

UNIVERSITY OF LATVIA

FACULTY OF HUMANITIES

DEPARTMENT OF CONTRASTIVE STUDIES,

TRANSLATION AND INTERPRETING

**TRANSLATION OF CULTURAL REALIA IN
HISTORICAL FICTION**

**AR KULTŪRU SAISTĪTU JĒDZIENU TULKOŠANA
VĒSTURISKAJOS ROMĀNOS**

MASTER'S THESIS

Kristīne Balode

Matriculation card no: kb08040

Adviser: prof. Gunta Ločmele

RĪGA 2014

ANOTĀCIJA

Tulkošanas procesa laikā teksts tiek atveidots citā valodā tā, lai tas saglabātu autora iecerēto saturu. Šajā procesā tulkotājam nākas izmantot atsauces gan uz divām vai vairāk valodām, gan arī kultūrām. Jēdzieni, kas apraksta kādai kultūrai raksturīgās materiālās un nemateriālās vērtības, var sagādāt zināmas grūtības tulkotājiem, it īpaši tekstos, kas satur daudz šādu jēdzienu. Reālijas ir vārdi vai izteicieni, kas apzīmē konceptus, priekšmetus un parādības, kas raksturīgas kādai noteiktai ģeogrāfiskai teritorijai un kultūrai un kas neeksistē citviet. Pētījuma mērķis ir analizēt tulkošanas stratēģijas, kas tiek izmantotas, lai tulkotu reālijas Filipas Gregorijas vēsturiskajos romānos *Otra Boleinu Meita* un *Henrija VIII Meitas*. Pētījumā tiek izmantotas teorētiskas un praktiskas pētniecības metodes – pirmkārt, teorijas analīze un tās pielietojums un, otrkārt, teksta analīze, lai salīdzinātu oriģinālvalodas tekstu un tulkojumu. Teksta analīze ļauj secināt, ka tulkotāja apzināti izmantojusi vairākas tulkošanas stratēģijas, galvenokārt saglabāšanu, papildināšanu un lokalizāciju, lai radītu tulkojumu, kas būtu viegli uztverams un saturētu pamatinformāciju par romānā aprakstīto laika posmu un kultūru. Tā kā avota un mērķa kultūra ir atšķirīgas, tulkotājam vajadzēja ieviest tulkojumā zināmas izmaiņas, taču galarezultāts ir teksts, kas saglabā oriģinālteksta saturu un formu.

Atslēgas vārdi: reālijas, tulkošanas stratēģija, vēsturiskie romāni, saglabāšana, pievienošana, lokalizācija, globalizācija

ABSTRACT

Translation process allows rendering the meaning of the text into another language while retaining the intended message of the author. It inevitably involves not only two or more languages but also several cultures. The details of material culture and abstract concepts of a particular culture can be very difficult to translate, especially in texts that are culturally-charged. Cultural realia denote elements of everyday life, material items, history and intangible artefacts of a particular culture that do not exist in other cultures. Goal of this paper is to examine translation strategies that could be applied to translating cultural realia in historical fiction, namely novels *The Other Boleyn Girl* and *The Queen's Fool* by Philippa Gregory. Research methods applied are both theoretical and practical – analysis of relevant sources and application of theoretical framework to analysis of translation strategies, used in rendering cultural realia into target language. And secondly, observational methods, namely, semantic and cultural analysis and comparison of the SL and TL texts are used. Analysis allows to conclude that translator was deliberately applying various translation strategies, mainly preservation, addition and localisation, to create a text that is easily perceivable by the reader and contains basic information about the described time period and culture. The differences between the TC and SC necessitated certain changes to be introduced, but it can be safely concluded that the translator was staying close to the original narrative.

Key words: cultural realia, translation strategy, historical fiction, preservation addition, localisation, globalisation

CONTENT

Introduction	5
1. Cultural realia	7
1.1. Proper names	10
1.2. Common expressions	11
2. Concepts of translation	12
3. Translation strategies	14
4. Realia in literary translation	18
5. Historical fiction	23
6. Translation of cultural realia in <i>The Other Boleyn Girl</i> and <i>The Queen's Fool</i> by Philippa Gregory	26
6.1. Summary of the novels.....	26
6.2. Translation of the names pertaining to food and clothing.....	27
6.3. Translation of the names of various pursuits and forms of entertainment.....	30
6.4. Translation of the names pertaining to religion	31
6.5. Translation of the names of professions, titles and ranks	37
6.6. Translation of the place names.....	44
6.7. Translation of names of people	49
Conclusions	53
Theses	57
Bibliography	59

INTRODUCTION

In the context of linguistics and translation, cultural realia are terms that denominate elements of culture, history and everyday life that are specific to a certain culture, period of time or place. Cultural realia are an integral part of discourse; therefore, knowledge of linguistic and cultural implications of them is indispensable to translators. These terms have specific connotations and implications in the source language (SL) and the source culture (SC) but not necessarily in the target language (TL) and target culture (TC). Works of fiction are available to people from various cultural backgrounds due to translations into another languages; therefore, it is necessary to make sure everything has been done to avoid cultural clash and misunderstandings.

Goal of this paper is to examine translation strategies that could be applied to translating cultural realia in historical fiction. In order to achieve the goal of the research following research questions should be answered:

1. What is cultural realia?
2. What is the definition and conventions of historical fiction?
3. What are translation strategies and how could they be classified?
4. What translation strategies could be applied to the translation of cultural realia in historical fiction?
5. Which translation strategies are most often and consistently applied to the translation of cultural realia in novels under analysis – *The Other Boleyn Girl* and *The Queen's Fool* by Philippa Gregory?
6. Which of the applied translation strategies could be considered to be the most effective in rendering cultural realia into Latvian?

Objectives, enabling the goal of the research, are as follows:

1. Compile theoretical data on translation strategies, cultural realia and historical fiction
2. Apply the theoretical data to the practical analysis of SL text and its translation in the SL
3. Identify various types of cultural realia in the SL and TL texts
4. Identify translation strategies in the TL text and compare them with the respective equivalents in the SL text
5. Draw relevant conclusions as to the efficiency and intended effect of translation strategies that are used in rendering texts of historical fiction from SL into TL

Data collection methods applied are both theoretical and practical. Analysis of theoretical sources will be used to provide background information on cultural realia and historical

fiction. Theoretical material on translation theories and translation strategies will be provided in order to facilitate practical application of theoretical basis in the process of analysing SL and TL texts. Observational research method, namely, semantic and cultural analysis and comparison of the SL and TL texts will be applied. Evaluative, target-oriented assessment of translation will be carried out by comparing equivalence degree of depiction of cultural realia in SL and TL texts. In order to provide a deeper analysis of various translation strategies of cultural realia, two novels by British author Philippa Gregory will be used – *The Other Boleyn Girl* and *The Queen's Fool*. Both novels are translated into Latvian by Diana Smilga, thus allowing to assess the equivalence, acceptability and adequacy of translator's work that spans over several works of fiction.

1. CULTURAL REALIA

The concept of culture is something that can be seen as universal and applicable to various disciplines. From the linguistic point of view, it is possible to speak about the manifestation of cultural entities in language. Cultural realia in the most basic sense of the term are words and phrases that denote culture specific elements of material and spiritual culture. The following chapter will attempt to provide an insight in the definition and role of realia in language and culture.

First of all, it is necessary to define a concept of culture as such. Culture could be defined as ‘‘a complex of beliefs, attitudes, values and rules which a group of people share’’ (Larson, 1984: 431). Manifestations of culture in language use descriptions of cultural entities. Several authors use different terminology to refer to such entities: Baker uses term ‘‘culture-specific concepts, Newmark – ‘‘cultural words’’, Nord – ‘‘cultureme’’, Gambier – ‘‘culture-specific references’’ and Robinson – ‘‘realia’’ and ‘‘culture-bound phenomena’’ (Baker, 1992: 21; Newmark, 2010: 173, Nord, 1997: 34; Gambier, 2007: 159; Robinson, 1997:222). The aforementioned authors provide their own definitions of a somewhat similar concept, but there may be perceived slight changes in terminology from author to author. Namely, the authors may or may not choose to include the role of context and the level of abstractedness in the definition of cultural entities. For example, Nord states that cultureme is ‘‘ a social phenomenon of a culture X that is regarded as relevant by members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X’’ (Nord, 1997: 34). Nord considers cultureme to be an abstract concept that includes the cultural aspects. Moreover, it serves to compare two different cultures. Culture X and culture Y are seen as variables that condense the abstract and intricate concept of culture into a system where various elements are interconnected and form a kind of material entity (Nord, 1997: 34). Baker, speaking about culture-specific concepts, says that ‘‘the source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as ‘culture specific’’ (Baker, 1992:21). Culture specific concepts are a part of language and they may refer to any cultural entity that is unknown to the members of other cultures. Baker’s definition, however, does not speak about the relation between the culture specific concepts and a particular context, in which they might be used (Baker, 1992:21).

Newmark does not provide one particular definition of cultural words, but instead states that cultural words are something akin to separate items in a glossary – they exist and have

meaning regardless to the context in which they appear. Cultural words remain in the language even after the concepts they used to denote are no longer existing (Newmark, 2010:173).

For Gambier, culture-specific references are used to denote elements of everyday life – art, history, politics, education, place names, legal system, institutions, cuisine, and forms of entertainment – as they are understood and experienced in various cultures (Gambier, 2007: 159). Gambier chooses not to provide additional insight in the importance of a particular context, in which cultural entities might be applied.

Robinson similarly defines realia or culture-bound phenomena as terms and concepts that are particular to a certain culture. And again, the relation between the culture specific concepts and a particular context, in which they might be applied, is not further discussed (Robinson, 1997: 222)

For the research purposes and to avoid confusion, the present paper will dispense with only one term - ‘realia’. ‘Realia represent a part of background information, implying specific historic facts and information about the state structure, the peculiarities of the geographic environment, concepts of ethnography and folklore’ (Bakrhudarov, 1976: 94; Djachy and Pareshisvili, 2014: 8). Cultural realia are ‘words of a national language which denote objects, concepts and phenomena characteristic of a particular culture and/or historical period, and which thus convey national, local and historical colouring (Zauberga, 2004: 142; Dukāte; 2009: 189). ‘ In other words, they represent ‘a part of background information, implying specific historic facts, concepts or ethnography and folklore’ (Barkhudarov, 1975: 94; Djachy and Pareshisvili, 2014: 8). Newmark argues that realia are units of vocabulary that convey a certain meaning, regardless to the context in which they appear; concepts may lose their significance and become redundant but the words that were used to define these concepts are still a part of the language (Newmark, 2010: 173).

Cultural realia can be divided into several categories. Several author have offered their systems of classification, for example, Nedergaard-Larsen provides a division that is based on use of realia in context of various spheres of life:

1. Geographical: geography (mountains, rivers), meteorology (weather, climate), biology (flora, fauna)
2. Historical: buildings (monuments, castles), events (wars, revolutions) and people (well-known historical persons)
3. Social: industrial trade and economy (trade, industry, energy supply), social organization (judicial system, local and central authorities, police, prisons), politics (state management, ministries, electoral system, political parties, politicians), social

conditions (groups, subcultures, living conditions and problems), ways of life and customs (housing, transport, food, meals, clothing, articles for everyday use, family relations)

4. Cultural: religion (churches, rituals, morals, ministers, bishops, religious holidays, saints), education (schools, colleges, universities, lines of education, exams), media (TV, radio, newspapers, magazines), culture and leisure activities (museums, works of art, literature, authors, theatres, cinemas, actors, musicians, idols, restaurants, hotels, nightclubs, cafes, sport and athletes) (Nedergaard-Larsen, 1993:211; Naukkarinen, 2006: 37).

Newmark, on the other hand, provides a slightly different categorisation under the following subcategories:

1. Ecology – geological and geographical environment
2. Public life – politics, law and government
3. Social life – economy, occupations, social welfare, health and education
4. Personal life – food, clothing and housing
5. Customs and pursuits – various body language signs, specific to a certain culture, and various means of entertainment
6. Private passions – religion, music, poetry and their social organisations (Newmark, 2010: 173-177).

And, finally, another characterisation of realia is proposed by Espindola:

1. Toponyms – place names, proper names of the locations with their natural and artificial features
2. Anthroponyms – people's names and nicknames, and encompassing names that refer to one's regional background
3. Forms of entertainment – various forms of amusement and hospitality
4. Means of transportation – means used for movement of people and goods from one place to another
5. Fictional characters – works of fiction and references to them
6. Local institutions – health, education, work, political, administrative, religious, artistic organisations that in some way serve for good of people
7. Measuring system – categories of size, weight, speed and length units
8. Food and drink – all substances used for nourishment
9. Scholastic reference – everything connected with schools and studies
10. Religious celebration – religious occasions (Espindola, 2006: 49-50).

In order to enable the analysis of realia, the author of the paper will apply two systems of classifications – one by Aixela who divides realia into common expressions and proper names, and another by Newmark, who classifies realia thematically. Categorization proposed by Aixela introduces two categories of realia – proper names and common expressions. Proper names include people and place names, as well as names that contain historical and cultural associations. Common expressions, on the other hand, refer to objects, habits, institutions and opinions that are typical to each culture and cannot be perceived as proper names. Proper names, in contrast to common expressions, are usually capitalised (Aixela, 1997: 59). As it will be seen in the further chapters, both novels contain realia that fall under both categories – common expressions and proper names. Other types of classification, discussed in this chapter, do not make the distinction between common and proper nouns – this may diminish the possibilities for analysis of realia, as there might be differences in translation strategies used in dealing with common expressions and proper names.

To conclude, there are many areas of life where cultural equivalence cannot be easily achieved – material culture, social culture, environment and linguistic culture, to name but few. In this context, cultural realia are words or phrases that originate in a particular culture and add local colour to descriptions of it. Several authors have strived to define and classify cultural realia, according to their point of reference. The types of classification, relevant to this research, are the ones by Aixela and Newmark. Aixela offers to classify realia into two groups – proper names and common expressions. Newmark, on the other hand, divides realia into the following subcategories according to their point of reference – ecology, public life, social life, personal life, customs and pursuits and private passions.

1.1. Proper names

Proper names are words or phrases that are used to denote some unique entity or object. In other words, ‘refer to specific person, place, or thing, and are usually capitalized’ (Howard, 2009). Proper names can have culture-specific connotations or they can be common to several cultures and therefore without any figurative meaning; some of them ‘seem to be intercultural, in the sense that they are commonplace in several cultures, while others may be described as acultural in that they are not identifiable as belonging to any particular language or culture (Davies, 2003: 71).

Howard offers the following categorization of proper names:

1. Part of a person’s name – person’s first and last name
2. Given or pet names of animals – names and nicknames given to pets

3. Geographical and celestial names – all place names and names of celestial bodies
4. Monuments, buildings, meeting rooms – names of buildings that commemorate famous persons or events
5. Historical events, documents, laws and periods – names that bear historical significance
6. Groups and languages – group names and names of languages
7. Religions, deities, scriptures – various religious names
8. Awards, vehicles, vehicle models and brand names (Howard, 2009).

1.2. Common expressions

Common expressions refer to realia that do not fall under the category of proper names and are usually not capitalized. To put it differently, common expressions refer to concepts, institutions and habits that are particular to one or several cultures, but cannot be defined as proper names. Translation of such expressions provides a challenge to the translator because they are more difficult to identify as realia and more difficult to translate (Aixela, 1997: 59). Aixela provides the most basic definition of common expressions, but further classification of them is left to other researchers. As to the categorization of the common expressions, the present research will base its system of classification on the categories, similar to those suggested by Newmark: ecology – geological and geographical environment, public life – politics, law and government, social life – economy, occupations, social welfare, health and education, personal life – food, clothing and housing, customs and pursuits – various body language signs, specific to a certain culture, and various means of entertainment, private passions – religion, music, poetry and their social organisations (Newmark, 2010: 173-177).

2. CONCEPTS OF TRANSLATION

Any theoretical or practical analysis of translation strategies requires establishing a framework of terms and concepts that would help to assess the quality of a translation. Concepts of equivalence, adequacy and interference are not only important in the work of a translator but also have been widely discussed in the theoretical discourse.

Translation is not expected to be identical with the SL text but rather equivalent with it in terms of linguistic, formal and functional characteristics (Pym, 2007:273). ‘‘Equivalence, we have seen, says that the translation will have the same value as (some aspect of) the source text. Sometimes the value is on the level of form (two words translated by two words); sometimes it its reference (Friday is always the day before Saturday); sometimes it is function (the function ‘‘bad luck on 13th corresponds to Friday in English, to Tuesday in Spanish)’’ (Pym, 2007:273).

When speaking about equivalence, it is advisable to distinguish between directional and natural equivalence. Directionality in the context of translation refers to an idea that translation goes from one language to another, but not back again. Authors may speak about replacing and reproducing various elements of the SL text, forgetting that equivalence is an affair of equal relations where elements could move from one side to another. An opposing idea to that of directional equivalence states that there is a two-way movement in translation, or a natural equivalence. Translator should choose the word a native speaker would naturally choose in the particular situation, as if the text had not been translated from another language but created in it (Pym, 2007:277-278). ‘‘Natural equivalents do exist, but rarely in a state of untouched nature. They are most frequently the stuff of terminology, of artificially standardized words that are *made* to correspond to each other exactly. All specialized fields of knowledge have their terminology. They are unnaturally creating ‘‘natural’’ equivalents all the time’’ (Pym, 2009: 280).

Several strategies could be applied to creating natural equivalence. Transposition (switching of grammatical categories) and modulation (making adjustments for different discursive conventions) could be considered the best strategies how to introduce necessary linguistic changes but retain semantic sameness. Use of functional or cultural equivalents also enables a successful transference of ideas and concepts from one language and culture into another (Pym, 2009: 280).

As to the other criteria that allow to assess ‘‘value’’ of a translation, two interwoven principles can be applied – ‘‘the production of a text in a particular culture/language which is designed to occupy a certain position, or fill a certain slot, in the host culture’’ (Toury, 2012:

69) while ‘‘constituting a representation in that language/culture of a text already existing in some other language, belonging to a different culture and occupying a definable position within it’’(Toury, 2012: 69). These two principles are termed acceptability and adequacy (Toury, 2012: 69). In other words, translation process implies tensions between the two points of a scale – ‘‘ in one of the extremes we find adequacy, when the translated product adheres to the values and referents of the source product, and in the other acceptability, which means that the translation embraces the linguistic and cultural values of the target polysystem’’ (Diaz Cintas, 2004: 29). Two cultures involved in a translation can never be identical, no matter how many similarities they share. Translation can only attempt to reach a certain degree of adequacy or acceptability (Toury, 2012: 70). What is the most important, there is a degree of incompatibility between acceptability and adequacy – ‘‘translation will never be *either* adequate or acceptable. Rather, it will represent a blend of *both*. This is to say, no translation can reveal a zero amount of either adequacy or acceptability, no more than it can be 100% acceptable or 100% adequate’’ (Toury, 2012: 70).

Furthermore, interference is deliberate or non-deliberate influence of the SL on the TL text. If a translation reflects the norms of the SL and SC too closely, it could be deemed insufficiently qualitative according to standards of the TL (Newmark, 1988: 78). Interference may cause incorrect reproduction of SL syntactic structures, grammar, lexis or word order. This, subsequently, distorts the meaning of the text that otherwise would be contextually correct and understandable to the reader (Newmark, 1981: 170).

As similar concept to interference is translationese – translation that contains semantic mistakes, ambiguous expressions that do not fit the norms of the correct language use. Translationese is usually caused by lack of knowledge or carelessness on translator’s part. Interference, on the other hand, is not always necessarily false, because ideolectal and cultural interference may add to the translation by introducing an interlanguage of sorts (Newmark, 1981: 79).

To conclude, further discussion about the translation strategies cannot be imagined without first establishing a framework of relevant concepts of translation. Equivalence, in its most basic understanding, is linguistic, formal and functional adequation between the TL and SL texts. Adequacy refers to the conventions of the SL and how they are retained in the TL text. And finally, interference is the deliberate or non-deliberate impact of the ST on the TT.

3. TRANSLATION STRATEGIES

Translation strategies are a set of procedures that help to solve problems that might arise during the translation process. In order to speak about translation strategies, one must first assume they are problem and goal-oriented, as well as conscious approaches to rendering SL text into TL. There have been numerous attempts to define and classify translation strategies. The following chapter will review a system of translation strategies as devised by Newmark.

Translators “do not consider only individual lexical items when solving translation problems but look for solutions that serve current target-cultural norms and other aspects of the translation situation” (Leppihalme, 2011: 128). There are several approaches of how to cope with realia and convey the relevant information, although not in all cases it is possible to retain original connotations unchanged (Leppihalme, 2011:128).

First of all, a translation strategy could be defined as a set of procedures designed to solve problems that translators encounter while translating. In other words, translation strategy is “translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task” (Krings, 1986: 18). Strategies can be divided into two groups: local strategies that deal only with text segments and global strategies that deal with the entirety of the text (Baker; 2005: 188). According to Newmark, twelve translation strategies could be applied to both fragments of a text and the entirety of it.

“Using the strategy of direct transfer, translator uses the SL word either unchanged or they are adapted phonetically, graphemically and/or morphologically and this way adopted as loan word” (Koller, 1997: 232; Naukkarinen, 2006: 43). This strategy may be referred to as transference; it is often used in the context of person and place names, especially when TL contains no ready available conventionalised translation (Leppihalme, 2001: 141; Naukkarinen, 2006: 43). This strategy also includes transliteration – conversion of letters of one alphabet into another. Normally, mostly cultural realia should be transferred; names of SL objects and concepts should rather be translated. Among concepts that are usually transferred are person names, geographical and topographical names, titles of newspapers and periodicals, titles of literary works and films that not yet been translated into TL, names of institutions and streets (Newmark, 1988: 81).

As refers to transference and transliteration, “some authorities deny that this is a translation procedure, but no other term is appropriate if a translator decides to use a SL word for his text, say for English and the relevant language, *décor*, *ambiance*, *Schadenfreude*, the French diplomatic words: *coup d’etat*, *détente*, *coup*, *attentat*, *demarche*; *dachshund*, *samovar*, *dacha*” (Newmark, 1988: 81). Yet it may be useful to differentiate between literal

translation, word-for word translation and one-to-one translation. ‘‘Word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words, into the translation, and it is normally effective only for brief simple neutral sentences’’ (Newmark, 1988: 68). One-to-one translation is a broader form of translation in which ‘‘each SL word has a corresponding TL word, but their primary (isolated) meanings may differ’’ (Newmark, 1988: 68). Naturalisation ‘‘succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL’’ (Newmark, 1988: 82).

Using a cultural equivalent is ‘‘an approximate translation where a SL cultural word is translated by a TL cultural word’’ (Newmark, 1988: 83). Cultural equivalents have a greater pragmatic impact than culturally neutral terms. On many occasions their use may be limited, as they are not entirely accurate and descriptive but rather simply functional. Cultural equivalents may be used in translation of unimportant terms in popular fiction, but the translator should exercise caution in cases when translation is expected to have a certain immediate effect (Newmark, 1988: 83).

Cultural adaptation makes use of functional equivalents (Leppihalme, 2001: 142). ‘‘Functional equivalents refer to words of the TL that correspond to the connotations and associations of the SL word, i.e. function as cultural parallels’’ (Nedergaard-Larsen, 1993: 217; Naukkarinen, 2006: 44). Use of functional equivalents ‘‘requires the use of a culture-free word, sometimes with a new specific term, it therefore neutralises or generalises the SL word’’ (Newmark, 1988: 83). Applying this translation strategy might cause a certain lack of credibility if a translator is not careful – ‘‘in order to make the text real, e.g. the characters’ attitudes and morals must be conformed to the cultural norms of the receptor group, which requires skill and consideration from the translator’’ (Oittinen, 1995: 26; Naukkarinen, 2006: 44). Despite that, use of functional equivalents ‘‘is the most accurate way of translating i.e. deculturalising a cultural word’’ (Newmark; 1988: 83) and ‘‘occupies the middle, sometimes the universal, area between the SL language or culture and the TL language and culture’’ (Newmark, 1988: 83).

Componential analysis requires ‘‘comparing a SL word with a TL word which has a similar meaning but is not an obvious on-to-one equivalent, by demonstrating first their common and then their differing sense components’’ (Newmark, 1988: 114). Usually SL word has a more specific connotation than TL word; therefore, translator is required to add one or several TL words or phrases in order to create an approximation of meaning. SL word is distinguished from TL word regarding their cultural context and connotations, as well as their degree of formality, emotional tone and composition (Newmark, 1988: 114).

Shifts or transposition involve change in the grammar from SL to TL, for example, change in number (plural to singular and vice versa), changes that need to be introduced when a certain SL structure does not exist in the TL language, and, finally, changes in the word category applied (noun to verb, noun group to a single noun etc.) (Newmark, 1988: 86). Shift from singular to plural or change in the position of the adjective on many occasions is automatic and requires no deliberate decision on the translator's part. A type of shift required when SL grammatical structure does not exist in TL offers translator a variety of choices. And, finally, the third type of shift is a situation where literal translation is grammatically acceptable but is not in accord with the natural usage in TL (Newmark, 1988: 86).

Synonymy is a near TL equivalent where economy trumps accuracy (Newmark, 1988, 84). "This procedure is used where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives and adverbs of quality [...] A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis" (Newmark, 1988:84).

"The literal translation of common collocations, names of organisations, the components of compounds (e.g. superman, *Übermensch*) and perhaps phrases (*compliments de la saison*, compliments of the season) is known as *calque* or loan" (Newmark, 1988: 84). Newmark refers to this strategy as through-translation as well (Newmark, 1988: 84). "The most obvious examples of through-translations are the names of international organisations which often consist of universal words which may be transparent for English and Romance languages, and semantically motivated for Germanic and Slavic" (Newmark, 1988: 84).

Modulation is a strategy that requires the translator to reproduce the message of the original SL text in conformity with the norms of the TL, since SL and TL are dissimilar in terms of perspective. Possible modulation procedures include – positive to double negative; abstract for concrete; cause for effect; one part for another; reversal of terms; active for passive; space for time; interval for limit; change of symbols (Newmark, 1988: 88).

Recognized translation requires using the official of the generally accepted translation of any institutional term (Newmark, 1988: 89). Translator's work can sometimes be made easier by the fact that "some transparent institutional terms are translated literally In at least Western European languages even though the TL cultural equivalents have widely different functions" (Newmark, 1988: 74).

Compensation occurs when "loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (Newmark, 1988: 91).

Paraphrase as a translation strategy involves explaining the meaning of the SL word or phrase in a more detailed way than in cases when descriptive equivalent is applied (Newmark: 1988: 91). Some authors refer to a similar strategy as an explicitation. Explicitation might be defined as ‘the use of longer, explicative phrases either into the running text or as a footnote’ (Koller, 1997: 232; Naukkarinen, 2006: 45). In order for this type of translation to work, translator should come up with a compact nominal core and a flexible addition that would later be dropped off, leaving only a lexical TL equivalent with a fixed form (Kutz, 1981: 122). Explicitation often lengthens the text and adds information that some readers would find unnecessary. Moreover, emotional and cultural associations may be lost to readers (Leppihalme, 2001: 143).

To summarise, translation strategies are procedures that are applied during the translation process and involve text-manipulation. They are goal-oriented and are usually applied consciously. As to the classification of translation strategies, Newmark proposed dividing them in the following subcategories – transference, naturalisation, cultural equivalent, functional equivalent, componential analysis, transposition, synonymy, literal translation, modulation, recognised translation, compensation and paraphrase.

4. REALIA IN LITERARY TRANSLATION

Translation of realia involves a synthesis of various fields of interest – cultural, literature and translation studies. In some instances, these fields might clash. Be that as it may, realia are very important in creation of mood and setting in literature. Translator must find a way how to show reader that events take place in a distant time and setting. At the same time, readers should be able to follow the story without getting confused by too many unfamiliar realia (Bresciano, 2001).

Translation of cultural realia should be viewed in the context of their point of reference and translation studies as such. The shift of emphasis towards synthesis of translation and cultural studies is referred to as the cultural turn (Bassnett, 1998: 123). Translation of realia could be referred to as a cultural translation in which the content of the message is changed to conform to the TC and in which new information is introduced that was not linguistically implicit in the ST (Nida and Taber 1969/1982: 199; Zare-Behtash, Firoozkoobi, 2010). Cultural translation acts as a tool for cross-cultural contact, especially in cases when translation takes place between very different cultures. In case when both cultures are similar, translator will face fewer problems, as both languages are likely to have more or less equivalent terms for various cultural realia. When cultures differ greatly, translator will be more pressed to find equivalent lexical items (Zare-Behtash, Firoozkoobi, 2010).

As refers to translation of cultural realia in specific, different authors have put forward various theories. Graedler offers following strategies as the most suited to translation of cultural realia:

1. Creating a new word
2. Providing an explanation of the SL word instead of translating it
3. Retaining the SL word unchanged
4. Choosing a TL word that bears the most semblance to the SL word in terms of meaning and colouring (Graeder, 2000:3).

Harvey, on the other hand, offers slightly different strategies that would be applied to translation of cultural realia:

1. Functional equivalence – using a referent in the TL culture which has a similar function as the SL referent.
2. Formal or linguistic equivalence – applying a word-for-word translation
3. Transcription or borrowing – transliterating or reproducing the SL word. If the TL word is formally transparent and explained by providing contextual explanation, it

may be used alone. However, if the meaning of the SL word cannot be grasped from the context alone, translator is expected to provide explanation or a footnote.

4. Descriptive of self-explanatory translation – using generic terms to convey the meaning of the SL word. This strategy could be applied to texts where formal equivalence is insufficient and readers may not be able to grasp it (Harvey, 2000: 2-6).

Translation of cultural realia can take one of several approaches, according to which the translator should choose their translation strategies. There is a distinction between preserving the characteristics of the SL text and adapting it to the TL and TL readers. These two options could be referred to as domestication and foreignisation. All translation strategies (including those listed in this or previous chapters) can be ranked according to their approach to the preservation of the SL and SC – ones that preserve the characteristics of the SL and SC the most and those that attempt to adapt them to TL and TC as much as possible (Davies, 2003: 69-70).

Domestication is “a translation in which transparent fluent style is adopted to minimise the strangeness of the foreign text” (Hatim, 2001: 229) but foreignisation is “a translation which deliberately breaks target conventions by retaining something of the strangeness of the foreign text (Hatim, 2001: 229-230). Many elements attribute to the choice to use one of these principles – type of text, target audience, level of similarity between source language, culture and target language, culture (Davies, 2003: 69). The present research will apply translation principles of domestication and foreignisation, alongside with translation strategies, proposed by Davies and discussed in greater detail in the following paragraphs – preservation, addition, omission, globalisation, localisation, creation and transformation (Davies, 2003: 72-89).

Firstly, preservation is a translation strategy that is used in cases when SL word does not have any equivalent in the TL and TC (Davies, 2003: 72). This strategy is referred by other scholars, for example, Newmark, as a loan or transference (Newmark, 1988: 81). Davies refers to two types of preservation – preservation of form means that “a translator may simply decide to maintain the source text term in the translation (Davies, 2003: 72) but preservation of content means that “the actual English words are not preserved, but where a cultural reference receives a literal translation, with no further explanation” (Davies, 2003: 72-73). Preservation of content or form in some cases may be confusing for the readers, as the attempt to preserve the meaning or some aspect of the SL word may cause the loss of other elements of the word, including sound and cultural connotation (Davies, 2003: 74). For example, “I am **Earl Marshal**” (Gregory, 2001: 286) and “Es esmu **grāfs maršals**” (Gregorija, 2001: 175). In this case the translator has faithfully translated both parts of the phrase. Moreover, a shift or transposition takes place, as the proper nouns are replaced by

common nouns. Nevertheless, the form and content of the term is preserved and rendered into Latvian.

Secondly, addition is a translation strategy that requires the translator to retain the original term but supplement the text with necessary comments and information (Davies, 2003:77). Newmark refers to this type of translation as using a descriptive or functional equivalent (Newmark, 1988: 83). Davies distinguishes two types of addition – addition inside the text takes place when the explanation is inserted directly in the text but addition outside the text occurs when the explanation is given in the form of footnotes, glossaries etc. (Davies, 2003: 77). Translators need to decide which of these types of addition is more suited to the TC – in some countries extensive footnotes are common, whereas in other that would be considered a bad form (Davies, 2003: 77-78). For example, ‘I had brought no vegetables; but from the sweet kitchen I had stolen a bowl of **syllabub**’ (Gregorija, 2003: 140) and ‘Dārzeni man nebija, bet no saldumu virtuves biju nozagusi bļodu ar **vīna krēmu**’ (Gregorija, 2003:164). Syllabub is ‘a cold dessert made with sweetened cream thickened with gelatin and beaten with wine, spirits, or fruit juice’ (Online 1). The translation strategy applied is addition via the use of a functional equivalent, since there is no on-to-one translation in the TL. The translator had to use a short description that would provide the basic understanding as to what the SL term refers to.

Thirdly, omission is a translation strategy that requires translator to leave realia out of the translation so the readers are left without some information (Davies, 2003: 79). Although some authors consider omission rather objectionable, it could be applied on several occasions – when the translator is unable to find a suitable equivalent in the TL; when the translator chooses to omit the cultural realia because that would suit the needs of the readers best; and when translation by explanation or paraphrase change the importance and prominence of the original SL word (Davies, 2003: 79-80). For example, the translator of *The Other Boleyn Girl* decided to omit certain geographical term in the following passage, alongside with other elements of the narrative. ‘Henry gave Anne a London house of her own. Durham House on **The Strand**, her own apartments over the tiltyard at Greenwich Palace for the **Christmas** season’ (Gregory, 2001: 193) and ‘Henrijs piešķīra Annai māju Londonā. Tas bija Daremas nams, ko no Griničas pils šķīra tikai neliels pagalmš’ (Gregorija, 2001: 384). As it can be seen, the translator omitted the reference to geographical term – the name of a thoroughfare in Westminster – as well as the reference to the particular time of the year.

Globalisation is a translation strategy that replaces culture-specific references with ones that are neutral and non-culture specific, this way making text more accessible to readers from various cultural backgrounds (Davies, 2003: 83). Newmark refers to a similar strategy as the

use of functional equivalent (Newmark, 1988: 83). Globalisation allows conveying the basic characteristics of the SL concept but avoids details that could be easily misunderstood by the readers. Nevertheless, the translator should be careful, because some details and shades of meaning could be lost in translation (Davies, 2003: 83). An example from one of the novels under analysis could be used to illustrate the point. ‘‘And send the **groom of the bedchamber** in, would you, George?’’ (Gregory, 2001: 53) and ‘‘Un pēc tam iesūti iekšā manu **sulaini**, Džordž’’ (Gregorija, 2001: 98). Groom of the bedchamber was a position in the Royal Household of the English monarchs, alongside other grooms – groom of the stool, groom of the robes and other. Each type of household grooms performed specific services in attendance of the monarch and courtiers. Latvian translation therefore can be perceived as a kind of globalisation, as it does not disclose what type of groom – *sulainis* – it is (Online 2).

Localisation is a translation strategy where the translator uses a reference to the TC. This way, the translator can achieve the same effect ST has on the SL readers. However, one should be careful as not to change the connotations of the ST too greatly and not to add details that distort the meaning of the SL term (Davies, 2003: 83-85). ‘‘He’ll be in the queen’s bed tonight and every night till **twelfth night**’’ (Gregory, 2001: 62) and ‘‘Viņš karalienes gultā pavadīs šo un visas naktis līdz pat **Zvaigznes dienai**’’ (Gregorija, 2001: 115). ‘‘Twelfth Night is a holiday that is celebrated worldwide on the night of January 5, literally the twelfth night after December 25’’ (Online 3). Zvaigznes diena, on the other hand, is holiday celebrated on January 6 in Latvia which is based on both Christian and pagan tradition (Online 4). The translation strategy applied – localisation – serves well in this instance, although both holidays are not absolutely identical in their purpose and way of celebration.

Transformation is a translation strategy that calls for an alternation or distortion of the SL term (Davies, 2003: 86). Newmark refers to a similar strategy as a use of cultural equivalent (Newmark, 1988: 83). This strategy requires the translator to be a fair judge of the ST and decide whether or not some element meets expectations and knowledge of the audience (Davies, 2003: 86-87). For example, Davies refers to the translation of J.L Rowling’s novel Harry Potter and the Philosopher’s Stone. Philosopher’s stone is a term that has certain connotations and a point of reference in medieval alchemy. French translation of the novel, however, uses a more direct term that could be backtranslated into English as the Sorcerer’s stone (Davies, 2003: 87).

And finally, creation is a translation strategy that requires the translator to create references to cultural realia that are not really present in the ST. Creation may be used in cases when the translator considers the original term to be incomprehensible to the reader and therefore creates a new, more transparent term. At the same time, this strategy could be

applied to provide details that, for some reason, have been omitted in other passages of the TT (Davies, 2003: 87-88). Davies provides another example from the French translation of Harry Potter. The name of the cat, belonging to one of the characters, is Mrs. Norris. French translator perceived this name as an allusion to Mansfield Park by Jane Austen and changed it accordingly, so as to create similar connotation for the readers. However, it could be fairly safely argued that the author did not intend the name of the cat to have any specific connotations (Davies 2003: 79).

To summarise, realia are very important in creating a foreign setting in literary works. Translator should apply translation strategies in such a way so as to make the readers aware of the SC, but enable them to catch all the details of the story. Translation strategies can be divided into two groups, according to their approach to preservation of the characteristics of SC, - domestication and foreignisation. Furthermore, the present research will employ a classification system, proposed by Davies that divides translation strategies into preservation, addition, omission, globalisation, localisation, creation and transformation.

5. HISTORICAL FICTION

Historical fiction is a literary genre that tells stories, set in the past. The perception of what constitutes good historical fiction has changed and evolved over the years. The aim of this chapter is to provide basic information as to the definition, classification and development of historical fiction.

Although historical fiction is seemingly easy to define, definitions and classification vary from one researcher to another. For example, one way how historical fiction could be defined is “historical works (mainly novels) set before the middle of the last century, and ones in which the author is writing from research rather than personal experience” (Johnson, 2005: 1).

Historical fiction is one of the oldest forms of storytelling. Even members of long-ago cultures, from Babylonia to ancient Greece and Rome, recounted tales of their forebears’ heroism and defeats. Early works considered to be classics – Shakespeare’s *Hamlet*, Goethe’s *Faust*, even Homer *Odyssey* – are fictionalized retellings of events that occurred before the author’s time. (Johnson, 2005: 2).

Sir Walter Scott’s *Waverley* is considered to be the first historical novel. Published in 1814, it is the first novel in the series about the 1745 Jacobite revolution against the British crown in Scotland. Scott soon gained popularity and other authors followed in footsteps. Nathaniel Hawthorne’s *The Scarlet Letter*, Charles Dickens’s *A Tale of Two Cities* and Leo Tolstoy’s *War and Peace* are now all considered to be literary classics, but they started out as bestsellers of their time, both acclaimed and widely read (Johnson; 2005: 2-3).

During the 20th century historical fiction experienced a bloom of popularity; some of the most popular and highly evaluated historical novels were published in this century. The mass appeal of various subgenres of historical fiction may have contributed to certain changes in the way historical fiction was now perceived – it was slowly gaining a reputation as lowbrow form of literature. Some experts attributed this to the fact that good historical fiction is difficult to write and many authors fall into some of the trappings of the genre. Indeed, it may be difficult to avoid writing about seemingly modern characters and events that “just happen” to take place in the past (Johnson; 2005: 2-3).

“Historical novels have often been sidelined or derided for not being serious enough, or taking liberties with facts; ‘bodice rippers with a bibliography’. History should have gravitas, and novels are seen as a corruption of the past, as something inauthentic or untrue, as a mode that encourages a sense of the past as frippery and merely full of romance and intrigue. Good historical writers, such as Catherine Cookson, Georgette Heyer and Jean Plaidy, became critical shorthand for sensationalism, romance and escapism as contrasted with the gravity of History. Historical fiction became the preserve of the popular novelist and those who were

good at it – Bernard Cornwell, Philippa Gregory – were ignored or patronised despite their massive popularity and at times compelling narratives” (De Groot, 2010).

Things started to change in the 1990s when acclaimed authors once more turned back to past events as a source of inspiration. First decade of the 21st century cemented the idea of historical fiction of something more than just bodice-rippers; publishing houses are offering a greatest variety of historical novels, both upmarket and lowbrow (Johnson; 2005: 2-3). ‘Key novelists – Robety Harris, Sarah Dunant, Maria McGann, Hilary Mantel, Iain Pears, and Sarah Waters – have established the genre as committed, investigative and thoughtful, but they have also emphasised how entertaining it can be’ (De Groot, 2010).

As many other type of fiction, historical fiction can be divided into several subgenres.

1. Traditional historical novels emphasise a historically accurate and straightforward plot (Johnson, 2005; 15).
2. Multi-period epics show how a certain place changes in the course of history (Johnson, 2005; 105).
3. Sagas show the life of a group of people (friends or family) over time (Johnson, 2005; 179).
4. Western historical novels take place in the American West (Johnson, 2005; 235).
5. Historical mysteries are a subgenre that contains characteristics of both historical fiction and mystery novels (Johnson, 2005; 297).
6. Romantic historical novels combine features of romantic and historical fiction, telling love stories set in historical environment (Johnson, 2005; 115).
7. Historical adventure novels tell stories about travel, danger and adventures (Johnson, 2005; 397).
8. Historical thrillers could be described as combining characteristics of thrillers and historical fiction; they provide reader with a sense of danger and tension (Johnson, 2005; 435).
9. Literary historical fiction examines contemporary themes through the conventions of historical fiction (Johnson, 2005; 465).
10. Christian historical novels reflect Biblical themes and, oftentimes, events (Johnson, 2005; 563).
11. Time-slip novels use framing device where characters are time-travelling between different periods of time (Johnson, 2005; 621).
12. Alternate histories create alternate worlds, where well-known historical events have different outcomes (Johnson, 2005; 637).

13. Historical fantasy novels combine elements of historical fiction and fantasy genre (Johnson, 2005; 651).

There are several fairly recent trends in the development of historical fiction. As any other type of literature, historical fiction needs to reinvent itself in order to remain attractive to the widest range of readers. First of all, authors try to find new ways how to tell the same story from a different perspective, how to show the same historical events and characters in a new light. For example, there have been numerous books about Anne Boleyn, but Philippa Gregory's *The Other Boleyn Girl* was the first book to view Anne's life from the viewpoint of her sister Mary. Robin Maxwell's novel *The Secret Diary of Anne Boleyn* is presented in the form of a diary Anne writes for her daughter Elizabeth, future Virgin Queen. Both novels explore the historical record and characters in an entirely new light (Johnson; 2005: 4).

As to the popularity of historical fiction in Latvia, it can be safely assumed that readers favour this type of literature. A quick glance at the websites of Latvian publishing houses will reveal the abundance of historical novels that have been translated into Latvian. A research, carried out by TV broadcast *Lielā lasīšana*, indicates that the most popular literary genres among Latvian readers are romance novels (22.45%), children's literature (22.10%), fantasy (11.12%) and historical fiction (10.87%). Readers prefer translated romance, fantasy and historical novels over original Latvian literary works of the same genres (Online 5). Of course, Latvian authors also write historical novels – author Gundega Repse last year initiated a project *Mēs – Latvija. XX gadsimts*. Thirteen authors will create each one historical novel that could all be published by 2016. Osvalds Zebris is expected to kick off the project with his upcoming novel *1905.gads* (Online 6). Not only are author creating new literary works – publishing houses are reprinting well-known or maybe forgotten historical novels from various Latvian authors. Commemorating the sixtieth birthday of author Aivars Kļavis, publishing house Zvaigzne ABC reprinted the tetralogy of historical novels – *Vīņpus vārtiem*. These novels depict the history of Latvia stretching three centuries back (Online 7).

To summarise, historical fiction is a literary genre that describes events taking place in the past. The origins of historical fiction date back many centuries, and many one contemporary novels have come to be now regarded as classics in this particular literary genre. Historical fiction can be divided into following categories – traditional, multi-period epics, sagas, western historical novels, historical mysteries, romantic historical novels, historical adventure novels, historical thrillers, literary historical fiction, Christian historical novels, time-slip novels, alternate histories, historical fantasy novels.

6. TRANSLATION OF CULTURAL REALIA IN *THE OTHER BOLEYN GIRL* AND *THE QUEEN'S FOOL* BY PHILIPPA GREGORY

Translator of historical fiction needs to have extensive knowledge not only of TL but also of TC. The translator is required to find the right balance between principles of foreignisation and domestication, alongside with the best use of various translation strategies. The narrative of both novels contains elements that may be quite unfamiliar to Latvian reader unless they have background knowledge of English history and culture. Analysis of most common translation strategies and their intended effect on the reader will attempt to reveal the possible problems translators might encounter when translating historical fiction. Realia will be grouped according to the categorization, as offered by Aixela and Newmark; each example will be described, translation strategy and its effect on the reader stated. Of course, not only theories on translation and realia will be applied – the specific nature of historical fiction necessitates referring to cultural and historical studies as well. The categories of realia will roughly coincide with the ones, proposed by Newmark: ecology – geological and geographical environment, public life – politics, law and government social life – economy, occupations, social welfare, health and education, personal life – food, clothing and housing, customs and pursuits – various body language signs, specific to a certain culture, and various means of entertainment, private passions – religion, music, poetry and their social organisations (Newmark, 2010: 173-177). The analysis of the examples will attempt to determine the dominating principle of translation - domestication and foreignisation, alongside with the most common use of the translation strategies, as proposed by Davies – preservation, addition, omission, globalisation, localisation, creation and transformation (Davies, 2003: 72-89).

6.1. Summary of the novels

The Other Boleyn Girl tells the story of Mary Boleyn and her sister Anne, future queen consort to one of the most infamous English monarchs Henry VIII. King Henry VIII of England and his wife Katherine of Aragon are having marital problems over the inability to sire a male heir. Boleyn family - Sir Thomas and Lady Elizabeth, and their three children George, Anne and Mary – are among king's courtiers and fight ruthlessly to win Henry's favour. When Mary Boleyn comes to court, she is noticed by Henry VIII. Dazzled by the king, Mary falls in love with him. However, she realizes she is a pawn in her family's ambitious plots. King's interest begins to wane and she is forced to step aside for her sister

Anne. Then Mary knows that she must defy her family and her king, and take her fate into her own hands, by leaving court life behind and marrying for true love not power and wealth. Ambitious and headstrong Anne manages to do what no other woman before her has accomplished – she makes the king to divorce his wife Katherine and marry again. However, Anne's victory comes with a price – unable to bear king a son, Anne is accused of treason, witchcraft and adultery, and beheaded.

The Queen's Fool is a novel set in the Tudor court in the decades following the rule of Henry VIII, as the rivalry between Queen Mary and her half-sister Elizabeth, future queen Elizabeth I, is played out against a background of betrayal, political conflict and private passions. The rivalry of the daughters of Henry VIII mirrors that of their mothers, Katherine of Aragon and Anne Boleyn. Each will fight to win the crown and decide the future of the kingdom. Bitter struggle between half-sisters is witnessed by queen's fool Hanna - a girl who has been forced to leave Spain as a Jew escaping the Inquisition. Hanna is both blessed with the gift of the Sight – an ability to see the future. Hanna finds herself entangled in the court politics where each careless step or word might bring one to a ruin. As one of the Chosen People and therefore being in constant danger, Hanna struggles to serve both Tudor sisters. At the same time, she finds, loses and regains the love of her life.

6.2. Translation of the names pertaining to food and clothing

According to Newmark, translations of terminology pertaining to clothing and cuisine are filed under the category of ‘personal life’. As the following examples will illustrate, different fashion prevailed in the SC than TC in the 16th century. Most of the descriptions of clothing and food are connected with the lifestyle of elite, not the commoners; moreover, since the protagonists of both novels are women, and they both spend most of their time in the company of other women, descriptions of female clothing prevail in both narratives.

‘But I could see nothing but the lacing on the **bodice** of the lady standing in front of me, blocking my view of the scaffold’ (Gregory, 2001: 5) and ‘Bet man redzams nebija nekas, tikai priekšā stāvošās dāmas **niebura** saites, kas traucēja skatīt sastatnes’ (Gregorija, 2001: 7). In both sentences a reference to a part of woman's clothing is made. Bodice is a ‘usually fitted vest or wide, lace-up girdle worn by women over a dress or blouse, especially a cross-laced, sleeveless outer garment covering the waist and bust, common in peasant dress’ or a ‘stays or a corset’ (Online 8). In this case, it would be possible to speak about the use of localisation as the chosen translation method. *Nieburs* is most often associated with the part of Latvian folk costume, whereas concept of bodice, although referring to similar outer garment,

has a slightly different connotation. Interestingly, the translator did not use *korsete* as the corresponding TL term, because bodice in different cultures and contexts may refer to an outer garment, a corset or a combination of the two. In this case it refers to an outer garment that together with another garment – stomacher – are worn over a corset.

“Anne untied the laces at the back of my **bodice** until the boned **stomacher** was a little looser” (Gregory, 2001: 50) and “Anna atsaitēja auklas **ņiebura** mugurpusē, līdz tas kļuva vaļīgāks” (Gregorija, 2001:92). Stomacher is “a richly ornamented garment covering the stomach and chest, worn by both sexes in the 15th and 16th centuries, and later worn under a bodice by women” (Online 9). As it can be seen, the translator decided to retain only one of the terms, referring to clothes, thus applying two translation strategies to the realia in this sentence – localisation and omission. Term *bodice* is constantly repeated throughout the text and the translator use the same TL term on all occasions. The reason for using this combination of translation strategies most likely is connected with the lack of corresponding term in the TL. Translator may have felt that the only other translation strategy available was addition, yet did not want to introduce a longer description in the passage.

“And wear those **hoods!** She looks as if someone stuck a roof on her head” (Gregory, 2001: 8) and “Un nēsāt tās šausmīgās **galvassegas!** Izskatās, ka viņai uz galvas kāds uzspraudis jumtu” (Gregorija, 2001: 14). In this case it is possible to speak about domestication, namely strategy of globalization. *Galvassega* is an umbrella term that can be used in reference to various types of hats or hoods. It should be taken into consideration, that two types of hoods were prevalent in Tudor court at that period of time – French hoods and Spanish or garble hoods. Although references to the way various hoods look like are made throughout the text, a detailed description is not given at the first instance they are mentioned. One could argue that such small details are not crucial to the text, but is necessary to bear in mind that readers may not be familiar with the historical details and would like to learn more.

“The pearls on her **French hood** winked at me like bright-eyed conspirators” (Gregory, 2001: 18) and “Pērles, kas rotāja viņas **franču galvassegu**, mirguļoja man preti kā spulgas sazvērnieku acis” (Gregorija, 2001: 31). Translator yet again uses the strategy of preservation by retaining formal and linguistic equivalence. The SL term is translated word-by-word which in itself is a perfectly logical approach in this situation. However, the author of this paper would argue that translator should have added some information as to the appearance of the French hood, as the term is repeated throughout the narrative.

Not only translation of cultural realia as such, but also translation of allusions to said realia might cause the translator some difficulties. “Anne was at my side in one of my old gowns. It gave me a fierce joy to see her wearing my hand-me-downs. But then, in the

contradictory way of sisters, I admired what she had done with it. She had ordered it to be shortened and re-cut in the **French way** and she looked stylish. She wore it with a little **French hat** made from the material she had saved by cutting the skirt straighter.” (Gregory, 2001: 71) and “Anna jāja aizmugurē, ģērbusies kādā no maniem vecajiem tērpiem. Mani pārņēma spējš prieks, redzot viņu manās novalkātajās drēbēs. Tomēr jau nākamajā mirklī es padevos pretrunīgām izjūtām, kas māsām tik parastas, un apbrīnoju viņas prasmi tērpu pārveidot. Anna bija devusi rīkojumu kleitu saīsināt un apdarināt pēc **franču paraduma**, un viņa izskatījās ļoti eleganta. Galvā viņai bija neliela **franču cepurīte**, pagatavota no nogriezta auduma” (Gregorija, 2001: 133). When describing the clothes of women, the author constantly refers to the French way and French fashion. For Latvian reader this may create no mental image whatsoever, as the TC does not contain similar connotations regarding clothing. It would have been advisable to add some extra details as to the exact cut of the dress and the hat.

“I stepped outside the door and sat in a window seat and waited like the spy I was until I saw him come out, tucking the letter into his **jerkin**, and then wearily I went to find Uncle Howard and tell him everything” and “Izgājusi laukā, es apsēdos pie loga un gaidīju kā spiedze, kas arī biju, līdz redzēju uzticamo vīru iznākam laukā ar vēstuli rokā, un tad es devos pie tēvoča Hovarda, gurdeni vilkdama kājas, lai viņam visu pastāstītu” (Gregorija, 2001: 333). Omission as a translation strategy can be applied on cases when no other strategies could help to achieve the desired effect, but in this case its application appears rather inexplicable. Translation not only omits a reference to man’s clothes but also provides an entirely different connotation – hiding something in the folds of your clothes suggests something entirely different than openly carrying this item in your hands.

“Henry too should wear a **doublet** and **hose**” (Gregory, 2001; 210) and “Arī Henrijam turpmāk bija jāģērbjas **kamzoli** un **biksēs**” (Gregorija, 2001: 33). Doublet is “a close-fitting outer garment, with or without sleeves and sometimes having a short skirt, worn by men in the Renaissance” (Online 10). If you consult a dictionary, it gives *kamzoļa veids* as the possible translation. Hose in this context is an article of clothing for the leg. Men at Tudor era wore upper hose or full trunks that extended from upper thighs to waist and nether hose or the stockings that covered the lower edges of the leg. They were usually rolled above the knee and secured by garters (Online 11). As it can be seen, the translator decided to apply strategy of globalisation and refer to the particular piece of clothing in the most general terms. It is not quite precise, especially regarding hose that looked nothing like modern trousers, as men in Tudor era did not wear long trousers that covered the whole length of a leg.

As to the translation of the names of various dishes, translator should not have had many difficulties, as most of the descriptions of food could be rendered into Latvian using already established translations. Yet there are several cases that illustrate certain aspects of translation process. ‘‘There were fifteen different **puddings**’’ (Gregory: 2001: 331) and ‘‘Pēc tam varējām nogaršot divpadsmit dažādus **saldos ēdienus**’’ (Gregorija, 200: 259). This is a rather interesting example, as the term *pudding* might be considered to be a false friend – the translator could perceive it as an English equivalent of Latvian *pudiņš*, or use another of its meanings – *saldais ēdiens*.

‘‘We ate special dishes which were given new names to mark the occasion: Pavia Peacock and Pavia **Pudding**, Spanish Delight, and Charles **Blancmange**’’ (Gregory, 2001: 110) and ‘‘Mēs mīlojamies ar īpašiem ēdieniem, nosauktiem jaunos vārdos par godu priecīgajam notikumam – Pāvijas pāvu un Pāvijas **pudiņu**, sautējumu ‘‘Spāņu prieks’’ un Kārļa **želeju**’’ (Gregorija, 2001: 220). Blancmange is ‘‘ a sweet pudding prepared with almond milk and gelatin and flavored with rum or kirsch’’ (Online 12). The translation strategy applied in this instance is localisation. What is more, the translator in this instance decided to use different translation for the term *pudding*. The previous example shows the translator used a more general term *saldais ēdiens*, but in this case a reference to a certain type of dessert is made. The problem is, the ST does not in any way specify that the food in question is indeed what we in Latvia understand as *pudiņš*.

To conclude, the most often used translation strategies in the context of clothing are globalisation and localisation, retaining the basic equivalence of form and content but not introducing specific, culturally-charged terms. This can be explained by the simple fact that clothing items described do not have precise equivalents in TC. As to the translation of terms pertaining to cuisine, both novels do not contain a large variety of culture-specific names of food, allowing the translator to use literal, established translations or strategy of localisation.

6.3. Translation of the names of various pursuits and forms of entertainment

Life at Tudor court was organised with one main thing in mind – the pleasure of the king. Various forms of revelry were supposed to keep the king busy and entertained. Newmark classifies terminology, pertaining to various revels and forms of pastime, as ‘‘customs and pursuits’’. The aim of this chapter is to analyse the translation strategies, applied to the names of various forms of entertainment.

‘‘Our first task was to enhance the king’s many entertainments: jousting, tennis, riding, **hunting, hawking**, dancing (Gregory, 2001: 11) and ‘‘Mūsu dzīves galvenais uzdevums bija

kuplināt karaļa daudzās izklaides – turnīrus, tenisa spēles, jāšanu, **medības ar suņiem un vanagiem**, dejas” (Gregorija, 2001: 19). In this case, translator decided to apply two separate translation strategies – creation for the first term and addition for the second one. Translator felt it was necessary to introduce new information and add that this particular type of hunting involves using hunting dogs. Although hunters in England in the 16th century almost always used hunting dogs, the translation had just as well abided without adding information that was not provided in the ST. In the other example, functional equivalent is used instead of a more-culturally charged term although the hunting with hawks as a pastime was known in the TC. It is possible the translator felt this pastime to be less recognised in the TC than in the SC, and therefore the term is referred in the text in a more general way via description.

“For a moment, I could see that she was intrigued by the thought of the land, which after all her years in England she still only saw as a place for hunting and picnics and the **summer progress**” (Gregory, 2001: 46) and “Bija mirklis, kad es redzēju, ka majestātisko karalieni ieinteresē doma par zemi, kuru viņa pēc visiem šiem Anglijā pavadītajiem gadiem vēl joprojām uztvēra tikai kā vietu medībām, maltītēm svaigā gaisā un **vasaras garajiem ceļojumiem**” (Gregorija, 2001: 85). Summer progress involved monarch and the court travelling from one royal palace to another during the summer months, so as to escape spending warm months near London (Online 13). In this case, the translator used a functional or descriptive equivalent, explaining the term rather than recreating it in the TL. Translation strategy applied – addition – successfully expresses the meaning of the term.

6.4. Translation of the names pertaining to religion

When analysing terms pertaining to religion, it should be taken into account that Judeo-Christian tradition is an immensely important part of the Western culture. We can distinguish between religious traditions in Latvia and England, but they are based on the same tenants of faith. This may influence the work of the translator as well, seeing that many elements might be present in TC and SC. While other subchapters deal mainly with typical English realia, this subchapter pertains to the more global terminology – that of the Christian Church. Newmark’s classification does not include reference to local holidays and festive days. The author of this paper, for the reasons of analysis, proposes to classify names pertaining to English holidays under the category of “religion”, because most of the described holidays are steeped in Church tradition.

“Cardinal Wolsey sent a message to the queen asking us to take part in a masque on **Shrove Tuesday** which he was to stage at his house, York Place” (Gregory, 2001: 13) and

“Kardināls Vulzijs nosūtīja karalienei uzaicinājumu uz masku balli **dienā pirms Lielā gavēņa sākuma**, kas tika rīkota viņa namā – Jorkpleisā” (Gregorija, 201: 22). Shrove Tuesday is “the day before Ash Wednesday, the beginning of Lent in the Roman Catholic Church (Online 14). The translation strategy applied is addition, as the translator decided to use a longer, less culturally charged description instead of a single term. The reason for such a strategy is the simple fact that there is no on-to-one cultural equivalent in the TL and TC.

“The king was in his private gallery, overlooking the chapel, hearing **matins** as we filed past to the queen’s adjoining room” (Gregory, 2001: 54) and “Karalis sēdēja savā balkonā, no kurs pavērās skats uz visu kapelu, un klausījās **rīta dievkalpojumu**, kamēr gājām uz karalienes istabu” (Gregorija, 2001: 100). Matins are “the office that formerly constituted together with lauds the first of the seven canonical hours, or the time of day appointed for this service, traditionally midnight or 2 a.m. but often sunrise” (Online 15). Translator chose to use the strategy of globalisation, using a more general term instead of a precise one. Catholic Church divided day into the hours between sunrise and sunset into twelve parts, and certain type of prayers were performed at designed hours – matins at sunrise, primes at 6 a.m., terce at 9 a.m. etc. (Online 16). *Rīta dievkalpojums* therefore is a rather vague term that could refer to any of several morning prayers.

“When you go **to be church**ed don’t confess it – the sin is all mine” (Gregory, 2001: 100) and “Kad dosies **šķīstīties**, nerunā par to grēksūdzē, jo grēks ir mans” (Gregorija, 2001: 197). Churching is “a blessing given by the Church to mothers after recovery from childbirth. Only a Catholic woman who has given birth to a child in legitimate wedlock, provided she has not allowed the child to be baptized outside the Catholic Church, is entitled to it” (Online 17). Since there is no established term in Latvian, the translator had to apply the strategy of addition, namely, a functional equivalent.

“When the big gate swung open George marched me into the courtyard and up to the steps to the **refectory**” (Gregory, 2001: 143) and “Kad lielie vārti atvērās, Džordžs ievilka mani pagalmā un augšup pa kāpnēm līdz **ēdamzālei**” (Gregorija, 2001: 284). Refectory is “a dining hall in a religious house, a college, or other institution” (Online 18). The strategy of globalisation is applied to the SL term, as *ēdamzāle* could refer to a place in a monastery, castle or any other type of institution. Term *refektorijs* is sometimes used in Latvian, including literature, for example, the translation of Umberto Eco’s novel *The Name of the Rose*. As it can be seen from the previous examples, translator would mostly use translation strategies that domesticate the SL terms and render the translation more neutral than its SL counterpart.

“Past the **church of St. Paul’s** scented once more with incense, and then we headed along the familiar route toward the Tower” (Gregory, 2003: 163) and “Pie **svētā Pāvila katedrāles** jutu vīraka aromātu, un mēs turpinājām pazīstamo ceļu līdz Taueram” (Gregorija, 2003: 188). Term *Svētā Pāvila katedrāle* is an established term in the TL. As it can be seen, the literal translation of the name *church* is substituted with a similar, yet not identical term *katedrāle*. Moreover, the translation of religious terms is largely based on the recognised translations of the Bible in both TL and SL. Traditional Bible translations render St. Paul as *svētais Pāvils* in Latvian. Therefore localisation strategy was the chosen way how to render the TL term in Latvian (Online 19).

“In two days’ time, at dawn. **Palm Sunday**” (Gregory, 2003: 159) and “Pēc divām dienām, rītam austot. **Pūpolu svētdienā**” (Gregorija, 2003: 184). The strategy of domestication, namely localisation is applied in this case. *Pūpolu svētdiena* is an already established term, and a cultural equivalent in the TL. Literal translation in this case, of course, would not work, as the SL term makes a reference to an element that is not native to the TC.

“The queen, left alone for much of the time, continued work on the altar cloth, spent hours before her **prie dieu**, and met constantly with her **confessor**, John Fisher, the Bishop of Rochester” (Gregory, 2001: 164) and “Karaliene lielāko daļu laika tika atstāta pavisam viena – turpināja izšūt altārsegu, pavadīja ilgas stundas pie sava **lūgšanu soliņa** un bieži tikās ar savu **biktstēvu** Džonu Fišeru, Ročesteras bīskapu” (Gregorija, 2001: 325). As to the translation of *confessor* and *prie dieu*, translator used the strategy of preservation, using a direct translation of an established term. Newmark refers to this strategy as a recognized translation - using the official or the generally accepted translation of any institutional term (Newmark, 1988: 89).

As can be seen from the previous and following examples, localisation and globalisation are not the only translation strategies applied to the religious terminology. Translator also often uses literal or, according to Newmark, recognised translation of established terms. “The king was an object of terror now in every **abbey** and **monastery** in the land (Gregory, 2001: 238) and “Karaļa vārds iedvesa šausmas visas valsts **abatijās** un **klosteros**” (Gregorija, 2001: 88). Or, another example, “I had known a **Jesuit priest** like this man” (Gregory, 2003: 8) and “Reiz es pazinu kādu **jezuītu priesteri**, kas līdzinājās šim cilvēkam” (Gregorija, 2003: 15); “A **witch-taker**,” I whispered” (Gregory, 2001: 371) and “**Raganu medniece**”, es nočukstēju” (Gregorija, 2001: 328).

What is important, *The Queen’s Fool* contains religious terminology more complex and varied than *The Other Boleyn Girl*. This novel tells a story of a Jewish girl who has escaped the Inquisition and is forced to practice her religion in deep secrecy. This, of course, calls the

author of the novel to apply specific vocabulary, referring to Judaic religion and the Inquisition. The *Other Boleyn Girl* on the other hand, refers more to Christianity – both of Protestant and Catholic inclination.

“We ran away the very night that my mother was found guilty of being a Jew — a false Christian, a “**Marrano**” — by the church court” (Gregory 2003: 6) and “Mēs aizbēgām tajā pašā naktī, kad Baznīcas tiesa manu māti atzina par vainīgu – ka viņa ir ebrejiete, viltus kristiete, **maranu pārstāve**” (Gregorija, 2003: 11). *The Queen’s Fool* features certain elements of Spanish language and culture, including *Marrano* – “the terms Marrano and converso were applied in Spain and Portugal to the descendants of baptized Jews suspected of secret adherence to Judaism” (Online 20). Translation uses the Latvian equivalent and, similar as the ST, provides no further explanations. It may be a little confusing to the reader to discern whether *Marano* refers to one being a false Christian or is a separate concept altogether.

“I guessed you were **Conversos**” (Gregory, 2003: 40) and “Es nospriedu, ka esat **konversi**” (Gregorija, 2003: 49). Yet again, the strategy of preservation via literal translation is used to deal with the specific terms referring to the so-called secret Jews. The author of this paper would like to argue that it is advisable to retain as much as possible from the ST in the terms of realia and cultural connotations, but, at the same time, the TT should be easily understandable for an average reader. Specific cultural realia should be incorporated in the TT in a way that allows a free and natural flow of the narrative. Use of term *konversi* could be retained, but only coupled with necessary explanations in or outside the text. Moreover, the Spanish origin of the term should be somehow mentioned, especially considering that the main character of the novel is descended from Spanish Jews.

“He laughed shortly. “The true faith is it, Mistress Boy?” I flushed scarlet. “My lord, it’s only how everyone talks at court now.” “And you with them, my little *conversa*, my *nueva cristiana*?” “Yes, my lord,” I said steadily, meeting his eyes. “What a bargain to put before a sixteen-year-old girl,” he said. “Poor Jane. Her faith or death. Does the queen want to make a martyr of her cousin?” “She wants to make converts,” I said. “She wants to save Jane from death and from damnation.” and “Lords Roberts aprauti iesmējās. “Īstenā ticība, meitēn? Vai karaliene vēlas pārvērst savu māsīcu par svēto mocekli?” Viņa vēlas pievērst ļaudis savai ticībai,” es iebildu. “Glābt Džeinu no elles liesmām.” Not to mention the omission of some dialogue, this passage also omits another reference to *conversa*. In contrast to previous example, in this instance it would have been advisable to retain the original term, especially if a definition of it had been previously given in the text. The use of Spanish phrases in the dialogue not only adds to the subtext and meaning of what is being said, but

also creates a more culturally rich narrative. Having a character refer to the protagonist as *conversa* and *nueva christiana* would help the reader to immerse in the life and culture, depicted in the novel. Moreover, in this case term *conversa* has not only informative and descriptive meaning, but emotional as well.

‘‘Anything rather than admit that we were new Christians, a suspicious couple with the smell of the smoke from the **auto-da-fé** still clinging to our clothes, and night terrors still clinging to our sleep’’ (Gregory, 2003: 6) and ‘‘Darījam visu, lai tikai nebūtu jāatzīst, ka esam jaunie kristieši, aizdomīgs pāris, kam drānas vēl ieķēries **ķeceru sārta** dūmu smārds un miegu traucē šausmas’’ (Gregorija, 2003: 12). *Auto-da-fé* is a religious term in Portuguese and means ‘‘the ceremony for pronouncing judgment by the Inquisition which was followed by the execution of sentence by secular authorities; broadly: the burning of a heretic’’ (Online 21). Latvian translation of the term appears to reflect the basic meaning of the Portuguese term, but fails to capture the non-English origin of the phrase. Choice of a Portuguese term is not accidental – the character that refers to the burnings of heretics has spent part of her life in Spain and Portugal. Therefore, it would have been advisable to incorporate this particular element in the Latvian translation.

Furthermore, novels refer to various festive days that were lavishly celebrated by monarch and courtiers. ‘‘Where were they dining on this special **May Day** night?’’ (Gregory, 2001: 393) and ‘‘Kur viņi ēda vakariņas šajā īpašajā **Maija svētku** vakarā?’’ (Gregorija, 2001: 366).’’In many places, the first day or the first Monday in May is celebrated as the start of the summer season. Events are held to celebrate the end of the winter season and the fertility and hope of the approaching summer’’ (Online 22). The translation strategy applied in this instance is preservation and an almost word-for-word translation is used in the TT. There is a similar fest in Latvia – *Vasarsvētki*, but their date of celebration does not coincide with the date of May Day, therefore they could not be considered as a fully functional cultural equivalent. There are no other Latvian celebrations that both take place in May and have a similar connotation to English May Day. Therefore, the translator used a translation strategy that retains the reference to the original term rather than localise it.

‘‘The duke had decided that there was to be a masque at **Candlemas** and gave it out as the king’s command, so we all had to wear special costumes and learn our lines’’ (Gregory, 2003: 22) and ‘‘Hercogs bija nolēmis, ka **Sveču dienā** notiks teātra izrāde, un to pasludinājis kā paša karaļa pavēli, tāpēc mums visiem vajadzēja ietērpties īpašos kostīmos un iegaumēt tekstu’’ (Gregorija, 2003: 31).’’ Candlemas is a Christian holiday celebrated annually on February 2. It celebrates three occasions according to Christian belief: the presentation of the child Jesus; Jesus’ first entry into the temple; and it celebrates the Virgin Mary’s purification

(mainly in Catholic churches)” (Online 23). *Sveču diena* is a Latvian equivalent of the same Christian holiday. Therefore, it can be concluded that strategy of localisation was applied. As the examples illustrate, Latvian and British cultures share some similarities as far as religion is concerned. This facilitates the work of the translator, because many realia already have established equivalents in both cultures and languages.

“I sent a note to my father that I would come on **Michaelmas Day**” (Gregory, 2003: 87) and “Nosūtīju tēvam ziņu, ka apciemošu viņu **Svētā Miķeļa dienā**” (Gregorija, 2003: 106). Michaelmas was “Christian feast of St. Michael the Archangel, celebrated in the Western churches on September 29 and in the Eastern (Orthodox) Church on November 8” (Online 24). Latvian *Miķeļdiena* is a holiday that celebrates both the Christian fest of St. Michael and local Latvian folk tradition (although folk tradition in this case is arguably more pronounced and more celebrated). Since both Latvian and English terms refer to the same Christian holiday, the translator might have used more established *Miķeļdiena* instead of *Svētā Miķeļa diena*. One could, however, argue, that by using term *Miķeļa diena* the translator tried to emphasise the Christian nature of the fest, as opposed to *Miķeļdiena* that is largely a local folk tradition.

“The French ambassador was busier than any good Christian should be at **Christmastide**” (Gregory, 2003: 123) and “Francijas sūtnis pat **Ziemassvētkos** bija ļoti nevaļīgs” (Gregorija, 2003: 146). Christmastide is “the festival season from Christmas Eve till after New Year's Day or especially in England till Epiphany” (Online 25). It could therefore be safe to assume that Christmastide is a more encompassing term than Christmas, as it refers to a whole festive season. Instead of using, for example, *Ziemassvētku laiks* or any other phrase that would denote the length of the fest, translator chose the simplest, most obvious TL equivalent – *Ziemassvētki*.

To conclude, both Latvian and British cultures are rooted in the Judeo-Christian tradition; therefore it would be safe to assume both English and Latvian have generally accepted religious terminology. Interestingly enough, the SL text seems to contain a more detailed terminology pertaining to religious realia, whereas TL text dispenses with more general descriptions. To put it briefly, the translator prefers strategies of localisation and preservation when translating religious terminology. Preservation is the most often used translation strategy in translating terms, referring to Church hierarchy and types of service. When translating names of religious holidays, translator used strategies of preservation and localisation, especially in cases when TC has similar but not identical festive days.

6.5. Translation of the names of professions, titles and ranks

According to Newmark's classification of realia, category entitled "social life" refers to various occupations and social hierarchy of the society. The following subchapter will attempt to analyse translation strategies applied to titles and professions of people that typically inhabited Tudor court. English society in the 16th century could be divided into two large groups – commoners and noblemen. These groups were further divided; each of them having a distinct place in the social hierarchy and a particular form of address. The subchapter will begin with the analysis of the names pertaining to various professions, ranks of nobility and move next to the translation of various forms of address.

First of all, it is necessary to bear in mind that the events of both novels take place mostly in the court of the king (or a queen, as it happens) of England. Most of the main characters are courtiers – *galminieki*. This term and its Latvian equivalent both are constantly repeated throughout the novels. The inhabitants of an English court were not a homonymous mass – distinction between various ranks and positions could be made. Translation, however, does not on all occasions make the distinctions present in the ST, as, for example, in the following passage. "Farmer to **gentleman usher** in one day" (Gregory, 2001: 284) and "No lauksaimnieka līdz **galminiekam** vienas dienas laikā" (Gregorija, 2001:171). English equivalent of a term *galminieks* is *courtier* – "a person who is often in attendance at the court of a king or other royal personage" (Online 26). Courtiers included a greatest variety of people, starting with queen's ladies in waiting and ending with king's grooms. Translator used the strategy of globalisation and applied the umbrella term for the various types of court attendants. This conveys the basic meaning, implied in the exchange between two characters, but leaves out the most important question in the context of the Tudor court – how important is the specific post and how close it takes one to the king's favour. Gentlemen ushers attended the king but they were not at the top of the social hierarchy of courtiers. It would be wrong to presume Latvian does not have names for various household or farm servants - we could name *kambarmeita*, *kambarjunkurs*, *vagars*, *vešeriene* etc. The question is – how many of traditional and historic Latvian terms would sound natural in the narrative that takes place in 16th century English court?

Novels refer to various posts in the Royal Household and names professions that may not have an equivalent in the TL and TC. For example, "Mistress Carey, would you go and ask the **master of the horse** when my husband is riding today and what horse has he chosen?" (Gregory, 2001: 27) and "Kerija kundze, lūdzu, pajautājiet **zirgu meistaram**, kad jāš man vīrs un kuru zirgu izvēlēties (Gregorija, 2001: 48). "The Master of the Horse is the

senior officer responsible for the Royal Mews, and the carriages and horses of the Sovereign” (Online 27). The translation strategy applied is preservation – a word-for-word translation. The author of this paper, however, would like to argue that other translation strategy should have been applied. The phrase *zirgu meistars* sounds rather clumsy and does not convey the meaning of the term. Besides, term *meistars* is usually used referring to craftsmen – people who use their hands to build things.

One of the most important elements in translating novels is the continuity and using the same terms when referring to the same objects repeatedly. Although there might be cases when the context requires the translator to use several different terms for the same item, it would be advisable to stick to already established terminology within the framework of the particular literary work. When translating names of professions or, as in this case, various types of household servants, one would expect constancy in using the same TL terms in all instances. The analysis of both novels, however, shows that this is not always the case. “The front door stood open, the **yeomen of the ewry** and the **chief household men** came out and bowed to my father, half a dozen servants behind them” (Gregory, 2001: 39) and “Parādes durvis bija atvērtas, **jomeni** un **augstāko saimniecisko amatu ieņēmēji** iznāca laukā un paklanījās tēvam, bet viņiem savukārt sekoja pusducis kalpotāju” (Gregorija:2001, 71). She was dipping her fingers in the basin of water held out to her by the **yeoman of the ewery** and then holding them for a pageboy to pat dry” (Gregory, 2003: 152) and “Elizabete mērcā pirkstus ūdens traukā, ko viņai pasniedza **kausa nesējs**, un tad stiepa tos pāžam noslaucīšanai” (Gregorija, 2003: 175). As it can be seen, the same term has been translated in two completely different ways. Two different translation strategies have been applied – preservation and transformation. Yeoman is traditionally translated into Latvian as *jomens*, *brīvzemnieks* or *galma kalps*, but ewery – *telpa trauku, galdaugu un dvieļu uzglabāšanai*. As there is no term in Latvian that coincides one-to-one to the English term, the translator was forced to use other strategies than preservation via literal translation. In the first instance, one part of the term is rendered via recognised translation but the other one – omitted. It would be possible to speak about a globalisation of sorts; because yeomen as household attendants were a social class that could be divided into further subgroups according to their tasks. As to the second time the term is mentioned, the translator uses completely a different phrase in Latvian. A transformation of the sorts has taken place and the Latvian term is designed to fit the exact speech situation in the text, rather than render faithfully the English term. “**The yeoman of the servery** stepped forward with her and they both bowed” (Gregory, 2001: 139) and “**Virtuves jomens** viņai sekoja, un abi paklanījās” (Gregorija, 2001: 277). As can be glimpsed from all three instances when the author refers to yeomen, the translator used a

literal translation in two of them. It begs a question – why the term on one instance was rendered into Latvian differently? And finally, the translation of the phrase *chief household men* into Latvian attempts to retain the form and content of the SL term. However, one might argue that *augstāko saimniecisko amatu ieņēmēji* is unnecessary long and complex phrase, and strategy of transformation could have been applied. That way, a shorter, less formal-sounding term could have been introduced.

“We had never been near to the Thames in the summer months before, and the **master of the revels** devised water battles and water masques and water entertainments for Henry and his new queen” (Gregory, 2001: 298) and “Līdz šim mēs nekad nepavadījām siltos mēnešus pie Temzas, un **dzīru meistars** izgudroja neskaitāmas ūdens kaujas, ūdens izrādes un ūdens izklaides Henrijam un jaunajai karalienei” (Gregorija, 2001: 196). “The Master of the Revels was a position within the English, and later the British, royal household heading the “Revels Office” or “Office of the Revels” that originally had responsibilities for overseeing royal festivities, known as revels” (Online 28). The translation strategy applied is preservation – a direct translation. Interestingly, the strategy of preservation via literal or established translation is used on most occasions, when names of professions are mentioned. For example, “She appointed an **almoner** to send out carts to bring in food for the makeshift army” (Gregory, 2003: 78) and “Viņa iecēla **mantzini**, kurš izsūtīja ar ēdienu piekrautus ratus šai neparastajai armijai” (Gregorija, 2003: 96).

As refers to translation of the names for ranks of nobility, the translator might be expected to use the strategy of preservation, employing recognised translations, already established in the TL. Similarly, names pertaining to political institutions in the novels are translated using strategies of preservation. This pattern is illustrated by the following examples. “My father became **Viscount** Rochford and George became Sir George Boleyn. My mother became a **viscountess** and entitled to wear purple” (Gregory, 2001: 113) and “Mans tēvs kļuva par **vikontu** Ročfordu, un Džordžs turpmāk tika dēvēts par seru Džordžu Boleinu. Mana māte, būdama **vikontese**, saņēma atļauju nēsāt purpura krāsu” (Gregorija, 2001: 227). “It was a measure of his shock that he forgot that she must be called **Princess Dowager**” (Gregory, 2001: 347) and “Acīmredzot viņš bija ļoti satricēts, ja jau aizmirsa saukt viņu par **princesi atraitni**” (Gregorija, 2001: 288). The only difference is – a shift or transposition takes place and proper names are turned into common expressions. As previous chapters and those that follow will show, such a shift is not an uncommon occurrence. Interestingly, practically all cases would have proper names turned into common expressions and not the other way around.

“She rode into London on a litter pulled by two white ponies with the **Barons of the Cinque Ports** holding a canopy of cloth of gold over her head” (Gregory, 2001: 289) and “Viņa iebrauca pilsētā ekipāžā, ko vilka divi balti poniji, bet **Piecu Ostu baroni** turēja zelta baldahīnu viņai virs galvas” (Gregorija, 2001: 180). Cinque Ports were “medieval confederation of English Channel ports in southeastern England, formed to furnish ships and men for the king’s service” (Online 29). The ST term is rooted part in English, part in French – a characteristic that would be difficult to retain in the translation. Translator decided to retain the term via literal translation, but no further explanation as to the definition of the term was provided. The author of this paper would like to argue that both novels might have benefited greatly from a glossary of terms, footnotes or any other means of providing background information outside the text.

Similar comment refers to the following example as well - “He made eighteen **Knights of the Bath** and gave out a dozen knighthoods, three of them to his favorite gentlemen ushers, including my husband” (Gregory, 2001: 287) and “Viņš iecēla astoņpadsmit **Pirts ordeņa bruņiniekus** un piešķīra duci citu titulu, trīs no tiem devis saviem iemīļotajiem džentlmeņiem, kuru vidū bija arī mans vīrs” (Gregorija, 2001: 177). The translator used a literal, already established translation (it should be mentioned that TL translation adds certain information and specifies that the organisation in question is indeed an order – *ordenis*).

“You are to be nothing more than **lady in waiting** to the old queen while your sister mounts up to the throne” (Gregory, 2001: 130) and “Tu būsi tikai vecās karalienes **galma dāma**, kamēr tava māsa dosies ceļā uz troni (Gregorija, 2001: 260). One of the most important terms in both novels is *lady in waiting* – “a lady of a royal court appointed to serve or attend a Queen, Princess, or high ranking noblewoman. A lady in waiting was not quite a servant. Ladies in waiting were considered noble companions who, by their status and nobility, could better advise a woman of high station” (Online 30). That is, she was “important member of the royal court and played an active role in participating with court entertainments, such as masques, dance and musical entertainment” (Online 30). The translator chose to use the established translation that can be found in most dictionaries, as the readers are expected to be familiar with this term from both fiction and history.

Furthermore, novels contain various references to titles of state officials who helped the monarch to rule the country. “A charge so grave and a court so preposterous that they must have been pinching themselves as they swore themselves in and watched their king walk, head penitently bowed, into the dock, accused of sin by his own **Lord Chancellor**” (Gregory, 2001: 159) and “Apsūdzība bija tik smaga un tiesa tik neiedomājama, ka tiesneši droši vien izjuta vēlmi sev iekniebt, nododami zvērestu un vērojot savu karali ar nožēlā

noliekta galvu sēžamies apsūdzēto solā, lai atbildēt uz sava **lorda kanclera** izvirzītu apsūdzību grēkā” (Gregorija, 2001: 316). “Lord chancellor, also called Lord High Chancellor or Lord Keeper of the Great Seal, British officer of state who is custodian of the great seal and a cabinet minister. The lord chancellor traditionally served as head of the judiciary and speaker of the House of Lords” (Online 31). It could be fairly safely argued that preservation – translator’s preferred method when dealing with titles of state officials – is working relatively successfully, except the occasional lack of background information. Readers may not know precisely what Lord Chancellor is, especially since there is no such position in the TC, but it is fairly easy to see that he is someone in the position of power.

I have seen you take on two cardinals and the **Privy Council**” (Gregory, 2001: 226) and “Redzēju jūs cīnāties ar diviem kardināliem un **karaļa padomi**” (Gregorija, 2001: 67). Privy Council was “a council of the British sovereign that until the 17th century was the supreme legislative body, that now consists of cabinet ministers ex officio and others appointed for life, and that has no important function except through its Judicial Committee, which in certain cases acts as a supreme appellate court in the Commonwealth” (Online 32). At the first glimpse, it might seem that the translator has applied a different translation strategy than preservation via literal translation, as back translation of *karaļa padome* would be King’s council, but after consulting a dictionary this thought can be quickly dispelled. It is possible to speak about privy purse, meaning “an allowance voted by Parliament for the private expenses of the monarch” (Online 33), privy chamber, meaning “private apartment of a royal residence in England” (Online 34), and, as in this case, privy council. Although the primary meaning of the term *privy* is entirely different, in certain collocations it refers to royalty. Therefore, it could be assumed that the translation retains the form and content of the original term.

Previous two examples both illustrate a certain trend that takes place in the translation process – the decision to substitute proper nouns with the common nouns. When translating, it is necessary to follow the rules of spelling, grammar and punctuation of the TL, not to mention the rules regarding what names should and should not be capitalised. The author of this paper would suggest that decision not to capitalise the aforementioned terms contradicts the rules of the TL. According to the guidelines, set by the Latvian Language Agency, first word after a proper noun in the names of institutions is capitalised. This refers to names of institutions that contain reference to countries or regions; names of institutions that contains such words as country, world, republic, nation, central, national and Olympic. Similarly, first name in the titles of various institutions and organisations (banks, services, councils, boards, senates) is capitalised (Laugale, Šulce, 2012). If we follow these guidelines, it should be

Lords kanclers and *Karaļa padome* – similar as, for example, Latvian *Ministru Prezidents*, *Valsts prezidents*, *Ministru Kabinets*. Since Privy Council is an established political institution with well-developed rules of operation, not some abstract entity, its name should be rendered into TL according to the correct procedure of how such terms are used in Latvian. The same could be said about the translation of the term Lord Chancellor.

No such concerns arise when the narrative incorporates references to institutions or other type of realia that refer to a certain country. For example, ‘‘Everything that Anne had threatened against Wolsey came true, and it was our Uncle Howard with the Duke of Suffolk, the king’s dear friend and brother-in-law, who had the pleasure of taking the **Great Seal of England** off the disgraced cardinal’’ (Gregorija, 2001: 200) and ‘‘Visi draudi, ko Anna veltīja kardinālam Vulzijam, piepildījās, un mūsu tēvocism Hovardam kopā ar Safolkas hercogu, karaļa tuvo draugu un svaini, tika dots patīkamais uzdevums atņemt nežēlastībā kritušajam kardinālam **Anglijas zīmogu**’’ (Gregorija, 2001: 15). Here, however, translator has applied the strategy of omission and dispensed with one element of the phrase – *Great*.

Furthermore, forms of address are separate words or phrases used for addressing people. The choice of words is a communicative event that is based on the norms of the culture and language (Braun, 1988:5). ‘‘Titles like Mr., Mrs., Miss., Monsieur, etc., should be directly transferred or translated’’ and ‘‘titles denoting the profession of characters or the royal titles like earl, countess, duke, duchess, professor and doctor should be translated’’ (Abdolmaleki, 2012: 833). ‘‘**Mademoiselle Boleyn, Mistress Parker, Mistress Carey?** I know you three for keen riders’’ (Gregory, 2001: 56) and ‘‘**Boleina jaunkundze, Pārkeres jaunkundze, Kerija kundze?** Cik zinu, jūs trīs esat prasmīgas jātnieces’’ (Gregorija, 2001: 103). In order to render forms of address, the translator used the strategy of domestication, namely localisation, using typical form of address in Latvian. Mistress was a form of address, used in a variety of contexts and in this case refers to gentlewomen – daughters of a knight, baron or viscount who serve as queen’s ladies in waiting. It could be used when speaking about both married and unmarried women (Online 35). Jaunkundze, however, is a form of address reserved mainly for young unmarried women. Translator therefore had to localise the forms of address and show the distinction between addressing married and unmarried women. As to mademoiselle, it is used as ‘‘courtesy title before the surname or full name of a girl or an unmarried woman in a French-speaking area’’ (Online 36). Interestingly, the translator chose to retain Latvian *jaunkundze* for both forms of address – English and French. The validity of such a decision could be argued, as it takes away a subtle shade of nuance and meaning. The woman, referred to as mademoiselle, is actually an Englishwoman who has spent years in French court and has retained French mannerisms and accent. Woman, who addresses her as

mademoiselle, has a deep aversion to France and everything French. Thus, the chosen form of address can be perceived as a slight reproach or insult – an element missing in the Latvian translation.

“I am **Madame** Carpenter” (Gregory, 2003: 367) and “Mans vārds ir Kārpentera **kundze**” (Gregorija, 2003: 421). In this case, as in the previous one, translator decided to erase the cultural connotations and use the traditional Latvian form of address for married woman. It should be noted that the aforementioned phrase is uttered by a woman conversing with a Frenchman in a French town. Although the speaker is not French herself, she fashions her station according to the surroundings. Referring to herself as Madame helps the character to gain favour with Frenchmen; it shows her aptitude and sense of occasion. Retaining *Madame* in its original form might have added to the cultural diversity of the narrative.

“**Marquess** of Pembroke.” “**Marchioness?**” I thought I had not heard her properly. “No.” Her face glowed with pride. “Not a title that you give to a woman who is married to a marquess. The title that a person can hold in their own right. Marquess” (Gregory, 2001: 253) and “Es būšu Pembrukas **marķīze**.” Annas seja lepnumā staroja. “Tas būs mans pilntiesīgais tituls, nevis laulību ceļā iegūts. Marķīze. Es būšu marķīze, un neviens man to nevarēs atņemt” (Gregorija, 2001: 113). Translator had to make certain changes when translating this passage, because the ST makes distinction between two titles – marquess and marchioness. Marquess is a hereditary title, therefore applicable to men only, but marchioness is a title women acquire by marriage. TL does not make the same distinction; therefore one-to-one translation in this case is impossible. Translator is applying the technique of transformation, changing one title to another and omitting reference to the title of marchioness.

“The **goodwife** offered me a boiled egg and some black bread as being all that the house could afford” (Gregory, 2001: 276) and “**Saimniece** piedāvāja man vārītu olu un melnas maizes gabalu, atzīdama, ka neko citu viņas ģimene nevar atļauties” (Gregorija, 2001: 157). Goodwife in Tudor times was a polite and respectful form of address for a woman who is not entitled to any other – a peasant, most likely (Online 37). *Saimniece* is a term that, arguably, has a somewhat similar connotation and is typically applied to women from peasant class. The difference is, goodwife is an address that could be applied to any woman from lower classes of society, whereas *saimniece* usually is a woman who, by marriage, has become responsible for maintaining a household and has a certain position in the society. The localisation strategy has, therefore been applied.

As could be glimpsed from the provided examples, recognised translations of titles and ranks of nobility were used in most cases. Although TC historically did not have quite the same titles and ranks, not to mention the same social hierarchy, Latvian language has long

since developed a system of recognised translations that refer to various ranks of nobility. Regarding the titles and forms of address of servants, especially court attendants, the situation is slightly different, and the translator was forced to use not only strategy of preservation, but also localisation to convey the basic meaning of the terms that had no counterparts in the TL. Moreover, a shift or transposition often took place, turning proper names into common expressions. The reason for this might be the differences between TL and SC in regard to rules of capitalisation. It would be unwise for the translator to stick to the SL rules of capitalisation, as it might interfere with the TT and make it sound ‘not natural’.

6.6. Translation of the place names

The events of both novels take place in England, mainly in territory surrounding London, and in France. As *The Queen's Fool* features a greater variety of geographical locations, the analysis will focus mainly on the translation of place names in this novel. The author of this paper proposes discussing together names of such entities as counties, towns, villages etc. and names of individual dwellings, fairs, institutions etc.

‘Next day, carrying a parcel of books and a carefully rolled scroll of manuscript, I walked across the town, past the **Temple Bar** and past the green fields of **Covent Garden** to **Whitehall Palace**’ (Gregory, 2003: 13) and ‘Nākamajā dienā, rokās turēdama grāmatu sainīti un rūpīgi saritinātu manuskriptu, es garām **Templbārai** un zaļajiem **Koventgārdenas** laukiem devos uz **Vaitholas** pili’ (Gregorija, 2003: 23). Preservation or what Newmark refers to as transference is one of the most common translation strategies that can be used to translate place names (Newmark, 1988: 82). Translator needs to distinguish between cases when all parts of the term need to be transferred or transcribed, and cases when classifiers such as a river, street, mountains or palace can be translated (Newmark, 1988: 210). ‘When the nature of the place is unknown to the target text reader, the translator should provide it with a classifier’ (Abdolmaleki, 2012: 834). As it can be seen, translation of the phrase Whitehall Palace combines two separate translation strategies – transcribing the first part of the phrase and applying a literal translation to the second. This combination of strategies, a certain type of localisation of cultural realia, is used for many terms that refer to dwellings, such as palaces, manors etc., as is illustrated by the following examples - ‘In May we were commanded to the great wedding feasts at **Durham House** in the Strand’ (Gregory, 2003: 44) and ‘Maijā mums tika pavēlēts krāšņajās kāzu svinībās **Daremas namā** Strendā’ (Gregorija, 2003: 55); ‘And the next day Lady Jane went home with her parents to **Suffolk Place**’ (Gregory, 2003: 46) and ‘Un nākamajā dienā lēdija Džeina atgriezās pie saviem

vecākiem **Safolku namā**” (Gregorija, 2003: 57). The difference is, grammatical form of the term *Safolku nams* reveals that the place borrows name from the family who owns it, rather from the place where it is located – the county of Suffolk. Many grand country estates, belonging to English lords, took their names from the land they were built on or from the title of the lord who owned the rights to land and said title (Online 38). In this case, the same rule does not apply to the translation of the *Durham House*, because the said house took name from the place rather than the noble family that ruled in the said place. Durham House was a residence of the Bishop of Durham in London, far from the actual county in the North East England (Online 39).

As refers to translation of topographical names of counties, towns, villages, rivers, lakes etc., the safest and most acceptable way is consulting a dictionary and an atlas to find the accepted translation in the TL. If necessary, the translator might add classifiers or any other additional information, but it would not be advisable to invent new terminology if an established one already exists. The translator practically never chose to add classifiers that were not present in the ST, because the ST on most occasions made clear what type of toponyms is being referred to, with one exception being the following examples. “The king likes **St. James’s**” (Gregory, 2003: 352) and “Karalim patīk **Sentdžeimsa pils**” (Gregorija, 2003: 405). “**The Downs** leaned over the little castle” (Gregory, 2003: 305) and “**Daunsas pakalni** slējās ap nelielo pili” (Gregorija, 2003: 356). This example is one of the few where the translator decided to add identifier – *pakalni*.

“Lady Mary was at her house at **Hunsdon**, in the county of **Hertford-shire**. It took us three days to get to her, riding northward out of London, on a winding road through muddy valleys and then climbing arduously through hills called the **North Weald**” (Gregory, 2003: 54) and “Lēdija Mērija dzīvoja savā **Hansdonas** namā **Hārtfordšīras grāfistē**. Pagāja trīs dienas, līdz to sasniedzām, jājot uz ziemeļiem no Londonas pa līkumainu ceļu caur dubļainām ielejām un pēc tam ar grūtībām šķērsojot pakalnus, ko dēvēja par **Nortveldu**” (Gregorija, 2003: 66). The translation of the name of the hills is rather interesting as it dispenses with the, arguably, more traditional form of *Nortvelda pakalni*, instead using a form that somewhat lacks fluent and native-sounding ring.

“Tell him that we have to get to **Kenninghall** today” (Gregory, 2003: 71) and “Paskaidro, ka jau šodien mums jātiek līdz **Keningholai**” (Gregorija, 2003: 87). “I traced you from **Sawston Hall** because I heard of the fire and guessed you had been there” (Gregory, 2003: 71) and “Sadzinu jūsu pēdas **Sostonholā**, jo padzirdēju par ugunsgrēku un secināju, ka bijāt tur” (Gregorija, 2003: 86). Both examples display the same strategy of translation, namely preservation via transference. There is a slight difference, however, in the

point of reference of these terms – the first example refers to a name of a village, whereas the second – to a name of a manor house. As could be seen by some of the previous examples, names of palaces and manors are translated by transcribing the first part of the phrase and applying a literal translation to the second, so it is, for example, *Vindzoras pils* instead of *Vindzorkāstla*. Yet, on all cases when place of dwelling is referred to as a hall (a building used for the meetings, entertainments, or living quarters of a fraternity, sorority, church, or other social or religious organization), translator transfers both part of the place name. The same applies to places that are referred to as Places, for example, York Place – *Jorkpleisa*.

‘‘We learned that **Windsor Castle** had been fortified and provisioned for a siege, the guns of the **Tower of London** were battle-ready and turned to face inland’’ (Gregory, 2003: 78) and ‘‘Mums tika pavēstīts, ka **Vindzoras pils** nocietināta un apgādāta ar krājumiem aplenkuma gaidās, **Londonas Tauera** lielgabali sagatavoti cīņai un pagriezti pret zemes iekšieni (Gregorija, 2003: 95). The work of translator was greatly alleviated by the fact that many events of the novels take place in well-known, historic sites in London. Recognised translations for these names already exist in the TL; therefore, strategy of preservation can be applied, yet at the same time creating a sense of familiarity.

‘‘Names of firms, streets, private institutions, schools, universities, hospitals etc., are in principle not translated since they are related to the source language culture and the author’s aim has been introducing and locating them and not describing their characteristics’’ (Abdolmaleki, 2012: 835). ‘‘But she was blanched like skimmed milk by the time we had ridden down **King’s Street**’’ (Gregory, 2003: 153) and ‘‘Kad bijām aizjājušas līdz **Karaļa ielas** galam, viņas sejas krāsa jau atgādināja nokrejtū pienu’’ (Gregorija, 2003: 177). ‘‘I would have been as incongruous as an angel in **Fleet Street**’’ (Gregory, 2003: 39) and ‘‘Es būtu tikpat neiederīga kā eņģelis **Flitstritā**’’ (Gregorija, 2003: 48). As the examples show, the translator decided to apply different strategies to the translation of various street names – literal translation and transcription, respectively. It is rather difficult to perceive the benefits of such approach, as both terms refer to similar realia and serve a similar purpose in the narrative.

‘‘She nodded at me and stared as if I were some freak show **at Bartholomew’s fair**’’ (Gregory, 2003: 164) and ‘‘Viņa palocīja galvu un platām acīm skatījās uz mani, it kā es būtu kāds dabas brīnums, ko izrāda **gadatirgū**’’ (Gregorija, 2003: 189). ‘‘Bartholomew Fair was held at Smithfield on the outskirts of London. What began as an opportunity for buying and selling cloth eventually turned into a major event. Almost every type of commodity could be purchased there, and a number of sideshows and other crude sources of entertainment were

available as well” (Online 40). The translation method applied is omission, as the more general term is used instead of the name of a particular fair.

“John Dee, charged with heresy, conjuring and calculating, disappeared into the terrible maw of the **Bishop’s Palace** in London” (Gregory, 2003: 231) and “Džons Dī, kuru apsūdzēja par ķecerību, garu izsaukšanu un aprēķinu veikšanu, pazuda drausmās Londonas **bīskapa pils** žokļos” (Gregorija, 2003: 264). “Geographical names rarely carry a connotational meaning” (Abdolmaleki, 2012: 834) but the translator needs to be “paying attention to the cases where a place name means something more than simply a name locating a place in the world. In such cases that name accompanied by its surrounding words imply an idiomatic meaning” (Abdolmaleki, 2012: 834). The translator decided to domesticate the term via literal translation. As could be glimpsed from other examples, names of castles are rendered into Latvia via transference combined with literal translation – **Framlingham Castle** (Gregory, 2003: 77) and **Fremlingemas pils** (Gregorija, 2003: 94), **Donnington Castle** (Gregory, 2003: 124) and **Doningtonas pils** (Gregorija, 2003: 147). The difference is, the aforementioned examples refer to castles which are named after geographical locations. Bishop’s castle, most likely is a residence of a bishop, and therefore is referred as such. This causes a dilemma, as to how best render the title in Latvian. One of the options would be literal translation as in the TT. Moreover, a shift or a transposition takes place, as the translator changes a proper noun into a common noun. Another option would be transcription - turning Bishop’s Palace into Bišopas pils.

“The court lingered near the **City**, anxious for news, but then the summertime plague came to London” (Gregory, 2001: 58) and “Galms kavējās **Londonā**, nepacietīgi gaidot jaunumus, bet pilsētu pārņēma vasaras mēris” (Gregorija, 2001: 108). The strategy of globalisation is applied, substituting the name of the part with the name of the whole. As to the reasons for such merging of two different place names, the translator might have felt that readers would associate *Londonas Sitija* with its modern connotation – a commercial district. The author of this paper would have advised the translator to use a functional equivalent – *Londonas centrs* – to denote the exact place where the action of the events takes place.

As refers to the translation of the place names in France, the same principles are applied as to the translation of English place names. Most of the place names are translated by using the strategy of preservation, namely, transcription. On some occasions, however, translator decided to leave the term unchanged. “I loitered in the squares, and dawdled at the fish quay to see the dazzle of sunlight on the ripples of the harbor. They called it **le Bassin du Paradis**” (Gregory, 2003: 264) and “Mēdzu laiskoties pilsētas laukumos un staigāt pa zivju piestātņi, lai pavērotu saules staru ņirbu ostas vilnīšos. To dēvēja par **le Bassin du Paradis**” (Gregorija,

2003: 302). This might be seen as a rather successful strategy – the first part of the passage has already referred to a harbour, therefore reader will have no trouble discerning as to what *le Bassin du Paradis* refers to. Moreover, retaining of the French term adds nuance and flavour to the narrative. This example might be seen as an exception, as most of the French names of places and buildings have been domesticated and translated, for example **l’Eglise de Notre Dame**, the great church of Calais (Gregory, 2003: 266) and “**Dievmātes baznīcā**, lielajā Kalē dievnamā” (Gregorija, 2003: 305). The name of the church with a similar name – Notre Dame de Paris – is rendered in Latvian as Parīzes Dievmātes katedrāle (quick online search will reveal that some sources use a transferred form Notrdama as well). The translation of the church name therefore is based on already existing translation of a more well-known church. The translation strategy applied is preservation.

Many place names are transcribed, without adding any intensifiers, for example, **Île-de-France** (Gregory, 2003: 288) and **Ildefransa** (Gregorija, 2003: 334), “**St. Quentin**” (Gregorija, 2003: 291) and “**Senkantēna**” (Gregorija, 2003: 339). Although the readers might not know whether these place names referred to villages, towns or regions, the nature of the text does not call for an absolute precision in the rendering of the place names. However, as with other types of realia, it would be advisable to provide additional details, so as to give the readers a better sense of the SC. Transcription appears to be translator’s favoured translation strategy is dealing with French place names. “Then in the night, without warning, **Fort Nieulay** fell” (Gregory, 2003: 294) and “Un kādā naktī piepeši bez jebkāda brīdinājuma, krita **Njelē forts**” (Gregorija, 2003: 343).

“I had found a little shop at the south city gate: an excellent site for travelers about to leave Calais and travel through the **English Pale** to venture into France” (Gregory, 2003: 280) and “Veikaliņu iekārtojām pie pilsētas dienvidu vārtiem, kur bija daudz ceļinieku, kas grasījās atstāt Kalē un caur **angļu valdījumiem** doties uz Franciju” (Gregorija, 2003: 321). English Pale is “a small area round Calais, the only part of France remaining in English hands after the Hundred Years War. It was recaptured by France in 1558” (Online 41). The translation strategy applied could be described as addition – the use of a functional equivalent. The problem is, the translation changes a proper noun into a common noun. Readers therefore may not perceive it a specific name given to a particular territory in France and see it as a generic term that could be attributed to English-ruled territories in any given country.

“But Nieulay was the fort on the **River Hames**” (Gregory, 2003: 294) and “bet Njelē bija tieši pie upes” (Gregorija, 2003: 343). The strategy of omission is applied in this instance, but the reasons for such a choice on the part of the translator are unclear, as it does not improve the narrative in any way.

‘‘A fortress named **Chateau Vert**’’ (Gregory, 2001: 13) and ‘‘cietoksnis ar **Zaļās pils vārdu**’’ (Gregorija, 2001: 23). Most of the French place names have been transcribed; strategy of literal translation has not been often applied in the translation process of place names. Why the translator should chose to do so in this instance, is unclear, as the name could easily been rendered into Latvian via transcription – Šatovera or Šatoveras cietoksnis. It is especially puzzling, as the place name has only limited idiomatic significance and bears little impact on the narrative.

However, there may be cases when place names contain more than a reference to an actual physical location. If a place name can be interpreted as a literary device and its actual point of reference comes second to a figurative meaning, the translator might change the term in translation. And vice versa, an idiomatic expression might be perceived as an actual place name and treated as such. ‘‘Robin of **Greenwood**, half a head taller than anyone else and golden-haired, led me into the dance’’ (Gregory, 2001: 85) and ‘‘**Grīnvudas** Robins – pusgalvastiesu garāks par pārējiem un zeltmatains – veda mani dejā’’ (Gregorija, 2001: 162). The passage refers to a masque – an entertainment during which courtiers dress up as Robin Hood and his merry men. Greenwood is ‘‘ forest or wood when the leaves are green: the traditional setting of stories about English outlaws, especially Robin Hood’’ (Online 42). It could be concluded that in this context greenwood refers not so much as an actual location in England as an element of the Robin Hood mythology. If so, the chosen translation strategy – transcription – may not be the most successful way of rendering the term into Latvian. Strategy of preservation via literal translation might have been used to convey the basic meaning of the term.

To conclude, the translation strategy most often applied to toponyms was domestication, namely transcription. The translator rarely, if never, chose to enclose additional information or identifiers with the names of places. It could be argued that translation of place names requires less artistic input from the translator than, say, translation of different types of cultural realia. This is due the fact, that place names on most occasions already have established translations in the TL or they can be transcribed according to the norms of the TL.

6.7. Translation of names of people

Names of people are a category of proper names that could be debated upon in the context of cultural realia. Some names of people ‘‘seem to be intercultural, in the sense that they are commonplace in several cultures, while others may be described as acultural, in that they are not identifiable as belonging to any particular language or culture’’ (Davies 2003: 71).

English-specific names of people will be analysed in this subchapter, namely the names of people who have made a mark on English history. No analysis will be provided for the names of characters that were invented by the author.

There are many strategies that could be applied to the translation of the names of people: exotism (the name remains unchanged), transliteration (the name is conforming to the phonic or graphic rules of the TL) and cultural transplantation (the SL name is replaced by the TL name that has the same cultural connotation as the original one) (Hervey, Higgins, 1992: 29). Transliteration and transcription both can be used for translation of names of people. Transliteration latter is the replacement of letters of the alphabet in the SL by letter in the TL. Transcription occurs when the letters of the target language shows the pronunciation of the letters in the source language. Transcription, however, suffers from several setbacks, for example, there are no established rules for transcription and transcription may be influenced by translator's idea of pronunciation (Pour, 2010).

“Names of historically important figures should be translated or at least their translations should be provided in parenthesis or in glosses” (Abdolmaleki, 2012: 833). Both novels contains references to the court of Tudor monarchs Henry VIII, Mary I and Elizabeth I. Names of kings, queens and their most distinguished courtiers have already been translated into Latvian and used in both fiction and non-fiction. On some occasions the recognised and culturally established translation might be in a stark contrast with the transcribed version of the name. For example, “**Charles**, the Emperor of Spain” (Gregory, 2001: 58) and “Spānijas imperators **Kārlis**” (Gregorija, 2001: 107). “Charles V was ruler of the Holy Roman Empire from 1519 and, as Charles I, of the Spanish Empire from 1516 until his voluntary retirement and abdication in favour of his younger brother Ferdinand I as Holy Roman Emperor and his son Philip II as King of Spain in 1556” (Online 43). His name took different forms in various languages – Karl in German, Carlos in Spanish, Carlo in Italian etc. (Online 43). The Latvian rendition of the name, subsequently, follows the pronunciation of the word in other languages than English (Charles) and French (Charles).

When translating names of people, it is advisable to bear in mind the origin of the name. This way, even names with supposedly similar spelling and pronunciation can be rendered in the TL differently. For example, “**Katherine** of Aragon” (Gregory, 2001: 8) and “Aragonas **Katrīna**” (Gregorija, 2001: 14). Katherine of Aragon was the “first queen consort of Henry VIII; mother of Mary I of England” (Online 44). Since a unified spelling system was only developing in the Tudor times, name of a person could be spelled in a variety of ways, in this case - Katherine, Katharine, Katherina, Katharina, Kateryn. Moreover, Katherine was the anglicised version of Catalina – name that was given to the daughter of Queen Isabella I of

Castile and King Ferdinand II of Aragon (Online 44). On all other occasions, when the narrator refers to characters named Catherine or Katherine, translator uses anglicised version of the name – *Ketrīna*. “I want to call her **Catherine**” (Gregory, 2001: 101) and “Es vēlos nosaukt viņu par **Ketrīnu**” (Gregorija, 2001: 199).

Another example, when the rendition of a person’s name in Latvian depends more on tradition and the origin of the said name is the translation of name Francis as *Frānsiss* and *Fransuā*. “**Francis** defeated?” I asked disbelievingly, thinking of the ambitious dark prince who had been the rival of our golden king. “Smashed to pieces,” **Francis** Weston confirmed” (Gregory, 2001: 109) and “**Fransuā** ir sakauts?” es neticīgi pārjautāju, atcerēdamās godkāriģo, tumšmataino princi, kas jau sen sacentās ar mūsu zeltaino karali. “Sadragāts mazos gabaliņos,” apliecināja **Frānsiss** Vestons” (Gregorija, 2001: 218). The names in this case refer to the French monarch and English courtier. Translator in this case fell back on the different traditions regarding the translation of English and French person names. The translation of the name of the French king is based not on the anglicised version of his name but on the original French name François (Online 45). This seems a logical approach, since the name most likely first came into Latvian not from English but French, and it would be uncalled for to introduce a translation that is based on the English tradition. The English person name is being transcribed in accordance to rules on rendering person names in Latvian.

“And when we are settled then you will come out of boy’s clothes, and dress as a girl again, and marry young **Daniel** Carpenter” (Gregory, 2003: 5) and “Kad būsīm iekārtojušies, tu novilksi zēna drānas un atkal ģērbsies kā meitene, un iziesi par sievu pie jaunā **Denjela** Kārpentera” (Gregorija, 2003: 11). Interestingly, the translator opted for the strategy of transcription instead of localisation and used *Denjels* rather than, admittedly, more traditional form *Daniels*. That is, the translator chose to retain the pronunciation of the name rather than spelling. There are many other cases when the translator decided to retain as much of the original spelling and the pronunciation as possible. For example, pet name for William – Will – is rendered into Latvian as Vills, not Vils (Gregory, 2003: 342; Gregorija, 2003: 394). “Henry and I side by side in the lead. Anne behind me with **Percy** and **William Norris**. George and Jane, a silent ill-matched couple, next, and **Francis Weston** and **William Brereton** came behind” (Gregory, 2001: 71) and “Mēs ar Henriju jājam blakus pašā priekšgalā, mums sekoja Anna kopā ar **Pērsiju** un **Henriju Norisu**. Aiz viņiem klusēdami jāja Džordžs un Džeina, šis nesaderīgais paris, un pašās beigās, smiedamies un jokodami, vilkās **Frānsiss Vestons** un **Viljams Brereton**” (Gregorija, 2001: 133). First of all, the Latvian translation refers to the character of *William Norris* as *Henrijs Noriss*. Since there is no discernible reason for such a change, it could be concluded it is a mistake. It is unclear

how both translator and the editor could allow such an error to pass by unnoticed, especially considering that the said character appears throughout the novel and plays an important part in the events. As to the other names of people, they are transcribed in accordance to the guidelines, set in the Regulations on Spelling and Identification of Names and Family Names (Online 46).

One of the most interesting things in the rendition of the person names is the strategy applied to the surname of the main characters of *The Other Boleyn Girl* – the **Boleyn** family. The tradition dictates that their name is rendered into Latvian as **Boleini**, although it does not absolutely coincide with the way the name is pronounced in English (Online 47). According to the Regulations on Spelling and Identification of Names and Family Names, Boleyns should be transcribed in Latvian as Bolini (Online 46). Similarly, a name of another noble family – the Seymours – is rendered as *Seimūri*, although the pronunciation of the name and the Regulations on Spelling and Identification of Names and Family Names dictate that the more precise form in Latvian would be *Sīmūri* (Online 46).

To conclude, the pronunciation and spelling of the names of people are adapted to Latvian language patterns, thus, most cases fall under the strategy of domestication, namely preservation. Names and surnames of people are transferred via transcription. Moreover, translator on some occasions adjusted the way names are rendered into Latvian not only to their spelling and pronunciation, but also their origin.

CONCLUSIONS

The goal of the paper is to examine translation strategies that could be applied to translating cultural realia in historical fiction. In order to achieve the goal of the research, the following questions had to be answered: what is cultural realia; what is the definition and conventions of historical fiction; what are translation strategies and how could they be classified; what translation strategies could be applied to the translation of cultural realia in historical fiction; which translation strategies are most often applied to the translation of cultural realia in novels under analysis – *The Other Boleyn Girl* and *The Queen's Fool* by Philippa Gregory; which of the applied translation strategies could be considered to be the most effective in rendering cultural realia into Latvian.

Realia are words and phrases that are used to denote abstract concepts and material items characteristic of a particular culture, place or period of time. They convey national, local and historical colouring. According to Newmark, realia are units of vocabulary that have a certain meaning despite the possible contexts in which they might be used; concepts may lose their significance and become obsolete over time but the words that defined these concepts are still used by the speakers of the language.

There are various systems of classification for cultural realia. The present research applies the classification system, proposed by Newmark. Realia are divided into subcategories, based on its point of reference in material and spiritual culture: names pertaining to ecology (geological and geographical environment), public life (politics, law and government); social life; (economy, occupations, social welfare, health and education); personal life (food, clothing and housing); customs and pursuits (various body language signs, specific to a certain culture, and various means of entertainment) and private passions (religion, music, poetry and their social organisations). The said classification system was chosen because it is all-encompassing and provides clear, simple categories of material items and abstract concepts.

Furthermore, Aixela offers to classify realia into two groups – proper names and common expressions. Proper names are words or phrases that are used to denote some unique entity or object, but common expressions refer to realia that do not fall under the category of proper names and are usually not capitalized. The use of Aixela's classification adds an extra dimension to the research, allowing to compare the translation strategies applied to various realia.

Translation strategies are a set of procedures that help to solve problems that might arise during the translation process. As to the translation strategies applied, the present research

utilised a classification, proposed by Davies: preservation (literal translation or retaining the original term), addition (using a functional or descriptive equivalent and providing additional information), omission (leaving realia out of the translation), globalisation (replacing culture-specific references with ones that are neutral and non-culture specific), localisation (using references to target culture), transformation (an alternation or distortion of the SL term) and creation (creating references to cultural realia that are not really present in the ST).

The selected examples of realia in *The Other Boleyn Girl* and *the Queen's Fool* were divided into categories, according to their point of reference. Furthermore, the classification system of dividing realia into common expressions and proper names was simultaneously applied. In order to summarise the findings of the research, one should first refer to the differences in translation of separate groups of realia, as divided by Newmark, and only then speak about the dominating translation strategies in the whole text.

First of all, analysis of the names pertaining to food and clothing reveals that the dominating translation strategies in this field are localisation and globalisation. Strategies of omission and localisation were also employed on separate occasions. Both novels contain similar vocabulary pertaining to the clothing and food terms. Once the translator has established a translation for a particular term, it is dutifully applied throughout the whole narrative.

Analysis of the translation of the names of various pursuits and forms of entertainment reveals that the most often applied strategy was addition, namely by using functional or descriptive equivalents. Moreover, in translating one of the said realia, the translator used the strategy of creation – the only case of such strategy applied within the narrative.

Both novels contain an extensive vocabulary of religious terms. The translator applied several translation strategies – localisation, preservation, addition and globalisation. The number of realia and their variety accounts for the numerous translation strategies, used by the translator. It could be argued that the TT vocabulary is more general and pays less attention to tiny details and nuances. The translation of names of religious holidays is a rather interesting topic, as both the TC and the SC are steeped in the same Judeo-Christian traditions. The difference is, many religious holidays overlap with Latvian folk fests. This leaves the translator with a dilemma, as to which aspect of the realia should be given preference – religion or folk tradition. The translator usually applied the strategies of preservation and localisation, in cases when the ST term was not transparent enough for the reader.

Newmark's classification of realia offers a category that encompasses the names of professions, titles and ranks. This could be seen as a rather all-encompassing category in certain contexts, but period, described in the novels, made less distinction between, say, title

of nobility and position in government that came with it. Interestingly enough, the analysis revealed that this is the only category of realia where the translator decided to use several different translations for one and the same term. The most often applied translation strategy was preservation via literal translation or the use of a recognised translation. Although Latvian and English realia may not overlap, the TL has over time established a system of established translations.

Furthermore, the Aixela's category of proper names overlaps with Newmark's classification of place names and person names. The most often used translation strategy in rendering these types of realia into Latvian is preservation. Most probable the reason for using the said translation strategies is the fact that many of the place and person names already have a recognised translation in Latvian. Moreover, names of places and people are typically transcribed or transferred in Latvian. Retaining the name in the original form would have added to the foreign colouring of the narrative, but at the same time caused certain difficulties for the readers who might not be able to read or pronounce the said names.

As to the translation strategies applied to common expressions, strategies of localisation, globalisation and preservation are prevailing, and preservation was most often used in translating proper names. The employment of preservation and, to smaller extent, addition, helps to provide accurate and clear translation. Translator set out to create a text that would contain certain level of reference to period and place, and at the same time could be read almost as an original text in Latvian.

No cases of strategy of transformation were found and analysed within the narrative, and only one case of creation was recorded. This could be explained by several factors, for example, the abundance of already established translations for cultural realia in text. Moreover, it would seem that the translator was deliberately staying close to the most basic message of the narrative, even if many smaller details and nuances were lost.

Whenever possible, the translator attempted to preserve the form and content of the realia. This way the readers are given enough details, so that they can understand the described situations and elements. It is important to note that the translator paid an extra attention to adapting the source text to the grammar and punctuation rules of the target text. Although ST contained several phrases of non-English origin, almost no words or phrases in the TT were retained in their original spelling. This could be seen as a both bad and good thing – readers are spared confusion as to the meaning of these phrases, but at the same time it takes away elements that would help the reader to immerse themselves in the period and culture described.

To conclude, the translator was deliberately applying various translation strategies, mainly preservation, addition and localisation, to create a text that is easily perceivable by the reader and contains the basic information about the described time period and culture. The differences in TC and SC necessitated certain changes to be introduced, but it could be safely concluded that the translator was staying close to the original narrative.

THESES

1. The goal of the paper is to examine translation strategies that could be applied to translating cultural realia in historical fiction.
2. Realia are words and phrases that are used to denote abstract concepts and material items characteristic of a particular culture, place or period of time. They convey national, local and historical colouring.
3. According to Newmark, realia can be divided into subcategories, based on its point of reference in material and spiritual culture: names pertaining to ecology (geological and geographical environment), public life (politics, law and government); social life; (economy, occupations, social welfare, health and education); personal life (food, clothing and housing); customs and pursuits (various body language signs, specific to a certain culture, and various means of entertainment) and private passions (religion, music, poetry and their social organisations).
4. According to Aixela, realia can be classified into two groups – proper names and common expressions. Proper names are words or phrases that are used to denote some unique entity or object, but common expressions refer to realia that do not fall under the category of proper names and are usually not capitalized.
5. According to Davies, translation strategies can be classified into the following categories: preservation, addition, omission, globalisation, localisation, transformation and creation.
6. Analysis of the translation of the names of food and clothing reveals that the most often applied translation strategies are localisation and globalisation.
7. Analysis of the translation of the names of various pursuits and forms of entertainment reveals that the most often applied strategy is addition, namely by using functional or descriptive equivalents.
8. Analysis of the translation of the names of religious terms reveals that the most often applied strategies are localisation, preservation, addition and globalisation.
9. Analysis of the translation of the names of professions, titles and ranks reveals that the most often applied translation strategy is preservation via literal translation or the use of a recognised translation.
10. Aixela's category of proper names overlaps with Newmark's classification of place names and person names. The most often used translation strategy in rendering these types of realia into Latvian is preservation via transcription.

11. Whenever possible, the translator attempted to preserve the form and content of the realia. This way the readers are given enough details, so that they can understand the described situations and elements.
12. The differences in TC and SC necessitated certain changes to be introduced, but it could be safely concluded that the translator was staying close to the original narrative.

BIBLIOGRAPHY

1. Abdolmaleki, S.D. (2012) Proper Names in Translation: An Explanatory Attempt, *The Social sciences*, 7(6): 823 – 837.
2. Aixela, J.F (1997) Culture-Specific Items in Translation. In Alvarez, R. and Carmen Africa Vidal, M. (eds.) *Translation, Power, Subversion* (p. 52-78). Clevedon: Multilingual Matters.
3. Baker, M. (1992) *In Other Words: A Course Book on Translation*. London: Routledge.
4. Bassnett, S. (1998) The Translation Turn in Cultural Studies. In Lefevre, A. (ed) *Constructing Cultures. Essays on Literary Translation* (p. 123-139). London: Cromwell Press.
5. Braun, F. (1988) *Terms of Address: Problems of Patterns and Usage in Various Languages and Cultures*. Berlin: Walter de Gruyter.
6. Bresciano, C. (2011) *I Love You, My Little Cabbage: Using Foreign Words in Your Fiction*. Available from <http://www.writing-world.com/fiction/cabbage.shtml> Accessed March 11, 2014.
7. Davies E.E. (2003) A Goblin or a Dirty Nose: The Treatment of Culture-Specific References in Translations of the Harry Potter Books. *The Translator*, 9 (1): 65-100.
8. De Groot, J. (2010) *Walter Scott Prize for historical fiction: The new time-travellers*. Available from <http://www.scotsman.com/lifestyle/books/walter-scott-prize-for-historical-fiction-the-new-time-travellers-1-813580> Accessed March 8, 2014.
9. Diaz Cintas, J. (2004) In search of a theoretical framework for the study of audiovisual translation. In Orero, P. (ed.) *Topics in audiovisual translation* (p.21-35). Amsterdam: John Benjamins.
10. Djachy, K. and Pareshivili, M. (2014) Realia as carriers of national and historical overtones. *Theory and Practice in Language Studies*, 4(1): p. 8-14. Available from <http://eprints.iliauni.edu.ge/usr/share/eprints3/data/131/1/11736-26110-1-PB.pdf> Accessed March 3, 2014.
11. Dukāte, A. (2009) Translation, Manipulation, and Interpreting. Peter Lang.
12. Espindola, E. (2006) *The Use and Abuse of Subtitling as a Practice of Cultural Representation: Cidade de Deus and Boyz 'N the Hood*. Santa Catarina: Universidade Federal de Santa Catarina.

13. Gambier, Y. (2004) *Doubts and Directions in Translation Studies*. Amsterdam: John Benjamins.
14. Graedler, A.L. (2000) *Cultural shock*. Available from <http://www.hf.uio.no/iba/nettkurs/translation/grammar/top7culture.html> Accessed March 4, 2014.
15. Hatim, B. (2001) *Teaching and Researching Translation*. Harlow: Longman.
16. Harvey, M. (2003) *A beginner's course in legal translation: The case of culture-bound terms*. Available from <http://www.tradulex.org/Actes2000/harvey.pdf> Accessed March 8, 2014.
17. Hervey, S. and Higgins, I. (1992) *Thinking Translation*. London: Routledge.
18. Howard, B. (2009) *Capitalising Proper Nouns*. Available from <http://englishplus.com/grammar/00000045.htm> [Accessed March 12, 2014].
19. Johnson S.L. (2005) *Historical Fiction: A Guide to the Genre*. Westport: Unlimited.
20. Krings, H.P. (1986) Translation problems and translation strategies of advanced German learners of French. In House, J. and Blum-Kulka S. (eds.) *Interlingual and intercultural communication* (p. 263-275). Tübingen: Gunter Narr.
21. Larson, M.L. (1984) *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Lanham and New York: University Press of America.
22. Laugale, V., Šulce, D. (2012) *Lielo burtu lietojums latviešu valodā: ieskats vēsturiskajā izpētē, problēmas un risinājumi*. Rīga: LVA. Available from http://www.valoda.lv/downloadDoc_600/mid_605
23. Leppihalme, R. (2011) *Realia*. In Gambier, Y. and van Doorslaer, L. (eds.) *Handbook of Translation Studies* (p. 126-131). Amsterdam: John Benjamins Publishing Company.
24. Naukkarinen, A. (2006) *Tuntematon Sotilas and its English and German translations: A study of realia*. Available from https://jyx.jyu.fi/dspace/bitstream/handle/123456789/7344/URN_NBN_fi_jyu-2006427.pdf?sequence=1 Accessed March 2, 2014.
25. Newmark, P. (1981) *Approaches to translation*. Oxford: Pergamon Press.
26. Newmark, P. (1988) *A textbook of translation*. Hertfordshire: Prentice-Hall.
27. Newmark, P. (2010) Translation and Culture. In Lewandowska-Tomaszczyk, B. and Thelen M. (eds.). *Meaning in Translation* (p. 171-182). Frankfurt: Peter Long.
28. Nord, C. (1997) *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome.

29. Pour, B.S. (2010) *How to Translate Personal Names*. Available from <http://www.translationdirectory.com/articles/article2088.php> [Accessed April 10, 2014]
30. Pym, A. (2007) Natural and directional equivalence in theories of translation. *Target*, 19 (2): 271-294.
31. Robinson, D. (1997) *Becoming a Translator: An Accelerated Course*. London: Routledge.
32. Toury, G. (2012) *Descriptive translation studies and beyond*. Amsterdam: John Benjamins.
33. Zare-Behtash, E. and Firoozkahi, S. (2010) *Culture-Specific Items in Literary Translations*. Available from <http://www.bokorlang.com/journal/51culture.htm> Accessed March 11, 2014.

Online sources

1. Available from <http://www.thefreedictionary.com/syllabub> [Accessed April 7, 2014]
2. Available from http://en.wikipedia.org/wiki/Groom_of_the_Chamber [Accessed April 7, 2014]
3. Available from <http://www.sharefaith.com/guide/Christian-Holidays/twelfth-night.html> [Accessed April 7, 2014]
4. Available from <http://alvjamamma-svtkiunsvinamsdienaslatvij.blogspot.com> [Accessed April 7, 2014]
5. Available from <http://www.ltv.lv/lv/liela-lasisana/jaunumi/kopsavilkuma-dati-par-top100-iekļjuvushajam-gramatam.art592> [Accessed April 7, 2014]
6. Available from <https://www.ir.lv/2013/1/31/13-latviesu-rakstnieki-apnemas-uzrakstīt-romanus-par-latvijū> [Accessed April 7, 2014]
7. Available from <http://www.zvaigzne.lv/lv/jaunumi/aktualitates/202581-no-jauna-izdots-romanu-cikls-par-latvijas-vesturi.html> [Accessed April 7, 2014]
8. Available from <https://www.google.lv/#q=bodice> [Accessed March, 17, 2014]
9. Available from <http://dictionary.reference.com/browse/stomacher> [Accessed March 21, 2014]
10. Available from <http://dictionary.reference.com/browse/doublet?s=t> [Accessed March 30, 2014]

11. Available from <http://www.thetudorswiki.com/page/The+Tudors+Costumes+%3A+Men%27s+Dress> [Accessed March 30, 2014]
12. Available from <http://dictionary.reference.com/browse/blancmange> [Accessed April 12, 2014]
13. Available from <http://tudorhistory.org/blog/2013/12/05/guest-post-the-tudor-court-on-progress/> [Accessed April 21, 2014]
14. Available from http://catholicism.about.com/od/holydaysandholidays/g/Shrove_Tuesday.htm [Accessed March 22, 2014]
15. Available from <http://www.thefreedictionary.com/matins> [Accessed March 30, 2014]
16. Available from <http://www.fisheaters.com/hours.html> [Accessed March 30, 2014]
17. Available from <http://www.newadvent.org/cathen/03761a.htm> [Accessed April 12, 2014]
18. Available from <http://dictionary.reference.com/browse/refectory> [Accessed March 30, 2014]
19. Available from http://prosantitate.lv/prosantitate_old/view.php@lang=lat&id=8.14.html [Accessed April 10, 2014]
20. Available from <http://www.jewishvirtuallibrary.org/jsource/Judaism/Marranos.html> [Accessed April 6, 2014]
21. Available from <http://www.merriam-webster.com/dictionary/auto-da-f%C3%A9> [Accessed April 10, 2014]
22. Available from <http://www.timeanddate.com/holidays/uk/early-may-bank-holiday> [Accessed April 6, 2014]
23. Available from <http://www.timeanddate.com/holidays/common/candlemas> [Accessed April 6, 2014]
24. Available from <http://www.britannica.com/EBchecked/topic/379920/Michaelmas> [Accessed April 7, 2014]
25. Available from <http://www.merriam-webster.com/dictionary/christmastide> [Accessed April 10, 2014]
26. Available from <http://dictionary.reference.com/browse/courtier> [Accessed April 7, 2014]

27. Available from <http://www.royal.gov.uk/TheRoyalHousehold/OfficialRoyalposts/MasteroftheHouse.aspx> [Accessed March 30, 2014]
28. Available from http://www.princeton.edu/~achaney/tmve/wiki100k/docs/Master_of_the_Revels.html [Accessed April 6, 2014]
29. Available from <http://www.britannica.com/EBchecked/topic/118163/Cinque-Ports> [Accessed April 7, 2014]
30. Available from <http://www.elizabethan-era.org.uk/lady-in-waiting.htm> [Accessed April 6, 2014]
31. Available from <http://www.britannica.com/EBchecked/topic/348007/lord-chancellor> [Accessed April 21, 2014]
32. Available from <http://www.thefreedictionary.com/Privy+Council> [Accessed April 21, 2014]
33. Available from <http://www.thefreedictionary.com/privy+purse> [Available from 21, 2014]
34. Available from <http://www.thefreedictionary.com/privy+chamber> [Accessed April 6, 2014]
35. Available from <http://elizabethan.org/compendium/81.html> [Accessed April, 6, 2014]
36. Available from <http://www.thefreedictionary.com/Mademoiselle> [Accessed April 6, 2014]
37. Available from <http://walternelson.com/dr/node/253> [Accessed April 6, 2014]
38. Available from <http://www.luminarium.org/encyclopedia/suffolk.htm> [Accessed April 10, 2014]
39. Available from <http://www.londononline.co.uk/history/tudor/6/> [Accessed April 10, 2014]
40. Available from <http://www.answers.com/topic/bartholomew-fair> [Accessed April 9, 2014]
41. Available from <http://www.oxforddictionaries.com/definition/english/English-Pale> [Accessed April 10, 2014]
42. Available from <http://www.thefreedictionary.com/greenwood> [Accessed April 12, 2014]
43. Available from http://en.wikipedia.org/wiki/Charles_V,_Holy_Roman_Emperor [Accessed April 11, 2014]

44. Available from <http://womenshistory.about.com/od/Catherine-of-Aragon/p/Catherine-Of-Aragon-Facts.htm> [Accessed April 11, 2014]
45. Available from http://vesture.eu/index.php/Valu%C4%81_dinastija [Accessed April 12, 2014]
46. Available from <http://likumi.lv/doc.php?id=85209> [Accessed April 11, 2014]
47. Available from <http://www.oxfordlearnersdictionaries.com/definition/english/anne-boleyn> [Accessed April 11, 2014]

Bakalaura darbs „Translation of cultural realia in historical fiction” (Ar kultūru saistītu jēdzienu tulkošana vēsturiskajos romānos) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Kristīne Balode

28. 05. 2014.

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: profesore Dr. Philol. Gunta Ločmele

28. 05. 2014.

Recenzents: lekt. Veneta Žīgure

Studiju metodiķe: Valentīna Goldmane

28. 05. 2014.

Darbs iesniegts Sastatāmās valodniecības un tulkošanas nodaļā 28. 05. 2014.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2014. gada..... jūnijā, prot. Nr., vērtējums

Komisijas sekretāre: