a common practise in Lithuanian. For the same reason, the examples 81–87 have been dealt with in the same way; *Kjančio* for the region of Chianti, *Niukasljo* for the city of Newcastle, *Jorkšyro* for the county of Yorkshire, *Kembridžo* for the city of Cambridge, *Hamiltono* for the city of Hamilton, and *Tuskanietiškos* for the region of Tuscany. The word *Brown* in the example 82 has been translated literally into *ruduoju* (nom. *rudasis*) to indicate what type of ale this is. With that being said, *Newcastle Brown* could also be implied as a brand name, and, thus, its original form should be kept, as has been done in the text below the exact name of the dish. Also in this case, the word *Brown* has not been translated, since it is a part of the brand name. Also concerning the example 86, the name of cheese *parmesan* has been adapted in a phonetic form *parmezano* (nom. *parmezanas*), since phonetic transcription is also applicable to cheeses, so there are *čederis* (Cheddar), *gauda* (Gouda), etc. However, the origin of the name of the *beef Wellington* in the example 87 is not clear; it may be named after the 1st duke of Wellington though. Unlike in the example 4, the name of the dish in the example 79 has been adapted to a phonetic form, but this makes no significant difference, for it just depends on the translator's choice of rendering the colour of realia. The SL word *focaccia* in the example 80, similarly, has been adapted to a phonetic form *fokačia*, though SCLL suggests *fokačija*. Perhaps this evokes a more attractive sound in the target culture when being read. Moreover, the name *fokačia* is frequently found in filling-stations in Lithuania, as some fast food sandwiches bear that name. In the examples 88 and 89, the words *mozzarella* and *ricotta* have been accordingly phonetically adapted into *mocarela* and *rikota*, since they are also the names of different cheeses, as is parmesan. In the example 90, SL word *semifreddo* has been adapted in a phonetic form *semifredo*. Perhaps this has been done on the basis that *tiramisu* in the example 13 is an approved form of uncountable noun by SCLL, and these two items have in common at least two things, i.e., their origin being Italian and their type being a dessert, specifically a cake. Also one of the double letters d in the original word has been omitted to conform to Lithuanian language grammar norms. In the example 91, translator has adapted the SL word *grappa* in a phonetic form *grapa* which is proposed to be used by SCLL and stands for a grape-based pomace brandy of Italian origin. And for the unit in the example 92, endings have been added to the two words simply to adapt them to the Lithuanian spoken register.

Creation can be understood as a process of creating a variant somewhat or entirely different from the ST, or providing new realia non-existent in the ST altogether. This translation strategy may be used to reproduce the same message with creation of idioms and colloquialisms.

93.	<i>Mango Lassi</i> (HDNC, p. 299)	<i>Mangų mažylė</i> (LVD, p. 299)
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The example 93 indicates a case where an entirely new word has been created; in this case it is *mažylė* “babe”. This has nothing in common with the SL word *lassi* whatsoever which is a name for Asian drink made from yogurt (OALD) and literally means “buttermilk, yogurt”. One can only speculate on what basis translator has chosen to render the SL word in such a way. Perhaps this is a figurative way to say that because of its tastiness, this drink is in a way sexy, or maybe this signifies the small portions it is served, as *mažylė* is a feminine form of *mažylis* which, in turn, is derived from the word *mažas* “small, little”. Translator could have also just preserved the original or phonetically adapted it as *lasis* which is proposed to be used by SCLL.

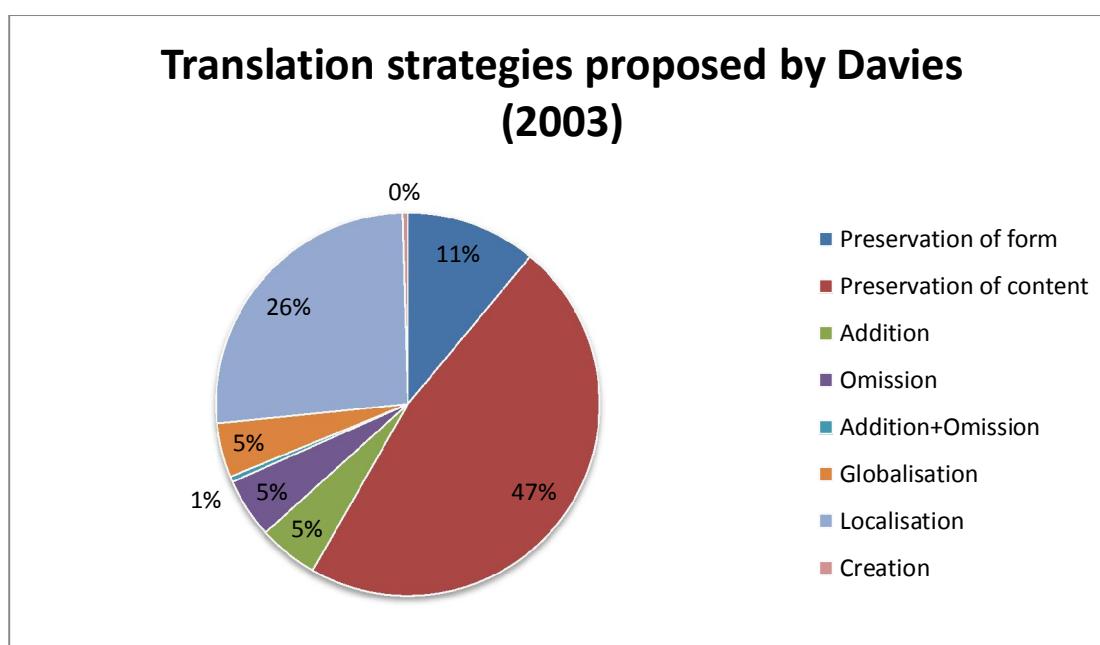


Figure 1. The percentage distribution of the use of translation strategies proposed by Davies (2003)

Overall, 218 examples of names of dishes as realia have been analysed. 24 examples (which amounts to 11%) have been preserved in the original form, as all the names label culture-specific dishes which not necessarily should be representative of their composition, for they have formed distinctively through centuries influenced by traditions and customs, and are explicitly referential to the realities of

certain cultures. Moreover, to translate them in a descriptive-explanatory manner has been judged to be uneconomical and syntactically burdensome or just problematic. Some of the names have been preserved, since they are common in culinary field, whereas others have proved to not have cultural equivalents in the TL. Thereby, their preservation has helped to maintain cultural associations. On the other hand, the majority of realia, i.e. 103 (which amounts to 47%), contain clearly recognisable descriptive elements and, thus, it has been translated literally to preserve content rather than original form which has resulted in the loss of cultural associations of origins. Implicit meanings of 11 realia (5%) have been supplemented with additional information by referring to various sources, even in the cookbooks themselves, for the target readers have been thought to lack knowledge about them. Some of these additions are minor clarifications for better comprehension or the help with the preparation of the dish, others for avoiding wrong associations. Elements of other 11 realia (5%) have been omitted to avoid repetition, inconsistency with the rest of the unit, or inappropriateness. Another reason is that they have been found to be optional or not relevant to target culture. 1 example (1%) contains the use of addition and omission. 10 examples of realia (5%) have been globalised by replacing them with superordinate terms. 57 examples of realia (26%) have been localised. Some of them have been replaced with conventional or more familiar cultural equivalents in the TL to firmly incorporate the reference to foreign realia and to make it comprehensible. Others have been adapted to the TL phonological, spelling and grammar rules. Finally, in one example creation has been used to create the word entirely different from the SL which questione

CONCLUSIONS

Having completed the research of the paper, the following conclusions have been drawn:

1. There is no unified term for naming realia which is culture-specific names denoting extralinguistic phenomena and other cultural elements that have no equivalents, and, thus, no names for them in the TL. It is difficult to render realia, since it possesses implicit meanings which only appear when cultural and linguistic differences become apparent in the attempt to transfer it. Unified classification of realia does not exist, yet, it is classified according to similar criteria which lead to overlaps and contradictions of views. Thus, thorough and unanimous classification has not been introduced, since cases of realia can be assigned to certain categories, such as geography, history, ethnography, culture, politics, society, etc. where proper names are distinguished as a separate category.
2. There is no uniform classification of realia translation strategies, and, consequently, no unified terminology. Some classifications are extensive in their structure; others are more simplistic and concise, merging several translation strategies under one name, but abstract in terms of definition which may lead to confusion. Similarities between the functions of some translation strategies in the same classification are quite visible. Therefore, the use of such strategies may be arguable. Furthermore, some strategies may go in combination with other ones. Thus, the choice to use a particular strategy is determined by the genre and function of the target text, the nature, relevance and frequency of realia, the expectations of parties involved and translator's own assessment.
3. The results of the research demonstrate that realia denoting names of dishes is translated using the following translation strategies: preservation, addition, omission, globalisation, localisation

and creation. The preservation of content which has been the prevailing strategy has been applied to literally translate realia which contains clearly recognisable elements that have fixed equivalents in other languages. The second most often applied translation strategy is localisation which is used to firmly incorporate the reference of realia by replacing it with more familiar cultural equivalents. It also has been used to adapt place names and names of dishes to phonological, spelling and grammar rules of the TL. The preservation of form is the third most frequently used translation strategy which is employed to maintain realia which is familiar in general, or where its descriptive-explanatory translation has proved to be syntactically burdensome. Thus, the use of localisation to replace realia with cultural equivalents has resulted in the loss of foreign cultural associations, while preservation of form has retained them. Addition, omission and globalisation are the least often applied translation strategies. Addition has been used to supplement implicit meanings of realia with whatever information is considered to be necessary. It has allowed avoiding wrong associations that manifest from other meanings of words and has let the reader to know what is needed for the preparation of a particular dish. Omission has been used to remove some words which has helped to avoiding repetition or inconsistency. Elements of some realia have been omitted, because they have been of no importance to the target culture. And in one case, addition has been used together with omission. Globalisation has been employed to replace realia with terms that are more general or neutral. Its usage has proved to be a bit inaccurate in one case, whereas in another case the item has been found to be well-known and could have been preserved. Creation is used to create words somewhat or entirely different from the SL and this translation strategy has been used only once, however, in this particular case it does not prove to be very effective or expedient. Transformation has not been used.

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APPENDIX 1

No.	Original	Translation	Strategy
1.	Grilled Tuna and Asparagus (MF, p. 261)	Keptuvėje su grioveliais keptas tunas ir smidrai (OM, p. 261)	Addition
2.	Vindaloo (MF, p.87)	Aštrus guliašas vindaloo (OM, p. 87)	Addition
3.	Good Old Steak and Guinness Pie (HDNC, p. 26)	Senas geras kepsnys ir Guinness alaus pyragas (LVD, p. 26)	Addition
4.	Chilli Con Carne (HDNC, p. 20)	Chilli con carne (pupelių ir mėsos troškinys su raudonaisiais pipirais) (LVD, p. 20)	Addition
5.	Pesce Spada alla Griglia con la Salsa di Giovanna. Grilled Swordfish with Salsa di Giovanna (JI, p. 197)	<Italian name>. Keptos kardžuvės su salsa di Giovanna (aštriu pomidorų padažu) (MI, p. 197)	Addition
6.	Seared salmon with Radicchio, Pancetta , Pine Nuts and Balsamic vinegar (HDNC, p. 59)	Skrudinta lašiša su trūkažolėmis, pancetta (vytintais lašinukais) , kedrinėmis pinijomis ir balzamo actu (LVD, p. 59)	Addition
7.	A Consistently Good Gravy (MF, p. 205)	Visada geras sunkos padažas (OM, p. 205)	Addition
8.	The Best Steak Sarnie (HDNC, p. 205)	Skaniausias suvožtinis su jautienos kepsniu (LVD, p. 52)	Addition
9.	Sweet Potato and Chorizo Soup (MF, p. 131)	Batatų ir chorizo dešrelių sriuba (OM, p. 131)	Addition
10.	Broccoli with Asian Dressing (MF, p. 220)	Brokoliniai kopūstai su azijietišku padažu (OM, p. 220)	Addition
11.	Risotto Bianco con Pesto. White Risotto with Pesto (JI, p. 132)	Risotto bianco con pesto. baltasis daugiaržis su pesto padažu (MI, p. 132)	Addition

12.	Open Lasagne of Sweet Tomatoes, Squid, Mussels, Farro and Olives (HDNC, p. 131)	Lazanija su saldžiaisiais pomidorais, kalmarais, midijomis, faro kruopomis ir alyvuogėmis (LVD, p. 131)	Addition+Omission
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13.	Mango Lassi (HDNC, p. 299)	Mangų mažylė (LVD, p. 299)	Creation
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14.	Japanese Daikon Salad with Mustard Cress, Crème Fraîche and Grilled Lemon Dressing (HDNC, p. 102)	Japoninių ridikų salotos su pipirnėmis, grietinės ir kepintų citrinų padažu (LVD, p. 102)	Globalisation
15.	Marinated Mozzarella in Crème Fraîche with Lemon and Marjoram (HDNC, p. 93)	Marinuota mocarela su grietine , citrinomis ir mairūnais (LVD, p. 93)	Globalisation
16.	Chicken and Leek Stroganoff (MF, p. 224)	Vištienos ir porų troškinys (OM, p. 34)	Globalisation
17.	Frozen Fruit Smoothies (MF, p. 307)	Šaldytų vaisių kokteiliai (OM, p. 307)	Globalisation
18.	Medallions of Beef with Morels and Marsala and Crème Fraîche Sauce (HDNC, p. 196)	Jautienos kepsneliai su briedžiukais, Marsala ir grietinės padažu (LDV, p. 196)	Globalisation
19.	Crème Fraîche and Grilled Lemon Dressing (HDNC, p. 114)	Grietinės ir kepintų citrinų padažas (LDV, p. 114)	Globalisation
20.	Pannacotta with Roasted Rhubarb (HDNC, p. 290)	Grietinės kremas su keptais rabarbarais (LVD, p. 290)	Globalisation
21.	Sesame Seed Toffee Snap s (HDNC, p. 275)	Irisiniai sezamų paplotėliai (LVD, p. 275)	Globalisation
22.	Pukka Pineapple with Bashed-up Mint Sugar (HDNC, p. 262)	Klasiški ananasai su trintų mėtų cukrumi (LVD, p. 262)	Globalisation
23.	Summer Fruit, Elderflower and Prosecco Jelly (HDNC, p. 286)	Uogų, šėivamedžių žiedų ir putojančio vyno želė (LVD, p. 286)	Globalisation

24.	Salmon Baked in a Foil Parcel with Green Beans and Pesto (MF, p. 248)	Folijos maišelyje kepta lašiša su žaliomis pupelėmis ir aštriu itališku padažu (OM, p. 248)	Localisation
25.	Layered Focaccia with Cheese and Arugula (HDNC, p. 238)	Sluoksnuota fokačia su sūriu ir gražgarstėmis (LVD, p. 238)	Localisation
26.	Rolled Bread of Parma Ham , Nice Cheese, Egg and Basil (HDNC, p. 249)	Duonos vyniotinis su Parmos kumpiu , sūriu, kiaušiniiais ir bazilikais (LVD, p. 249)	Localisation
27.	Torta di Riso. Florentine Rice Tart (JI, p. 284)	torta di riso. florencijos ryžių pyragas (MI, p. 284)	Localisation
28.	Torta di Nada. Nada's Cake (JI, p. 294)	torda di nada. nados pyragas (MI, p. 294)	Localisation

29.	Macedonia di Frutta all'Amalfitana. Amalfi Style Fruit Salad (JI, p. 307)	macedonia di frutta all'amalfitana. amalfio vaisių salotos (MI, p. 307)	Localisation
30.	<Italian name>. Grilled and Marinated Radicchio di Treviso with Garlic and Balsamic Vinegar (JI, p. 254)	<Italian name>. keptos marinuotos trevizo cikorijos su česnakais ir balzamo atstu (MI, p. 254)	Localisation
31.	Insalata di Farro con Verdure al Forno. Farro Salad with Roasted Veg (JI, p. 172)	<Italian name>. faro salotos su keptomis daržovėmis (MI, p. 172)	Localisation
32.	Insalata Caprese. Salad from Capri (JI, p. 170)	insalata caprese. kaprio salotos (MI, p. 170)	Localisation
33.	Insalata Amalfitana. Amalfi Salad (JI, p. 164)	insalata amalfitana. amalfio salotos (MI, p. 164)	Localisation
34.	Spaghetti alla Trapanese. Spaghetti Trapani Style (JI, p. 121)	spaghetti alla trapanese. trapanio spagečiai (MI, p. 121)	Localisation
35.	Pasta al Forno con Pomodori e Mozzarella. Baked Pasta with Tomatoes and Mozzarella (JI, p. 114)	<Italian name>. kepti makaronai su pomidorais ir mocarela (MI, p. 114)	Localisation
36.	Minestra di Piselli di Altamura. Altamura Pea Soup (JI, p. 80)	<Italian name>. altamuros žirnių sriuba (MI, p. 80)	Localisation
37.	Risotto con Cipolle Bianche Dolci, Cotechino, e Timo. Risotto of Sweet White Onion, Cotechino Sausage, and Thyme (JI, p. 148)	<Italian name>. diaugaryžis su saldžiaisiais baltaisiais svogūnais, kotekino dešrelėmis ir čiobreliais (MI, p. 148)	Localisation
38.	Risotto ai Finocchi con Ricotta e Peperoncino. Fennel Risotto with Ricotta and Dried Chili	<Italian name>. pankolių daugaryžis su rikota ir džiovintais ankštiniais grybais (MI, p. 145)	Localisation
39.	Risotto ai Funghi e Prezzemolo. Roasted Mushroom Risotto with Parsley (JI, p. 142)	risotto ai funghi e prezzemolo. keptų grybų daugaryžis su petražolėmis (MI, p. 142)	Localisation
40.	Risotto ai Cavolfiori. Cauliflower Risotto (JI, p. 141)	risotto ai cavolfiori. daugaryžis su žiediniais kopūstais (MI, p. 141)	Localisation
41.	Risotto ai Carciofi. Artichoke Risotto (JI, p. 136)	risotto ai carciofi. daugaryžis su artiškais (MI, p. 136)	Localisation
42.	Lasagne (MF, p. 169)	Lazanija (OM, p. 169)	Localisation
43.	My Favorite Curry Sauce (HDNC, p. 32)	Mano mėgstamiausias murėjų padažas (LVD, p. 32)	Localisation
44.	Bruschetta. Basic Bruschetta (JI, p. 4)	Bruschetta. Kepti sumuštiniai (MI, p. 4)	Localisation
45.	Onion Baguettes (HDNC, p. 253)	Svogūnų batonai (LVD, p. 253)	Localisation
46.	Salmon Fish Cakes (MF, p. 280)	Lašių kotletai (OM, p. 280)	Localisation
47.	Broccoli and Pesto Tagliatelle (MF, p. 46)	Lakštiniai su brokoliniiais kopūstais ir aštriu itališku padažu (OM, p. 46)	Localisation
48.	Good Old Chili Con Carne (MF, p. 172)	Senas geras aštrus mėsos troškinys (OM, p. 172)	Localisation

49.	Bustrengo. Bolognese Polenta and Apple Cake (JI, p. 282)	bustrengo. bolonietiškas kukurūzų košės ir obuolių pyragas (MI, p. 282)	Localisation
50.	Cannoli Siciliana (HDNC, p. 264)	Sicilietiški vamzdeliai (LVD, p. 264)	Localisation
51.	Broccoli and Anchovy Orecchiette (HDNC, p. 134)	Kriauklės su brokoliais ir ančiuviais (LVD, p. 134)	Localisation
52.	Pasta al pangrattato (MF, p. 50)	Makaronai su džiūvėseliais (OM, p. 50)	Localisation
53.	Vegetable Bhajis (MF, p. 92)	Gruzdintų daržovių paplotėliai (OM, p. 92)	Localisation
54.	Kedgerree (MF, p. 288)	Ryžiai su žuvimi (OM, p. 288)	Localisation
55.	Minty Mushy Peas (HDNC, p. 205)	Mėtinė žirnių košė (LVD, p. 205)	Localisation
56.	Butterflied Steak Sarnie (MF, p. 25)	Sumuštinis su išskleistu didkepsniu (OM, p. 25)	Localisation
57.	Chocolate Cookies with Soft Chocolate Centers (HDNC, p. 84)	Šokoladiniai sausainiai su minkštu šokoladinu įdaru (LVD, p. 84)	Localisation
58.	Easy Peasy Ginger Beer (HDNC, p. 297)	Greita imbierinė gira (LDV, p. 297)	Localisation
59.	A Healthier Full Monty (MF, p. 298)	Sveikesni angliški pusryčiai (OM, p. 298)	Localisation
60.	Crostini. Small Toasted Bread (JI, p. 22)	crostini. kepti sumuštinukai (MI, p. 22)	Localisation
61.	Superb Roast Beef, Best Spuds and Huge Yorkies (HDNC, p. 194)	Nuostabus jautieno kepsnys su gardžiausiomis bulvėmis ir Jorkšyro pudingu (LVD, p. 194)	Localisation
62.	Smush Ins (HDNC, p. 80)	Košė makalošė (LVD, p. 80)	Localisation
63.	Fantastic Fish Stick Buttie (HDNC, p. 39)	Pasakiškas suvožtinis su žuvų piršteliais (LVD, p. 39)	Localisation
64.	Risotto Bianco. White Risotto (MI, p. 130)	Risotto Bianco. Baltasis dauguaryžis (JI, p. 130)	Localisation
65.	Worcestershire Sauce (MF, p. 31)	Vusterio padažas (OM, p. 31)	Localisation
66.	Bolognese Sauce (MF, p. 143)	Bolonijos padažas (OM, p. 143)	Localisation
67.	Paella (MF, p. 292)	Paelja (OM, p. 292)	Localisation
68.	Sweet Cherry Focaccia Breakfast Style (HDNC, p. 254)	Saldi pusrytinė vyšnių fokačia (LVD, p. 254)	Localisation
69.	Suchi del Chianti (JI, p. 15)	Kjančio sušis (MI, p. 15)	Localisation
70.	Beef Stew with Newcastle Brown Ale and Dumplings (HDNC, p. 28)	Jautienos troškinys su ruduoju Niukaslio alumi ir virtiniais (LVD, p. 28)	Localisation
71.	Yorkshire Pudding (FM, p. 209)	Jorkšyro pudingas (OM, p. 209)	Localisation
72.	Chocolate Cambridge Cream (HDNC, p. 272)	Šokoladinis Kembridžo kremas (LVD, p. 272)	Localisation
73.	Hamilton Squash (HDNC, p. 226)	Hamiltono moliūgas (LVD, p. 226)	Localisation

74.	A Tuscan Raw Artichoke, Arugula and Parmesan Salad (HDNC, p. 105)	Tuskanietiškos žalių artišokų, gražgarsčių ir parmezano salotos (LVD, p. 105)	Localisation
75.	Ground Beef Wellington (HDNC, p. 156)	Maltos jautienos Velingtonas (LVD, p. 156)	Localisation
76.	Marinated Mozzarella in Crème Fraîche with Lemon and Marjoram (HDNC, p. 93)	Marinuota mocarela su grietine, citrinomis ir mairūnais (LVD, p. 93)	Localisation
77.	Ricotta Fritta con Piccola Insalata di Pomodori. Fried Ricotta with a Little Tomato Salad (JI, p. 12)	ricotta fritta con piccola insalata di pomodori. kepta rikota su trupučiu pomidorų padažu (MI, p. 12)	Localisation
78.	Semifreddo con Cioccolato e Riso. Chocolate and Rice Semifreddo (JI, p. 288)	semifreddo con cioccolato e riso. Šokolado ir ryžių semifredo (MI, p. 288)	Localisation
79.	Asas Uva Fragole Surgelata con Cioccolato e Grappa. Frozen Fragola Grapes with Chocolate and Grappa (JI, p. 275)	<Italian name>. mėlynosios vynuogės su šokoladu ir grapa (MI, p. 275)	Localisation
80.	Jum and Bender (HDNC, p. 304)	Jumas ir benderis (LVD, p. 304)	Localisation

81.	Vanilla Cheesecake with a Raspberry Topping (MF, p. 325)	Vanilinis varškės tortas su avietėmis (OM, p. 325)	Omission
82.	Spanish-style Grilled Steak (FM, p. 235)	Ispaniškas didkepsnis (OM, p. 235)	Omission
83.	Parmesan Chicken Breasts with Crispy Posh Ham (FM, p. 242)	Vištų krūtinėlė su parmezanu ir traškiu kumpiu (OM, p. 242)	Omission
84.	Chicken Breast Baked in a Bag with Cannellini Beans , Leeks, Cream and Marjoram (HDNC, p. 28)	Krepšelyje kepta vištienos krūtinėlė su pupelėmis , porais, grietine ir mairūnais (LVD, p. 28)	Omission
85.	Kinda Spaghetti Bolognese (HDNC, p. 125)	Balonės spagečiai (LVD, p. 125)	Omission
86.	Sticky Toffee Cupcakes with Chocolate Topping (HDNC, p. 86)	Lipnūs keksiukai su šokoladiniu glaistu (LVD, p. 86)	Omission
87.	Salsicce con Lenticchie Verdi e Salsa di Pomodoro. Sausages and Green Lentils with Tomato Salsa (JI, p. 221)	<Italian name>. Dešrelės su žaliaisiais lešiais ir salsa (MI, p. 221)	Omission
88.	Insalata Tipica delle Sagre. Festival Mixed Salad (JI, p. 159)	insalata tipica delle sagre. Šventinės salotos (MI, p. 159)	Omission
89.	Classic Penne Carbonara (HDNC, p. 129)	Klasikiniai vamzdeliai (LVD, p. 129)	Omission
90.	Lovely Lemon Curdy Pud (HDNC, p. 284)	Gardusis citrinų pudingas (LVD, p. 284)	Omission
91.	Sticky Sausage Roll with Melted Cheese and Brown Sauce (HDNC, p. 39)	Bandelė su dešrele, lydytu sūriu ir ruduoju padažu (LVD, p. 39)	Omission

92.	Christmas in a Glass (HDNC, p. 298)	Kalėdos stiklinėje (LVD, p. 298)	Preservation of content
93.	Spicy Moroccan Stewed Fish with Couscous (MF, p. 26)	Pikantiška marokietiskai troškinta žuvis su kuskusu (OM, p. 26)	Preservation of content
94.	Asian Chicken Noodle Broth (MF, p. 37)	Azijietiškas vištienos ir makaronų sultinys (OM, p.37)	Preservation of content
95.	Classical Tomato Spaghetti (MF, p. 43)	Klasikiniai spagečiai su pomidorais (OM, p.43)	Preservation of content
96.	Baked Camembert Pasta (MF, p. 44)	Kepti makaronai su kamamberu (OM, p. 44)	Preservation of content
97.	Macaroni and Cauliflower Cheese Bake (MF, p. 49)	Makaronų apkepas su žiediniais kopūstais ir sūriu (OM, p. 49)	Preservation of content
98.	Mini Shell Pasta with a Creamy Smoked Bacon And Pea Sauce (MF, p. 52)	Kriauklelės su grietinėle, rūkyta šonine ir žirnių padažu (OM, p. 52)	Preservation of content
99.	Cherry Tomato Sauce with Cheat's Fresh Pasta (MF, p. 55)	Vyšinių pomidorų padažas su šviežiais sukčių makaronais (OM, p. 55)	Preservation of content
100.	Hardly-Any-Prep Shrimp Stir-Fry (MF, p. 66)	Lengvai paruošiamos keptos krevetės (OM, p. 66)	Preservation of content
101.	Sizzling Beef with Scallions and Black Bean Sauce (MF, p. 69)	Čirškinta jautiena su svogūnų laiškais ir juodųjų pupelių padažu (OM, p. 69)	Preservation of content
102.	Super-Quick Salmon Stir-Fry (MF, p. 70)	Itin greitai kepta lašiša (OM, p. 70)	Preservation of content
103.	Light and Fluffy Rice (MF, p. 95)	Lengvi ir purūs ryžiai (OM, p. 95)	Preservation of content
104.	Dressed Green Salad (MF, p. 102)	Žalios pagardintos salotos (OM, p. 102)	Preservation of content
105.	Jam Jar Dressings (MF, p. 106)	Padažai stiklainiuose (OM, p. 106)	Preservation of content
106.	Evolution Green Salad (MF, p. 108)	Žalios evoliucionuojančios salotos (OM, p. 108)	Preservation of content

107.	Evolution Potato Salad (MF, p. 111)	Evoliucionuojančios bulvių salotos (OM, p. 111)	Preservation of content
108.	The Philosophy of a Great Salad, Pick-And-Mix Style (MF, p. 118)	Puikių mišrainių filosofija: imk ir maišyk (OM, p. 118)	Preservation of content
109.	The Chopped Salad Family (MF, p. 120)	Kapotų salotų šeima (OM, p. 120)	Preservation of content
110.	Spring Vegetable and Bean Soup (MF, p. 128)	Pavasarinų daržovių ir pupelių sriuba (OM, p. 128)	Preservation of content
111.	Cauliflower Cheese Soup (MF, p. 136)	Žiedinių kopūstų ir sūrio sriuba (OM, p. 136)	Preservation of content
112.	Lentil and Spinach Soup (MF, p. 137)	Lešių ir špinatų sriuba (OM, p. 137)	Preservation of content
113.	Parsnip and Ginger Soup (MF, p. 139)	Imbierinė pastarnokų sriuba (OM, p. 139)	Preservation of content
114.	A Cracking Burger (MF, p. 146)	Puikus mėsainis (OM, p. 146)	Preservation of content
115.	Meatballs and Pasta (MF, p. 151)	Kukuliai su makaronais (OM, p. 151)	Preservation of content
116.	Pot-roast Meatloaf (MF, p. 161)	Puode keptas maltos mėsos kepsnys (OM, p. 161)	Preservation of content
117.	Perfect Roast Beef (MF, p. 192)	Tobulas jautienos kepsnys (OM, p. 192)	Preservation of content
118.	Mexican-style Corn (MF, p. 227)	Meksikietišškai gaminti kukurūzai (OM, p. 227)	Preservation of content
119.	Pan-Fried Glazed Pork Chops (MF, p. 230)	Keptuvėje keptas glaistytas kiaulienos žlėgtainis (OM, p. 230)	Preservation of content
120.	Grilled Filet Mignon with Horseradish Sauce (MF, p. 232)	Ant grotelių kepta jautienos file su krienų padažu (OM, p. 232)	Preservation of content
121.	Broiled Trout Topped with Mustard and Oats (MF, p. 253)	Ant grotelių keptas upėtakis su garstyčiomis ir avižomis (OM, p. 253)	Preservation of content
122.	Mega chocolate fudge cake (MF, p. 339)	Puikus šokoladinis karamelinis pyragas (OM, p. 339)	Preservation of content

123.	Cheat's Sponge Cake with Summer Berries and Cream (MF, p. 340)	Biskvitinis sukčių tortas su vasaros uogomis ir grietinėle (OM, p. 340)	Preservation of content
124.	Flour and Water Crust Chicken (HDNC, p. 176)	Vyščiukas miltų ir vandens luobe (LVD, p. 176)	Preservation of content
125.	Avocado, Spring Onion, Cilantro and Chilli Salad with Toasted Almonds (HDNC, p. 103)	Avokadų, svogunų laiškų, kalendrų ir raudonųjų pipirų salotos su kepintas migdolais (LVD, p. 103)	Preservation of content
126.	Baked New Potatoes with Sea Salt and Rosemary (HDNC, p. 212)	Keptos šviežios bulvytės su jūros druska ir rozmariniais (LVD, p. 212)	Preservation of content
127.	Baked Peppers with Cherry Vine Tomatoes, Basil and Marjoram (HDNC, p. 212)	Keptos paprikos su vyšniniais vijokliniais pomidorais, bazilikais ir mairūnais (LVD, p. 208)	Preservation of content
128.	Banana Honey Bread (HDNC, p. 254)	Bananą ir medaus duona (LVD, 245 p.)	Preservation of content
129.	Lovely Pan-Baked Plaice with Spinach, Olives and Tomatoes (HDNC, p. 154)	Skani skardoje kepta plekšnė su špinatais, alyvuogėmis ir pomidorais (LVD, p. 154)	Preservation of content
130.	My Old Man's Superb Chicken (HDNC, p. 185)	Puikioji senio vištiena (LVD, p. 185)	Preservation of content
131.	Sirloin of Beef with Bok Choy, Soy Sauce and Ginger (HDNC, p. 51)	Jautienos nugarinė su ropėmis, sojų padažu ir imbieru (LVD, p. 51)	Preservation of content
132.	Smashed Celeriac (HDNC, p. 216)	Trinti lapiniai salierai (LVD, p. 216)	Preservation of content
133.	Caponata. Incredible Sicilian Eggplant Stew (JI, p. 8)	caponata. neįtikėtinas sicilijos baklažanų troškinys (MI, p. 8)	Preservation of content
134.	Verdure Verdi condite alla perfezione (JI, p. 11)	<Italian name>. pagardink puikiai išvirtas daržoves (MI, p. 11)	Preservation of content
135.	Fritto di salvia e alici (JI, p. 19)	<Italian name>. gruzdinti šalavijai su ančiuviais (MI, p. 19)	Preservation of content
136.	Frittelle di spaghetti (spaghetti fritters) (JI, p. 36)	frittelle di spaghetti. gruzdinti spagečiai (MI, p. 36)	Preservation of content
137.	Porchetta (The Famous Italian Roast Pork) (JI, p. 48)	porchetta. garsioji itališka kepta kiauliena (MI, p. 48)	Preservation of content
138.	Pasta e ceci (JI, p. 76)	pasta e ceci. makaronai su avinžimiais (MI, p. 76)	Preservation of content

139.	Vignole (spring vegetable stew) (JI, p. 251)	vignole. pavasarinių daržovių troškinys (MI, p. 251)	Preservation of content
140.	Couscous con Pesce di Nonna Giusy. Nonna Giusy's Fish with Couscous (JI, p. 207)	couscous con pesce di nonna giusy. senelės džiusi žuvis su kuskusu (MI, p. 207)	Preservation of content
141.	Arrosto Misto. Mixed Roast (JI, p. 224)	arrosto misto. mišrus kepsnys (MI, p. 224)	Preservation of content
142.	Crostata di Fichi. Fig Tart (JI, p. 279)	crostata di fichi. figų pyragas (MI, p. 279)	Preservation of content
143.	Fichi Secchi. Sticky Italian Figs (JI, p. 291)	fichi secchi. lipnios itališkos figos (MI, p. 291)	Preservation of content
144.	Sorbetto di Pere. Pear Sorbet (JI, p. 276)	sorbetto di pere. kriaušių šerbetas (MI, p. 276)	Preservation of content
145.	Ricetta Tipica per Verdure Verdi. Italian Style Greens (JI, p. 264)	ricetta tipica per verdure verdi. itališki žalumynai (MI, p. 264)	Preservation of content
146.	Zucca al Forno. Roasted Squash (JI, p. 260)	zucca al forno. keptas moliūgas (MI, p. 260)	Preservation of content
147.	Zucchini in Padella. Fried Zucchini (JI, p. 259)	zucchini in padella. keptos cukinijos (MI, p. 259)	Preservation of content
148.	Funghi al Cartoccio al Forno. Baked Mushrooms in a Bag (JI, p. 253)	funghi al cartoccio al forno. krepšelyje kepti grybai (MI, p. 253)	Preservation of content
149.	Sugo di Cinghiale di Mercatello. Wild Boar Sauce from Mercatello	sugo di cinghiale di mercatello. marcatello šernienos padažas (MI, p. 245)	Preservation of content
150.	Cosciotto d'Agnello Ripieno di Olive, Pane, Pinoli, e Erbe Aromatiche. Leg of Lamb Stuffed with Olives, Bread, Pinenuts, and Herbs (JI, p. 243)	<Italian name>. avies koja, kimšta alyvuogėmis, duona, kedrinėmis pinijomis ir žolelėmis (MI, p. 243)	Preservation of content
151.	Spiedini di Involtini di Agnello e Funghi. Lamb and Mushroom Kebabs (JI, p. 240)	spiedini di involtini di agnello e funghi. avienos ir grybų kebabai (MI, p. 240)	Preservation of content
152.	Schiacciata di Manzo con Aglio, Rosmarino, e Funghi. Flash Roast Beef with Garlic, Rosemary, and Mushrooms	<Italian name>. prabangus jautienos kepsnys su česnakais, rozmariniais ir voveraitėmis (MI, p. 239)	Preservation of content
153.	Stracotto di Fagiano. Pheasant Stew (JI, p. 236)	<Italian name>. fazanų troškinys (MI, p. 236)	Preservation of content

154.	Costolette di Maiale con Salvia. Pork Chops with Sage (JI, p. 234)	costolette di maiale con salvia. kiaulienos žlėgtainis su šalavijais (MI, p. 234)	Preservation of content
155.	Coniglio Marinato alla Griglia. Grilled and Marinated Rabbit (JI, p. 230)	<Italian name>. ant grotelių kepta marinuota triušiena (MI, p. 230)	Preservation of content
156.	Pollo alla Cacciatora. Hunter's Chicken Stew (JI, p. 222)	pollo alla cacciatora. medžiotojo vištienos troškinys (MI, p. 222)	Preservation of content
157.	Spiedini di Salsiccia e Manzo. Sausage and Beef Kebabs (JI, p. 218)	spiedini di salsiccia e manzo. dešrelių ir jautienos kebabai (MI, p. 218)	Preservation of content
158.	Peposo. The Famous Hunter's Peppery Beef Stew (JI, p. 213)	peposo. garsusis pipirinis medžiojo jautienos troškinys (MI, p. 213)	Preservation of content
159.	Le Migliori Polpette di Tonno. The Best Tuna Meatballs (JI, p. 203)	le migliori polpette di tonno. geriausi tunų kukuliai (MI, p. 203)	Preservation of content
160.	Pesce Intero al Forno in Crosta di Sale. Whole Fish Baked in Salt (JI, p. 200)	<Italian name>. sveika druskoje kepta žuvis (MI, p. 200)	Preservation of content
161.	Pesce alla Griglia. Grilled Fish (JI, p. 190)	pesce alla griglia. kepsninėje kepta žuvis (MI, p. 190)	Preservation of content
162.	Polpo Semplice. Tender Octopus (JI, p. 180)	polpo semplice. minkštas astuonkojis (MI, p. 180)	Preservation of content
163.	Rombo con Finocchio. Turbot with Fennel (JI, p. 178)	rombo con finocchio. otas su pankoliais (MI, p. 178)	Preservation of content
164.	Pici con Ragù. Tuscan Pici with Tomato and Meat Sauce (JI, p. 105)	<Italian name>. toskanietiškos pici su pomidorų ir mėsos padažu (MI, p. 105)	Preservation of content
165.	Zuppa di Baccalà. Salt Cod Soup (JI, p. 75)	zuppa di baccalà. sudytų menkių sriuba (MI, p. 75)	Preservation of content
166.	Spaghetti con Calamari. Spaghetti with Squid (JI, p. 95)	spaghetti con calamari. spagečiai su kalmarais (MI, p. 95)	Preservation of content
167.	Pasta con Sarde. Pasta with Sardines (JI, p. 103)	pasta con sarde. makaronai su sardinėmis (MI, p. 103)	Preservation of content
168.	Spaghetti Tetrazzini. Chicken and Mushroom Pasta Bake (JI, p. 113)	spaghetti tetrazzini. makaronų apkepas su vištiena ir grybais (MI, p. 113)	Preservation of content
169.	Pasta con Acciughe e Pomodoro. Anchovies in Tomato Sauce with Pasta (JI, p. 118)	pasta con acciughe e pomodoro. ančiuviai pomidorų padaže su makaronais (MI, p. 118)	Preservation of content

170.	Spaghetti con Gamberetti e Rucola. Spaghetti with Shrimp and Arugula (JI, p. 116)	<Italian name>. spagečiai su krevetėmis ir gražgarstėmis (MI, p. 116)	Preservation of content
171.	Salmoriglio. Marjoram Sauce (JI, p. 194)	salmoriglio. mairūnų padažas (MI, p. 194)	Preservation of content
172.	Sogliola in Tre Modi. Roasted Sole Three Ways (JI, p. 187)	sogliola in tre modi. trimis būdais keptas jūrų liežuvis (MI, p. 187)	Preservation of content
173.	Insalata di Pomodori, Finocchi, e Seppie. Tomato, Fennel, and Squid Salad (JI, p. 166)	<Italian name>. pomidorų, pankolių ir kalmarų salotos (MI, p. 166)	Preservation of content
174.	Insalata di Gennaro. Gennaro's Salad (JI, p. 163)	insalata di gennaro. gennaro salotos (MI, p. 163)	Preservation of content
175.	Lasagne alla Cacciatora. Hunter's Lasagne (JI, p. 124)	lasagne alla cacciatora. medžiotojo lazanija (MI, p. 124)	Preservation of content
176.	Evolution Tomato Salad (MF, p. 113)	Evoliucionuojančios pomidorų salotos (OM, p. 113)	Preservation of content
177.	Evolution Cucumber Salad (MF, p. 114)	Evoliucionuojančios agurkų salotos (OM, p. 114)	Preservation of content
178.	Evolution Carrot Salad (MF, p. 116)	Evoliucionuojančios morkų salotos (OM, p. 116)	Preservation of content
179.	Posh chopped salad (MF, p. 122)	Prabangios kapotos salotos (OM, p. 112)	Preservation of content
180.	Rice Salad (MF, p. 125)	Ryžių salotos (OM, p. 125)	Preservation of content
181.	Leek and Potato Soup (MF, p. 130)	Porų ir bulvių sriuba (OM, p. 130)	Preservation of content
182.	Peas and Mint Soup (MF, p. 132)	Žirnių ir mėtų sriuba (OM, p. 132)	Preservation of content
183.	Tomato Soup (MF, p. 133)	Pomidorų sriuba (OM, p. 133)	Preservation of content
184.	Delicious Stage and Onion Stuffing (MF, p. 206)	Skanus šalavijų ir svogūnų įdaras (OM, p. 206)	Preservation of content
185.	Pork Kabobs (MF, p. 238)	Kiaulienos kebabai (OM, p. 238)	Preservation of content

186.	Crunchy Garlic Chicken (MF, p. 241)	Traški vištiena su česnakais (OM, p. 241)	Preservation of content
187.	Asian-Style Steam Salmon (MF, p. 250)	Azijietiška garuose virta lašiša (OM, p. 250)	Preservation of content
188.	Baked Cod Wrapped in Bacon with Rosemary (MF, p. 256)	Kepta į šoninę įvyniota menkė su rozmariniais (OM, p. 256)	Preservation of content
189.	Smoked Mackerel Pâté (MF, p. 282)	Rūkytų skumbrių paštetas (OM, p. 282)	Preservation of content
190.	<i>Baked French Potatoes</i> (MF, p. 224)	<i>Prancūziškai keptos bulvės</i> (OM, p. 224)	Preservation of content
191.	Toad in the Hole (HDNC, p. 25)	Rupūžės urve (LVD, p. 25)	Preservation of content
192.	Sidecar (HDNC, p. 303)	Priekaba (LVD, p. 303)	Preservation of content
193.	My Sweet and Sour Pork (MF, p. 65)	Saldžiarūgštė kiauliena (OM, p.65)	Preservation of content
194.	Asian Chicken Noodle Broth (MF, p. 37)	Azijietiškas vištienos ir makaronų sultinys (OM, p.37)	Preservation of content

195.	Jethro Tart (HDNC, p. 289)	Jethro tortas (LVD, p. 289)	Preservation of form
196.	Chicken Tikka Masala (MF, p. 82)	Vištienos tikka masala (OM, p. 82)	Preservation of form
197.	Parsnip and Pancetta Tagliatelle with Parmesan and Butter (HDNC, p. 133)	Lakštiniai su pastarnokais, pancetta , parmezanu ir sviestu (LVD, p. 133)	Preservation of form
198.	Garam Masala (MF, p. 20)	Garam masala (OM, p. 20)	Preservation of form
199.	Quick Salmon Tikka with Cucumber Yogurt (MF, p. 27)	Greita lašišos tikka su agurkiniu jogurtu (OM, p. 27)	Preservation of form
200.	Shrimp and Avocado with an Old-school Marie Rose Sauce (MF, p. 31)	Krevetės ir avokadai su senu geru padažu Marie Rose (OM, p. 31)	Preservation of form

201.	Chicken Fajitas (MF, p. 38)	Vištienos fajitas (OM, p. 38)	Preservation of form
202.	Chicken Chow Mein (MF, p. 60)	Vištienos chow mein (OM, p. 60)	Preservation of form
203.	Algoo Gobhi (MF, p. 88)	Algoo gobhi (OM, p. 88)	Preservation of form
204.	Tagliatelle alla Genovese (MF, p. 46)	Lakštiniai alla Genovese (OM, p. 46)	Preservation of form
205.	Chicken Korma (MF, p. 74)	Vištienos korma (OM, p. 74)	Preservation of form
206.	Vegetable Jalfrezi (MF, p. 77)	Daržovių jalfrezi (OM, p. 77)	Preservation of form
207.	Thai green curry (MF, p. 91)	Žaliasis karis thai (OM, p. 91)	Preservation of form
208.	Globe Artichoke, Pink Grapefruit, Frisée and Pecorino Salad (HDNC, p. 107)	Apvalių artišokų, raudonųjų greipfrutų, daržinių trūkšolių ir pecorino salotos (LVD, p. 107)	Preservation of form
209.	Salmon En Croute (MF, p. 291)	Lašiša en croute (OM, p. 291)	Preservation of form
210.	Tiramisù Veloce. Quick Tiramisù (JI, p. 303)	Tiramisu veloce. Greitas tiramisu (MI, p. 303)	Preservation of form
211.	Calamari in Padella con Limone e Pangrattato. Pan-Fried Squid with Lemons and Pangrattato (JI, p. 188)	Italian name>. kepti kalmarai su citrinomis ir pangrattato (MI, p. 188)	Preservation of form
212.	Minestrone d’inizio autunno (early autumn minestrone) (JI, p. 66)	minestrone d’inizio autunno. ankstyvo rudens minestrone (MI, p.66)	Preservation of form
213.	Linguine alla Carbonara di Salsiccia (sausage carbonara) (JI, p. 88)	linguine alla carbonara di salsiccia. dešrelių carbonara (MI, p. 88)	Preservation of form
214.	Rotolo di Zucca e Ricotta. Rotolo of Spinach, Squash, and Ricotta (JI, p. 96)	rotolo di zucca e ricotta. špinatų, moliūgų ir rikotos rotolo (MI, p. 96)	Preservation of form
215.	La Mia Ribollita Preferita. My Favorite Ribollita (JI, p. 72)	la mia ribollita preferita. mano mėgstamiausia ribollita (MI, p. 72)	Preservation of form
216.	Melanzane alla Parmigiana. Eggplant Parmigiana (JI, p. 266)	melanzane alla parmigiana. baklažanų parmigiana (MI, p. 266)	Preservation of form

			form
217.	Leftover Curry Biriani (MF, p. 78)	Karis biriani iš likučių (OM, p. 78)	Preservation of form
218.	Gennaro Grande Cappela Rossa Calzone (HDNC, p. 240)	Gennaro Grande Cappela Rossa Calzone (LVD, p. 240)	Preservation of form