



## TRANSLATION SOLUTIONS WHILE COMMUNICATING ETHNIC CULTURE.

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### Abstract:

The article deals with the problems translators encounter when translating a text of ethnic culture-related language. The professional solution for handling the issue is rather complex. This culture-biased lexis varies cross-culturally and may denote the unique referents absent in the target language and culture. Primarily the problem is relevant to the professionals translating tourism-related texts. The article covers theoretical references on possible methods for translating non-equivalent language. It reports on method choices made practically by translators while trying to convey the effect of uniqueness and comprehension in intercultural communication.

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## INTRODUCTION

While communicating interculturally, people exchange information about their cultures, i.e., all spheres of human life, essential concepts, cultural experiences, conceptualised historical past, perception, and worldview. This cultural transmission is possible when interlocutors on both sides understand the language the cultural references are expressed in. The problem of receiving and decoding information related to a stranger's culture and expressed in a foreign language can be solved only by quality translation.

The importance of well-chosen translation methods becomes even more significant when it comes to the communication of ethnic culture-specific lexis. Ethnic culture-biased language includes a specific lexicon that may be chronologically distant for the representative of this culture and different for the individual of another ethnic group. Moreover, the lack of direct cultural and linguistic equivalents creates a situation when translators cannot rely on translation methods applicable to culture-neutral discourse translation.

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In translating ethnic culture-sensitive information from the source into the target languages, translators must use techniques appropriate for translating non-equivalent language. Here they creatively elaborate the original source language text by adding or omitting information, paraphrasing, or using borrowed or unrelated words to enable the audience of the target language to understand the message. This inclusion of additional text into the original one while translating culture-related discourse helps to convey the meaning of the lexis and make it understandable. Furthermore, translators should be professionally creative enough to retain the effect of the archaic cultural uniqueness of the concept and the readability of the translation for the target language speaker.

**The research aims** to reveal what methods translators apply while translating non-equivalent ethnic culture-specific language in tourism business text.

**The methods applied** in the research are *analysis of theoretical sources* on the translation of non-equivalent ethnic culture-specific lexis and *descriptive contrastive linguistic analysis* of translation cases of practical applications detected in tourism-related texts.

## LITERATURE REVIEW

Language as a tool for cultural communication, i.e., transmitting information or supporting explanations, plays a vital role in every act of intercultural interaction. According to House, the interrelation of language and culture is based on various aspects of semantics, and the culture-related lexicon of a language exhibits the culture shared by its users.<sup>1</sup> Turzynski-Azimi adds that such culturally biased vocabulary items of a language are straightforward and can be easily understood by the speakers of the source culture, while the speakers of the target language are to encounter communicative challenges due to the absence or possible semantic mismatch in their cultural environment.<sup>2</sup> Moreover, such culture-specific language highlights the distance and differences existing between cultures. This cultural and linguistic diversity reveals itself in full when it comes to their translation from the source into target languages<sup>3</sup> as culture-related concepts being words of the source language, express concepts unknown in the target culture.<sup>4</sup>

According to Aixela,<sup>5</sup> defining or recognising culture-related language items is difficult because everything is culturally biased in a community sharing one culture, even the language itself. As Sharifian describes, a culture-specific language contains conceptual categories once created by a particular culture and language community, and they might mainly cover the entire lexicon of human languages: colours, emotions, attributes, foods, kinship terms, events, and so on.<sup>6</sup> This specific part of the language of any ethnic community is referred to as the non-equivalent lexicon. It covers names of ethnic groups, lexis that is related to the ethnic differentiation of the community, names of their living environment, e.g., geographical objects, flora and fauna, and natural

1 House, 2016.

2 Turzynski-Azimi, 2021.

3 Tiwiyanti, Retnomurti, 2017.

4 Baker, 2017.

5 Aixela, 1997.

6 Sharifian, 2021.



climate phenomena - essential concepts for the material and spiritual phenomena of the life of an ethnic group, their cultural experience, the conceptualisation of the historical past, worldview, and perception of the world in general, claim Gudavičius<sup>7</sup> and Leonavičienė<sup>8</sup>. The names for all those objects reflect the uniqueness of that nation's culture and language, and, indeed, they have no equivalent in other languages; in addition, different languages may have different interpretations of the same objects or words caused by differences between cultures, traditions and simply their way of life Gudavičius.<sup>9</sup>

Moreover, these ethnic culture-specific words carry emotional and intellectual connotations in their meanings. These connotative segments of the ethnic culture words, according to Banton,<sup>10</sup> can be found in the definition of the concept of ethnicity, how an ethnic group identifies itself - as not just the group of people relying on the cultural objects limited by their boundaries but also, and mainly, characterised by the group's ability to maintain these boundaries, despite the physical migration of individuals.

Metaphorically culture-related words are compared to an iceberg. Baker and Saldanha<sup>11</sup> identify the first cultural context as the tip of the iceberg: it covers the humanistic concept of culture, i.e., what individuals have in mind when communicating their culture. That surface layer comprises material objects of their everyday lives. In contrast, a deeper layer of the iceberg includes spiritual phenomena, concepts, and thoughts such as rituals, customs, styles, orientations, or ways of thinking. Furthermore, at this layer of culture-biased language, interlinguistic communication, as well as translation from one language into another, creates difficulties because the attempts of the communicator or translator can suffer the maximum loss in the meaning of terms and concepts during interlinguistic transmission. The loss occurs due to the cultural gap or distance between 'what you see' in the original text corresponding to 'what you see' in the translated text, as Baker and Saldanha<sup>12</sup> and Newmark state<sup>13</sup>. Consequently, quality intercultural communication, according to Petrušionė,<sup>14</sup> requires linguistic and cultural competence from the translator to translate intercultural discourse with a loss that would not surpass translation gain.

Even more, Loogus describes the translation process of the text that is saturated with culture-specific items as troublesome because the translator is expected to play two roles: the recipient of the original source language text and the producer of the new text in the target language.<sup>15</sup> Furthermore, the culture in general or ethnic culture-biased language items challenges the translator to make difficult decisions or indecisions that frequently involve inner conflicts. Baker and Saldanha suggest applying 'cultural translation' as a possible solution for such inner conflicts.<sup>16</sup>

7 Gudavičius, 2009.

8 Leonavičienė, 2014.

9 Gudavičius, 2009.

10 Banton, 2015.

11 Baker & Saldanha, 2019.

12 Baker & Saldanha, 2019.

13 Newmark, 1988.

14 Petrušionė, 2012.

15 Loogus, 2012.

16 Baker & Saldanha, 2019.



This metaphoric name of the translation strategy emphasises the fact that traditional methods of translation are not applicable here because, by that metaphor, the scholars radically question the appropriateness of employing traditional translation parameters.<sup>17</sup>

So, intercultural communication can rarely rely on a mere search for exact word substitutes in the target language or literal translation methods because each case of translating ethnic culture-biased items is complex and requires an individual approach to solving the problem or could be compared to the art of individual original interpretation.<sup>18</sup> Moreover, Newmark states that the translation of a culture-specific language is more complex than a culture-neutral one because the lexicon of the former has a more substantial pragmatic impact on the discourse than the latter.<sup>19</sup> As Leonavičienė explains,<sup>20</sup> in making a relevant translation solution, the translator is supposed not only to consider the differences between linguistic items or their meanings but rather maintain a smooth transition from one cultural system to another. According to the author, this approach gets its reflection in the contemporary definition of translation. It explains translation as an intersystem and intercultural communication involving linguistic and non-linguistic parameters of the source and target languages hidden beneath the verbal surface.<sup>21</sup>

Bassnett keeps on explaining the reasons for the complexity of culture-related language translation by indicating three levels at which this process takes place: (i) interlingual level, where the text is transferred from the source into target languages; (ii) intertemporal level as the chronology of production of source language text and its reproduction in the target language does not coincide; (iii) interlingual and intertemporal level that covers the exchange between cultures.<sup>22</sup> Moreover, in translation as intercultural communication, the third level is the point at which the translator must think about when and how a cultural or ethnographic filter should be applied while thoroughly assessing micro and macro-contextual dimensions.<sup>23</sup>

Hence, culture-specific language, being the non-equivalent language in translation and cannot be subjected to conventional translation methods, exploits translation methods that the authors of translation theories identify as alternative but still beneficial for cases of non-equivalence translation strategy. As Baker<sup>24</sup> and Larson<sup>25</sup> state, they are:

1. *translating by a more general word*: using a generic or descriptive word, sometimes even a phrase in the target language;
2. *translation by a cultural substitution*: using a more neutral or less expressive word in the target language; however, the method involves the replacement of a culture-biased item in the source language by the lexis in the target language possessing

17 Baker & Saldanha, 2019.

18 Sharma, 2018.

19 Newmark, 1988.

20 Leonavičienė, 2014.

21 Leonavičienė, 2014.

22 Bassnett, 2012.

23 House, 2018.

24 Baker, 2017.

25 Larson, 1984.



non-equivalent meaning but is likely to have a similar impact on the speakers of the target language because they are given a concept they are familiar with and can recognise it;

3. *translation by a loan word*: a standard translation practice to deal with culture-specific language when a loan word, with or without explanation, is used in the target language texts, no matter that the loan word originally has come from neither the source nor the target language; and, one explanation at the beginning of the translated text is sufficient for the whole translated text target, the target reader is not distracted by further explanations;
4. *translation by paraphrasing using related words*: the concept in the source language is translated by the word of the target language but in a different form; in addition, this happens when the very concept is more often used in the source language than in the target one;
5. *translation by paraphrasing using unrelated words*: the concept in the source language is lexicalised in the target language using vocabulary that has no direct links to the concept in the target language;
6. *translation by an illustration*: the cultural reference in the source language is left unchanged; additional explanatory supplements are still attached, and Davies refers to this technique as the opposite process to the omission;<sup>26</sup>
7. *translation by omission*: the choice of how to deal with the translation of culture-specific language is taken by the translator himself, and he can decide even to get rid of them; Davies identifies such translator's frustration caused by the incapability to find the right way to convey the meaning of the original<sup>27</sup>.

However, Davies suggests one more translation method of *preservation* that could be applied when there is no equivalent term in the target language and the translator uses the target word in the source language discourse without any changes<sup>28</sup>. This technique is somewhat relevant when translating names, i.e., names of people, places, or objects. When the proper noun is culturally specific, most translation experts support *using the unchanged source text name*<sup>29</sup>. Still, Hervey and Higgins admit that unchanged names of local ethnic cultures might cause problems with pronunciation, spelling, or even memorising.<sup>30</sup> Furthermore, their suggestion is to apply the *transliteration* technique while translating proper nouns. Transliteration is defined as the method of using the target language rules to represent a source language text name<sup>31</sup>.

Transliteration, according to Sharma, is a well-functioning way of dealing with the translation of ethnic culture-related names such as human names, cultural clothing, cuisine, historical figure, and other objects that have no equivalent words and concepts in the source language.<sup>32</sup>

26 Davies, 2014.

27 Davies, 2014.

28 Davies, 2014.

29 Hervey & Higgins, 2002; Pažūsis, 2014; Sharma, 2018.

30 Hervey & Higgins, 2002.

31 Hervey & Higgins, 2002.

32 Sharma, 2018.



The author calls this process *foreignisation* and explains it as transferring the ethnic and cultural values of one language without amendments and preserving the source language's cultural identity or peculiarities. The opposite way in the translation of ethnic and cultural names or terms is domestication. It is used for the flexible translation of proper nouns in the source language when the terms are domesticated or adapted to look familiar to the target language user. Even though it helps to minimise the effect of strangeness, the original cultural contents may suffer an emotional or connotative loss due to this method.<sup>33</sup>

These methods might be insufficient to convey the meaning of the ethnic concept quite clearly to the user of the target language, so Min-Hsiu recommends applying *an explanation* to include extra information on the concept.<sup>34</sup> The explanation text might be arranged in two ways: hyphenated explanation (indicated by punctuation marks of hyphenation) or adjectivised explanation (indicated by replacing a source term with a similar concept in the target language and explained by an adjective). The various punctuation means could be applied to highlight the explanation or extra information. Such as using italicised style, underlining, or bolding, as they all help to enhance the foreignness of the word and make it outstanding.<sup>35</sup> Moreover, Kragulj assumes that when translators decide to include an explanation of the source language's culture-specific lexis, they may incorporate it into the translated text or insert it in the footnotes, especially when the extra explanatory text appears considerably long.<sup>36</sup>

As Larson<sup>37</sup> and Drexler<sup>38</sup> sum up, choosing the most appropriate method for translating non-equivalent culture-related words falls upon the translator. It sometimes becomes a real challenge because all existing alternative methods have potential problems. The different context requires the most suitable and appropriate choice to enable the target audience to read a translation of the source culture text as a direct outcome of the target culture.<sup>39</sup>

## METHODOLOGY

The analysis of translation cases of ethnic culture-related language aims to discover how translators handle professional challenges of that type while translating culture-specific lexis from the source language (Lithuanian) into the target language (English). The selection of examples was performed from the tourism business texts, as the primary function of such a discourse is to communicate the source language culture to the target language receiver as clearly and precisely as possible without significant loss in comprehension of emotional connotation and denotational information. The analysis demonstrates what translation solutions in the practical translation of culture-specific

33 Sharma, 2018.

34 Min-Hsiu, 2018.

35 Min-Hsiu, 2018.

36 Kragulj, 2017.

37 Larson, 1984.

38 Drexler, 2016.

39 Drexler, 2016.





concept words translators working in the field of tourism most often come to and allows to compare their method choice with the list of possible translation tools highlighted in the literature review part of the article.

The tourism business is the context where intercultural communication manifests itself in total. Because of that, 25 Lithuanian texts on various tourism issues with their parallel translation into English were chosen. The examples were selected according to the following culture-related categories: (1) names (place names, names of gods and goddesses, names of mythical creatures and divine characters), (2) ethnic traditions and rituals, (3) ethnic culture-specific objects, and (4) folk art.

## RESULTS

Lithuanian ethnic culture, like all cultures in the world, retains lots of words used to denote ethnocultural objects, places or characters that are a real problem for the translator to render their meaning without losing their cultural uniqueness. The article does not aim to present the cases when the names of individuals or objects are translated by applying analogues found in the translations of the Biblical texts or other historical texts from the Latin civilisation, e.g., (LT) *Petras* by (EN) *Peter* or (LT) *Andrius* by (EN) *Andrew*; as well as 'translatable' terms for objects supplied by descriptive, explanatory information in the texts they occur and causing no headache for the translator (see the examples below). The article aims to review the cases of translation of non-equivalent lexis when the lexical correspondences of the referent are non-existent in the source and target culture languages.

*Iš bičių sunešto medaus pagamintą  
**midų** lietuviai galėjo gerti dar mezolito  
amžiuje. (Text 16)*



*Lithuanians might have already been  
drinking **mead** made from honey during  
the Mesolithic Period. (Text 15)*

***Aguonų pienas** gaminamas aguonas  
mirkant karštame vandenyje, jas sumalant,  
įpilant vandens ir šiek tiek cukraus.  
(Text 18)*



***Poppyseed milk** is made by soaking  
poppy seeds in hot water, grinding them,  
then adding more water and a little sugar.  
(Text 17)*

Tourist texts usually are saturated with personal and geographical names of the region they describe. These proper nouns denote names that are unique and belong only to that territory. Hence translators apply the method of *transferring*: they use the same graphical form without introducing any changes in the spelling or attempts to foreignise the graphic looks of the word. The examples suggested below demonstrate that.



- Dzūkija.** Žmonės ir kultūra. (Text 2) → **Dzūkija.** The people and the culture. (Text1)
- Saulė** - švytinti ir žavi saulės deivė. (Text 24) → Radiant and beautiful, **Saulė** is the sun goddess. (Text 24)
- Aušrinė** - ryto ir aušros dievybė. (Text 24) → **Aušrinė** - the morning star and deity of dawn. (Text 24)
- Aitvaras** veikiausiai buvo vandens ir debesų dievas. (Text 3) → **Aitvaras** may have been the god of water and clouds. (Text 3)

The word *Dzūkija* stands for an ethnic region of the country; *Saulė* and *Aušrinė* are names of pagan goddesses, while *Aitvaras* is the name of a magic creature. The translator leaves original forms with typical diacritical letter marks of the source language and tries to retain the effect of authenticity by refusing to insert literal translations of *Sun* or *Aurora*.

However, sometimes translators use transliteration to adopt the form of the source language word to the form of the target language by taking off diacritical marks (*ė, š, ū, q* into *e, s, u, a*) as in the example below or even by using the authentic word in the nominal case form (instead of genitive and accusative case forms of the source text) in the translation. Still, the translation finds it unnecessary to suggest possible cultural matches such as *Death* for *Giltinė* or *Thorn* for *Perkūnas* to the target audience.

- Tačiau **Giltinės**, Laimos sesers, pareiga - žudyti žmones, kai jų laikas ateina. (Text 24) → But the duty of **Giltine**, sister of Laima, is to kill people when their time comes. (Text 24)
- Apie baltų griaustinio dievą **Perkūną** jau šiek tiek esame girdėję. (Text 24) → The Baltic god of thunder, we already know a bit about **Perkūnas**. (Text 24)

In some cases of translation, when the names of magic folklore creatures are transferred into the target text, the source word's grammatical form is preserved, and the word in the plural form of the source text is left unchanged in the text translated. The names of magic creatures in the examples below (*laumės* and *maumai*) introduce several subjects; still, the same form of plurality is preserved by the translator.

- Laumės** yra moterys tarpininkaujančios tarp Žemės ir Dangaus. (Text 3) → **Laumės** are female intermediaries between Earth and Sky. (Text 3)
- Maumai** - tai bauginančios būtybės, gyvenančios po šuliniu arba ežero dugne. (Text 3) → **Maumai** are scary creatures living under the well or on the lakebed. (Text 3)





For all cases discussed above, the translators choose the method of transferring and minimal attempts to transliterate the specific spelling of the source text proper nouns; presumably, their decision is based on the sufficiency of the information about the phenomena denoted by a source language word which is included in the whole sentence or broader context and needs no additional explanation.

Moreover, rendering all meanings of the name as a proper noun becomes more complex when it comes to conveying the connotative meaning or emotional impact of the term. The first example below demonstrates the translation by adding a word in the target language. It assumes that it is informative enough to denote a pagan deity worshipped by ancestors. Still, the laconic translation of the title of a fairy tale in the second example fails to convey the solid emotional implication of the authentic word, as below the literal animalistic surface, the word has deeper emotional layers related to the *Serpent* having been a totemic animal in pagan culture and been the divine character respected and worshipped; moreover, the moral of the tale states that people who disrespect and ill-treat that creature should be socially condemned and despised.

**Žaltys** buvo namų ir sveikatos dievybė. (Text 3)      ⇒      **Eglė žalčių karalienė** (Text 24)

**Eglė žalčių karalienė** (Text 24)      ⇒      **Eglė the Queen of Serpents** (Text 24)

However, the ethnic culture-specific words that are basic in the tourism business discourse, according to the translators' assumption, are not always explained or illustrated enough to give a complete understanding to the target language recipient. Therefore, they sometimes try translating a proper noun when the segments can be translatable or suggest a Latin word from old annals to make comprehension easier. The cases of foreignisation given below demonstrate the translators' decision to give two terms of source and target languages simultaneously; one transferred, another foreignised: the region name *Aukštaitija* consists of two morphological segments meaning *high* and *land* and *Mažoji Lietuva* means *small Lithuania*. While the translation of *Žemaitija*, a regional part of the country, the name of which could be translated literally into *low* and *land*, is performed by suggesting an old Latin name *Samogitia*.

**Aukštaitija.** Žmonės ir kultūra. (Text 2)      ⇒      **Highlands/Aukštaitija.** The people and the culture. (Text 1)

**Mažoji Lietuva.** Žmonės ir kultūra. (Text 2)      ⇒      **Lithuania Minor/Mažoji Lietuva.** The people and the culture. (Text 1)

**Žemaitija.** Žmonės ir kultūra. (Text 2)      ⇒      **Samogitia/Žemaitija.** The people and the culture. (Text 1)



The examples presented above have specific punctuation in the translated texts, i.e., they use a slash to separate two words (transferred and foreignised) as if stating that it is for the target language reader to choose which alternative term to use (authentic or translated) as they both are equal in their denotative meaning.

Still, other cases are detected when the translators use other punctuation, i.e., parentheses, to include literal translations of the concepts with close correspondences in the target language culture, e.g., *witches* and *devils*.

**Raganos** - *antagonistės senos moterys, turinčios piktavalių antgamtinių galių.* (Text 3) → **Raganos (witches)** are antagonists, old women with malicious supernatural powers. (Text 3)

**Velniai** *paprastai yra smulkūs, pikti, bet kvaili padarai, kuriuos gali apgauti gudrūs žmonės.* (Text 3) → **Velniai (devils)** are usually smallish evil-yet-stupid creatures who may be tricked by clever men. (Text 3)

The translators of ethnic culture-specific words, while trying to render the denotative meaning of a biased word and, at the same time, preserve the effect of ethnic adherence to the source culture, transfer the source language word with or without transliterating it. However, they still add the target language equivalent or descriptive phrase to simplify the comprehension of the information for the target audience. The translated word becomes an organic part of the sentence, and the conjunction *or* separates the two terms in the source and target languages. The examples below are taken from tourism-related texts describing musical instruments and folk songs, and they illustrate the idea.

*Tarp tradicinių lietuviškų pučiamųjų instrumentų yra birbynė, skudučiai ir molinukas [...]* (Text 4) → *Among traditional Lithuanian wind instruments are the birbyne, or reed pipe; skuduciai, or panpipe; and the molinukas, or whistle [...]* (Text 4)

*Lietuvoje dažniausiai kalbama apie sutartines dainas.* (Text 4) → *For Lithuania, it is the sutarines, or polyphonic songs, that are most often talked about.* (Text 4)

The attempts made by the translators to enhance the comprehension of the cultural information of the source text rendered in the source language are sometimes achieved by suggesting an approximate word-by-word translation or equivalent first but then in parentheses; still, they preserve the authentic form of the source word implying the message that the two terms are close in denotative function still they belong to the different cultural backgrounds. The idea is illustrated by the example of *Easter Grandmother (Velyku bobutė)*. The following case below reveals how the translator deals with the situation when cultural concepts do not match, e.g., because of the absence of palm trees in the Lithuanian climatic zone, a particular branch of folk art has been developed and widely practised. The explanation that *verbos* as festive decorations of local evergreen juniper twigs or dried plants have nothing in common with palms seems necessary to emphasise.



**Velykų bobutė** yra tarsi moteriška Kalėdų Senelio versija, tačiau ne tokia populiari. (Text 5)



**Easter Grandmother** (Velykų bobutė) is a female version of **Santa Claus**, albeit not as popular. (Text 5)

Lietuviškos Velykų puokštės, dar kitaip vadinamos **verbomis**. (Text 25).



Lithuanian **Easter palms** are called **verbos**. (Text 25)

Moreover, when the ethnic culture concept has no equivalent in the target culture and language, the problem situation is solved by suggesting a descriptive translation of the word and, in addition, the text is supplemented by preserved original terms in parentheses and by introductory phrase *known as* though it does not exist in the original sentence (as in the case below).

Vakarienė visada pradedama dalijantis **kalėdaičiu, plotkele arba paplotėliu**, kurie yra panašūs į bendruomenės vaflius. (Text 6)



The meal always begins with sharing the **Christmas Eve wafer (known as kalėdaitis, plotkelė or paplotėlis)**, which is similar to communion wafer. (Text 6)

Furthermore, the wish to achieve two goals to be precise and authentic while translating non-equivalent lexis is so strong that translators are not satisfied by using a source and target words in one sentence; sometimes they add one more word for the same concept, and this time it is a literal translation together to the authentic and globally recognisable target language and culture words. The example below illustrates the translation solution to use three terms for the same festive season character: *Santa Claus* undoubtedly understood cross-culturally, *the Christmas grandfather* direct translation of *Kalėdų senelis*.

Kaip ir visur kitur, vaikai gauna dovanų per **Kalėdas**. **Kalėdų senelis**, apsilanko naktį [...] (Text 5)



Just like elsewhere, the children receive their presents during **Christmas**. *Santa Claus*, known in Lithuanian as **Kalėdų senelis** (*The Christmas grandfather*), visits at night [...] (Text 5)

When the ethnic culture terms and the objects they denote are so archaic, the source text may include synonyms or explanations even for the source language audience to increase comprehension of the information prepared for local tourism. The first case contains archaic words for footwear, and without parenthesised source words, the translated text into the target language might give no clue what these words might correspond to in their culture. While the second example shows the case when the source sentence contains two synonymous terms of the same fabric type (e.g., *milelis* (also known as *čerkasas*), and both are problematic to understand even for the source language speaker without a broader explanatory context, which is dutifully translated into the target language, transferring the synonyms without any attempts to foreignise them.



*Nuo senų laikų lietuvių vyrų ir moterų kasdienė avalynė buvo **naginės, vyžos, čempės ir klumpės**. (Text 21)*



*Since ancient times, the everyday footwear worn by Lithuanian men and women included **leather slippers (naginės), bast shoes (vyžos), knitted slippers (čempės) and clogs (klumpės)**. (Text 21)*

***Milelis** (taip pat žinomas kaip **čerkašas**) - ne veltinė arba maišyta vilna - buvo naudojamas šiltiems lauko drabužiams, antklodėms ir lovatiesėms. (Text 20)*



***Milelis** (also known as **čerkašas**), a non-felted wool or wool-mix fabric, was used for warm outerwear, blankets, and bedspreads. (Text 20)*

When the situation comes to incredibly outdated or archaic objects, the meaning and function of which appear vague for the modern audience of the source as well as target culture individuals. The former is left to decode the information from the constituent elements of the words (as in *auseklis* consisting of *bucket* and *ears*, or in *kraitkubilis* meaning **dowry tub**). At the same time, the latter is supplied by a complex supplement to enhance comprehension: a literal translation and detailed description of the function. See the examples below.

*Kubiliai daugiausia gamindavo **auseklis**, duonkubilius, **kraitkubilius**, kubilus, statines, kibirus, melžtuves, muštuvius, lauknešėlius, kaušus, samčius, šaukštus, geldas ir sviestamušes. (Text 23)*



*The main products that coopers make include *auseklis* (a large bucket with "ears"), kneading troughs, *kraitkubilis* ("dowry tub" - a lidded tub to store dowry linens and clothing), tubs, barrels, buckets, milking buckets, lunch buckets, scoops, ladles, spoons, troughs, and butter churns. (Text 29)*

To briefly review the cases discussed and the solutions made by translators while translating ethnic culture-specific words which are non-equivalent cross-culturally, translators try to be understandable for the target audience but at the same time create the effect of cultural uniqueness by transferring or preserving the source culture concept words incorporated in the text in the target language. They use various techniques to achieve that double goal, and the decision in every case requires treating the translation process as a combination of translation skills and art.



## CONCLUSIONS

1. Literature review on theoretical sources of translating ethnic culture-biased language highlighted the following coverage of the issue:

1.1. Culture-specific language in intercultural communication demonstrates the distance and differences between cultures; moreover, cross-cultural difference is detected in all spheres of human life and covers essential concepts, cultural experience, conceptualised historical past, perception, and worldview.

1.2. Translation of culture-specific language is a complex issue due to the cultural and linguistic mismatch between two languages: unique concepts and terms denoting them in the target language might have no equivalents in the source culture and language; presumably, the methods applicable while translating culture-neutral text are not appropriate here.

1.3. 'Cultural translation' might be applied as a strategy for translating non-equivalent lexis as it enables the translation of intercultural discourse with a loss that would not surpass translation gain, and the cultural gap or distance between the original text and translation becomes minimal.

1.4. Translation of non-equivalent culture-biased discourse requires the most appropriate choice of methods that allow the target audience to read a translation of a source culture text as a direct outcome of the target culture; the translation solutions reviewed are: (1) translating by a more general word, (2) by a cultural substitute, (3) by a loan word, (4) by paraphrasing using a related or unrelated word, (5) by illustration or omission.

2. Analysis of translation examples of ethnic culture-related lexis found in the tourism business discourses revealed the fact that translators chose the following translation methods and techniques to achieve a double goal of retaining archaic cultural uniqueness and making the information understandable for the target language audience:

2.1. Transferring a non-equivalent referent or word of the source text into the target one is applied when the texts include proper nouns (names of places, historical personalities, or mythical characters) to indicate the uniqueness though sometimes characteristic diacritical marks of the source language are replaced by corresponding ones in the source language.

2.2. Effect of the uniqueness of ethnic culture-biased terms is prioritised over comprehension when translators use the unchanged source word and do not include a possible translation approximately close in the meaning and more recognisable cross-culturally.

2.3. Attempts to balance uniqueness and understanding are represented by translators of ethnic culture-related texts by adding a semantically corresponding word in the target language next to the transferred one from the source language text; however, sometimes vice versa the authentic word of the source text follows the translated one in the target text.



2.4. Parentheses, slashes, conjunctions *or*, and phrases *known as* are applied by translators when they include illustrating, explanatory or defining intertexts in the target language sentences to make comprehension and readability easier for the target audience.

2.5. When translators of ethnic-biased language emphasise the pragmatic function of tourist-oriented texts, they include even three alternative terms of the same referent: original, cultural substitute, and literal translation.

2.6. Transferring, transliteration, addition, use of loan words or substitutes, and explanations are translation methods applied for rendering the denotative meaning of ethnic culture-related language; however, these solutions appear not effective when the connotative meaning is essential, and then translators should rely more on their professional sense.

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## PREVODILAČKA REŠENJA U PRENOSU PORUKA KULTURE ETNICITETA

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### Summary:

Ovaj rad se bavi problemima sa kojima se prevodioci susreću prilikom prevođenja tekstova koji uključuju obeležja kulture i etniciteta. Profesionalne odluke po ovom pitanju jesu veoma složene, a prvenstveno budući da takva leksika varira u različitim kulturama i može, neretko, da ukazuje na jedinstvene pojmove, koji ne postoje u ciljanom jeziku/kulturi. Ovaj problem je posebno učestao među prevodiocima koji prevode tekstove iz oblasti turizma. Otuda, rad se fokusira na teorijske sugestije, a u vezi sa mogućim metodima prevođenja kada ne postoje ekvivalenti. Ilustruje, takođe, i praktične odluke prevodilaca u procesu prenošenja efekta autentičnosti i interkulturalne komunikacije.

### Keywords:

JEZIK VEZAN ZA KULTURU I ETNICITET,  
NEPOSTOJANJE EKVIVALENATA,  
METODE PREVOĐENJA.