

LATVIJAS UNIVERSITĀTE

MAĢISTRA DARBS

RĪGA 2017

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF CONTRASTIVE STUDIES,
TRANSLATION AND INTERPRETING

**Rendering Cultural Realia from Latvian into English in Texts
about Latvian Lifestyle.**

**Kultūras reāliju tulkošana no latviešu uz angļu valodu tekstos par
latviešu dzīvēstilu.**

Lita Muižnieka

Matriculation card No. Im14012

Adviser: prof. Gunta Ločmele

RIGA, 2017

ANOTĀCIJA

Maģistra darba nosaukums ir "Kultūras reāliju tulkošana no latviešu uz angļu valodu tekstos par latviešu dzīvesstilu." Šajā darbā tiek iztirzāta kultūras reālijas definīcija un klasifikācija, kā arī galvenās problēmas un stratēģijas kā tulkot kultūras reāliju, un sasniegt līdzvērtību mērķa valodā. Tiek apskatīta arī tulka kā vidutāja starp kultūrām loma. Lai redzētu, kā kultūras reālijas tiek tulkotas, ir izmantoti dažādi piemēri no drukātajiem tūristu ceļvežiem, grāmatām un internetā pieejamajiem materiāliem. Maģistra darbā tiek analizēts, kuras stratēģijas ir izmantotas un vai tās var izmantot arī konferenču tulki. Pētījumi ir vērsti uz divu veidu kultūras reālijām: tradicionālie latviešu svētki, piemēram, Jāņi, Mārtiņdiena un kapu svētki; un tradicionālie latviešu ēdieni, piemēram, Jāņu siers, debessmanna un grūdenis.

Atslēgas vārdi: kultūras reālijas, līdzvērtība, tulkošanas metodes, kultūras vidutājs, latviešu tradicionālie svētki, latviešu tradicionālie ēdieni.

ABSTRACT

The title of master thesis is “Rendering cultural realia from Latvian into English in texts about Latvian lifestyle” In this paper we look at definition of cultural realia and its classification, as well as main problems and strategies how to render cultural realia and achieve equivalence in target language. Role of translator as cultural mediator it is also discussed. To see how these realia have been translated, various examples from printed travel guides, books and information materials available on the Internet are studied. Paper analyzes which strategies have been used and can interpreter use it as well. Research is focused on two types of cultural realia: traditional Latvian festivities, such as Jāņi, Mārtiņdiena and kapu svētki; and traditional Latvian cuisine items, such as Jāņu siers, debesmanna and grūdenis.

Key words: cultural realia, equivalence, translation methods, cultural mediator, Latvian tradition festivities, Latvian traditional cuisine.

CONTENTS

List of Abbreviations and Acronyms.....	1
Introduction.....	2
Chapter 1. Translator as cross – cultural mediator.....	5
1.1 Defining culture	5
1.2 History.....	6
1.3. Mediating between cultures.....	8
Chapter 2 Cultural realia.....	12
2.1 Definition of cultural realia.....	12
2.2 Main problems in translation of cultural realia.....	14
2.3 Different approaches to translation.....	19
2.4 Strategies how to translate cultural realia.....	21
Chapter 3 Translation of Latvian cultural realia in texts about Latvian lifestyle.....	29
3.1 Latvian traditional festivities	29
3.2 Latvian cuisine.....	38
Conclusions.....	58
Theses.....	62
References.....	63

LIST OF ABBREVIATIONS AND ACCRONYMS

CR- Culture Realia

SL- Source Language

TL-Target Language

ST-Source Text

TT-Target Text

SC-Source Culture

TC-Target Culture

T&I – Translators and Interpreters

Ibid.- (Lat. Ibidem) the same place

INTRODUCTION

The research of master thesis is about how Latvian cultural realia is translated from Latvian into English. To see how these realia already have been translated, various examples from materials will be analyzed. Materials include books, printed brochures, printed information materials, as well as travel guides and information materials available on the Internet. These materials were chosen as the most likely sources where cultural realia will be present and where interpreters can find out how it has been translated before. It will also be analyzed how these translations can help interpreter to prepare for the job, where he or she will have to translate cultural realia. Attention will be concentrated on cultural realia about Latvian cuisine, traditional festivals and traditional costumes.

The problem of translating and interpreting cultural realia is very significant, because cultural realia denotes things, phenomena and objects characteristic to one specific culture (nation, country, etc.), which have no equivalent in other cultures. As these CR have no equivalent in other cultures and languages, the main problem is translation and interpretation of them from source language into target language. Problem is also significant, because as interpreters we must find a solution to help target language and culture users to understand these CR. It is significant problem for translation and interpretation researches and studies.

The goal of the master thesis is to investigate how has Latvian culture realia been translated into English, understand what approach has been used and determine if it is suitable for conference interpreters. The analysis is based on several sources: books, information brochures, travel guides, and travel descriptions.

The hypothesis of the research paper is: choosing solutions and approaches to translating depends on particular cultural realia.

Following **objectives** has been set in order to reach the goal of the paper:

1. To define the concept of CR and provide its classification;
2. To determine main problems in translating and interpreting CR;
3. To determine solutions and approaches in translating and interpreting CR;
4. Define culture and assert role of interpreter/translator as cultural mediator;
5. Provide examples of how Latvian cultural realia has been translated in books, information brochures, travel guides;
6. To analyze what approach or strategy has been used in translating CR, and will it be suitable from interpreter's point of view.

The research methods used in this paper:

- Theoretical analysis of relevant theory and research;
- Empirical analysis of culture realia in text samples.
- Contrastive analysis of cultural realia in the texts considered

Authors and sources used to define CR and classification of CR are Vlahov and Florin, Newmark, P.(1998) and Shuttleworth, M., Cowie, M. (1999) Sources to analyze the main problems in translating CR: achieving equivalence, are theories of E.Nida, J. Catford, and authors S.Basnett (2002) and P.Fawcett (2012). The approaches and strategies of how to translate cultural realia are based on Latvian authors A.Veisbergs,(2007) and I.Zauberga (2004). items. As for mediating between cultures, translator as cultural mediator and definition of culture theories and works of authors such as D.Kaplan (1999; 2013). Hatim and Mason(1990) and S.Bassnett (2011) were used. The empirical research is based on the analysis of books, information materials, tour guides, travel descriptions - both printed and online sources. They include books 'Latvian cuisine' (2017), "What is Latvia" (2017), tour guides "Riga in your pocket" and "Connoisseur Tourist and Restaurant Guide." Internet resources are as follows: www.latvia.travel.com, www.lonelyplanet.com, www.latvia.eu and www.kulturaskanons.lv

The first chapter is about definition of CR term, its classification, determining the main problems in translations of CR, main strategies of translating CR and analyzing different approaches to translation.

The second chapter is about defining term culture, a look into history about translators' and interpreters' role as cultural mediator and a look into different theories on how translators can mediate between cultures and their role.

The forth chapter is the research part about how CR has been translated from Latvian into English, what strategies and approaches have been used. There several sources used in research: books, travel guides, travel descriptions and informative materials.

CHAPTER 1

TRANSLATOR AS CROSS-CULTURAL MEDIATOR

1.1. Defining culture

Culture has different definition and it means something different to all of us. Before we continue with looking at translator as cross-cultural mediator, we should define what is culture. For purpose of this study, definition given by D.Kaplan will be used.

The culture under discussion here is not visible as a product, but is internal collective and is acquired rather than learned. Acquisition is the natural, unconscious learning of language and behavior through informal watching and hearing. Learning, on the other hand, is formal and is consciously thought. The culture we are interested in is acquired before the formal learning of Culture at school. (Kaplan, 1999: 14)

D.Kaplan also notes origins of word ‘culture’ and the meanings. The word comes from Latin cultus, ‘cultivation’, and ‘colere \to till’. The metaphorical extension is apt. Seeds continually absorb elements from the land, or rather than ecosystem, to ensure their development. In the same way, people continually absorb, unaware, vital elements from their immediate environment which influence their development within the human system. (Kaplan, 1999: 17)

It is very important and complete definition, as it explains that culture is something we share and acquire, rather than learn and accept, or choose to be part of. He also notes, that there are several other cultural definitions which can be related to

External

Behaviors – language, gestures, customs, habits

Products – literature, folklore, art, music, artefacts

Internal

Ideas – believes, values, intuitions.)ibid)

In this case, translating cultures are basically impossible, because no person can represent two cultures at once. D.Kaplan cites the Saphir -Whorf Hypothesis which states

that language could only be interpreted within culture. No two languages are ever sufficiently similar to be considered as representing the same reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels. Traditionally, there have been two versions of this theory: strong and weak one. The strong one suggests that language actually determines the way the language user thinks, which would suggest, for example, that bilinguals would automatically change their view of the world as they change language. The weak version of this theory suggest that language has tendency to influence thought. (ibid.: 74). Kaplan also notes that there are very few supporters of strong version of this theory. That would mean, according to Hatim and Mason, quoted by D.Kaplan ‘that people, hence the translators and interpreters too, would be ‘prisoners’ of their native language and would be incapable of conceptualizing in categories other than those of our native tongue.’ (ibid)

1.2. History

While looking at how to translate cultural realia, we must also look at the role of translator and interpreter as it is perceived nowadays. Nowadays interpreters and translators don’t just work with text and speeches. They must translate culture and culture specific realia. Role of the translator/ interpreter has increased and changed. ‘Not only has translation come more into prominence as an instrument – we need translators in order to gain access to languages we do not know – but the terminology of translation has also come to be used metaphorically, to indicate a shift in ways of thinking.’ (Bassnett, 2011: 96) We must look at the best ways to define what is translator and what is translation.

The task of the translator is to render a text written in one language into another, hence making available material that would otherwise be inaccessible. Translation is therefore a communicative activity that involves the transfer of information across linguistic barriers. Simple assumptions about translation are based on the notion that whatever is written in source language can be transferred into the target language. Theorists of translations, however have long acknowledged the difficulty of achieving total equivalence between languages and ensuring that what has meaning in one context will have the same meaning in another. The problems of how a translator might find ways of grasping the sense while diverging from the words themselves are perennial ones for a translator. (ibid. :95)

In history, role of translator/interpreter as cultural mediator been very different. S.Bassnett gives an overview of how translator as cultural mediator was perceived during previous centuries, and how it evolved. In the seventeenth century, an age when theories of language and of translation were expanding, the gendered metaphor of *belles infideles* became prominent: like women, it was suggested, translations could either beautiful and unfaithful, or faithful but ugly. It also characterized a great deal of post – Renaissance thinking about translation. This kind of figurative language suggests that just as women must be subordinate to their husbands, so translators must be subordinate to the original writer, hence, a translation is *de facto* an inferior textual product. (ibid.: 96-97) In this time, all the focus is on the writer/speaker and role of translator as cultural mediator is viewed very negatively.

According to S.Bassnett, these attitudes changed in 20th century. One of the first scholars to change these ideas was John Catford. Catford (1965) makes a distinction between linguistic and cultural untranslatability. Focusing on the question of what is untranslatable, he argues that linguistic untranslatability occurs when there is no lexical or syntactical equivalent in the TL. Cultural untranslatability he saw as more complex and loosely formulated: something is culturally untranslatable when there is no equivalent in the source language. Already in formulating his ideas about translation, Catford was anticipating a major shift in thinking about translation that came to fruition with the advent of translation studies in the 1970. (ibid)

This does not mean that translator was seen as a cultural mediator, however they started to discuss certain aspects of it. Example would be words existing in source language, but not target language, also one word meaning different things in target and source language.

In 1990s the translation studies were no longer based in linguistics but had become an interdisciplinary field involving linguistics, literary and cultural studies, history, anthropology, sociology, and political science. Attention shifted from a focus on translation as linguistic act, to a consideration of the additional elements in the translation

process beyond the linguistic. (ibid) So role of translator increased and it is expected for him/her to be a cultural mediator, to translate not just in linguistic sense of word, but also in cultural sense, to understand both cultures.

In face of globalization, D.Katan points out to a worrying fact that most T/I's themselves do not consider intercultural mediation an essential subject of study for the profession, and few believe in intercultural intervention. Those who do, find themselves in zone of uncertainty, where ill-defined ideas of intercultural mediation and roles combine with status and training. While T&I theory and practice wrangle over 'fidelity', 'neutrality', 'visibility' and 'advocacy', other professions have now sprung up with intercultural mediation at their core, but without concerns translators and interpreters have. In face of globalization and immigration, unpaid 'ad hoc' translators and interpreters, usually friends and relatives who already had some bilingual skills and usually some bicultural understanding, are now being institutionalized as 'bilingual advocates' and 'intercultural mediators. (Katan, 2013: 88). It is worrying trend, as these people are not professional translators and interpreters, however they position themselves (are being positioned) as such. All these things cited by D.Katan are worrying as there are still no answer as when and if translator and interpreter should act as cultural mediator, and to what extent.

1.3. Mediating between cultures

It is important to stress that S. Bassnett refers to translating languages, terms, as well as translating ideas. Not only language has to be equivalent, but also context.

The problem of defining equivalence remains central to the field, but the emphasis has shifted away from endeavoring to see equivalence in terms of sameness between languages, and more towards exploring ideas of equivalent effect. As Nida points out, a language cannot be understood outside the total framework of the culture, of which the language in question is an integral part. The translator is therefore engaged not only with words, but with the context in which those words appear, and any equivalence will have to take into account the two different contexts, that of the source and that of the target. (ibid. :95-96).

Therefore, nowadays we have term ‘cultural interpreter’ This term highlights the importance of a translation process that involves more than spoken or written language, and encompasses a recognition of cultural difference. (ibid. :101)

D.Katan in one of his works refers to cultural mediation as a form of translatorial intervention which takes account of the impact of cultural distance when translation or interpreting. The aim is to improve access, and involves ‘rewriting’ ‘recreating’ or ‘transcreating’. There are two principal ways of considering intercultural mediation. First, as intervention to ensure successful communication across cultures, whereby the translator/interpreter accounts for possible cultural misunderstanding (loss or distortion of meaning); and second as intervention to support vulnerable cultural groups, to ensure that their voice is heard and that their differences and rights are respected. (Katan, 2013: 84) It is very important to stress that translator and interpreter should take into account also smaller cultures and make sure that this culture is understood and heard.

Katan states that there are two different approaches to this cultural intervention: *lingua* – cultural intervention and intercultural intervention.

Lingua cultural intervention. The very essence of translation/ interpretation, and the core of mediation is the negotiation and reconciliation of difference. At this more *lingua* level, the translator/ interpreter will focus on accounting for unusual turns of phrases, metaphors, or culture – bound terms (*culturemes* or *realia*) evincible from the original discourse. More often than not, the translator/ interpreter will make the text more explicit, add a gloss or a specification so that the term is as manifest to the listener/reader as it is to the original speaker/reader. (ibid.: 85)

Intercultural intervention–

at this more hidden level of meaning, the translator/ interpreter investigates the effect intended or produced within source culture and on the target culture listener or reader, both cognitively and emotionally; and so the meaning in text or talk is associated to its context of culture. [...] An important aspect for the translator/ interpreter is to analyze source culture and target culture ranges of acceptability, manifestness and normality. In practice, it means that the translator/ interpreter may well actively adapt (or accommodate) register and delivery, but will also intervene on topic organization, and add, foreground or omit elements according to acceptability and understanding. (ibid.: 85-86).

These two approaches are different, with one saying translator should adapt, omit and change a lot of meanings so it is interpreted in another culture with the same effect. It seems that translator is given a lot of powers, however Katan stresses the need for the translator/interpreter to stay neutral.

In both case the translator/interpreter makes conscious, reflective, use of her ability to hold and respect two worldviews [...], and on her ability 'to stand back' from the vantage point of a "third perceptual position", to understand likely frames of interpretation in both cultures, and mind shift between them. Crucially, at this level the mediator remains, as Roberts (1992:272) puts it, "ostensibly neutral", seeking a "solution" rather than "an outcome. (ibid).

In simple terms Basil Hatim and Ian Mason describes translator's job as follows: 'Translator stands at the center of this dynamic process of communication, as a mediator between the producer of a source text and whoever are its TL receivers. The translator is first and foremost a mediator between two parties for whom mutual communication otherwise might be problematic. (Hatim and Mason, 1990: 223) They also describe translator as cultural mediator, but goes one step further to suggest translators are "cultural encoders and decoders". Most obviously, the translator has not only a bilingual ability, but also has a bi-cultural vision. Translators mediate between cultures (including ideologies, moral systems and socio - political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it.

But there is another sense in which translators are mediators; in a way, they are "privileged readers" of the SL text. Unlike the ordinary ST or TT reader, the translator reads in order to produce, decode in order to encode. In other words, the translator uses as input the translation process information, which would normally be the output. (ibid.: 223-224). It is important to mention this process described here: translator decodes message in the source language and culture in order to encode it in target language and culture and pass to the listener. Meanwhile translator must make sure meaning is not lost between cultures.

As D.Katan puts it, intercultural mediation is inherent in any act of communication across cultures, and is necessary whenever meaning is not 'self-evident'. Who is responsible for mediating, for making the discourse accessible, how it is done, and at what level of the culture Iceberg are still matters for argument. For the moment, most institutions and practicing T&I's are convinced that full intercultural mediation is unprofessional, and that it is the responsibility of the listener/reader to mediate the non-self-evident, more hidden aspects of the cultural Iceberg. (Katan, 2013: 89)

That means, translators and interpreters have responsibility to be cultural mediators, however also listeners/readers have responsibility to mediate certain cultural aspects.

CHAPTER 2

CULTURAL REALIA

Nowadays it is more and more common for translators to come across cultural realia, and hence the problem how to translate it. One of the first things was to find out what cultural realia/concept is. It has several names: cultural concept, cultural realia. In this work, it will be referred to as cultural realia. Next thing was to look at main problems about how to translate cultural realia. One of the main problems is to achieve or try to achieve equivalence between source text and target text. There are also different approaches to translation of cultural realia, which will be examined. In the end, I will look at different strategies on how to translate cultural realia.

2.1. Definition of cultural realia.

As defined in “Dictionary of Translation Studies”, ‘realia are textual elements which provide local and historic color. Realia are generally confined to literary rather than technical translation.’ (1997: 139) Vlahov & Florin define realia as follows:

words (and collocations) of a national language which denote objects and phenomena characteristic of the geographical surroundings, culture, everyday realities or sociohistorical specifics of people, nation, country or tribe, and which thus convey national, local or historical color; such words have no exact equivalents in other languages.’ (Shuttleworth, Covie, 1997: 139- 140).

In their work “Neperovodimoe v perevode” in book “Masterstvo perevoda” the same authors also give following explanation of realia: ‘words (and composed concepts, typical phenomena of a given geographical place, of material life or of social-historical peculiarities of some people, nation, country, tribe, that for this reason carry a national, local or historical color; these words do not have exact matches in other languages.’(Online 1) It is very important to stress the fact that these concepts have no equivalent in target language.

Another scholar P. Newmark has distinguished between cultural, universal and personal realia. He notes that words such as *live, star, swim, mirror, table*, are universals and usually there is no translation problem there. (Newmark, 1998: 94). Problem starts

with cultural words, such as monsoon, steppe, dacha, tagliatelle. These are words which will have translation problem, unless there is a cultural overlap.

Vlahov and Florin categorizes cultural realia in several categories:

1. Geography:
 - Physical geography (fjord, mistral, steppe)
 - Geographic objects tied to man's activity (polder)
 - Endemic species (kiwi, koala, sequoia)
2. Ethnography
 - Everyday life (paprika, spaghetti, kimono, sauna, igloo)
 - Work (carabinieri, concierge, machete)
 - Art and culture (kozachok, tarantella, banjo, gong)
 - Ethnic characterizations (cockney, gringo, yankee)
 - Measures and money (gallon, ruble, birkavs)
3. Politics and society.
 - Administrative divisions (principality, department, county, canton, favela)
 - Organizations and functions (forum, Knesset, дума, czar, ayatollah, pharon)
 - Political and social life (Peronist, lord, Bolshevik, untouchables, samurai)
 - Military realia (cohort, arquebus, legion, katysha) (ibid)

According to Shuttleworth and Covie, there are four categories of realia:

- Geographical and ethnographical (e.g. mistral, Hakka)
- Folkloric and mythological (e.g. Baba Yaga, leprechaun)
- Everyday items (e.g. hurdy-gurdy, rupee)
- Socio-historical (e.g. Bezirk, Infanta) (Shuttleworth, Covie, 1997: 140)

Classification is similar, however Vlahov and Florin gives a more complete description and all realia will fit in one of the subcategories. Problem with classification offered by Shuttleworth and Covie is that one item might fit in two different categories. For example, cultural realia *sakta*. It can be classified as ethnographical item, but also as folkloristic. The same goes for a classic Latvian farmer's tool *spriģulis*, which can be classified in the previous two categories, but also as an everyday item.

As for P.Newmar, he has similar categories:

1. Ecology. Flora, fauna, winds, hills: sirocco, pampas, plateau, savanna.
2. Material culture. Artefacts.
 - Food - zabaglione, sake
 - Clothes – anorak, kanga, sarong
 - Houses and towns – kampong bourgade, chalet.
3. Social culture. Work and leisure. Condottere, sithar, reggae.
4. Organizations, customs, activities, procedures, concepts.
 - Political and administrative
 - Religios. Karma, temple.
 - Artictic .
5. Gestures and habits. Often described as non-material culture. (Newmark, 1998: 96)

If we look closely at these classifications, we can see they are very similar to those of Vlahov and Florin and Shuttleworth and Covie, but there are several differences. P.Newmark is the only one who puts gestures and habits in a separate category. Although one might argue that it has nothing to do with translators and interpreters, gestures and habits has to be taken into account. As cultural mediators, we need to acknowledge the importance of customs, certain gestures and habits, as it might help us to understand the language.

2.2.Main problems in translation of cultural realia

To put in simple terms, the main problem translation cultural realia is that some realia exists in one language, but does not exist in other language There are some other key problems faced by interpreters/translators while attempting to deal with challenging translations.

Cultural translation is defined by K.Sturge as follows:

the term cultural translation is used in many different contexts and senses. In some of these it is a metaphor that radically questions translation's traditional parameters, but a somewhat narrower use of the term refers to those practices of

literary translation that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation. (Sturge, 2009: 67)

It is narrow definition, but it includes main objectives and goals of translating cultural realia. As pointed out by author, it raises complex technical issues: how to deal with features like dialect and heteroglossia, literary allusions, culturally specific items such as food and architecture, or further reaching differences in the assumed contextual knowledge and gives it meaning. Questions like these feed long-standing disputes on the most effective – and most ethical – ways to render the cultural difference in the text. It can lean more towards naturalization or more towards exoticization, with the attendant dangers of ideologically appropriating the source culture or creating the spurious sense of absolute distance from it (ibid). These are some of the problems facing translators and interpreters when they attempt to translate cultural realia.

One of the main problems while translating cultural realia is achieving equivalence in translations. S. Bassnett argues that although, translation has central core of linguistic activity

‘beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.’ (Bassnett, 2002: 21)

She mentions that according to Roman Jakobson there are three types of translations:

- Intralingual translation, or rewording (an interpretation of verbal signs by means of other signs in the same language)

- Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language)

Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign system). (ibid.: 22)

In this case interlingual or translation proper is suggested for translating cultural realia, which in fact is the only type which transfer information from source language to target language. As written by S. Bassnett, Jakobson points out the central problem in all

types: that while messages may serve as adequate interpretations of code units or messages, there is ordinary no full equivalence through translation. Even apparent synonymy does not yield equivalence. Dictionary may give perfect as synonym for ideal, but there is no complete equivalence, since each unit contains within a set of non-transferable associations and connotations. (ibid). It is also echoed by G.Mounin, (cited by S.Bassnett), who ‘perceives translation as a series of operations of which the starting point and the end product are significations and function within a given culture.’ (ibid.: 23) Example is given: if English word pastry is translated in Italian as pasta, without regard for its signification, will not be able to perform its function meaning within a sentence, even though there may be a dictionary ‘equivalent’; for pasta has a completely and very different associative field. In this case, the translator has to resort to a combination of units in order to find an approximate equivalent. (ibid). That happens a lot, especially when we translate food items from Latvian into English. An example could be word sausage, as it has different association and understanding of concept in Latvian and English. If we translate *desa* as sausage, it will not achieve the same equivalence. For Latvians *desa* will be processed meat for sandwiches, whereas for English it will be breakfast sausage you eat with eggs.

S.Bassnett refers to E.Nida’s model and suggests coding and decoding in order to try and achieve equivalence. ‘The translator, therefore operates criteria that transcend the purely linguistic, and a process of decoding and recoding takes place. Nida’s model of the translation process illustrates the stated involved.’ (ibid) This model means:

- source language text is received
- text is analyzed
- it is transferred
- text is restructured
- text is translated into receptor language. (ibid)

In other words, translator/interpreter analyzes the received text and translates not just word for word, but finds a notion and concepts that would correspond in target language and reproduces it.

E.Nida (quoted by S.Basnett) distinguishes two types of equivalence: formal and dynamic. Formal equivalence focuses attention on the message itself, in both form and content. In such translation, one is concerned with such correspondences as poetry to poetry, sentence to sentence, concept to concept. Nida also calls this approach gloss translation, as it allows the reader to understand as much of source language text as possible. Dynamic equivalence is based on principle of equivalent effect – the relationship between receiver and message should aim at being the same as that between the original receivers and source language message. (ibid.: 33) The dynamic equivalence then means very loose translation, and as such can cause a lot of problems and might not even achieve its goal. S.Basnett also points to the fact that definition is sometimes not quite clear. ‘the weakness of Nida’s loosely defined types can be clearly seen. The principle of equivalent effect which has enjoyed great popularity in certain cultures at certain times, involves areas of speculation and at times can lead to very dubious conclusions.’ (ibid.)

On the other hand, Popovic, as quoted by S.Basnett, distinguishes four types of equivalence:

- Linguistic equivalence, where there is homogeneity on the linguistic level for both SL texts and TL texts, i.e. word for word translation.
- Paradigmatic equivalence, where there is equivalence of the elements of a paradigmatic expressive axis, i.e. elements of grammar which Popovic sees as being a higher category than lexical equivalence.
- Stylistic (translational) equivalence, where there is functional equivalence of elements in both original and translational aiming at an expressive identity with an invariant of identical meaning.
- Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape. (ibid.: 32).

However, as in all cases with equivalence, it is difficult to establish and follow guidelines or borderlines which equivalence to use, how far should we, as interpreters, go to establish equivalence.

‘Translation involves far more than replacement of lexical and grammatical items between languages, [...] process may involve discarding the basic linguistic elements. [...] But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.’ (ibid)

A lot of scholars believe that it is very difficult, sometimes even impossible to achieve equivalence. ‘Equivalence in translation, then, should not be approached as search for sameness, since sameness cannot even exist between two TL versions, let alone between the SL and the TL version.’ (Ibid.: 36) In fact, search for sameness is one of the most daunting problems in translation and interpreting studies. That means, there will be some loss in TL translation. As S. Bassenett points out, once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as the result of the translation process. Moreover, what is often seen as lost from the SL context may be replaced in the TL context. (ibid) Therefore translators should not attempt to keep all text, but where necessary omit something or explain so when reader or listener understands context. This way loss actually becomes gain. (ibid)

Another scholar Catford, as quoted by P. Farocett, believes that ‘The central problem of translation practice is that of finding TL [target language] transitional equivalents. A central problem of translation theory is that defining the nature and conditions of translation equivalence.’ (Farocett, 2012: 54) He mentions that Catford makes a distinction between formal correspondence and textual equivalence. Formal correspondence is a matter of language, whereas textual equivalence is a matter of parole. (ibid) Catford also states that formal correspondence exists where a target-language category occupies the same position in its language system as the same or some other category in the source language. When formal correspondence is not possible, we arrive to textual equivalence through shifts. (ibid). That means we need to change or shift the translations in order to achieve equivalent text for reader or listener.

Catford notes that there are several types of shifts structure shifts (changing of word order in the sentence), class shifts (e.g., the adjective in medical student becomes an adverbial phrase in French equivalent, thus a member of different class), unit shifts (the English indefinite article translated by a change in word order in Russian), and intra-system shifts (a source language singular becomes a target language plural). (ibid) It is important to note that this classification refers to translation in linguistic level. However, Catford strongly states, that

In translation, either through formal correspondence or through textual equivalence achieved by translational shifts, we do not transfer meaning between languages. What we do is replace a source-language meaning by a target – language meaning that can function in the same way in the situation being represented linguistically. (ibid, : 54-55)

Catford goes on to suggest that textual equivalence is achieved when the source and target items are interchangeable in a given situation, and this happens when a SL and TL text or item are relatable to (at least some of) the same features of substance. (ibid)

2.3.Different approaches to translation

There are two very different methods on how to approach translation/interpretation. ‘Source oriented translation could be defined as creation of equivalent textual material in another language. In simple terms it is close, faithful translation.’ (Zauberga, 2004:9) The other approach is called target oriented approach. ‘Target oriented approach can be defined as rendition of the source text in the target language according to the purpose assigned to it by the new communicative situation. In simple terms, it is free translation.’ (ibid.: 11)

Both approaches can be further analyzed and traversed. As written by I.Zauberga, until three decades ago translation was generally seen as copy of source text, as a search of sameness. Translator was first and foremost loyal to the source text and its author. Such approach is called source-oriented. (Zauberga, 2004:9) That means following the ST as closely as possible, however that does not mean literal translation. In fact, that means various degrees of equivalence to the TT. ‘There can hardly be a discussion about equivalence without a reference to Eugene Nida and his formal and dynamic equivalence. Formal equivalence is based on the closest possible match of form and contents between

the source text and the target text. Dynamic equivalence refers to a translation which is a natural target text as well as close to the source text and which has as far as possible the same effect on the target text reader, as the source text.” (ibid.: 9) It is very important to stress the effect on the TT reader should be the same, as translator/interpreter should intend to help understand cultural realia to TT readers and listeners.

As for target oriented translation, user’s perspective becomes dominant. In this case, the attention is focused on the target text and its position in the target culture. Translation does not start with a source text, it starts with the need for the target text. Such approach is also called function orientated and is well elaborated by scopos theory. It provides that it is the intended purpose of the target text that determines translation strategy and not the function of the source text. The recipient for whom the TT is intended becomes crucial factor in target-oriented translation. Acceptable translation is smooth and reader friendly and performs the required function. It is self-sufficient, autonomous text and often passes as original creation. (ibid.: 11)

So, for translation cultural realia that would mean we concentrate on reader/listener and as translators make sure we use words and expressions easily understandable for the listener/reader. Pastalas would become shoes, sakta brooch, etc. It would be easy for reader, but lose a lot from cultural context. Does that mean, that target oriented approach loses a lot of cultural context, but is more reader/listener friendly? Does that mean that source oriented translation is preferable to translate cultural realia and keep them in text, but risking that reader will not understand them? According to I.Zauberga, ‘ It is not that source -oriented approach is old fashioned and therefore bad and target-oriented approach is modern and therefore good. Both approaches co-exist and could be applied depending first and foremost on the text to be translated and on translator’s own understanding what a good translation should be like.’ (Zauberga, 2004:12)

Christine Nord (quoted by J.Munday) also speaks about two main translation approaches:

Documentary Translation – serves as document of a source culture communication between the author and ST recipient. Such is the case for example, a literary translation,

where TT allows the receiver access to the ideas of the ST but where the reader is well aware it is translation. Other examples of documentary translation given by Nord are word -for-word and literal translation and ‘exoticizing’ the translation. That means several culture-specific lexical items in the ST are retained in the TT in order to maintain the local color of the ST; for example, food items such as quark, roggenbrot and wurst from German ST.

Instrumental translation – serves as independent message transmitting instrument in a new communicative action in the target culture, and is intended to fulfil its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation. In other words, the TT receivers read the TT as though it were a ST written in their own language. The function may be the same for both ST and TT. For instance, the translated computer manual or software should fulfill the function of instructing the TT receiver in the same way as the ST does for the ST reader. Nord calls these ‘function preserving translations’. (Munday; 2008: 82)

2.4. Strategies how to translate cultural realia

As defined previously, cultural realia are concepts, that exist in source language, but does not exist in target language, therefore they are very difficult to translate, sometimes impossible. However, scholars offer several strategies how to translate cultural realia.

One of ways to choose translation/interpretation strategy is first by analyzing text or speech and its purpose. Each text is characterized by a combination of intratextual and extratextual features that assign a particular function to the text. The translator needs to evaluate the source text to find out how it functionally and textually stands in the source culture communitive situation and then assess how the factors of the source text can be correlated with the intended target text function. Source texts can be very different. Accordingly approaches to translation of different text types should vary. (ibid.; 16). So, choosing a translation approach we must look at the type of text. ‘All texts are traditionally grouped into three main types: Informative or content oriented, vocative or

reader oriented and expressive or author oriented (Buhler's classification. The primary function of a translated text clearly affects how the translator will operate. (ibid,;16)

- Informative texts comprise news items, business accounts, scientific articles, operating instructions, etc. On one hand translation of these texts require much precision. On the other hand, this text type is the least stylistically polished. The function of these texts is to pass information concisely and lucidly, emphasis lies on the content items. These texts contain straightforward messages and are usually free from connotations, emotive language, devoid of national peculiarity.

Informative texts are thing bound and to translate them well the most important requirement is the knowledge of subject matter. In case there is no term available in target language, descriptive or explanatory translations widely used method for translating non-equivalent terminology. Another option is using transcription or loan translation. (Zauberga, 2004: 16-17)

- Vocative texts constitute promotional writing – advertisements, electoral speeches, tourist brochures etc. The main function of vocative texts is manipulative function: these texts are created to make recipient act (e.g. buy, vote). The addressee therefore plays a crucial role in the implementation of the intended text function. Since the target readers/listeners always differs from the source recipient, situation adaptive translation is required.

Adaption is the most widely applied method in rendition of vocative texts. As a rule culture items are adapted due to the culture gap between the source and target recipient. Therefore, there should actually be different texts for different receiving cultures. Also used are revision method when the visuals are kept, but the text itself is changed, often tailored to local needs. This method is also called localization. (ibid,; 19 - 20)

- Expressive texts comprise fiction and, unlike many informative texts, are hardly ever anonymous, they are author-orientated. Conveying peculiarities of the author's poetic world as a rule in one of the major functions. Thus, in literary translation the translator is expected to transfer not only message of the ST but also specific way the message is expressed in the ST.

Translation of expressive texts can only benefit from modern functionalist theories like scopos theory. Traditionally, the retaining of the ST function in translation has been regarded as one of the main requirements for aesthetic translation (ibid.: 20 - 22)

That means we can use several translation methods. In order to determine which one, I. Zauberga writes 'The golden rule in translation of vocative texts: if the source text was written in order to bring about certain behavior in the reader, then the translation should have the same effect.' (2004.: 21) Similar advice is given in Dictionary of Translation Studies: 'When selecting the most appropriate strategy, the translator should seek to retain some local color without encumbering the reader/listener with an excess of new, frequently impenetrable lexical items, and should also be mindful of the influence, whether enriching or polluting, which the new coining may exert on TL.' (Shuttleworth, Covie, 1997: 140)

Text oriented translation is also discussed by J. Munday. He also agrees that first, we need to analyze the text, or do 'translation oriented text analysis' (2008; 82) In that he identifies three elements we need to analyze in the text:

- Non-verbal elements. The illustrations cannot be altered and the length of each TT caption/instruction must not exceed the length of the corresponding ST caption/instruction. Clearly, these are severe limitations on the translator.
- The register of lexis. If the lexis in ST is simplified, then the translator must aim to produce a similar TT that fulfills the same function.
- Presuppositions. The real problem for the translator of this text results from the divergence in cultural background between the TT and ST addressees. (ibid)

Vlakhov and Forin suggest six strategies for translating realia; transcription, calque, formation of a new word, assimilation, approximate translation, and descriptive translation.' (Shuttleworth, Covie, 1997: 140)

Strategy suggested by S. Bassnett is slightly different and more describes the process. When translator or interpreter comes across difficult phrase or cultural realia, which does not exist in TL, he or she must:

- Accept the untranslatability of SL phrase in the TL on the linguistic level.
- Accept the lack of a similar cultural convention in the TL.
- Consider the TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL.
- Consider the significance of the phrase in its particular context – i.e. as a moment of high tension in the dramatic text.
- Replace in the TL the invariant core of the SL phrase in its two referential systems (the particular system of the text and the system of culture out of which the text has sprung. (Bassnett, 2002: 29-30) That means translator first accepts that he or she can't find exact cultural realia in TL, therefore looks for something that would give the same effect to the audience or readers. However, she warns against oversimplifying translation and choosing easiest way:

Levy, the great Czech translation scholar, insisted that contracting or omitting of difficult expressions in translation was immoral. The translator, he believed, had the responsibility of finding a solution to the most daunting of problems, and he declared that the functional view must be adopted with regard not only to meaning but also to style and form. (ibid)

Translators and interpreters often face situation when cultural specificity is often embedded in foreign culture words which are easy to detect, since they are associated with a particular language and cannot be literally translated. They usually fall into category of non-equivalent vocabulary (e.g. fish&chips, drug store, zilo ezeru zeme, balelini). (Zauberga, 2004:15) Many cultural customs and realia are described in source language where literal translation is impossible, loses meaning or even changes it. There are several ways how to translate, one of them is depending on purpose. I. Zauberga suggests scenes and frames method. The concept of scenes and frames is handy tool for the translator to decide on the translation method, Texts evoke certain pictures in our minds In translation, it is important to retain scenes evoked by the ST, but to do so the ST words sometimes have to be changed. One may say, linguistic frames may need to be

altered to attain similarity of scenes. (ibid,; 15) By using this method, translator/interpreter should choose a word in the target language which would cause the same effect and would let reader/listeners imagine the same thing as the one imagined by source language users.

According to I. Zauberga (2004: 15), there are three ways, how translator/interpreter can tackle foreign culture words.

- Keep the SL culture,
- Convert to the TL
- Select a neutral intercultural term. (ibid)

After translator has selected what to do with ST there are several options. If the translator decides to enhance the SC, he or she can use transcription, transliteration or zero translation. To convert the SC to TC functional analogue is the method to be used. To level out the cultural speciality and create culturally neutral text descriptive or explanatory translations are the methods to be used. (ibid,; 15-16)

I.Zauberga also suggests several translation methods, which can be used to translate cultural realia:

- descriptive translation. A method of translating by passing over the ST unit describing it in TL. It is often applied in relation to non-equivalent vocabulary, e.g. I used to caddy once in a while. – Kādu laiku es pienesu spēlētājiem golfa nūjas. (Salinger “Catcher in the Rye) The advantage of this method is that it makes comprehension easy. Its drawback lies in the fact that the TT become plainer, devoid of emotiveness and coloring. (ibid.: 137)

- Generalization. A method of translating when a more general and less specific word is used instead of a more concrete one, e.g. The temperature was an easy ninety. – Karstums bija neizturams. (Harper Lee “To Kill a Mockingbird). (ibid.: 145)

- Transcription. A term used to refer to a type of interlingual transposition in which sounds of SL unit are transferred by means of TL letters. Proper names are usually transcribed in Latvian, e.g. Jane – Džeina, Peter = Pīters. Also, common nouns can be transcribed, e.g. speaker in the Parliament – spīkers parlamentā. (ibid.: 174)

- Transliteration. A method of transfer of letters of ST unit by help of TL letters, e.g. jungle – džungli. Should be distinguished from Transcription which is a phonetic transfer.

- Zero translation. A method of direct transference of lexical units, often foreign cultural words, untranslated, e.g. fish and chips -fish and chips. The application of those method is limited as it blocks comprehension, as a rule, zero-translated unit do not fit in TL verbal environment. (ibid.: 179)

- Non-translation. The strategy of leaving source text units of various lengths untranslated. Non-translation has been generally recognized as an evidence of linguistic imperialism and foreign culture dominance as it obliges the receiver culture to adapt themselves to the idiom and the rules of SC. (ibid.: 158)

- Loan translation or calque. A method of forming a new word or word combination retaining the foreign pattern by way of letter translation, e.g. a blue-stocking – zilzeķe, a skyscraper – debesskrāpis, soap opera – ziepju opera. (ibid.: 131)

- Functional analogue. A TT counterpart which does not correspond to the ST unit directly but in the given context functions similarly. Often functional analogues are used when rendering phraseological units and the equivalent unit is not to be found., e.g. to buy a pig in a poke – pirkt kaķi maisā. Functional analogues can also be used in rendition of non-equivalent vocabulary, e.g. “where a monstrous game of Musical chairs was in full swing. – visa iela spēlēja viens krēsls par maz. (Salinger “De Daumier-Smith’s Bleu Period) (ibid.: 144)

A. Veisbergs suggest following strategies and options how to translate cultural realia. It is called change of lexical semantic tactics (Veisbergs, 2007: 111, translated by author) He explains that these changes are used if there are no corresponding word or term in source language, also if the translator can’t remember them, or they don’t fit by contextually.

- Using synonyms: magazines – žurnāli, izdevumi, periodika; MPs – deputāti, parlamenta locekļi, tautas kalpi.

- Negative antonyms, antonymic constructions: the poor – sociāli nenodrošinātie; for adults only – nav domāts bērniem; I am sure – man nav šaubu; he is no more alive – viņš ir miris.
- Generalized, abstract words, hyponyms (those are often used if adequacy for source language is not clear, but we understand the general meaning) – airline – sabiedrība; ferret – dzīvnieks, ants and other hymenopterans – skudras un citi dzīvnieki; novas un lodestars – zvaigznes, flying to JFK – lido uz Ņujorku, lido uz Ameriku.
- Reverse expression: he was given a bribe – viņam iedeva kukuli, viņš saņēma kukuli; this book is on loan – grāmata ir aizdota, grāmatu kāds jau paņēmis.
- Specification: send it! – atsūti pa pastu; they came - viņi atbrauca/atnāca; cycling – braukšana ar divriteni.
- Paraphrasing: lost his nerve – neizturēja; kick off – ķerties pie darba.
- Changing, replacing or introducing: Big Apple – New York; Kremlin – Maskava, Krievijas valdība, the unprosperous – reņģēdāji. (Often translators come across non – equivalent words, and they must find a way to transfer directly. This principle apply to all new and unknown words and terms).
- Transcription – original pronunciation is kept, create phonetical transfer and add the ending. Leasing – līzings, speaker – spīkers.
- Transliteration - writing of source language word is reproduced in target language by adding an ending. Pronunciation can differ from source language. Transliteration is often combined with transcription. Grant -grants; maxopka – mahorka, summit – sammits.
- Zero translation – original spelling is kept, words are not assimilated grammatically, pronunciation differs according to knowledge of the speaker: blue chip stock - blue chip akcijas, know how – know how, fair play, ars long vita brevis.
- Semantic calque: adopting the meaning, word acquires new meaning in target language, because it has this meaning in source language. vīruss – datorvīruss, pele – datorpele, vēstule – elektroniskā vēstule.
- Calque: literal translation of the word/term, which keeps the structure of source language. Brain drain – smadzeņu noplūde, cold war – aukstais karš, battery cage – baterijbūris

- Functional analogue. Bottleneck – šaura vieta (kalks no krievu valodas, sastrēgums, vāja vieta).
- Descriptive translation – pragmatic adaptation. Big Board – Ņujorkas Fondu Birža, Money laundering – noziedzīgi iegūtu līdzekļu legalizācija, black money – noziedzīgi iegūti līdzekļi. (ibid.: 111-112, translated by author).

All these strategies are not these changes are used if there for interpreters, because their job is different to translators. As noted by A. Veisbergs, if cultural realia have national specifics, but overall concept is universal and easily understandable, national and specific can be disregarded. For example, 18th novembris as Latvian Independence Day, Lāčplēša diena as Latvian Freedom Fighters day, sarkanbaltsarkanais karogs as Latvian flag. (2007: 107, translated by author). Although national specifics will be lost, listeners will be able to easily understand the speech and context. A. Veisbergs also points out ‘when national specifics and connotations are not important, in source language we can use simplified vocabulary, without nacional specifics. Villaine – shawl, pastalas – shoes, rasols – salad, plaid – sega.’ (ibid.:107, translated by author) If we apply this method, we can’t transfer all the national specifics to source language, but listener will be able to understand. However, this approach is not helpful, if we want to keep national and cultural specifics.

To choose strategy, we must look at the target language and source language. What reader wants to hear and what we can translate or mediate to them. Which approach do we follow and how can we choose? As pointed out by I.Zauberga, a good starting-point to choose the overall translation strategy: the more important the language, the closer the translation; the less important the language, the freer the translation. Informative texts should be translated in plain prose, with expressive texts need an “identifying” translation method, where the translator aims at empathy with the original writer, operative texts require an “adaptive” translation, determined by the way the intended target language receivers are assumed to react to the text. (Zauberga, 2004:6)

CHAPTER 3

Translation of Latvian cultural realia in texts about Latvian lifestyle

3.1. Latvian traditional festivities

Latvia has very rich cultural heritage. Apart from Christian festivals, Latvians also have very wide range of pagan festivals, which to some extent are celebrated today. Some traditions of these festivals have blended with Christian festivals. Traditional and folk festivals according to classification by Shuttleworth and Covie are ethnographical realia, but according to Newmark it could be classified as social culture realia. The most detailed classification is provided by Vlahov and Florin. According to them it will be ethnographical realia, and sub-category will be art and culture. While translating and rendering traditional festivals, we must remember that these festivals are unknown to English speakers.

One of the most famous Latvian festivals is Jāņi and Līgo. In research below, we can see that translation of this cultural realia is very difficult and ambiguous. As Latvian name Jānis is loosely translated to John, a lot of times Jāņi is translated as John's or St. John's festival. We can see the following examples:

‘*Līgo svētki – Jāņi*. The chief Latvian holiday is *Jāņu vakars (St. John's Eve)* on June 23, or *Līgo's Day* (old Latvian), as it is called. *Līgo* was a pagan goddess whose festival was celebrated at midsummer, when she was worshiped by Latvians before they became Christians. i.e. [...], although no one knows how she was worshiped, songs are still sung in her honor as they were sung, probably, thousands of years ago. *St. John's Day* is a day of flowers and songs. Wreath are fashioned, for everyone must wear wreath on this day. Wreath are kept, for it is old Latvian superstition that flowers and herbs picked on *Jāņu vakars (St. John's Eve)* possess miraculous powers’ (Connoisseur Tourist & Restaurant Guide, 2005: 56)

This translation is causing a lot of problems. First of all, there is Christian holiday called St. John's day, but it different from Jāņi we are referring to. It might give

impression we are referring to Christian festival, not the cultural realia. It is important to make sure that translator/interpreter does not mix up these two holidays.

One of options is to leave Latvian men's first name Jānis and translate only diena – day. '*Janis Day* celebrations. Do not miss the most Latvian holidays of all – *Janis Day or "Līgo!"*, the night from **June 23** to **June 24** (in harmony with the summer solstice), when people participate in joyous festivities, just as their ancestors did centuries ago. On the longest day and shortest night of the year, Latvians make garlands, drink beer, eat caraway cheese, sing, dance, and go to sauna, all up until dawn!' (online 2) According to I.Zauberga and A.Veisbergs, it would be non-translation, as we leave source text unit untranslated. Sometimes it could be acceptable option, but if no or very little explanation follows, English speakers will not understand the meaning of this day. It would also be acceptable for interpreters, but again some explanation has to follow. Question remains if that is acceptable for interpreters as cultural mediators, as we are not interpreting the cultural meaning of it, only the linguistic.

In research, we can see that most widely Jāņi is translated as *Midsummer festival* or *Midsummer celebration*. Also, similar translation is *Midsummer Day* or *Midsummer Night*. 'Everybody in Latvia has one or more beloved festivals. The one that is beloved by everyone is the *Midsummer festival – Ligo-Jani*. Some tell that this festival is even more important than Christmas. *Ligo festival* is held at night from 23rd to 24th of June – the shortest night and longest day of the year. These days officially are holiday days in Latvia. *The Midsummer festival* is the one of National importance, thus there is much action going on. Still, the best way to feel the power of celebration is to join a local family in the countryside.' (online 3)

'*Midsummer* is the most important celebration in the Latvian festival calendar, which is not very surprising, considering the length of the winters here. All over Latvia, all-night parties are held in which fires are lit, people sing songs (some of them about cattle), dance, make and wear wreaths of flowers, drink specially-brewed beer and eat cheese' (online ...)

'*Midsummer festival*. Ahead of the annual *Midsummer festival*, or *Ligo!*, various events will take place at Riga's squares, parks, cultural centers and elsewhere, including the traditional event Midsummer Bonfire on Riga's Hills, the Ligo! Market on Doma Square, as

well as various other exhibitions, performances and events based on national traditions.’
(online 5)

‘*The Midsummer festival*. Riga City Council has revealed details of the free celebrations that will be taking place throughout the city to mark *the midsummer festival* - the uniquely Latvian celebration known *as Jani*. As is usually the case, the revels will center on the 11 November Embankment and Dzegužkalns areas of the city, with legendary Latvian singer-songwriter Raimonds Pauls the headline act at the waterfront event.’ (online 6)

‘*Jani*. When the Summer is at its zenith, when the day is longest and the night is shortest, the capital city Riga empties out of people. The Latvians are going out to various regions of Latvia in order to celebrate *the Midsummer Day or Jani*. (Kļava -Švanka, 2015: 48)

‘One of the most widely celebrated popular festivals in Latvia is *Jani – the Summer solstice*, at the time when the season of blossom comes to a close and the harvest begins to ripen. City dwellers regard it virtually as their duty to go out in the country to celebrate *Jani or Midsummer Night*.’ (Siliņš and Siliņa, 2017: 165) It is a good translation for interpreter, as it is short enough. If speaker in source language says *Jāņi*, then interpreter can easily translate it as *Jāņi or Midsummer festival* into target language. As midsummer celebrations are known to accompany summer solstice, this translation should be used because it would help English speakers to understand easier and avoid any confusion. To translate *Jāņi* as *Midsummer festival* would be to accept that there is no cultural realia analogue in target language and replace or use something that would give the same effect to the audience or readers.

In the following example, we see that it is possible to explain even further that the celebration of the Midsummer night/day/festival is the celebration of the summer solstice: ‘*The Midsummer’s Night – Summer Solstice* all over Latvia. *Summer solstice* is the time when all powers of the nature are stronger than any other day, so you have to go to sauna with herbs, take herbs from meadows to dry them for tea, to decorate your home and yourself with flowers. Forget gardens and take all the flowers you can find in meadows. The main things on Midsummers celebration are beer, cheese, fire, flowers, songs and dances. And mystical blossom of fern...’ (online 7)

In some examples, we can see that *Jāņi* is simply translated as *midsummer solstice*. ‘**Midsummer Solstice Celebrations (Jāņi)** is the biggest celebration in Latvia which roots goes deep in ancient times. It is wildly celebrated and many pre-events take place few days before 23-24 June (when it is always celebrated) Some events are more traditional than the others. In our list - we have put only few events which will give you traditional feel of **Jāņi** and activities surrounded with it.’ (online 8)

‘Latvia is proud of its rich heritage of folklore and folk customs that cannot be encountered anywhere else. A significant part of the modern Latvian lifestyle includes such unique traditions as the **summer solstice holiday Jāņi or “Liigo!”**’ (online 2)

In a similar example, we can read: ‘Latvia's most important national holiday is arguably not Christmas but **the summer solstice celebrations of Ligo** (pronounced "leegwa") - a pagan tradition when Latvians celebrate the shortest night by staying up to greet the rising sun.’ (online 9) This stagey can be called generalization, as we use a general term everyone will understand. However, we would lose a lot of cultural background if we use generalization too often. It can be used occasionally, if the cultural realia will be used only once, and is not of significant importance. This strategy can also be called explanatory translation, as we use *summer solstice* celebration to explain what is *Jāņi* or *Līgo*.

In some cases, there are zero -translations, as in example below: ‘The most excitement comes at June 23-24 when **traditional festival Jāņi** is celebrated. This is a time for big open-air festivities, large gatherings of friends and recreation of Latvian ancient traditions. **Jāņi (pronounced [ja:ɲi])** is clearly a biggest Latvian festival to be celebrated for many decades.’ (online 10) It is not a successful approach, because if use zero translation, we expect target language users to understand or have an idea about the term and cultural realia we use, however it is safe to assume that English speakers will not understand meaning of *Jāņi*.

Table 3.1 Translations of latvian cultural realia Jāņi

Jāņi	St. John’s Eve (St.John’s Day
	Janis Day
	Midsummer Festival

	Midsummer Day (Night)
	Jāņi
	Summer Solstice

Another traditional Latvian festival is *Miķeļdiena*. It is very tricky to translate this particular cultural realia, as in English there are no celebration which correspond this day. In example, we see that it is translated either as *Michael's day* or *Michaelmas*.

‘In autumn, the first major festival was the feast on **Michael's Day** (29 September). This was a day of rest and satisfaction after the hard work of harvesting the crops. **Michel's Day or Michaelmas** falls at the time of autumn equinox, when the day and the night are of equal duration.’ (Sēja, 2017: 30) In first instance we use transliteration or transcription, where Latvian name Miķelis is transcribed as English name Michael. It is an acceptable way to translate, if the interpreter interprets as follows: *Miķeļdiena or Michael's Day* and further in speech uses *Miķeļdiena*. This way target language users are introduced to celebration and gives a very brief explanation. However, if we translate *Miķeļdiena* as *Michaelmas*, it becomes problematic. According to british history guide this day is explained as follows: ‘Michaelmas, or the Feast of Michael and All Angels, is celebrated on the 29th of September every year. As it falls near the equinox, the day is associated with the beginning of autumn and the shortening of days; in England, it is one of the “quarter days”. There are traditionally four “quarter days” in a year (Lady Day (25th March), Midsummer (24th June), Michaelmas (29th September) and Christmas (25th December). St Michael is one of the principal angelic warriors, protector against the dark of the night and the Archangel who fought against Satan and his evil angels.’ (online 11) So, from one side it is very similar to the Latvian folk festival, so we can use similar cultural realia, which already exists in target language. On the other hand, , it is a Christian holiday, but we have to translate an ancient Latvian pagan festival.

Another option is zero translation. ‘In Latvia **Mikeldiena** is celebrated at the end of September, on the day of 29th when there is a name day of Mikelis in calendar. **Mikeldiena** has not so many traditions and wide celebrations as other seasonal festivals have, e.g. Easter or Jani but the fair organized in honor of this day is funny and satisfies both shopping lovers

and fun lovers. (online 2) This brings the same problem as previously, as target language users will not be able to understand the meaning of cultural realia.

Similar translation problems we encounter with *Mārtiņdiena*. Like *Miķeļdiena*, this celebration can be translated as *Day of Martin* by using transcription or transliteration. In following examples we also see that it is translated as *Martinmas*. ‘**Martinmas**, the feast **Day of Martin**, marks the end of autumn and the beginning of winter. Every Latvians knows that **Martinmas** is the time for eating roast goose.’ (Sēja, 2017: 36) ‘Latvians also celebrate **Martinmass** with the traditional roasted goose.’ (Siliņš and Siliņa, 2017: 167) We can accept translating *Mārtiņdiena* as *Martin’s Day* or the *Day of Martin*, however we can’t use *Martinmas* in this case. According to the English Dictionary: ‘Martinmas the feast of St Martin on Nov 11; one of the four quarter days in Scotland’ (online 12) If we use this translation, target language users will assume we are talking about absolutely different festival.

Mārtiņdiena has also been translated as *Martini festival*. ‘**Martini Festival** While westerners may be excused for believing this has to do with a certain alcoholic drink, in Latvia, **the Martini Festival** is an ancient day, marking the end of the threshing season and the start of the linen processing in the old agricultural calendar. Like many of these traditional Latvian festivals, it has its roots in the farming seasons. (online 13) It is a very bad and ambiguous translation, as it gives impression we are talking about cultural realia of another culture – Italian. Even if it is explained, these kind translations should be avoided, as it might cause a lot of misunderstandings.

As for Latvian festival *Meteni*, we can see only see zero translation and descriptive translation. ‘**Meteni** is celebrated in the period between Christmas and Easter. **Meteni** is another occasion for merrymaking, when people get dressed up, put on masks and go visiting neighbors. It marks the end of mumming period which had begun at Martinmas.’ (Sēja, 2017: 44) If we keep this translation, it shows we are concentrating on the source text and staying faithful to it, however it is not helpful for target language users. There is no similar cultural realia in target language we can use, so we can use descriptive

translation like *Metēņi – spring awaiting celebration*, or something similar, which could describe the realia.

Table 3.2 Translations of Latvian cultural realia Miķeļdiena, Mārtiņdiena and Metēņi

Miķeļdiena	Michaels Day
	Michaelmas
	Mikeldiena
Mārtiņdiena	Martinmas
	Day of Martin
	Martini festival
Metēņi	Metēņi

Ancient Latvians had another festival – Lielā diena, which was spring equinox celebration. Lielā literary means big, great, huge. In examples, we see that in both cases translators use literal translation. ‘Before crusading German knight invaded what is now Latvia in the 13TH century bringing Christianity, ancient Latvian tribes celebrated the victory of light over darkness, or *the vernal equinox* at the end of March. **Known as Liela Diena, which literally means ‘Big Day’**, it was marked with a variety of rituals and traditions, some of which are still practiced today. Eggs were a staple of the festivities and they were also used as convenient and obvious symbols of fertility and rebirth. In modern times, families often coloring eggs, using natural materials as their ancestors did.’ (Riga In Your Pocket, 02.-03.2017: 69)

In the following example a different synonym of big is used: ‘*The spring equinox or Liela diena (“the Great Day”)* is determined by Sun’s progress along the Sun’s path. For Latvian’s *Liela diena* is the day when Sun in its course crosses the Equator from the Southern Hemi. sphere to the Norther Hemisphere. *Liela Diena* is when the day and the night are of equal length.’ (Sēja, 2017: 45) It is an acceptable approach, however we see that also spring equinox is used, which is a better approach. It interpreter renders the

sentence as *Lielā diena* or *spring equinox* in next sentences he or she can use only *Lielā diena*, as explanation of the meaning is already given.

A lot has been written and spoken about Latvian *kapu svētki* – an event which is not very common in the world, therefore it is very difficult to translate. There are several ways to translate it. A lot of times we see it translated as *cemetery festivals*, ‘***Cemetery festivals***. Peculiar at first sight, these community get-togethers show the respect of Latvians towards their ancestors. Most every cemetery gathers extended families on specific summer weekends, especially at the countryside. Latvian customs similar to the festival nowadays were documented by immigrant German Catholics as early as 1428.’ (online 14) In a similar example: ‘During the summer, from late June to early September, ***cemetery festivals*** take place attended by the relatives, friends and neighbors of the deceased: they congregate to commemorate the dead even if they live far away and even outside Latvia. ***This cemetery festival*** tradition has not existed for more than a hundred years, but it is strongly rooted and maintained by people belonging to the local community. (online 15) We must admit, that this translation for English language user will not sound fine. Festival implies some sort of outdoor music or arts gathering, which is far from what *kapu svētki* is. It sounds, as we are trying to invent a calque in English language. As cultural mediators, we should avoid doing that. In this case we have cultural untranslatability, when we don’t have an exact term in target culture. We should use something which has a similar effect in target language and culture.

Unsuccessful solution is also *graveyard ceremony*. ‘At some stage in summer or autumn each town and village has a ***graveyard ceremony***, when family plots are tidied up and picnics are eaten beside the graves – urban dwellers often go back to their home village to take part. (Rough guide to Estonia, Latvia and Lithuania, 155) If it is not explained, *graveyard ceremony* could mean various things and it is not helpful for target language user. The translation would be ambiguous.

A successful solution is *commemorative gravesite ceremonies*. ‘Latvians have a deeply rooted tradition of paying their respects to their deceased family members, in the form of annual, ***commemorative gravesite ceremonies***. Known as *kapu svētki* in Latvian, these memorial events take place on Sundays during the summer months, from June until

the end of August.’ (online 16) The term reflects the idea behind the event and gives it the necessary aspect. It is suits for interpreters because it is no longer target language that it is in source language.

There is option for zero translation, however as mentioned previously, if we don’t have an exact term in target culture, we should use something which has a similar effect in target language and culture. Because there is no such term in target culture, its users will not understand it. ‘*Kapu svētki* - an occasion for relatives to come together at the cemetery to remember their deceased loved ones’ (Siliņš and Siliņa, 2017: 167)

Table 3.3 Translations of Latvian cultural realia kapu svētki

Kapu svētki	Cemetery festival
	Gravesite ceremony
	Commemorative gravesite ceremonies
	Kapu svētki

Latviešu Dziesmu un Deju svētki is a unique latvian heritage, which has been recognized by UNESCO. It is one of the most important cultural heritages and culturas reali we have in Latvian language and culture. *Latviešu Dziesmu un Deju svētki* has two most common translations: *The Song and Dance Celebration* and *The Song and Dance Festival*. It can be seen in the examples below:

‘*The Song and Dance Celebration* has been the most powerful, enduring, ad all-encompassing Latvian cultural phenomenon since the 19th century. The preservation of national identity in a shifting context, bringing fresh creativity to time-tested tradition, is at the heart of a festival based upon choral singing, especially a capella, with contemporary professional musicians working upon a foundation in folklore. The repertoire of *the Song and Dance Celebration* accentuates what’s seen as vital to the nation’s spiritual growth – nature, love for the land, and the ethics of human relations.’ (online 15) ‘*Latvian Nationwide Song and Dance Celebration* is the greatest performance in the Land That Sings. The Celebration is a jewel of Latvian culture accessible to each and every one. Urban and rural people from all walks of life maintain this tradition, recognized as unique by the UNESCO. (online 14)

‘Since 1960, it is known as *the Song and Dance Festival*, since Latvian folk dance groups also participate. Nowadays, *the National Song and Dance Festival* features about 40 000 singers, about 20 000 dancers and several thousands of brass band musicians.’ (Siliņš and Siliņa, 2017: 120)

Both celebration and festival can be used, because we can see in Thesaurus dictionary that they are synonyms. (Online 17) Both translations are used often and are understandable, however there is a danger that English speakers will understand festival as music festival, such as Glastonbury, Coachella, Isle of Wight Festival and others. These are modern music festivals, which might cause slight confusion. To make it clearer, interpreters should add work ‘folk’, as it would make it clearer.

Translators have used several strategies to translate CR for traditional Latvian festivals. Strategies include descriptive translation, formation of new word (such as *Jāņi*), using functional analogue and zero translation. We can conclude that formation of new word and non-translation are not acceptable solutions, because TL and target culture users are not familiar with these specific Latvian cultural realia. Taken that into account, the best solution would be descriptive translation, such as *Midsummer Solstice – Jāņi or Midsummer festival*. It is a good solution for interpreters, because it is short enough. Translators and interpreters should be careful when using cultural analogue. As in example with festival *Mārtiņi*, cultural analogue *Martinmas* cannot be used, because it is a different festival. Interpreters must be careful and be well versed in target culture to make sure correct cultural analogue is used, if they decide to use this strategy.

3.2. Latvian cuisine

Cultural realia concerning food was one of the most widely translated in brochures and informational materials. Food items are not easy to translate because of two reasons. First, Latvian foods are not known to English, speakers and therefore they can’t be easily translated. Second reason is that sometimes Latvians and English speakers imagine one word completely differently. According to classification offered by Vlahov and Florin, food items are classified as ethnographical cultural realia, in everyday life subcategory. According to Shuttleworth and Covie classification, these can be put in ethnographical

cultural realia category. In this work is analyzed widely available food items in contemporary and traditional Latvian cuisine. Some might be disputed as Latvian, but the focus is on widely available items, which are considered Latvian.

As Latvians are particularly proud of their bread, the analysis will start with it. There are two types of bread which needs to be looked at: *rudzu maize (rupjmaize)* and *saldskābmaize*. Below are examples of how these two cultural reali have been translated.

‘Local food. The following can be found in any supermarket: Latvian **sourdough (saldskabmaize) bread** is delicious and easily transported.’ (Riga in Your pocket, 04. - 05.2017: 67)

‘Flat lands are suited to growing grains, fruits, vegetables and raising dairy cows. Barley, oats and rye are used extensively in the diet and in the baking of a grand array of **Black Rye** and **Sweet and Sour breads** for which Latvia is justly renowned. The unique **sweet and sour rye bread** is not to be missed.’ (Connoisseur Tourist & Restaurant Guide, 2005: 165)

For many years a special pride of Latvian national cuisine has been the true country **rye bread** – plain or with grain, carrot, nuts, dried fruits etc. Besides, it can’t be found anywhere else but in Latvia, which is why foreign tourists like it so much.’ (ibid, : 166)

‘**Rye bread**. Forget plain toast or white wheat: in Latvia, your daily bread comes black and made of tasty sourdough rye, a cereal that grows abundantly in Nordic and Baltic countries. It’s particularly healthy and nutritious, but beware: You might get addicted to its strong flavor, and your usual bread may start to taste a little bland in comparison!’ (online 18)

‘Like most of their northern European neighbors, Latvians love their dense, dark, rye bread, serving it as an accompaniment to most meals. Varieties include *īstā rupjmaize (dark rye bread)* and *saldskābā maize (sweet sourdough rye bread)*. In good restaurants, it’s often served with herb-flavored butter.’ (online 19)

As we have seen from examples, *rudzu maize* is mostly translated as *rye bread* or *black rye bread*. As it is already common practise, it should be kept. The translation also explains what bread it is: a bread made from rye.

It is more difficult with word *saldskābmaize*. There are several very unsuccessful translations, such as *sweet and sour (rye) bread*. Reason why it is wrong to translate it as *sweet and sour bread* is because sweet and sour is tomato based sweet sauce served with meat (online 12) Interpreters should be well versed in target culture to know that this will create confusion and target culture recipients will imagine completely different thing. It can also be considered calque, as word or expression from one language is directly copied to another.

Other often used translation is *sourdough bread*. One might think, it is more acceptable, however sourdough is ‘a bread made from the natural occurring yeast and bacteria in flour. In traditional sourdough recipes, you’ll find three ingredients: sourdough starter (which consists of flour and water), salt and flour. There is no yeast, no milk, no oils and no sweeteners. It’s about as natural as you get when it comes to bread.’ (online 20) It does not correspond to traditional *saldskābmaize* recipe. Ciabatta and similar breads are made from sourdough. In this case there is no cultural realia in target culture, so we must use the closest we can to make sure target culture recipients will understand it. This is much better option than sweet and sour bread.

Table 3.4 Translations of Latvian cultural realia rudzu maize and saldiskābmaize

Rudzu maize	Rye bread
	Black rye bread
Saldskābmaize	Sweet and sour bread
	Sourdough bread

One of most popular items on Latvian menu are meat dishes: *kotletes*, *karbonāde*, *asinsdesa*, also food like *rosols*, *pelmeņi* and others. These cultural realia are not known to English speakers, therefore it is difficult to translate them. Below are examples of how translators have rendered these words. After examples follows analysis of offered solutions.

‘Keys to Riga. Located on Cathedral Square, this large restaurant has a huge menu of Latvian classics with cheeky names that are often references to the legendary comedic Latvian film *Vella kalpi*, i.e. [...]. You’ll find everything here from grey peas, potato pancakes and *schnitzels* to more exotic dishes like *blood sausage* and even bull’s testicles.’ (Riga in Your pocket, 02 -03.2017: 34)

‘Folkklubs alus pagrabs. Descend into the depth of this huge space to find a great selection of affordable local brews and spirits as well as traditional cuisine from *kotletes* (*a type of meatball*) and grey peas with bacon to hard-to-find country dishes like pork and pear barley stew.’ ((Riga in Your pocket, 02. -03.2017: 34)

‘During Soviet times, Latvian cuisine was not particularly varied. *A type of escalope called karbonade, meat balls*, roast cod, *rasols (meat and vegetable salad with creamy dressing)*, meat ball soup... The hot dishes always had to include *karbonade*, eaten with potatoes and sauerkraut.’ (Sēja, 2017: 26)

‘One of the favorite dishes eaten at winter solstice was *black pudding*. This was placed on the plate in such a way that both ends could be tied together. *Barley groat blood sausage or black pudding with lingonberry*. One could think that this dish has been borrowed from some kind of contemporary vampire recipe book. In fact, this sausage, prepared by stuffing a pig’s intestines, was made by ancient Latvians. *The black pudding* is cut into pieces and fried until a crispy crust forms.’ (Sēja, 2017: 40) ‘

‘However, our ancestors relished such pleasures as *blood sausage* and potato pancakes with cranberry jam, which traditionally go with milk or kefir (a sour milk drink which is produced through mixing milk and special kind of culture).’ (Connoisseur Tourist & Restaurant Guide: 166)

‘A Latvian meal is seldom complete without pork. Even if you order a dish without the national meat, there’s a good chance that the chef has snuck it into your food somehow, usually by cooking other food, including vegetables, in bacon fat. *Karbonade ar kaulu (grilled pork chops)*, *karbonade (pork schnitzel)* and *cukas stilbs* (pork knuckle) are favorites, but for more exotic pork dishes keep an eye out for *cukas ausis* (pig’s ears), *grudenis* (pig’s head stew) and *cukas kajas* (pig’s feet).’ (Riga in Your pocket, 04. -05.2017: 42)

‘**Breaded Pork Chops** (*Karbonāde*): One of the most common dishes on the Latvian table.’(online 21)

‘Cabbage also plays a major role in most Latvian meals Sometimes it is served cold as a salad or hot as a side dish like *skabie kaposti (sour kraut)*. We, however, prefer *skovetie kaposti*, which is like sour kraut but sweeter and darker in color as it’s stewed longer with sugar.’ (Riga in Your pocket, 04.-05.2017: 42)

‘**Escalope with sauerkraut**. Pound the cutlets until thin, then dip the slices of meat into egg beaten with little milk and coat with breadcrumbs. Fry both sides until brown’ (Kļava -Švanka, 2015: 23)

‘Popular national dishes include *sauerkraut with sausages, black pudding*, brown peas with lard, smoked herring and carrot pies. ((Siliņš and Siliņa, 2017: 169)

‘Speaking about salads one should say that that another frequent guest on both holiday and everyday Latvian tables is *rosols*. The original *rosols* was borrowed from Swedish and Scandinavian traditional cuisine and in the original recipe should be prepared with herring. In the Latvian variation, the recipe has undergone some changes – herring has been substituted with sausage or beef.’ (ibid) Another remarkable cold starter coming from Scandinavia is *galert, or cold meat in aspic* (either pork, chicken or beef) and traditionally served with horseradish. (Connoisseur Tourist & Restaurant Guide, 2005: 166)

‘Latvians refer to all salads as salati, including the classic local staple *rosols*, which is a combination of pickled vegetables, potatoes and meat held together with loads of mayonnaise, mustard and horseradish.’ (Riga in Your pocket, 04.-05.2017: 42)

‘There’s nothing more Latvian than getting medieval on a whole pork shank. Or how about a sticky set of pork ribs? Or *pork in aspic (cūkas galerts)*? In poor times, Latvians made the most of their precious porkers by using the whole animal, with the head and tail being incorporated into economical dishes such as *grūdenis*, a kind of pearl barley porridge.’ (online 18)

In the examples above we can see that food item such as *karbonade* is translated in several ways: *schnitzel*; *a type of escalope called karbonade*; *karbonade*; *karbonade or pork schnitzel*; *grilled pork chops*; *breaded pork chops or karbonāde*; *escalope*. Both *escalope* and *schnitzel* are described very similar to *karbonāde*, therefore this translation

is acceptable. We can see that there are two strategies used here: generalization, when a less specific term is used. Second strategy here is using analogue – when Target language counterpart does not correspond directly, but functions in a very similar.

Kotletes in all cases are translated as *meatballs*. In this case interpreters would also use functional analogue. It is a very good strategy, as English speakers are familiar with meat balls and escalope, therefore they will understand. Not to lose national specific, interpreter could say *meatballs or kotletes*, and *escalope or karbonāde*.

Asins desa is translated in two ways: *blood sausage* and *black pudding*. English speakers are familiar with food item called black pudding, so this should be used for interpreting. Other translation – *blood sausage* is incorrect, as there is no such food in English language. This is literal translation, In this case it is not question of choosing the strategy, it more about choosing the correct translation.

Skābēti kāposti and *štovēti kāposti*. In both cases, we can see that it has been translated as *sauerkraut*. Translators have not established difference which one is cooked adding sugar, and which one not. Translators could use descriptive translation like *sauerkraut cooked with sugar*, or similar explanation.

Rosols in almost all cases has been left untranslated. That is not a successful translation strategy, as English speakers will not know what it is. Best option here would be descriptive translation, however it should not be too long. Description such as *meat and vegetable salad with creamy dressing* is very long and not convenient for interpreter. Descriptive translation is a good approach, but it should be shorter, like *meat and vegetable salad* with mayonnaise. Although this is not a complete description, we must take into account

Aukstā gaļa should be translated as *aspic*, as it is known to English speakers. We can see that in most cases it has been translated as such, however sometimes translators have used *cold meat*, which is direct translation from Latvian. It can be considered calque, when we introduce a word in English as direct borrowing from Latvian. It is worth mentioning that by cold meat English speakers will most probably think about cold meat cuts, not the dish we refer to as *aukstā gaļa* or *galerts*.

Table 3.5 Translations of cultural realia associated with Latvian cuisine

karbonāde	schnitzel
	a type of escalope
	karbonāde
	Karbonāde or pork schnitzel
	Grilled pork chops
	Breaded pork chops or karbonāde
kotletes	Meet balls
asinsdesa	Blood sausage
	Black pudding
Skābēti kaposti	sauerkraut
Štovēti kāposti	sauerkraut
rosols	rosols
	Meat and vegetable salad with creamy dressing
galerts	aspic
	cold meat
	galert

Some traditional Latvian dishes include *pelēkie zirņi ar speķi*, *grūdenis* and *bukstiņbiezputra*. These cultural realia are difficult to translate as these are traditional Latvian specialties and not known to English speakers. Below are examples and of how these CR have been translated:

‘*Pelekie zirni (grey peas)* is another side dish worth trying. Big, brownish-grey round peas are boiled and then fried with bacon and usually served with kefir (kefir) or sour cream.’ (online 2).

‘Folkklubs alus pagrabs. Descend into the depth of this huge space to find a great selection of affordable local brews and spirits as well as traditional cuisine from kotletes (a type of meatball) and *grey peas with bacon* to hard-to-find country dishes like *pork and pearl barley stew*.’ (Riga in Your pocket, 02.-03.2017: 34)

‘Bacon is always a winner, and its pairing with one of Latvia’s most emblematic ingredients, *grey peas*, makes for no exception! Add onions into the mix and you have

yourself a hearty savory meal. This is Latvia's national dish, and comfort food at its best.' (online 18)

'It may sound like something from a Dr Seuss book, but **grey peas and speck** (*pelēkie zirņi ar speķi*) is the dish generally touted as the most Latvian of them all. The dish came to be during the long snowy nights of yesteryear when locals dipped into their supplies of dried and preserved food to whip up this delicious belly-filler.' (online 19)

'**Grey peas with bacon gravy.** Cook the peas, adding salt just before they are ready, Before serving, drain off the water and dry off the remaining moisture. Cut up the bacon (or speck) into small pieces, add onions and fry together. Serve the peas together with gravy, and to drink - soured milk, kefir or buttermilk. (Kļava -Švanka,2015: 2)

'**Groats Porridge (Bukstiņbiezputra):** Grain porridge with potatoes and streaky bacon with cream... yummy! Sometimes *Bukstiņbiezputra* is served as a hot starter in restaurants, but people eat it for lunch as well' (online 21)

'**Pear barley risotto.** A risotto only by name, this barley-based dish is another of Latvia's surprisingly subtle and flavorful traditional fares. Served on its own or as a side, this risotto enriched with smoked meat, onions, and cream may have little to do with the rice version but is no less scrumptious!' (online 18)

'There's nothing more Latvian than getting medieval on a whole pork shank. Or how about a sticky set of pork ribs? Or pork in aspic (*cūkas galerts*)? In poor times, Latvians made the most of their precious porkers by using the whole animal, with the head and tail being incorporated into economical dishes such as *grūdenis, a kind of pearl barley porridge.*' (online 19)

Pelēkie zirņi ar speķi causes the least of problems, as direct translation is used. In some cases *speķis* is translated as bacon, speck or bacon gravy – all of these translations are acceptable, as it gives the target language user an understanding about the dish.

Word *bukstiņbiezputra* caused more problems. We can see that in one case very general description is used – *groats porridge*. This description is too general and translation such as *barley porridge* would be better, as it gives more explanation.

Most difficulties are caused by *grūdenis* – a traditional stew made of pearl barley and pork. It has been translated as *pearl barley risotto*, but we should avoid mixing different cultural realia, as risotto is Italian cultural realia. Translation *pearl barley*

porridge is not the best solution, because essentially it is not a porridge. One can argue that using another culture's realia (and in this case more commonly known to TL users) can be helpful, but in this case, it would cause only confusion. Traditionally risotto is made of rice, not pearl barley. Besides, Latvians have coined a new word *grubotto*, which has been used to translate it, however in recipe book it states: 'Pearl barley grubotto. Risotto made from special Arborio or carnaroli rise is very common dish in Italy. As rise doesn't grow here, but we have pearl barley, I suggest you try making risotto using pearl barley, add cheese and call it grubotto' (Online 23, translated by author) That brings us in new territory. While some translators and interpreters might be aware of it, it is still new word and might be too challenging for interpreters and translators. .

Best example has to be *grudenis – pork and pearl barley stew*. Translator in this case is using descriptive translation, which is necessary, because in English there is no other equivalent.

Table 3.6 Translations of cultural realia associated with Latvian traditional cuisine

Pelēkie zirņi ar speķi	Grey peas with bacon
	Grey peas with speck
	Grey peas with bacon gravy
Bukstiņbiezputra	Groats porridge
Grūdenis	Pearl barley risotto
	Pork and barley stew
	Pearl barley porridge
	grubotto

As for Latvian deserts, I analyzed such popular and widely found dishes as *debesmanna*, *maizes zupa*, *rupjmaizes kārtojums* and *kliņģeris*. Several strategies on how to translate these cultural realia are in the following examples. After examples, I analyze these strategies and which one is the best.

‘Latvians also enjoy calorie rich desserts such as *debesmanna, made from semolina.*’ (Siliņš and Siliņa, 2017: 169)

‘**Cranberry Pudding (Debessmanna):** A sweet farina porridge with cranberries that is lighter than air and that melts in the mouth within one instant.’ (online 5)

‘Her frock was the color of *debesmanna*... Almost every Latvian will know the tone being spoken about: rosy, pink and very delicate. *Debesmanna* can be prepared from all sorts of fresh berries and semolina. The most beautiful is classic *debesmanna* made from cranberries.’ (Sēja, 2017: 52)

‘**Manna from heaven.** Rinse the cranberries and poach them lightly. Add sugar and then semolina, and cook for 10 min. Remove from heat and allow to cook slightly, then whisk until it froth up to a pale coloured foam. Serve with cold milk.’ (Kļava - Švanka, 2015: 43)

‘**Semolina dessert.** Mix water with cranberry juice and sugar, bring to boil and slowly pour in semolina while stirring’ (Siliņš and Siliņa, 2017: 173)

‘Some of the classic homemade sweet dishes are: *semolina with kissel and black ryebread soup* with sweet cream. *Sweet pastries called smalkmaizites* - apple, cottage cheese or rhubarb bread.’ (Connoisseur Tourist & Restaurant Guide, 2005: 166)

‘**Bread soup.** One of the famous desserts in Latvian traditional kitchen used to be the Bread Soup. Made of black tasty bread, flavored with raisins and other dried fruits, cold bread soup can be a perfect refreshment during the hot sunny day.’ (online 3)

‘For a more unusual treat, how about a dessert of *bread soup (maizes zupa)*? In this concoction, soggy rye bread is passed through a sieve, mixed with sugar, spices and dried fruits and topped with whipped cream. Then there’s *rupjmaizes kārtojums, a kind of trifle* made from grated rye bread layered with jam and cream.’ (online 4)

‘**Layered Rye Bread Dessert (Rupjmaizes Kārtojums):** This is an exclusively Latvian delicacy: airy, layered substance made of rye breadcrumbs, whipped cream, and cranberry jam. Sounds simple but this dessert is so good that its second name is Latvian Ambrosia. Because even pagan gods in Livonia used to love it!’ (online 5)

‘For desert: *rye bread layercake with cranberries.* Soak the rye bread with the treacle. (Sēja, 2017: 62)

‘**Rye bread desert with cranberry** Soak the crumbled rye bread in the golden syrup. In a serving bowl, place a layer of the rye bread mixture, followed by cranberries and then cream, Sprinkle with grated chocolate.’ (Kļava -Švanka, 2015: 45) ‘**Black bread dessert.** Finely grate stale black bread and mix with sugar and cinnamon. Build up layers of bread mixture and cranberry jam and whipped cream in a glass vessel, finishing with layer of bread.’ (Siliņš and Siliņa, 2017: 171)

‘Martina bekereja. Martins Bakery offers a modern, beige environment to enjoy classic Latvian pastries from freshly baked pīrāgi (bacon dumplings) with a variety of different fillings like ham, onions and mushrooms, to delicious sweet pastries from fragrant *kanela maizītes (cinnamon buns)* to goeey *kafijas maizītes (custard-cream buns)*’ (Riga in Your pocket, 04.-05.2017: 29)

‘On birthday and name days special cake – *klingeris* (made from a delicious yeasty dough with dried fruits, raisins, sultanas, apricots and almonds) made somewhat in a form of two circles joined together figure 8, is prepared.’ (Connoisseur Tourist & Restaurant Guide, 2005: 57)

‘On special occasions *klingeri* -a delicious yeasty cake usually filled with dried fruits (raisins, nuts, apples etc.)’ (Connoisseur Tourist & Restaurant Guide, 2005: 166)

It appears that word *debesmanna* caused the most problems. It has been translated as *semolina dessert, manna from heaven, debesmanna, cranberry pudding or debesmanna; debesmanna made from semolina; semolina with kissel*. We can agree that the most unsuccessful translation is *manna from heaven*. As English speakers are not aware that manna is semolina, they will not be able to understand the meaning.

Option to leave it as *debesmanna*, hence choosing strategy of zero translation, is also not an acceptable option, as English culture is not familiar with cultural realia, and therefore interpreter can’t be a cultural mediator to help and understand it.

A translation as *cranberry pudding or debesmanna*, could be acceptable in some cases, but not the best choice. As *debesmanna* is more *semolina* dessert than just *cranberry* dessert, it is too general translation.

Semolina with kissel could be used, but in this case, we have to make sure that target language users are familiar with term *kissel*. Also, it does not specify that it is dessert, which is important if target language users hear about it for the first time.

From all these translation *semolina dessert* is the best one. We could translate it as *debesmanna - as semolina dessert* to be more precise. By translating this way, we will not lose national specific. We will achieve structural equivalence between target and source language.

Another traditional Latvian dessert *maizes zupa* also caused considerable amount of problems. It was translated as *bread soup; black rye bread soup and rye bread desert with cranberry*. Translations such as *bread soup or rye bread desert with cranberry* are too general, and in first case it does not indicate it is a dessert. Not only all national specific is lost, English language users will not understand or picture what speaker is talking about. *Maizes zupa* is also too literal translation. If we translate it as ‘*rye bread desert with cranberry*’, it is also too long for interpreters. As noted, it is one of the challenges an interpreter has to face: to make sure that word or expression in target language is not much longer than in source language.

Translation *black rye bread soup* is better, but it also too long. It is very descriptive, which in this case might not be necessary. In this case, we will need to use descriptive translation, but rye bread soup would suit better.

Equal amount of problems was seen translating *rupjmaizes kārtojums*. We can note that *layered rye bread dessert or rupjmaizes kārtojums* is the most successful. It is descriptive translation and gives explanation of what speaker is talking. Downsize is that it loses some of national specifics, also interpreter will use some time to explain it. However, it will have to be done only once, as after that we can use *only rupjmaizes kārtojums*.

Translation *rupjmaizes kārtojums* a kind of trifle is not a very successful as it is too general and trifle in English culture is different dessert. It is not very similar to Latvian rye bread dessert, because it is made from strawberries, cream and custard.

Translation *rye bread layercake* is another successful translation. In this case interpreter accepts that there is no equivalent in target culture and chooses a closest possible match. This translation can be called functional analogue.

We can see that strategy used to translate Latvian cultural realia *kliņģeris* is zero translation – it has not been translated at all. This strategy will not work, as English speakers most likely are not familiar with the realia. We can use zero translation only

with concepts target language users are familiar with. (such as fish & chips, if we had to translate from English into Latvian). Interpreter would have to use descriptive translation such as *pastry filled with dried fruits*.

Other pastries, mentioned in examples – *smalkmaizītes, kanēļa maizītes* etc. already has an exact or very close equivalent in English. Examples: *kanela maizītes - cinnamon buns*. For word *smalkmaizītes* descriptive translation was used, as seen in an example *sweet pastries called smalkmaizītes*, however it was unnecessary. In English, we can use *Danish pastries* or simply *pastries*.

Table 3.7 Translations cultural realia associated with Latvian traditional desserts

debesmanna	Semolina dessert
	Manna from heaven
	debesmanna
	Cranberry pudding or debesmanna
	Debesmanna made from semolina
	Semolina with kissel
Maizes zupa	Bread soup
	Black rye bread soup
	Rye bread dessert with cranberry
Rupjmaizes kārtojums	Layered rye bread dessert
	A kind of Trifle
	Rye bread layercake

Two Latvian cuisine specialties were registered as traditional local specialties by European commission. (online 22), therefore needs special mentioning. First of them was *sklandrausis*. According to European Commission regul mentioned before, it was entered in registry as *sklandrausis*, however we can see that there were a number of attempts to translate it.

Two very unsuccessful translations can be seen in these examples: *vegetable tarts and carrot pies*. ‘**Vegetable Tarts (Sklandraušī)**: These delicious round tarts come with two types of filling: carrots or potatoes. The idea is to give the tarts orange color, make them look like Sun, and serve on the Easter table. But of course, *sklandraušī* are so good that people don’t wait until Easter comes and instead give themselves this little treat throughout the whole year. Which is totally understandable. (online 21) Other example is: ‘Popular national dishes include sauerkraut with sausages, black pudding, brown peas with lard, smoked herring and *carrot pies*. (Siliņš and Siliņa, 2017: 169) Both translations are very descriptive and could be used only in cases when interpreter feels that national specifics are not important. It could also be seen as using functional analogue, however using *carrot pies and vegetable tarts*, we leave it for very wide interpretation.

Finally, in the three examples below we see that most time it is left untranslated – zero translation strategy is used. ‘Finally, *a sklandrausis* is a delicious sweet pie consisting of mashed carrots and potatoes baked in a rye flour crust. Although traditionally from the western province of Kurzeme, this tasty treat is now baked throughout Latvia. In 2013, the *sklandrausis* became the first Latvian food to be listed in the EU’s Traditional Specialties Guaranteed (TSG) registry meaning that only a pie created according to a specific recipe can be called a *sklandrausis*.’(online 4)

‘The most popular *are sklandu rausi -patties with carrot*.; (Connoisseur Tourist & Restaurant Guide, 2005: 165)

‘There are many delightful traditions associated with Easter, and everything that has round shape finds a place on the table – eggs, rolls, a type of filled tart called *sklandrausi*. Put the dough circles on a greased baking tray and will with a thin layer of the potato mixture followed by a thicker layer of carrot mixture. You should bake *sklandrausi* until the pastry is done and the carrots have turned a light yellow.’ (Sēja, 2017: 47)

As mentioned previously, in European Traditional Specialty registry it has been entered as *sklandrausis*, so can leave it like that, however it might not be helpful for those target language users, who are not aware of these cultural realia. Best would be first time

to use explanation, such as: *sklandrausis – carrot pie or carrot tart*. That would be more helpful listeners/readers.

Another item of Latvian cuisine registered as traditional specialty is *Jāņu siers*. It is also registered with the original name, however there have been attempts to translate it, as we can see from the following examples. Most of the time it has been translated as *Janis cheese or Janis festival cheese*.

‘*Janis Cheese* is the best-known cheese in Latvia. It’s the tradition to have ***Janis Cheese*** during Midsummer festival, but you are always welcome to have some or to make some any time you want.’ (online 3) ‘Janis, Ligo or Midsummer is the most celebrated festival in Latvia. Anywhere you’ll go during this festival, the beautiful tradition is to have the ***Janis Cheese*** with you to serve around. Earlier the cheese was always hand made by the hosts. Today, there so many sorts of ***Janis Cheese*** in the supermarkets, that there is hard to choose the one. However, it’s still the challenge to try to make the cheese by yourself. Moreover, it’s going to be the tastier ***Janis Cheese*** ever for sure!’ (online 3) ‘When all the hills are glowing with bonfires, everyone – children, people young and old, go out to celebrate the most beautiful festival of the year. They take bacon-filled rolls, beer and ***Jani cheese*** with them.’ (Sēja, 2017: 59) ‘***Jani festival cheese***. Mash the cottage cheese, add milk or cream, egg, salt, caraway seeds and mix well. Heat until mixture becomes evenly textured When ready pour the cheese mixture into a round dish and leave in a cool place.’ (Kļava -Švanka, 2015: 3)

‘Traditional at midsummer is ***the special Jani cheese*** and beer. Christmas celebrations are unimaginable without piragi (bacon pies) and gingerbread.’ (Siliņš and Siliņa, 2017: 169)

This translation is ambiguous. It could be accepted that we pronounce it as ‘Jāņu cheese’, thus making sure that listeners know what type of food it is and that it is specialty food. In written translation, it could lead to misunderstandings, because in English Janis is a women’s name. Also, translation *Janis or Jani cheese*, does not imply it is made for special occasion, or that Jani is a festival.

Another approach is descriptive translation: *caraway cheese*. ‘Latvian smoked cheese, ***caraway seed cheese*** and the Talsu ritulis marinated in herbs are all classic

cheeses worth taking home. Sprats (sprotes) in oil, similar o sardines, are the perfect snack to go with the Latvian vodka you bought.” (Riga in Your pocket, 02.-03.2017: 67) In this case we are not really translating cultural realia into target language, we use a descriptive term. It can be used by interpreters if national specifics are not important.

Translation *caraway Solstice cheese*, as in example below, could be used, but only if we are sure that listener is well versed in Latvian culture and is aware of Summer Solstice celebration ‘All year long, however, you can try piragi – pastry buns with an onion and bacon filling, baked to the golden color of amber. Add to that **Caraway Solstice Cheese**, Layer honey cake and top it all off with a glass of Riga Black Balsam, either poured into your coffee or over a large scoop of ice cream, The Latvian Table will continue to surprise you.’ (Connoisseur Tourist & Restaurant Guide, 2005: 165) Otherwise, we are not giving an understandable translation.

One can argue, that best thing would be to combine both translations and use *Jāņi cheese with caraway seeds*. This way we inform target culture user that this ha special place in source culture and describing the item, so they would be able to understand and picture it.

Table 3.8 Translations of Latvian cultural realia sklandrausis and Jāņu siers

Sklandrausis	Vegetable tarts
	Carrot pies
	sklandrausis
	Patties with carrot
Jāņu siers	Janis cheese
	Jani festival cheese
	Caraway seed cheese
	Caraway solstice cheese

If we look at the number of translations, we see that two widely available food items in Latvia: *speķa pīrāgi and pelmeņi* have caused a lot of confusion in translation.

‘Pelmeni XL. As the name suggests, it offers ‘extra-large’ portions of chicken, vegetarian, pork, lamb or cheese *pelmeni (Russian ravioli)* for ‘extra small’ prices. Also

available are two kinds of soups and potato based salads.’ (Riga in Your pocket, 04.-05.2017, : 34)

‘*Pelmeni* are the Latvian *variety of dumplings or ravioli* found in most of Eastern Europe. Of Russian origin, they can be filled with minced meat (pork, lamb, beef, or any other kind of meat), fish, or mushrooms, and come accompanied with generous helpings of another Latvian favorite: sour cream. They’re as yummy as they’re ubiquitous, and make for a perfect snack at all times!’ (online 18)

‘In the mid-20th century there were a number of places in Riga where you could enjoy *a type of filled dumpling called pelmeni*.’ (Sēja, 2017: 26)

Although it can be said, that we are confusing listener, as *ravioli and dumplings* are items of different cuisines – Italian and Oriental respectively, these translations are helpful. If we don’t have exact cultural realia in source culture, we can use functional analogue. In this case we inform listener that this item has a different name, but we use analogue to make sure listeners will have a perception about what it is. However, translator or interpreter must be careful when to use cultural realia from another culture. In this case we are helping listener to picture and understand the word, but in example with risotto we must be careful, as it is not an analogue.

Translation of *pīrāgi or speķa pīrādziņi* is less problematic, as in most cases it has been translated as *bacon rolls or bacon buns*. It is very successful translation, as gives description of the food item and what it is made from. We use a general term to describe the cultural realia.

‘When all the hills are glowing with bonfires, everyone – children, people young and old, go out to celebrate the most beautiful festival of the year. They *take bacon-filled rolls*, beer and Jani cheese with them.’ (Sēja, 2017: 59)

‘**Bacon Rolls (Pīrāgi):** Best straight from the oven, *pīrāgi* is half-moon shaped rolls stuffed with bacon, onions and eggs, and served with a cup of chicken broth. *Piragi* is, neither more nor less, the foundation of traditional Latvian food.’ (online 18)

‘**Bacon buns.** Prepare the yeast dough. Then cut into small pieces and flatten into circles and put some filling into middle. Filling is made of bacon, cut in small cubes, mix with pepper and onion. Fold the buns into a crescent shape, pressing the edges closed. Place in the oven.’ (Kļava -Švanka, 2015: 51)

As for translation in the following example, we must admit it is too long. ‘All year long, however, you can *try piragi – pastry buns with an onion and bacon filling*, baked to the golden color of amber. Add to that Caraway Solstice Cheese, Layer honey cake and top it all off with a glass of Riga Black Balsam, either poured into your coffee or over a large scoop of ice cream, The Latvian Table will continue to surprise you.’ (Connoisseur Tourist & Restaurant Guide, 2005: 165) ‘It might be good for translator, but not for the interpreter. This descriptive translation is too long.

When we came across translation of *pīrāgi as bacon pies*, we might think it is fine, but it is not an acceptable solution. ‘Traditional at midsummer is the special Jani cheese and beer. Christmas celebrations are unimaginable without *piragi (bacon pies)* and gingerbread.’ (Siliņš and Siliņa, 2017: 169) Reason for that is because pies will make English speakers think about something like steak and kidney pie or chicken and mushroom pie. In these dishes meat and gravy is inserted in pastry and covered with pastry lid. We would be using wrong analogue.

Table 3.9 Translations of Latvian cultural realia pelmeni and speķa pīrāgi

pelmeņi	ravioli
	Russian ravioli
	dumplings
Speķa pīrāgi	Bacon rolls
	Bacon buns
	Bacon pies
	pastry buns with an onion and bacon filling

In Latvian, there are also some regional specialties, such as a dish called *Liepājas mencīni*. This particular example is interesting because it is common in only one part of Latvia – Kurzeme, and is in typical dialect used in that part. In the example below we can see that it was translated using literal translation *little cod fish*. ‘These days you can order pretty much anything at Liepāja’s cosmopolitan cafes and bars from fresh sushi and Tex-Mex burritos and pizza, but if you are looking for something a bit local then try *Liepājas mencīni (Liepājas little codfish)* that is served at a growing number of

restaurant in this seaside city. The dish is a stew of smoked cod, potatoes, onion and heavy cream presented in a special ceramic pot.’ (Riga in Your pocket, 04 -05.2017: 88)
‘ In this case we have achieved linguistic translation, but not the cultural translation. As translators and interpreters, we have to aim at achieving not only linguistic, but also cultural translation, therefore this translation is not successful.

In the two examples below we see other options – such as *smoked cod, potato and onion hotpot*; and *smoked cod fish stew*.

‘Anyone who has even a passing acquaintance with northern European cuisine might already have guessed that herring would make an appearance. In Latvia, it’s popular in both its cooked and pickled varieties. Smoked sprats in oil are a traditional delicacy. In Liepāja, cod gets the nod whether fresh, dried or smoked, but most famously in signature dish *Liepajas mencinš* (**smoked cod, potato and onion hotpot**).’ (online 19)

‘Pastnieka maja. Dine on excellent international fair on the ground floor, upstairs or on the extensive summer terrace. Try the traditional **Liepajas mencini (smoked cod fish stew)** or something more exotic.’ (Riga in Your pocket, 04. -05.2017;89)

Translation *smoked cod, potato and onion hotpot* is a good descriptive translation, however for interpreters it is too long. It should be shortened to *smoked cod hotpot* or *smoked cod and vegetable hotpot*.

Other offered translation - *smoked cod fish stew*, is less successful for several reasons. As cod is fish, there is no need to repeat or stress it in sentence. It also makes it unnecessary long. Third reason - as the dish is served in a special pot, it is better to refer to it as hotpot, not stew.

We can observe that translators use different translation strategies. For cultural realia describing food items commonly used strategies are direct translation, descriptive translation and zero translation. Direct translation was used in examples such as *maizes zupa* (bread soup), *rupjmaizes kārtjums* (layered rye bread dessert). these examples are more or less successful translations and would help TL users to understand meaning of the word. Direct and literal translation was also used in words such as *asinšdesa* (blood sausage), which is not only ambiguous, but also wrong translation. The same case is with *saldskābmaize* – sweet and sour bread,

Descriptive translations are widely used. They can be successful translations, like *debesmanna* – semolina desert, *Jāņu siers* – caraway seed cheese, however in most cases that means we lose national specifics.

Unlike cultural realia concerning national festivities, in this chapter translators occasionally used cultural realia from third party to describe Latvian food. Examples are *pelmeni* – ravioli and dumplings, *grūdenis* – pearl barley risotto. It can be used, but with caution. It should be done only if we will help TL user to understand meaning of word.

In some cases, we can observe that translators choose zero translations, such as *sklandrausis*, *kliņģeris*. This is not an acceptable way, because TL users – English speakers will not be familiar with these cultural realia and as translators and interpreters we must make sure that mediate between cultures and try to achieve equivalence.

Summarizing we can say that there is not one best or correct strategy to translate cultural realia from Latvian into English. As translators and interpreters, we should choose the strategy which help TL users to understand it the best, achieve equivalence and keep as much national specifics as possible.

CONCLUSIONS

The of master thesis is about how Latvian cultural realia are translated from Latvian into English. In order to see how these realia already have been translated, various examples from texts about Latvian lifestyle: books, printed brochures, printed information materials, as well as travel guides and information materials available on the internet were researched. These materials were chosen as the most likely sources where cultural realia will be present and where interpreters can find out how it has been translated before. Attention was focused on cultural realia about Latvian cuisine and traditional festivals.

The goal of the master thesis was to investigate how has Latvian culture realia been translated into English, understand what approach has been used and determine if it is suitable for conference interpreters. The analysis is based on several number of samples: books, information brochures, travel guides, and travel descriptions.

The hypothesis of the research paper was: choosing solutions and approaches to translating depends on cultural realia. During course of work the hypothesis was proven. In research, there was not identified one strategy or approach which would be suitable to translate all cultural realia. Different strategies, such as direct translation, generalization, zero translation and descriptive translation or using functional analogue were used.

In theoretical part of the thesis definition of culture and role of translators and interpreters as cultural mediators was examined. To define culture definition provided by David Kaplan was used. In that he states that culture is internal collective and is acquired rather than learned. Acquisition is the natural, unconscious learning of language and behavior through informal watching and hearing. That means language is part of culture and T&I are working with not only language, but also culture. They are also cultural mediators.

At first, attitude was that T&I should be faithful to the SL, not take into account anything else. Idea of translator as cultural mediator was not examined. Later scholars like Catford distinguished between linguistic and cultural aspects of translation and the ultrastability. He argued that translators also must consider other factors, such as tradition, habits, history. First time people realized that translators must work with

broader specter than just language and translate from one language into another, but also from one culture into another. Scholars acknowledged that translation is a complex study involving language, history, sociology and many other disciplines.

One of the biggest problems for T&I is rendering cultural realia. CR is defined as words of a national language which denote objects and phenomena characteristic of the geographical surroundings, culture, everyday realities or sociohistorical specifics of people, nation, country or tribe, and which thus convey national, local or historical color; such words have no exact equivalents in other languages. Cultural realia can be divided into several different categories, such as ethnological, geographical, political, social and other.

If it is impossible to translate the realia literary, and translator must try to achieve closest equivalence. Translator/interpreter analyzes the received text and translates not just word for word, but finds a notion and concepts that would correspond in target language and reproduces. T&I must achieve not only linguistic, but also cultural equivalence.

A lot of times achieving full equivalence is almost impossible, therefore T&I must choose which translation approach to follow: target or source orientated approach. In first case focus is on reader/listener and as translators make sure we use words and expressions easily understandable for the listener/reader. In source orientated approach translator chooses to stay faithful to ST and avoids deviations, uses simpler, more generalized terms.

There are several strategies how to translate CR. These are: generalization, descriptive translation, functional analogue, transcription, transliteration, zero translation, formation of new word, using calque. These strategies are suggested by different scholars such as Shuttleworth and Covie, S.Basnett, I.Zauberga and A.Veisbergs. It is important to use Latvian researchers, as they often render Latvian cultural realia and has a lot of experience with it. All these strategies are not suitable for interpreters, because their job is different to translators. Interpreters have less time to decide on how to render CR, they have to make sure they keep up with the speech and word or phrase they chose is not much longer than word or phrase in SL.

There were total of 30 cultural realia reviewed and 77 ways of translation was identified. In research part I looked at CR describing Latvian traditional festivals. According to Shuttleworth and Covie, it can be categorized as ethnographical realia, but according to Newmark it could be classified as social culture realia. The most detailed classification is provided by Vlahov and Florin. According to them it will be ethnographical realia, and sub-category will be art and culture.

Latvian traditional festival Jāņi was translated as St. Johns Day, Midsummer festival, Midsummer Day (Night), Jāņi or Summer Solstice. In this example we see several translation strategies, such as descriptive translation, using functional analogue, zero translation and generalization. Best solution would be to translate it as follows: Jāņi or Midsummer festival. It also allows to keep national specifics. Zero translation would not be acceptable option, as it is safe to assume that English speakers will not understand the meaning of it. Translators and interpreters should be careful when using cultural analogue. As in example with festival *Mārtiņi*, cultural analogue *Martinmas* cannot be used, because it is a different festival. Interpreters must be careful and be well versed in target culture to make sure correct cultural analogue is used, if they decide to use this strategy.

Next focus was on translation of traditional Latvian cuisine items. According to classification offered by Vlahov and Florin, food items are classified as ethnographical cultural realia, in everyday life subcategory. According to Shuttleworth and Covie classification, these can be put in ethnographical cultural realia category. For cultural realia describing food items commonly used strategies are direct translation, descriptive translation and zero translation. Direct translation was used in examples such as maizes zupa (bread soup), rupjmaizes kārtojums (layered rye bread dessert), speķa pīrāgi (bacon rolls). these examples are successful translations and would help TL users to understand meaning of the word. Direct and literal translation was also used in words such as asinsdesa (blood sausage), which is not only ambiguous, but also wrong translation. The same case is with saldskābmaize – (sweet and sour bread).

Descriptive translations are widely used. They can be successful translations, like debesmanna – semolina desert, Jāņu siers – caraway seed cheese, sklandrausis – carrot pie. However, in most cases that means we lose national specifics. In some cases they are too long for interpreter, like pīrāgi – pastry buns with an onion and bacon filling

Unlike cultural realia concerning national festivities, translators occasionally used cultural realia from third party to describe Latvian food. Examples are pelmeni – ravioli and dumplings, grūdenis – pearl barley risotto. It can be used, but with caution. It should be done only if we will help TL user to understand meaning of word.

In some cases, we can observe that translators choose zero translations, such as sklandrausis, kliņģeris. This is strategy should be avoided, because TL users – English speakers will not be familiar with these cultural realia and as translators and interpreters we must make sure that mediate between cultures and try to achieve equivalence.

In conclusion, we can see that there isn't one suitable translation and interpreting strategy suitable for all cultural realia. As translators and interpreters, we should choose the strategy which help TL users to understand it the best, achieve equivalence and keep as much national specifics as possible. It is important that we don't make CR too general, but at the same time make sure that TL users can easily follow the speech.

In broader context, this research is important because as culture users we should help others understand our culture. It is important to take into account that English are not familiar with Latvian CR, therefore correct rendering is important to help TL understand and vision Latvian CR. Main problem during this research was that there are so many ways one CR has been translated that interpreters find it difficult to choose one, the most plausible option.

There are not many research on subject how to render cultural realia from Latvian into English, so there is a lot of material to be analyzed. Suggestion for further research would be to analyze additional CR, such as national costumes, expression, to see how they have been rendered. Another suggestion for further research would be to put together suggestions on how certain realia should be translated, because as mentioned there is no common approach or suggestion how to translate these realia.

THESIS

1. Cultural realia are words which exist in one language, but has no equivalent in the other language.

2. Cultural realia can be classified as geographical, ethnographical, political, folkloric and others.

3. Because CR does not exist in TL, translator must try to achieve cultural equivalence.

4. There are several different strategies to translate CR: generalization, using cultural analogue, descriptive translation, transcription, calque.

5. There is no one translation strategy which suits all cultural realia. It should be chosen depending upon each individual CR and how best to help TL users to understand it.

6. Strategies used by translators not always are suitable for interpreters, because they have to take into account time restrictions and other limitations.

7. While rendering traditional Latvian festivals strategies of descriptive translation, using functional analogue, zero translation and generalization were used.

8. The same strategies have been used to translate Latvian cuisine items, with addition of using third culture realia in translation. Such example is *pelmeņi – ravioli or dumplings*.

9. While using analogue translations, translator must be sure that meanings are similar in both languages to avoid confusion.

10. Zero or non-translation translation is not advisable, as English speakers are not familiar with Latvian cultural realia. This approach can be used only if translator is sure TL users are familiar with particular CR.

REFERENCES

REFERENCES

1. Veisbergs, A. (2007) *Konferenču Tulkošana*, Zinātne: Rīga
2. Bassnett, S. (2002) *Translation Studies*, London; New York: Routledge
3. Bassnett, S. (2011) The Translator as Cross-Cultural Mediator. In Malmkjaer, K. and Windle, K. (eds.) *The Oxford Handbook of Translation Studies*, Oxford: Oxford University Press
4. Fawcett, P. (2012) *Translation and Language*, Manchester, St. Jerome Publishing
5. Hatim, B. and Mason, I. (1990) *Discourse and the Translator*, London: Longman
6. Katan, D. (2013) Intercultural mediation. In Gambier, Y. and van Doorslaer, L (eds.) *Handbook of Translation Studies*, Amsterdam; Philadelphia: John Benjamins Publishing Company
7. Katan, D. (1999) *Translating Cultures*, Manchester, UK: St. Jerome Publishing
8. Kļava – Šlanka, I. (2015) *Traditional Latvian Cooking*. Riga: Zvaigzne ABC
9. Munday, J. (2008) *Introducing Translation Studies*, London; New York: Routledge
10. Newmark, P. (1998) *A textbook of Translation*, New York: Prentice Hall
11. Sēja, G. (2017) *Latvian cuisine: how Latvians eat, celebrate and have fun*. Riga: Zvaigzne ABC
12. Shuttleworth, M., Cowie, M. (1999). *Dictionary of Translation Studies*, Manchester: St. Edmundsbury Press Ltd.
13. Siliņš A. and Siliņa A. (2015) *What is Latvia?* Rīga: Jumava
14. Sturge, K. (2009) Cultural translation. In Baker, M. and Gabriela Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge
15. Zauberga, I. (2004) *Theoretical Tools for Professional Translators*, Riga: University of Latvia

Internet sources:

1. Florin S., Vlahov S., (1970) *Neperovodimoe v perevode*. Available from http://courses.logos.it/EN/3_33.html [Accessed on 19 April 2017]
2. Available from <http://www.latvia.travel/en/article/janis-day-celebrations> [Accessed on 1 May 2017]
3. Available from <http://www.way2latvia.com/en/travel-latvia/food-and-drink> [Accessed on 1 May 2017]
4. Available from https://www.inyourpocket.com/riga/Latvian-cooking_71628f [Accessed on 4 May 2017]
5. Available from <https://www.liveriga.com/en/9340-events-opening-latvian-traditional-midsummer-festivities-in-riga> [Accessed on 3 May 2017]
6. Available from <http://eng.lsm.lv/article/culture/riga-extends-invitation-to-midsummer-celebrations.a133902> [Accessed on 3 May 2017]
7. Available from <http://friendinriga.blogspot.com/2011/06/midsummers-night-summer-solstice-all.html> [Accessed on 1 May 2017]
8. Available from <http://www.celotajs.lv/en/news/item/view/283> [Accessed on 2 May 2017]
9. Available from <http://www.bbc.com/news/magazine-18614119> [Accessed on 5 May 2017]
10. Available from <https://latvianhistory.com/2010/06/20/jani-festival/> [Accessed on 5 May 2017]
11. Available from <http://www.historic-uk.com/CultureUK/michaelmas/> [Accessed on 3 May 2017]
12. Available from <http://www.dictionary.com/browse/martinmas> [Accessed on 2 May 2017]
13. Available from <http://www.hoteltravel.com/latvia/guides/festivals.htm> [Accessed on 1 May 2017]
14. Available from <http://www.latvia.eu/culture/latvian-folk-dress#node-3528> [Accessed on 3 May 2017]

15. Available from <http://kulturaskanons.lv/en/1/4/152/> [Accessed on 2 May 2017]
16. Available from <http://www.anothertravelguide.com/destinations/europe/latvia/riga/icons/icons> [Accessed on 3 May 2017]
17. Available from <http://www.thesaurus.com/browse/festival> [Accessed on 1 May 2017]
18. Available from <http://diarytraveler.com/latvian-foods/> [Accessed on 5 May 2017]
19. Available from <https://www.lonelyplanet.com/latvia/travel-tips-and-articles/latvian-cuisine-for-beginners> [Accessed on 4 May 2017]
20. Available from <http://dontwastethecrumbs.com/2013/06/what-is-sourdough-benefits-of-sourdough-bread/> [Accessed on 14 May 2017]
21. Available from <http://www.therussianabroad.com/traditional-latvian-cuisine/>
22. Available from <http://eur-lex.europa.eu/legal-content/en/TXT/?uri=CELEX:32013R0978> [Accessed on 4 May 2017]
23. Available from <http://m.cetrassezonas.lv/receptes/recipe.php?id=29631> [Accessed 25 May 2017]

Tour Guides:

1. Riga in Your Pocket, 02.-03.2017, Sia Latvijas ceļveži, Rīga, 2017
2. Riga in Your Pocket, 04.-035.2017, Sia Latvijas ceļveži, Rīga, 2017
3. Connoisseur Tourist and Restaurant Guide, Sia Connoisseur, Rīga, 2017