Translation of culture-specific items in Lithuanian-dubbed animated films

A case study of *Hotel Transylvania* and its sequels

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Abstract

This article examines the translation of culture-specific items in Lithuanian-dubbed animated film *Hotel Transylvania* and its sequels. The study seeks to establish the prevalent translation strategies of culture-specific items (CSIs) and to determine whether Lithuanian translators tend to domesticate or foreignise. The study relies on the definition of CSIs provided by Javier Franco Aixelá's (1996), the categorisations of CSIs developed by Peter Newmark (2010), Aixelá (1996), Rachele Antonini and Delia Chiaro (2005), and translation strategies distinguished by Irene Ranzato (2016). The results of this investigation demonstrate that translators of the selected films tend to apply foreignization more extensively than domestication.

Key Words

Culture-specific items, audiovisual translation, dubbing, animation.

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Introduction

Since the invention of cinema in the late 19th century films have become one of the most popular and profitable forms of entertainment. However, this popularity hinges on the condition that films are understood not only by the viewers of the country where they have been produced, but also by the rest of the world. This means that film's target audience from the foreign countries has to rely on audiovisual translation (AVT). In the process of transferring the

source language (SL) to the target language (TL), a translator must not only apply his language skills but also his cultural knowledge. Every community has different experiences which are reflected in their language. This results in cultural gaps between the source audience and the target audience which must be filled by the translator. The aforementioned differences manifest themselves as lexical elements or, in Aixelá's (1996: 57) terms, as *culture-specific items* (hereafter CSIs[1]). Words or phrases that have cultural connotations must be rendered in the translation of the film, so that the target audience would have the same experience of the film as the source audience. Moreover, the translation of CSIs grants an opportunity for the viewers to get acquainted with other cultures.

In recent years there has been an increase of investigations of CSIs in audiovisual discourse (Ramiere, 2006; Pedersen, 2007; Tomaszkiewicz, 2010; Olk, 2013; Díaz Cintas and Remael, 2021). However, the majority of scientific contributions in relation to AVT of CSIs are on the subtitling area. Díaz Cintas (2015: xiii) observes that despite the fact that copious amounts of research turned AVT into one of the fastest-growing fields in translation studies, dubbing mode, compared to subtitling and newer forms of accessibility, remains an insufficiently explored area. Hence, investigations of CSIs in dubbing are rather scarce. In 2011 Lugi Iaia provided a comparison of subtitled and dubbed CSIs in his investigation of two American animated series. In 2017 Silvia Monti introduced detailed analysis of eight dubbed American and British films. But perhaps the most significant and comprehensive contribution to the studies of CSIs and dubbing in particular is Ranzato's dissertation (2013) and later the monograph (2016) which provides a detailed analysis of 95 hours of television of various genres and includes nearly 3,000 CSIs' translations. Moreover, the author introduces a new taxonomy of translation strategies specifically for the mode of dubbing (Ranzato, 2013/2016).

Dubbing might, at least partially, impede the identification of CSIs since the SL dialogues are completely removed from the film and the new dialogues are composed to create an illusion that the characters of a film speak the TL which prevents the target audience from learning about the CSIs that were present in the original film (Cruz García and González Ruiz, 2007: 219). In Lithuania dubbing is primarily used to translate animation. However, even in films that are generally dedicated to children, some material (including CSIs) is used to entertain the adult viewers (Martínez-Sierra, 2010). Moreover, viewers' awareness of foreign culture and CSIs is constantly developing; hence some CSIs

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[1]   The abbreviation is applied following the convention established by Javier Franco Aixelá (1996: 57).

which have been considered foreign have now become well known even to the youngest audience. This study is set to test the hypothesis that even dubbing, which has been considered "a domesticating form of translation" (Chaume 2012: 41), is affected by these changes and translators of family animated films tend to apply, in Venuti's terms (1995), foreignization instead of domestication. The authors of this paper aim to distinguish the most used translation strategies of CSIs and determine the prevailing translation approach. To carry out a thorough analysis, three Lithuanian-dubbed films have been selected, namely *Hotel Transylvania* (2012) and its sequels – *Hotel Transylvania 2* (2015) and *Hotel Transylvania 3: Summer Vacation* (2018).

1. Culture-specific items in translation

Newmark (2010: 173) explains that culture is "the way of life and environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language". Since the cultural turn, translation, including AVT, has been regarded as means of representing a foreign culture to the target audience. Cultural aspects become relevant when the translator faces words and phrases that carry cultural implications related to the source culture (SC) and has to transfer them to the target culture (TC). There are many terms for such lexical units: culture-specific terms (Williams, 1990), culture-specific concepts (Baker, 1992), realia (Robinson, 1997), cultureme (Nord, 1997), culture-specific items (Aixelá 1996; Davies 2003), cultural foreign words (Nida, 2001), cultural words (Newmark, 2003), culture bound references (Pedersen, 2007), culture-specific references (Antonini, 2007). In this study the term *culture-specific items* is employed. Following Aixelá's definition (1996: 58), culture-specific items are going to be regarded as

> textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.

Having discussed the term, it is beneficial to draw attention to different categories of CSIs.

1.1 Categorisation of CSIs

As culture encompasses various aspects of human life there are multiple categorisations of CSIs proposed by the translation scholars (Nida and Taber, 1969; Vlahov and Florin, 1980; Aixelá, 1996; Antonini and Chiaro, 2005; Newmark, 1988, 2010). The authors of this paper have chosen to combine and discuss the categorisations which seem to be the most relevant to the translation of CSIs in the audiovisual discourse. Table 1 below provides a classification of CSIs which combines the approaches of the selected scholars.

Table 1. Classifications of CSIs

Peter Newmark (1988/2010)	• **Ecology** (geological and geographical environment); • **Personal life** (food, clothing, housing); • **Social life** (economy, occupations social welfare, health, education); • **Private passions** (religion, music, poetry, social organizations, the churches, the Arts Councils, the poetry societies); • **Customs and pursuits** (sports with all their national idioms); • **Public life** (politics, law, government).
Javier Franco Aixelá (1996)	• **Proper nouns** (conventional and loaded nouns). • **Common expressions** (rituals, traditions, religion and spiritual life; concepts, slogans, and items of popular culture; fictional characters; food and drinks; nationalities; measurements).
Rachele Antonini, Delia Chiaro (2005)	• **Place names**; • **Food and drink**; • **Educational references**; • **Units of measurement**; • **Monetary systems**; • **Holidays / festivities**; • **Books, films and TV**; • **Celebrities / personalities**; • **National sports and pastimes**; • **Institutions** (legal formulae; courtroom forms of address; legal topography; agents).

Source: created by the authors

It could be observed that some categories and subcategories suggested by the scholars are very similar or overlap while others differ. Therefore, it seems fitting to merge the overlapping categories and extend the categorisation by adding to it the categories that differ and in this way create a more exhaustive classification of CSIs. Hence the new constructed extended classification consists of the following eight categories (some of them retain their original names; while the others are renamed): names; ecology; personal life; social life; religion, traditions, and holidays; national sports and pastimes; public life; concepts, slogans and items of popular culture. These eight categories are going to be applied in the analysis of translation of CSIs in the selected animated films.

1.2 Translation strategies of CSIs

There are two main approaches that are employed in the translation of CSIs – domestication or foreignization. Domesticating translation involves the assimilation of SC elements according to the values of TC or even excluding them (Venuti, 1995/2008: 16-17). According to the scholar, the use of domestication allows to produce transparent, natural translations (ibid.). Foreignizing translation, on the other hand, implies preservation of foreign content and not conforming to the worldview of TC (ibid.). Due to this strategy the translator becomes visible, the text – less fluent (ibid.). Additionally, numerous translation strategies are distinguished by translation scholars (Vinay and Darbelnet, 1958; Nida, 1964; Vlahov and Florin, 1980; Ivir, 1987; Newmark, 1988; Nedergaard-Larsen, 1993; Tomaszkiewicz, 1993; Aixelá, 1996; Katan, 1999; Davies, 2003; Pedersen, 2007; Díaz Cintas and Ramael, 2007; Gottlieb, 2009; Leppihalme, 2011; Ranzato, 2013) to facilitate the translation of CSIs. Many strategies coincide and, unfortunately, not all authors explain them in a comprehensible manner; therefore, some of them seem quite ambiguous. As this study concentrates on dubbing, Ranzato's taxonomy of translation strategies is going to be discussed and applied in the analysis. The scholar distinguishes the following eleven strategies:

1. **Loan** is unaltered word-for-word repetition of the CSI. Applying this strategy, the translator uses the foreign word or words and attaches word endings in accordance to the rules of the TL.
2. **Official translation** is the application of an acknowledged term used in the TL.
3. **Calque** is a literal translation of the CSI.

4. **Explicitation** is an explanatory definition of the CSI occurring with an additional information.
5. **Generalisation by hypernym** provides the CSI a broader meaning. The cultural quality is reduced or eliminated altogether by exchanging it with more common term.
6. **Concretisation by hyponym** is rendering the CSI with a more specific term.
7. **Substitution** is used for reasons of temporal constraints, lip synchrony, or considerations for the audience. Long reference is replaced by a shorter or more familiar term.
8. **Lexical recreation** is the invention of a new term.
9. **Compensation** is the insertion of the CSI in another place in the text as if to compensate the previous omission of the CSI.
10. **Elimination** implies that the CSI is not transferred from the ST to the TT.
11. **Creative addition** is considered an intervention by the translator to add some cultural quality or humour to the target text (TT) (Ranzato, 2016: 83-84).

These translation strategies could be ascribed to domestication (substitution, elimination, explicitation, generalisation by hypernym, official translation) or foreignization (loan, calque, compensation, lexical recreation) approach. Creative addition and concretisation by hyponym are in the middle of the scale, depending on the context, they could be either foreignizing or domesticating. It is also important to note that Ranzato's taxonomy was tailored to deal with the CSIs specifically in the mode of dubbing, which has its own idiosyncrasies and constraints. The latter are discussed in the following chapter.

2. Dubbing as a mode of AVT

According to Chaume, dubbing is an AVT mode that "consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language" (2012: 1). Since this article seeks to analyse Lithuanian-dubbed animated films, it is prudent to overview the situation of AVT in Lithuania as well as the characteristics of dubbing.

2.1 Dubbing in Lithuania

In Lithuania, AVT is regulated by law (Baravykaitė, 2006: 65). Consequently, all foreign audiovisual products must be subtitled, dubbed, or have a voice-over translation into Lithuanian. Traditionally Lithuania is considered a voice-over country as this mode is used to translate the majority of films and shows on the television (Beniušytė and Liubinienė, 2014: 102). The exception is Russian films and TV series which are sometimes subtitled on certain television channels (ibid.). In cinema films are either subtitled or dubbed, however due to the economic status of the country the latter mode is employed to translate only a small share of foreign production (i.e., computer-animated films) (Koverienė, 2015: 10).

Though historical research on AVT in Lithuania is still very scarce, according to Satkauskatė (2019), some information can be gleaned by studying the history of the country. The scholar distinguishes three periods of AVT:

1) From the first attempts to produce, translate and show AV production in Lithuania to the occupation by the Soviet Union in 1940. During this period films were shown without translation or they had subtitles and the language was heavily influenced by different political forces.

2) The use of dubbing and other AVT modes in Soviet Lithuania (up to 1989). During this period Lithuanian Television produced dubbing for approximately 1,000 animated films made in Soviet Union in accordance with the strict Soviet censorship of the content.

3) Dubbing practice in independent Lithuania since 1990. At the beginning of this period Lithuania was financially and technologically unequipped to translate foreign material using the mode of dubbing. Only in 2004 it was revived with a particularly successful translation of *Shrek 2* (Satkauskaitė, 2019: 66), which was declared the best dubbed version of the film in the world (Koverienė and Satkauskaitė, 2018: 71).

This achievement encouraged AVT companies to continue with the dubbing of animated films, which supposedly led to the increase of cinema attendance (Koverienė, 2015: 5). According to the statistics of the Lithuanian Film Centre, six out of ten most popular foreign films in the Lithuanian All Time Top (1993-2019) are animated.[2] This is a significant indication that Lithuanian viewers enjoy animation as a genre. In addition, Koverienė and Satkauskaitė's (2014) study on

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[2]   Lithuanian Film Centre: http://www.lkc.lt/kino-teatru-statistika/ [Accessed 26/03/2021]

Lithuanian viewers' attitude to various AVT modes suggests that dubbing is also positively evaluated. Interestingly, animated films also take first places in the Lithuanian popularity ratings, whilst they are at the very bottom in other countries (Koverienė and Satkauskaitė, 2018: 71). Many viewers came back to watch the films several times to enjoy the dialogues and the performance of the famous actors that voiced the main characters (Beniušytė and Liubinienė, 2014: 102). Experts attribute this success to a very professionally executed dubbing (ibid. 78), especially to the choice of voice actors, who usually are well-known celebrities in the TC (Koverienė and Satkauskaitė, 2014: 31). However, in order to achieve a desired high-quality result, dubbing professionals must adhere to very specific dubbing synchronies which are going to be discussed in the next section.

2.2 Dubbing constraints

In order to be successful and as convincing as the original, the film has to be translated taking into consideration synchronisation norms which are, as Chaume claims, the cornerstones of dubbing (2012: 76). The term *synchrony* (and its various types) in relation to dubbing was first introduced by Fodor in 1976. His development of the classification was followed by Mayoral, Kelly and Gallardo (1988), Whitman-Linsen (1992), Lorenzo, Pereira and Xoubanova (2003). This article employs a classification of synchronisation proposed by Chaume (2012) since it is the latest one. The scholar distinguished three main synchronisation types:

- **Lip synchrony** (adherence to the characters' articulary movements);
- **Kinetic synchrony** (matching the images with the dialogues);
- **Isochrony** (the length of the characters' utterances) (ibid. 68-72).

Chaume asserts that synchronies take priority over fidelity to the source text (ST) (ibid. 72), especially during close-up shots (ibid. 74). The only exception is the preservation of the meaning of the film (ibid. 72). Galar (2015: 13-14) maintains that translators often choose to employ calques from English language to preserve lip synchrony. The use of calques is more useful if the language is widespread in the world and the majority of the people are familiar with certain popular references or if the TC has ties with the SC (or the third culture) and the SL (or third culture language) is commonly learned in the TC (e.g., Spanish language in the United States of America).

It should not be ignored that the level of synchronisation depends on the genre of the audiovisual product. Animated films require the least amount of synchrony (Katan, 2010: 11-28). Animated characters "do not really speak, but instead move their mouths more or less randomly without pronouncing words" (Muñoz Gil, 2009: 143). This allows the translator more freedom to adequately render the CSIs. Lip synchrony becomes imperative only during close-ups or detailed shots where the position of lips is very conspicuous.

Moreover, Chaume (2012: 76) claims that animated characters move in an exaggerated manner to attract attention, therefore, kinetic synchrony is more essential than lip synchrony. However, the most criticism for dubbed films arises from discrepancies regarding the isochrony (ibid.). This means that the viewer is more likely to notice that something is off (i.e., something is hidden or untrue) if the lips move but nothing is said, or if something is said but the lips do not move, than if the lip movements do not perfectly correspond with the dialogue.

The translation of CSIs in the Lithuanian-dubbed version of the *Hotel Transylvania* trilogy to be explored in the next chapter follows the definition of CSIs by Aixelá, relies on the categorisation of CSIs based on Newmark's, Antonini and Chiaro's and Aixelá's, translation strategies by Ranzato, and synchronisation types distinguished by Chaume.

3. A comparative study of "Hotel Transylvania" trilogy in relation to culture-specific items

Theoretical insights delineated in the previous chapters are the foundation for the analysis of CSIs in director Genndy Tartakovsky's animated films *Hotel Transylvania* (2012), *Hotel Transylvania 2* (2015) and *Hotel Transylvania 3: Summer Vacation* (2018). All three films portray the life and adventures of the famous Count Dracula. The trilogy introduces a great quantity of characters from varying backgrounds and mythologies; hence the dialogues include an abundance of CSIs (from SC and third culture) including CSIs which are specific to the trilogy (i.e., nonce words and phrases).

3.1 Distribution of categories of CSIs in the selected films

In order to distinguish the CSIs video material of all the selected films in English and Lithuanian was watched and investigated. In addition, the scripts of all the

selected films were analysed. All in all, the study has identified 927 CSIs in the selected films. Please consider Table 2 below which demonstrates the distribution of CSIs in the separate films as well as their categories:

Table 2. Categories of the CSIs in the selected animated films.

Category	*Hotel Transylvania*	*Hotel Transylvania 2*	*Hotel Transylvania 3: Summer Vacation*
Names	220	303	212
Concepts, slogans, items of popular culture	39	38	35
Personal life	16	8	10
National sports and pastimes	4	11	5
Social life	1	-	11
Religion, traditions, holidays	4	3	4
Ecology	-	1	-
Public life	-	1	-
Art (introduced by the authors)	1	-	-
Total	**285**	**365**	**277**

Source: created by the authors

Taking into consideration the results of all films, there are 735 CSIs attributed to the category names (i.e., names, surnames, nicknames, place names), which is the most abundant category. It was noticed that in terms of names, especially anthroponyms, the films contain many repetitions. An assumption could be made that this is done in order to clarify who is speaking or who is being referred to in the scene since the majority of the audience consists of children. The names are repeated so that the youngest viewers would not feel confused as there are quite a lot of characters. Furthermore, the repetition of certain names can be explained by the fact that the films contain characters with unusual names such as *Ghouligan, Hydraberg, Johnnystein*. The second category is concepts, slogans and items of popular culture (112) which mostly involves the words and phrases created for the purpose of the films. For example, Batman's automobile entitled *batmobile* or a CSI *zing*, which denotes the phenomenon of love at first sight for monsters and reaffirms the trilogy's specificity as the films introduce a fantastical world full of bizarre characters that live according to their own peculiar rules.

The third is the category of personal life (34). The number of CSIs of this category is almost equal in all the selected films. The category of personal life includes such CSIs as *poncho, dim sum, cigars*. The category of national sports and pastimes (20) is the fourth. This category features CSIs which denote various games (e.g., *hide and seek*, *tennis*, *pinata*). The highest number of CSIs which belong to this category were observed in *Hotel Transylvania 2*. Perhaps the reason rests in the plot of the film, which more than the other two focuses on characters' everyday life, quality time between the grandparent and the grandson. Whereas the largest number of CSIs belonging to the category of social life (12) were found in the third part of the trilogy. The majority of these CSIs is the repetition of the CSI *DJ*, which is an important term considering music has an important role in the film. Other examples of this category are *acres, SPA, fishcrobats*. The CSIs which could be ascribed to the category religion, traditions, and holidays (11) are almost equally applied in the whole franchise. This category encompasses such CSIs as, for instance, *bar mitzvah, voodoo, Sifu*. Only one CSI is attributed to the categories of public life (*guillotine*) and ecology (*stegosaurus*). In addition, one new category entitled 'art' had to be developed as one CSI (i.e., *Through the Looking-Glass*) could not be ascribed to the categorization which was developed. These categories together with the category social life are the only categories not present in all three films. The analysis of the distribution of various categories of CSIs leads to the assumption that CSIs which frequently occur in all the selected films are used to identify characters, to highlight distinctive traits of the films, depict relationships among the characters. Whereas, the CSIs which belong to specific categories that were not observed in all selected films, might have been purposefully employed by the director and script writer in order to accentuate uniqueness of the part in question, or as a narrative technique to make the viewers more engaged into the plot or to intensify the impact of a particular scene.

3.2 Translation of CSIs in the trilogy

Before the analysis of the translation of CSIs, it should be noted that the selected films were not translated and dubbed by the same AVT company: the first part of the trilogy was dubbed by *SDI Media Lietuva*, the second and the third were translated by *Up Records*. Since different studios conducted the translation and dubbing of the selected films, it could be presumed that the second and the third sequels of *Hotel Transylvania* should bear more similarities in the way that CSIs are rendered in them in comparison to the first part of the film.

The quantitative data in the previous chapter has revealed that all three films contain 927 CSIs. Distribution of the translation strategies that were applied to render CSIs into Lithuanian could be seen in Table 3 below:

Table 3. Comparative analysis of the translation strategies

Strategies	*Hotel Transylvania*	*Hotel Transylvania 2*	*Hotel Transylvania 3: Summer Vacation*
Loan	161	253	173
Official translation	21	40	30
Lexical recreation	21	12	25
Elimination	26	15	15
Calque	18	22	10
Substitution	17	8	18
Generalisation by hypernym	7	8	3
Creative addition	9	8	-
Mixed	7	4	1
Concretisation by hyponym	1	3	2
Compensation	2	1	-
Explicitation	-	2	-

Source: created by the authors

After a thorough analysis, it was observed that in some cases the translation of CSIs had involved several translation strategies. Thus, an additional strategy entitled as mixed was added to indicate cases where a combination of different strategies was applied to render CSIs. This strategy is assigned to 12 cases of translations.

Taken together, the results of the translation strategies suggest that the translators of all three films were in favour of foreignization as there are three times more instances of foreignization (730) than domestication (213). In *Hotel Transylvania* the CSIs are foreignized in 218 instances (75%) and domesticated in 72 (25%); in *Hotel Transylvania 2*, there are 300 instances of foreignization (78%) and 76 of domestication (22%); *Hotel Transylvania 3: Summer Vacation* contains 212 instances of foreignization (77%) and 65 of domestication (23%). The

results support the initial hypothesis that dubbing is, in fact, affected by globalisation and translators of family animated films tend to apply foreignization instead of domestication. That said, it should be stressed that data must be interpreted with caution because majority of the CSIs in the selected films are characteronyms which are usually rendered applying transliteration as there are no equivalents in the TL.

The ensuing sections present illustrations of individual translation strategies and attempt to ascertain the reasons behind the translators' decisions. Please consider the first example below from *Hotel Transylvania 3: Summer Vacation*:

Table 4. The application of elimination strategy

Source language (00:42:10-00:42:11)	Target language / Back translation
Time to go play **ping-pong**.	Gerai, einame pažaisti. / Okay, let's go to play.

Source: created by the authors

The term *ping-pong* has an official translation in the TL which is stalo tenisas[3] (BT table tennis), nonetheless, the translator decides to omit the CSI and only mentions the act of playing. The viewer has no way of knowing what kind of game the characters are referring to since there are no visuals to reveal it. Cultural quality is eliminated and the viewers are left with the presumption that the characters are going to merrily spend time and not play a specific sport. The translator sought to maintain both the isochrony, as the Lithuanian term would be significantly longer, and the lip synchrony: the beginning of both *ping-pong* and *pažaisti* include plosive /p/.

At the beginning of the chapter a hypothesis has been made that since the sequels of *Hotel Transylvania* were dubbed by the same studio the translations of the films should be similar. However, this particular example from *Hotel Transylvania 3: Summer Vacation* presented in the table below reveals clearly that the supposition is incorrect.

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[3] Information retrieved from *The State Commission of the Lithuanian Language*: http://www.vlkk.lt/konsultacijos/5290-pingpongas-stalo-tenisas [Accessed 24/03/2021].

Table 5. The application of loan strategy

Source language (00:19:37-00:19:37)	Target language / Back translation
Dennis, come on.	**Denisai**, einam. / **Dennis**, let's go.

Source: created by the authors

The name of one of the main characters is translated differently in the last film. Dracula's grandson is named Dennis. In the translation of the second film, when the character first appears, the name is transcribed and adopted to the TL by adjusting its ending in accordance to the grammatical cases of the Lithuanian (e.g., Denis (nominative case), Deni (vocative case)). However, in the third film, the translator added Lithuanian masculine ending *-as* (e.g. Denisas (nominative case), Denisai (vocative case)). Such translation is more reminiscent of the Slavic name (Денис (BT Dennis)), therefore, instead of preserving the SC quality, the translator introduces the quality of the third culture. Perhaps this decision was influenced by Dracula's heritage which is Romanian and Romanian language has been heavily influenced by the Slavic languages. Furthermore, Dracula often refers to his grandson as Dennisovich which is clearly a Slavic name, thus it is possible that the translator wanted to make the names more similar. Synchronisation is not an issue in this case, because the translation is made longer only by a syllable. Unfortunately, it is not very prudent to change the names of the characters when the film is a part of a trilogy and has a faithful audience that are familiar with the characteronyms. The inconsistency may cause confusion and dissatisfaction among the viewers.

The following example from *Hotel Transylvania 3: Summer Vacation* includes an intertextual reference to the popular 80s American television show *The Love Boat* that depicts romantic and comic tales of the passengers of the cruise ship[4].

Table 6. The application of calque strategy

Source language (00:21:09-00:21:10)	Target language / Back translation
It's not the **Love Boat**, **Frank**.	Čia ne **meilės laivas**, **Frenkai**. / This is not a **love boat**, **Frank**.

Source: created by the authors

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[4] Information retrieved from IMDB: https://www.imdb.com/title/tt0075529/ [Accessed 24/03/2021].

The plot is well known to the source viewers but the same cannot be said about the target audience. Hence the use of calque does not produce the same effect. In the TL, the reference sounds like a general statement. Nonetheless, in this case, it still works, because Dracula's friends and family are concerned with his lack of significant other and take him on a cruise very reminiscent of the aforementioned series; hence, in principle, they are on the love boat. The reference also adds a humorous effect. In addition, *love boat* and *meilės laivas* include consonant phonemes that produce quite similar lip movements; therefore, the lip synchrony is retained.

The next example from *Hotel Transylvania 2* illustrates translation of CSI using compensation strategy. Consider:

Table 7. The application of compensation strategy

Source language (00:31:28-00:31:31)	Target language / Back translation
The Dark Forest of Slobozia.	**Tamsioji giria**, čia **Slobozija**. / **The Dark Forest**, this is **Slobozia**.

Source: created by the authors

In the ST the whole line consists of one CSI phrase, while the TL contains two CSIs. The CSI is generalised but in order not to deprive the audience from familiarising with the Romanian culture, the name *Slobozia* is inserted in the same sentence to denote the place where the forest is located. Thus, the translator preserves cultural authenticity, as well as lip synchrony. It should be noted that, to the knowledge of the authors, no forest with such a name exists, however, there is a town of Slobozia in the southeastern Romania.

The next example from *Hotel Transylvania* presents a reference to the American heavy metal band *Slipknot*:

Table 8. The application of substitution strategy

Source language (00:53:58-00:54:00)	Target language / Back translation
This weird dude at a **Slipknot** concert.	Vieną kartą per **Ledi Gagos** koncertą. / Once during **Lady Gaga's** concert.

Source: created by the authors

The title of the music group is not preserved in the TL presumably because the translator was concerned that the majority of the target audience would not be

familiar with this band. The CSI was replaced with another CSI of a more transcultural nature and far more recognisable: popular American singer Lady Gaga. The translator was not concerned with preserving the isochrony or the lip synchrony. The reference is still of a foreign nature but it is more acceptable than *Slipknot* as this heavy metal music band is not as popular and well-known as Lady Gaga, especially taking into consideration that most of the audience is children.

The following example from *Hotel Transylvania 3: Summer Vacation* contains a reference to a type of dessert which is common in the SC and consists of shaved ice topped with the sugar syrup of various flavours and served in a paper cone.

Table 9. The application of generalization by hypernym strategy

Source language (00:45:33-00:45:34)	Target language / Back translation
And, dad, you go get in line for the **snow cones**.	O tu, tėti, greitai stok į eilę prie **ledų**. / And you, dad, quickly join the line for the **ice-cream**.

Source: created by the authors

The translation includes a more general term with which the target audience is familiar and which encompasses the SC CSI. The use of calque would have made the translation unnatural, whilst due to the explicitation it would have been impossible to maintain the isochrony. However, CSI translation by generalisation diminishes cultural specificity.

In *Hotel Transylvania* scene which is presented in the table below, the audience sees a guest of the hotel that is a magical being from Greek mythology hydra (i.e., three-headed monster). The creators of the film had incorporated the name of the creature in that character's surname.

Table 10. The application of lexical recreation strategy

Source language (00:21:03-00:21:04)	Target language /Back translation
-I'll get back to you, Mr. **Hydraberg**.	Tuojau ateisiu, pone **Drachmanai**. / I will be with you in a moment, Mr **Drachmann**.

Source: created by the authors

The TL involves a unique surname as well, however, there is no obvious connection with the CSI in the ST. The beginning of the surname sounds a little bit like the word *drakonas* (BT dragon), which might be connected to the discussed character that resembles a dragon. The CSI may also have been created incorporating the name of the former currency of Greece - drachma. The beginning of the ST CSI may emphasise the character's species and origin, but the ending carries connotations of another culture; *-berg* is common to Jewish surnames. In the TT, the translator preserves cultural quality on both accounts because *Drachman(n)* is not only Greek sounding, but also has the ending common to the Jewish last names. What is more, both surnames contain plosives /b/ and /p/ respectively, which allows to retain the lip synchrony.

In the scene from *Hotel Transylvania* which is portrayed below Johnny and Dracula are racing each other, Johnny teases Dracula and calls him grandpa, implying that he is very old however there is no CSI in the ST.

Table 11. The application of creative addition strategy

Source language (00:48:19-00:48:21)	Target language / Back translation
Where'd you go, grandpa?	Ei, **Sodra**, kur dingai? / Hey, **Sodra**, where have you disappeared?

Source: created by the authors

In the Lithuanian translation, on the other hand, we encounter the CSI *Sodra* which refers to the Lithuanian State Social Insurance Fund Board. Despite of being the name of the state institution, in this particular context it is used as a slang term. One of this institution's areas of activity is the management of pension funds, thus the translator found a creative way to emphasise Dracula's age and at the same time introduce into the text local culture and humour. The translator also maintained lip roundness and protrusion which is present at the beginning of the ST.

The next example taken from *Hotel Transylvania 2* illustrates how CSI pertaining to sport is translated. Consider:

Table 12. The application of official translation strategy

Source language (00:15:58-00:15:59)	Target language / Back translation
Gotta take the kids to **soccer**.	Nuvešiu vaikus į **futbolą**. / I will drive the kids to the **soccer**.

Source: created by the authors

The term *soccer* is used in the SC despite the fact that in many other countries, including Lithuania, the usage of *football* is more common. The term *soccer* is used to distinguish the European football from the American football. The translation does not raise any doubts, especially since the visual channel does not betray what type of sport is mentioned, thus there are no concerns about the kinetic synchrony. The lip synchrony is preserved because the articulation of both words is similar.

Another example is from the scene in which Dracula's daughter, Mavis, suggests playing a game called *monsterball*. This is a CSI specifically created for *Hotel Transylvania 3: Summer Vacation*.

Table 13. The application of mixed strategy

Source language (00:34:29-00:34:33)	Target language / Back translation
Now are you ready for me to destroy you in **monsterball**?	Na, ką gi nori, kad aš tave pripločiau su **monstrų bomba**? / Well, do you want me to smash you with a **monster bomb**?

Source: created by the authors

Instead of substituting the name of the game with some other, the translator uses calque to transfer the word *monster* and replaces the word *ball* with the word *bomba* (BT bomb) using substitution. Perchance, the translator hoped that the target audience would interpret the CSI as a name for a game that is played by monsters, where the players seek to win against their opponents using their powers to throw the ball. The resulting impact would be like a bomb explosion. But a more plausible explanation is that the translator formulated such a term to preserve the lip synchrony in the TT, as the words *monster* and *monstrų* are pronounced very similarly. The same can be said about the articulation of *ball* and *bomba*. In both cases the SL and the TL words start with bilabial consonants and are followed by close mid back protruded vowels.

The employment of concretization strategy is illustrated below. Consider:

Table 14. The application of concretization by hyponym strategy

Source language (00:05:42-00:05:45)	Target language / Back translation
Welcome to **Hotel Transylvania**!	Sveiki atvykę į **Monstrų viešbutį**. / Welcome to **Monster Hotel**.

Source: created by the authors

The TT CSI is more concrete for the audience's benefit. The distinctiveness of the Romanian culture is eliminated. The translation immediately points out that the guests are only monsters. In some cases, such translation could be detrimental to the enjoyment of the film for it would reveal something too early in the film. Even though the translator interprets what they hear and see in order to produce an adequate translation, they cannot reveal the plot or the specificity of the film. Another reason for the changed name could be the isochrony. The translation is shorter; therefore, it facilitates the translation of the whole sentence as the Lithuanian words and phrases are usually longer than the English ones.

Out of all three films' translation the strategy of explicitation is used only in *Hotel Transylvania 2*. Consider the example below:

Table 15. The application of explicitation strategy

Source language (00:23:26-00:23:27)	Target language / Back translation
He's just a **late fanger**.	Tik **iltys vėluoja**. / Only **fangs are late**.

Source: created by the authors

As shown in the table, the CSI is explained to the target audience, since there is no official translation, and loan or calque would make the translation unnatural and incomprehensible for the target audience. The SL CSI is derived from the phrase *late bloomer* which means that a person becomes successful at something later in life[5]. The term is adjusted to correspond with the theme of the film. *Late fanger* refers to a vampire whose vampirism manifests later than usual. Generally, the strategy of explicitation can interfere with the preservation of the isochrony,

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[5] Information retrieved from the Merriam-Webster's Dictionary: https://www.merriam-webster.com/dictionary/late%20bloomer [Accessed 24/03/2021].

but this is not the case. Also, the translator successfully maintained the lip synchrony as the first syllable of both *fanger* and *vėluoja* contains dental fricatives.

All in all, it could be observed that out of 927 CSIs only 56 were completely eliminated. Hence, it could be said, that most of the SL CSIs were preserved in the translation this way maintaining the authenticity of the films and, at the same time, allowing the TC viewers gain new and expand their existing cultural awareness through the culture-specific items.

Conclusions

The results of the analysis of the animated film *Hotel Transylvania* (2012) and its sequels – *Hotel Transylvania 2* (2015) and *Hotel Transylvania 3: Summer Vacation* (2018) suggest that the dominating translation strategy in *Hotel Transylvania* and its sequels is loan, which allows to preserve cultural diversity as the translators do not need to find official equivalents in the TL or create new CSIs which might be inconvenient considering the isochrony and lip synchronisation. The translators of the selected films also frequently applied official translation, elimination, lexical recreation, calque and substitution. The strategies of generalisation by hypernym and creative addition were less frequent; whereas the least used strategies were concretisation by hyponym, compensation, and explicitation. Additionally, it was observed that in 12 cases a combination of several translation strategies had been employed to translate CSIs.

Initial hypothesis that translators of the family animated films might apply foreignization more than domestication was confirmed. The translators of the selected films showed an inclination towards foreignization (730) instead of domestication (213). However, it should be stressed that the dominance of foreignization could be attributed to the fact that the majority of the distinguished CSIs were characters' names. Such CSIs are highly repetitive and are typically rendered by applying transliteration as they usually do not have equivalents in the TL. Moreover, this is just a case study of three films, therefore, the representativeness of the results is very limited and additional studies incorporating more animated films and larger corpora are necessary in order to confirm if there is a clear tendency towards foreignization of CSIs in the Lithuanian dubbing.

Notwithstanding the relatively limited sample, this study offers valuable insights into the practices of Lithuanian dubbing which are still rather underrepresented

in Lithuania and abroad. The results of the study introduce the international scientific community with the tendencies of the rendition of CSIs into Lithuanian as a lesser-known language and might serve as a basis for prospective comparative studies. In addition, despite its descriptive nature, this study offers a collective insight into translation of CSIs for dubbing which might be beneficial to Lithuanian AVT scholars, students and translation practitioners.

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