Strategies of translating culture-bound items in "Gilmore Girls"

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Strategies of translating culture-bound items in *Gilmore Girls*

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Summary

The present paper looks closely at the link between language, translation and culture in view of two different approaches to translation studies. Completely excluding the cultural context from the theory and analysis of translation, scholars have for a long time considered translation to be solely a linguistic procedure, which involves a simple replacement of lexical and grammatical items between languages. The shift from this purely linguistic approach to translation studies, referred to as the cultural turn, can be seen in the inclusion of extra-linguistic factors in the process of translation. With the scope of translation studies being broadened to cover the cultural framework as well, translation is now viewed as the process of both linguistic and cultural adaptation. Since language forms an integral component of culture, linguistic items cannot be translated into target language without referring to the context of culture first. Even though cultures differ among themselves, they also have many points in common, which makes translation possible. Centering on the corpus of the English culture-bound items used in subtitles, this paper aims to prove that a cultural gap in Croatian can in practice always be bridged via corresponding translation strategy. Apart from the need to take into account all the factors determining the choice of the procedure, translator as a cultural mediator should also be bilingual and bicultural in order to successfully transfer source cultural references into target language.

Key words: culture-bound items, cultural turn, translation strategies, cross-cultural translation, screen translation

Introduction

This paper consists of four parts. In Part one the concept of culture is defined from several aspects. Covering the approaches to the study of culture, the models of culture and the logical levels of culture, it tackles the problem of existence of various theories of this social phenomenon. Part two thoroughly examines the interrelation between language and culture. By discussing the contexts of situation and culture, the Sapir-Whorf Hypothesis and Hall's Theory of contexting, it proves that language and culture are inseparable in the process of translational communication. Part three gives an insight into a broad field of cross-cultural translation. Cultural turn, culture-bound items and cultural gaps as well as the strategies of translating culture-bound items are described in detail. Part four introduces the area of screen translation. Unlike the first three parts, which focus on theory, Part four is practical and includes the corpus of the culture-bound items from the television series *Gilmore Girls* and their Croatian equivalents. With the analysis of transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, through-translation and shift, it is shown which of these strategies translator is more likely to use when transmitting English cultural specifics into Croatian.

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1. Defining culture

Katan (1999: 16) claims that defining culture is important because the definition determines the way in which culture is perceived, studied and taught. Since many disciplines have dealt with the concept of culture and each has looked into it from a different perspective, there are consequently various definitions of it. Most of the definitions offered in those fields, however, relate more or less to the idea of culture as a shared mental model or map of the world.

One of the most quoted definitions of culture was formulated by the English anthropologist Edward Burnett Taylor in 1871 and it goes like this: ″Culture is that complex wide which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society″ (Katan 1999: 16). A slightly different definition was suggested in 1984 by Hofstede, a social psychologist and anthropologist, who incorporates human, social and individual levels of culture and defines it as ″not being a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things…″ (House 2002: 94).

Gail Robinson, from the Center for Language and Cross-cultural Skills in San Francisco, goes a step further and groups various definitions of culture into external and internal level. The external level includes behaviors (language, gestures, customs) and products (literature, folklore, art, music, artefacts), whereas the internal level covers ideas (beliefs, values, institutions). Robinson then suggests that each of the definitions can be linked to a particular approach to the study of culture. The approaches are described in the next section.

1.1. Approaches to the study of culture

There are four approaches to the study of culture, each focusing on a different theory which aims to clarify the concept of culture. We distinguish between behaviorist, functionalist, cognitive, and dynamic approach.

Behaviorist approach emphasizes sets of behaviors as guidelines for determining typical features of one’s culture. Being to a great extent ethnocentric, it argues for the belief in the superiority of the culture to which one belongs. Functionalist approach, on the other hand, goes beyond

individual cultures and focuses on shared rules in an attempt to account for the behavior. It is ideologically based and limited to one culture's dominant or preferred values. A move away from the functionalist approach is clearly visible in the cognitive approach. It suggests that cultures model reality in different ways and stresses the form of things that people have in mind, their models of perceiving, relating and interpreting them as being vitally important for understanding how culture functions. Contrary to the approaches discussed so far which treat culture as a static phenomenon, dynamic approach perceives it as a dialectic process between internal models and external mechanisms. According to this approach, the meaning in culture is influenced by past meanings and it establishes precedent for future meanings.

The main problem with all the approaches is that none of them covers all aspects of culture. With the aim of uniting those approaches and giving a broader view of culture, social anthropologists suggested models of culture, which are discussed in detail in the following section.

1.2. Models of culture

Modeling as the method which simplifies how a system functions proves to be extremely useful when analyzing aspects of culture. Advocated by business consultants and cross-cultural skills trainers, the models of culture are surely effective in practice as well. The four models of culture are as follows: Trompenaars's Layers, Hofstede's Onion, the Iceberg Theory and Hall's Triad of Culture.

Trompenaars interprets culture in the form of a model which has the outer layer, the middle layer and the core. The outer layer is explicit and the most visible of the three concentric rings. Artefacts, products and the organization of institutions are included here. The middle layer is also explicit and it contains norms and values. At the heart of culture lies the core which is implicit and inaccessible. It consists of basic assumptions about life which are unconsciously handed down from generation to generation.

The second model of culture is Hofstede's Onion which has two main layers, practices and values. Symbols, heroes and rituals are visible and can therefore be grouped under practices, with symbols being situated at the first level of practices and rituals at the last one. Similarly to Trompenaars' Layers, in the Hofstede's model the core of culture is formed by values which are invisible.

The idea of visible and invisible in culture popularized by the anthropologists Hall and Kluckhohn is central to the Iceberg Theory. Further developed in 1995 by a team of American management consultants, Brake et al, the Iceberg Theory suggests that the most important elements of culture are cultural orientations, which lie beneath the surface of everyday communication. Katan (1999: 169) defines cultural orientation as ″a culture's tendency towards a particular way of perceiving and modeling reality. The orientation or metaprogram influences how reality is modeled, i.e. which aspects are to be generalized, distorted and deleted″. Considered to be the most comprehensive, the taxonomy of cultural orientations proposed by Brake et al distinguishes between ten orientations.[1] Section 2.3. focuses on cultural orientation towards communication with regard to Hall's Theory of contexting. In contrast to cultural orientations, which are the most significant parts of culture, visible elements of culture such as laws, customs, ways of dressing, food and drink, etc., are just the tip of the cultural iceberg.

The extension of the Iceberg Theory can be seen in terms of Hall's Triad of Culture, which differentiates between technical, formal and informal culture. Technical culture covers scientific communication. Being treated as an independent system in this case, language carries only one meaning which can be analyzed and taught by any expert in the field. The second level of the model, formal culture, consists of customs, rules, traditions, procedures, etc. Once learned and scientifically studied, those routines become technical patterns. Since this level of culture varies between formal and informal one, it is sometimes above and sometimes below the waterline. Lastly, the informal part of the triad of culture includes culturally or socially determined values which we respond to and identify with. The values are acquired out-of-awareness, which is why this third level remains invisible to us.

Just like the approaches to the study of culture, the models described in this section define culture at only one or some levels. In order to cover all levels at which culture operates, the theory of logical levels is put forward, which is the subject of the next section.

[1] Orientations towards action, communication, environment, time, space, power, individualism, competitiveness, structure and thinking (Katan 1999: 171)

1.3. Logical levels and culture

Robert Dilts, a co-founder of Neuro-Linguistic Programming, developed the theory of logical levels to explain how individual learning and communication function, but it can be applied to organization and culture as well. His theory is described here in terms of its relation to the concept of culture.

Dilts isolated five levels which are hierarchically ordered and interrelated. The basic level is the environment consisting of external factors which can be perceived through the senses, in time and space. So for instance we can group cultures according to climate (rainy Great Britain), dress (popularity of sneakers in the USA), temporal setting (the 60s culture), etc. The next logical level of culture is the behavior which is governed by socially accepted rules, often expressed in forms of proverbs and old wives' tales. Through this level individuals and organizations react and operate on the environment. The first level that frames the interpretation of environment or behavior is the level of capabilities, strategies and skills, all being part of the invisible cognitive environment. It primarily focuses on the way how a message is transmitted and perceived. The fourth logical level includes beliefs and values. Beliefs motivate or constrain people's action and they also embody values, which act together and orient people towards a particular pattern of behavior. Finally, at the highest level of the logical levels model stands identity. Being a member of culture basically means that it is necessary to share beliefs at every level of culture.

Of the theories of culture described in Part one, the theory of the logical levels model is the only one enabling the analysis of all aspects of culture. However, in practice some of the levels do not function according to this model. There are five points that need to be mentioned with regard to culture and behavior.

Even though in the logical levels model an emphasis is placed on beliefs and values as factors affecting behavior, there are other filters responsible for it as well, for example personal reasons. What this theory also fails to include is the fact that individuals are members of different cultures. This means that in the environment of a foreign culture individuals generally comply with the patterns of behavior set by that particular culture. Apart from being considered members of many cultures, individuals usually do not treat all cultural values as valid, but rather as being just congruent with that culture. Hofstede uses the term *ecological fallacy* to describe that phenomenon. Another important point relating to the logical levels model is the nature of culture. It allows for a certain deviation in behavior, which is on a cline from typical, through

atypical to unrecognizable. Lastly, in the logical levels model there may be an internal conflict of values and beliefs. In order for the model to function as a unified system within which all the approaches to culture can function, there should always be congruence between the levels.

In summary of Part one, it is important to stress that defining culture is a rather difficult task. The existence of various theories supports the fact that culture cannot be looked into from one perspective only. Being understood as a complex system, culture operates at different levels. What follows next is a detailed analysis of the connection between language and culture.

2. Interrelation between language and culture

House (Riccardi 2002: 96) claims that ″language as the most important means of communicating, of transmitting information and providing human bonding has an extremely significant position inside any culture.″ She also suggests that there are two major views of language. According to the first view, language reflects the culture of a social group. In other words, society's public and cultural values, norms, traditions, etc. have a strong influence on members of a particular culture, which is most visible in language used by members of the same and different social groups.

Contrary to the view that language is reflexion of culture, there is also an idea of language as a source of cognitive and behavioral conditioning which suggests that language in its lexicon and structure has a direct impact on its speakers' thinking, worldview and behavior. Originated in the ninetieth century in German idealistic philosophy of Wilhelm von Humboldt, this idea of linguistic relativity was further developed by anthropologists Edward Sapir and Benjamin Lee Whorf in the first half of the twentieth century (see Section 2.2.).

They also influenced more recent view of language proposed by the Soviet semiotician Jurí Lotman. He distinguishes between primary and secondary modeling systems. Being understood as the primary modeling system, language cannot exist without the context of culture just in the same way as culture cannot exist without the structure of the natural language at its center. Since culture is expressed through language, ″cultural products″ such as literature and art can only be described as the secondary modeling systems. The following section introduces two kinds of contexts indispensable for a successful communication.

2.1. Contexts of situation and culture

As Bronislaw Malinowski puts it (Katan 1999: 72), ″…language is essentially rooted in the reality of culture…it cannot be explained without constant reference to these broader contexts of verbal utterance.″ Being among the first anthropologists to have realized the inextricable connection between language and culture, Malinowski stresses the importance of the context of situation and the context of culture in understanding the meaning of language. Moreover, those two contexts have to be implicitly or explicitly clear to the interlocutors and hearers in order for communication to take place. With regard to meaning, Malinowski makes the distinction between semantic or idealized meaning and culture-bound meaning, the latter being the main object of his study.

The notion of context in the field of linguistics began to receive more attention in 1933 when Leonard Bloomfield published *Language*.[2] Focusing on a dynamic relationship between language, culture and thought as well as on the social background in communication, he claims that meaning depends on ″the situation in which the speaker utters it and the response which it calls forth in the hearer″ (Katan 1999: 73). In his definition of meaning, however, Bloomfield does not mention culture and its influence on the act of speech. Indeed, the concept of a cultural framework was not thoroughly studied until thirty years later when Dell Hymes examined the effect of cultural values and beliefs on the process of communication. In 1989 Halliday took up Malinowski's concept of context of situation and culture and proposed his definition of context as being ″non-verbal environment of a text which is made up of the context of situation and the wider context of culture″ (Katan 1999: 177). He also suggests that the context of situation is ″the total environment in which a text unfolds″ (Katan 1999: 177). Unlike Malinowski, Halliday in his theory questions the existence of the context of culture as a separate linguistic model. What he points out is that some indication of the cultural background is definitely helpful in describing the context of situation.

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[2] Textbook in which Bloomfield argues that linguistics needs to be an objective discipline. He rejects the classical view that the structure of language reflects the structure of thought and makes a spoken language the only object of his study (http://www.newworldencyclopedia.org/entry/Leonard_Bloomfield#Language, 2 April 2008).

When discussing about the role of culture in language, it is necessary to include the theories put forward by Edward Sapir and Benjamin Lee Whorf. The following section touches upon that matter.

2.2. The Sapir-Whorf Hypothesis

Both Malinowski and Sapir believed that language could only be understood with the reference to the context of culture. Sapir, however, went further with his concept of language suggesting that ″no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached″ (Bassnett 1991: 22). This extract forms part of the Sapir-Whorf Hypothesis, which can be analyzed in view of different versions and different approaches.

There are two versions of the Sapir-Whorf Hypothesis, the strong and the weak one. According to the strong version, language determines the way speakers think. Since this idea implies that we can only think what our native language permits, it is considered absurd and has few supporters today. The weak version, on the other hand, suggests that language has an influence on thought, but it is not the determining factor. Grammar is particularly important, as it ″makes meaning possible and also sets limits on what can be meant″ (Katan 1999: 74). This version has definitely more supporters in the fields of anthropology, linguistics and translation.

In addition to two versions of the Sapir-Whorf Hypothesis, there are also different approaches to it based on the theorists' different understanding of language. The approaches include the lexical and the grammatical one. The lexical approach is supported by Sapir who claims that language as a guide to social reality labels lexis, which represents a different reality rather than simply a different label. Maps of the world for the lexis are therefore culture specific. In contrast to Sapir, who strongly believed that the interface between language and culture was in the lexis, Whorf argued that this connection was more visible in the grammatical patterns. Focusing on language as a system, Whorf in his grammatical approach put forward the idea that different language systems represent different cultural realities.

What can be concluded from the Sapir-Whorf Hypothesis is that there surely exists interplay between language and culture. Lexis and language system reflect different realities. Even though concepts between cultures differ, this does not mean that they cannot be understood by members of other cultures. Language can convey meaning of concepts from different realities, but the way how it is done as well as individual's perception of such concepts is culture-bound. The next section discusses the importance of Hall's Theory of contexting with regard to the context of culture.

2.3. Hall's Theory of contexting in communication

Considered to be one of the guiding orientations in communication, contexting implies that individuals, groups and cultures differ regarding the quantity of information that needs to be made explicit in order for communication to function. In Hall's theory of contexting in communication, text and context have special meaning. Text is ″transmitted information″, whilst context is ″the amount of information the other person can be expected to possess on a given subject″ (Katan 1999: 177). The context is to be understood as both the context of situation and the context of culture.

The two aspects of communication, text and context are represented by Hall's Triangles. At one extreme, in the text triangle, all the information is made explicit, whereas at the other extreme, in the context triangle, no text is necessary since all the information is implicit. According to Hall, ″contexting is a fundamental aspect of culture and members of a culture have a shared bias, either towards communication through the text or the context″ (Katan 1999: 179). Cultures can therefore be positioned on a cline from high context communication cultures (HCC cultures) to low context communication cultures (LCC cultures). With priority given to implicit information, the highest context communication culture is Japanese, whereas the lowest context communication culture preferring precision and detailed information is Swiss-German.

In conclusion to Part two, it can once again be emphasized that ″language is embedded in culture, linguistic acts take place in a context and texts are created in a continuum, not in vacuum″ (Bassnett 2007: 23). Having described the link between language and culture, and the importance of context, we now turn to the field of cross-cultural translation.

3. Cross-cultural translation

According to Lieven D'hulst (2008: 221):

> Cross-cultural translation is commonly interpreted in a growing number of disciplines dealing with translation (postcolonial translation studies, cultural studies, cultural anthropology, sociology and some more) as a mode of translation that puts special emphasis on a number of verbal and non-verbal aspects of communication between more or less remote cultures.

Covering all processes of mediation between different cultures, cross-cultural translation is considered to be one of the key concepts in cultural discourse worldwide. Since every text, either spoken or written, is the result of both linguistic and extra-linguistic reality, translation has to be understood as the process of conveying messages within linguistic and cultural contexts. Ivir (2002/2003: 124) emphasizes that ″an act of translation is an eminently cultural act: it takes place within culture; it has a direct bearing on culture, and it helps to shape culture.″ Despite the fact that translating involves not just two languages, but also a transfer from one culture to another, translation studies scholars have for a long time failed to recognize the importance of the framework of culture for the theory and practice of translation. The following section discusses the cultural turn and the inclusion of the context in the process of translation.

3.1. Cultural turn in translation studies

Since culturally oriented approaches gained a considerable importance during the late 1980s and early 1990s, the cultural turn can be seen as a massive phenomenon that was taking place in a wide variety of disciplines. Following the general trend in the humanities and social sciences, translation studies moved towards the analysis of translation from a cultural studies perspective. Explaining why translation studies took a cultural turn, Bassnett and Lefevere point to the fact that ″the questions about translation have been changed and that the object of study has been redefined; what is studied is text embedded within its network of both source and target cultural signs″ (1990: 11-12). Most translation scholars agree that the shift in translation studies was marked by

publication of Bassnett and Lefevere's collection of essays *Translation, History and Culture* in 1990.

Earlier evidence of the cultural turn in translation studies can be found in the late 1980s. Belgian scholars José Lambert, Theo Hermans and Hendrik van Gorp examined the influence of linguistic as well as extra-linguistic factors on the process of translation. Considered to have prepared the ground for a cultural turn, the polysystem theory put forward by Israeli Itamar Even-Zohar suggests that any model of a literary system should include translated literature because translations can initiate change and innovation. With regard to the status of translations, Even-Zohar claims that ″translations cannot be categorized as either primary or secondary, but are always variable, depending upon the specific cultural situation of the receiving culture″ (Gentzler 2004: 166). A further example of the cultural turn in translation studies is the introduction of behavioral patterns that govern translation strategies and techniques. By using preliminary, initial and operational norms[3], Gideon Toury believes it is easier to detect and describe literary, linguistic and sociological factors influencing translation. Functionalist approach is also an indicative of the cultural turn in translation studies. Advocates of this approach, Hans Vermeer, Katharina Reiß, Christiane Nord, Mary Snell-Hornby and Justa Holz-Mänttäri, argue that the function of translation determines the translation strategies.

Looking at the translation studies in the 1980s and 1990s, it can be concluded that theoretical developments were mostly shaped by the shift from source-oriented theories to target-oriented theories and the shift to include both linguistic and cultural factors in the translation procedure. The next section deals with culture-bound items and cultural gaps.

[3] Preliminary norms involve factors determining which texts are selected for translation; initial norms influence whether a translator remains loyal to the source text or not; operational norms influence translators' decisions during the process of translation (Gentzler 2004: 167).

3.2. Culture-bound items and cultural gaps

Culture-bound items are ″words and phrases that denote or connote cultural specifics or that carry cultural markers″ (Frank 2004: 802). Since cultures differ among themselves, in the process of translation it is common to find source culture elements which do not exist or are different in the target culture, and for which there are no adequate target language equivalents. Linking those translation problems with the existence of unmatched elements in the target culture, Pavlović and Poslek (1998: 159-164) analyze areas of source culture specifics and group them into several categories. The categories include the following: ecology[4], everyday life, material culture, history, religion, economy, political and administrative functions and institutions, the armed forces, education, forms of address, gestures and habits, work, leisure and entertainment, television.

In view of the importance for the topic of this paper, only three of these categories are briefly described. Being one of the most comprehensive categories, the category of everyday life covers types of dwellings, household appliances, food, meals[5], clothes, including parts of national costumes, means of transport, public services, especially the names of public service companies. The next category is material culture, which comprises different products, particularly trademarks. If a product becomes well-known in the target culture, trademarks are simply transferred in the process of translation; otherwise a generic noun must be used instead of the name of a product. The last category of importance here is television. As an important factor in bringing together distant cultures, it is an endless source of culture-bound items and includes names of TV personalities, hosts, game shows, etc.

Due to the fact that different cultures divide up universe in different ways and create a whole series of words to designate their special language, some translation scholars argue that certain concepts simply cannot be translated. This takes us to the concept of cultural gaps. The French for instance have numerous words for various types of wines and

[4] Different aspects of nature, geographical concepts, flora and fauna (Pavlović and Poslek 1998: 160)

[5] *Ručak* can be either *lunch* or *dinner*, *večera* can be either *dinner* or *supper*, *dinner* can be *ručak* or *večera* (Pavlović and Poslek 1998: 160).

cheeses, Spaniards for bull-fighting, Arabs for camels, Eskimos for snow, the Chinese for rice, etc. Dealing with the issue of gaps in the process of translation, Catford suggests that there are two types of *untranslatability*, linguistic and cultural. On the linguistic level, *untranslatability* occurs when there is no lexical or syntactical substitute in the target language for a source language item. Cultural *untranslatability*, on the other hand, is ″due to the absence in the target language culture of a relevant situational feature for the source language text″ (Bassnett 1991: 39). Similarly to Catford, Popovič also distinguishes two types of *untranslatability*. The first type is based upon Catford's category of linguistic *untranslatability*, while the second type involves difficulties that go beyond the purely linguistic. The two linguists have different approaches to the second category. While Catford starts from within linguistics, Popovič starts from a theory of literary communication and describes the second type as ″a situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation″ (Bassnett 1991: 42).

However, according to Nolan (2005: 58), ″*untranslatability* is quite often a misnomer, because an exact or complete translation is not necessary, and an approximate equivalent may be all that is needed in a given context.″ At the very beginning of the process of translation, translators have to be aware of the fact that the same idea may be expressed differently from one culture to another. In order to solve the case of *untranslatability*, Nolan suggests different strategies, such as looking for an equivalent register, or level of language, use of other parts of speech, or figures of speech, etc. Criticizing the whole notion of *untranslatability*, Georges Mounin (Bassnett 1991: 44) points out that translation can be achieved with relative success:

> …But as it involves the consideration of language in its entirety, together with its most subjective messages, through an examination of common situations and a multiplication of contacts that need clarifying, then there is no doubt that communication through translation can never be completely finished, which also demonstrates that it is never wholly impossible either.

With regard to the difficulties in translation, Levý argues that ″the translator has the responsibility of finding a solution to the most daunting of problems″ (Bassnett 1991: 31).

The next section deals with the strategies of translating culture-bound items as well as with the factors influencing the choice of the translation procedure.

3.3. Strategies of translating culture-bound items

Ivir (2002/2003: 117) claims that ″ the translating of unmatched elements of culture poses two problems for translation theory and practice: (1) that of possible procedures available to the translator in dealing with a particular element of culture, and (2) that of strategy, or the choice of the procedures best suited for a particular act of communication″.

The first problem can easier be solved since a list of possible procedures and their combinations enables a successful transfer of information. In this paper the translating of unmatched elements of culture is analyzed in view of Newmark's translation strategies, (see Part 4).

The second problem, however, is more difficult as it involves various factors which influence the translator's choice of the procedure. Among the most important factors that guide the translator in selecting the strategy is the communicative function of unmatched elements of culture. The role of the translator is to recognize and properly interpret the communicative function of such elements in the source language. The next factor that determines the choice of the translation procedure is the position of an unmatched element in the source culture and its possible counterpart in the target culture. The understanding of the value of such an element orients the translator towards the choice of a suitable procedure. Contrastive relations between the source and the target language govern the translator's choice of the procedure as well. Since some of the procedures are blocked and others are favored for semantic or syntactic reasons, the translator's choice of strategies is limited. What also influences the translator's choice of the procedures is the translating tradition of the target culture. Some languages for instance prefer domestic equivalents over foreign importations. In contrast to the factors discussed above, this factor is to be understood as a general trend and does not influence the translator's choice in each case.

Ivir emphasizes that all these factors are just part of a larger whole - ″the translator's ability to communicate with the intention of achieving cultural mediation″ (2002/2003: 123). The idea of a translator as a cultural mediator dates back to 1975 when George Steiner pointed out ″that the translator is a bilingual mediating agent between monolingual communication participants in two different language communities″ (Katan 1999: 12). Apart from being bilingual, the translator must be bicultural as well and possess the following competencies in both source and target culture: knowledge about society, communication skills, technical skills and social skills.

Cross-cultural translation is a key practice in bridging the gap between two cultures. Since texts are determined by the cultural, historical and social background, in the process of translation it is necessary to refer to the context as well. With various translation procedures available, it is argued that culture-bound items can be successfully translated in the target language. We will now look at Part 4 which examines more closely screen translation and strategies employed in transmitting culture-bound items from English into Croatian.

4. Screen translation

Following enormous changes in the field of translation studies over the last two decades, screen translation emerged as a relatively new area, being relevant to cross-cultural, multimedia and communication studies as well. The term *screen translation* covers subtitling and lip-synchs dubbing of audiovisual material for television and cinema as well as the translation of television programmes, films, videos, CD-ROMs, DVDs, operas and plays. It can also be referred to as *media translation*, *language versioning* and *audiovisual translation*.

Subtitling is the process of rendering the voice track in a written form. Low costs of subtitling as well as a brief period of time needed for the process make this form of screen translation more popular than dubbing. In addition to those advantages, subtitling leaves the original soundtrack intact, hence promoting foreign language and culture through different kinds of audiovisual materials. Due to the fact that subtitling can be evaluated by

those who know the source language of the voice track, it is considered to be a constrained form of translation. Time and space limit also affect the production and transmission of subtitles.

With regard to factors influencing the choice of screen translation method, it should first of all be noted that larger and wealthier countries tend to dub, whereas smaller ones choose subtitling. Other factors include new trends, available time, programme genre, the status of the source and target languages as well as target audience profile, such as age, sex, educational background and social class.
The following sections deal with the analysis of translation strategies in view of the corpus of the culture-bound items from the television series *Gilmore Girls*.

4.1. Strategies of translating culture-bound items in Gilmore Girls

In this part the culture-bound items are grouped into eight sections according to the translation strategy employed. In each section there is a table with an English culture-bound item, a Croatian translation and an explanation of a cultural reference. As already mentioned in Section 3.3., Newmark's translation strategies are used for the analysis of the examples in this corpus. These include the following: transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, through-translation and shifts or transpositions.

The corpus consists of 170 examples chosen from 32 episodes of the American comedy-drama series *Gilmore Girls*[6], mostly from seasons four and six. Known for its fast-paced dialogues filled with cultural references, the series *Gilmore Girls* centers on the relationship between a single mother Lorelai (Lauren Graham) and her teen daughter Rory (Alexis Bledel) living in the fictional town of Stars Hollow, Connecticut. Being

[6] The series was created by Amy Sherman-Palladino, an American television writer, director, and producer (http://en.wikipedia.org/wiki/Amy_Sherman-Palladino, 25 October 2011).

extremely popular in the United States, the series saw the creation of *Gilmore-ism.com*[7], a fan-site with a comprehensive overview of the *Gilmore Girls* witticisms.

The practical part begins with the analysis of transference, followed by the rest of Newmark's translation strategies.

4.1.1. Translation by transference

The process of transferring a source language word to a target language text involves transliteration. This strategy is the most frequently used and with 84 examples it makes up 48% of the total corpus. As can be concluded from the table below, the transferred culture-bound items mainly refer to the American public figures, actors, singers, companies and organizations, sports and registered trademarks. There are, however, references to other cultures as well, with most of them belonging to the category of food (see Section 3.2.). Since this translation strategy is a source language oriented, the understanding of the reference in a given context largely depends on recipients' general knowledge of world cultures.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. …the next day we hit New York, see your fancy art galleries, hit the **Strand**.	…sljedeći dan idemo za New York, posjetit ćemo galerije, otići u **Strand**.	Bookstore in New York's East Village famous for its giant collection of used, rare and out-of-print books.
2. **Duke** is gonna dominate the **ACC** again.	**Duke** će opet dominirati u **ACC-u**.	One of the seven charter members of the Atlantic Coast Conference (ACC), a collegiate athletic league.
3. My god, we're busier than that **Anne Coulter**.	Moj Bože, imamo više posla od **Anne Coulter**.	American lawyer, columnist, conservative social and political commentator.
4. And Courtney Love? She's no **June Cleaver**.	A Courtney Love? Ona pogotovo nije **June Cleaver**.	Major character in the American TV sitcom *Leave It to Beaver* in which she plays the role of an ideal mother and a housewife.
5. You know, it's because of	Znaš, on će zbog mene postati	American investigative

[7]The founder of the site is J. Timothy King, an American independent author of fiction and non-fiction (http://www.jtimothyking.com/about).

me that he's going to be **Bob Woodward**.	**Bob Woodward**.	journalist and an associate editor of *The Washington Post* credited with disclosing the Watergate scandal.
6. I thought you'd been kidnapped by some crazy **Sandinistas** or something.	Mislila sam da su vas oteli neki ludi **sandiniste**.	Members of the political party ″Sandinista National Liberation Front″ named after the Nicaraguan ruler Augusto César Sandino.
7. You know she's joined the **DAR**?	Znaš li da je postala članica **DAR-a**?	The Daughters of the American Revolution is a lineage-based organization of women with chapters in the U.S., Europe and worldwide.
8. I'll just put it in the kitchen next to my half-empty box of **Cheer**.	Stavit ću ih u kuhinju pored poluprazne kutije **Cheera**.	Brand of laundry detergent manufactured by multinational corporation Procter & Gamble and sold in the U.S. and Canada.
9. This is the breeding ground for the next **Jayson Blair**!	Ovo je plodno tlo za sljedećeg **Jaysona Blaira**!	Former American reporter of *The New York Times* who resigned after the discovery of plagiarism in his stories.
10. However, every time a certain relative of your father's comes to visit things tend to disappear. -Dad's got a **Winona** in the family?	Svaki put kad nas posjeti određena tatina rođakinja, stvari nestanu. -Tata ima **Winonu** u obitelji?	American actress Winona Ryder was convicted of grand theft and shoplifting in 2002.
11. So, **Mutt** and **Jeff**, what's the prognosis there?	**Mutt** i **Jeff**, kakva je situacija?	Newspaper comic strip characters created by the American cartoonist Bud Fisher; slang term for people contrasting in size or nature.
12. You haven't been camping in forever. Be **Grizzly Adams**.	Nisi bio na kampiranju sto godina. Budi **Grizzly Adams**.	Mountaineer and grizzly bear tamer immortalized in numerous movies and TV series.
13. Call me **Belinda**, ″cause my lips are sealed.″	Zovi me **Belinda** ″jer moje su usne zapečaćene″.	Front singer of the group ″The Go-Go's″ that recorded the hit song *Our Lips Are Sealed*.
14. That actually felt good. Like getting a **Jack LaLanne** workout.	To je baš prijalo. Kao vježba **Jacka LaLannea**.	American fitness, exercise and nutritional expert.
15. No, it is okay to end a sentence with a preposition	Rečenica se sad može završiti s prijedlogom. Pročitao sam to	William Safire was an American journalist, a

now. I read it in **Safire's** column.	u **Safireovoj** rubrici.	presidential speechwriter and a regular contributor to column ″On Language″ in *The New York Times Magazine*.
16. Don't let Grandpa and his cronies make you sing **Whiffenpoofs**' songs all night.	Nemoj da te djeda i njegovi kompići nagovore da cijelu noć pjevaš pjesme **Whiffenpoofsa**.	The Yale Whiffenpoofs is the oldest collegiate *a cappella* group in the U.S.
17. Kimmie saw this guy at the mall, who was a total **Chachi**.	Kimmie je vidjela tipa koji je isti **Chachi**.	Character in the American TV sitcom *Happy Days* noted for his good looks.
18. And, he bought us a **Slurpee**.	Kupio nam je **Slurpee**.	Flavored frozen drink from 7-Eleven, a part of an international chain of convenience stores, operating under Seven-Eleven Japan Co. Ltd.
19. Something wrong? -Wrong? -Yeah, you're giving me a **Valerie Cherish** and I don't wanna see that!	Nešto nije u redu? -Nije u redu? -Da, ponašaš se kao **Valerie Cherish**, a to ne želim vidjeti!	Young attorney played by Lisa Kudrow in the HBO TV series *The Comeback*.
20. You cannot be out of **Wild Turkey**.	Ne može ti ponestati **Wild Turkey**.	Kentucky straight bourbon whiskey distilled and bottled by Austin, Nichols & Company, Inc.
21. You're going to have to turn into friggin' **Flo-Jo** to get away from me.	Morat ćeš se pretvoriti u jebenu **Flo-Jo** da pobjegneš od mene.	Florence Griffith Joyner was an African-American track and field athlete in the 1980s that holds the world record for both 100 and 200 meters.
22. I can't believe you wanted my mother to shave her head and become a **Moonie** way.	Ne mogu vjerovati da si htjela da mama obrije glavu i postane **Moonie**.	Nickname of members of the Unification Church movement derived from the name of Sun Myung Moon, a Korean religious leader; in some dictionaries the term is marked as offensive.
23. You know, sneak a smoke, and see if anybody slipped an aspirin in my Coke. -Okay, **Rizzo**.	Znaš, idem povući dim i vidjeti je li mi netko stavio aspirin u kolu. -Dobro, **Rizzo**.	Betty Rizzo, played by Stockard Channing, is the leader of the Pink Ladies in the musical movie *Grease*.
24. It's only a 15-minute break, and then it's back to the dance floor. -So you're **Arthur Murray** now?	Samo 15 minuta odmora i onda se vraćamo na plesni podij. -Sad si **Arthur Murray**?	Jewish-born dance instructor and owner of the dance studio chain which bears his name.

25. Maybe if we dropped one of the horses. -And who's making that choice **Sophie**?	A da odustanemo od jednog konja? -Tko će ga izabrati, **Sophie**?	Main protagonist of William Styron's novel *Sophie's Choice* in which she has to choose which of her two children would be taken to the gas chamber and which would be allowed to stay with her in Auschwitz.
26. Need water. **Gunga Din**!	Trebam vodu. **Gunga Din**!	Water bearer in the adventure movie of the same name who helps British sergeants to fight murderous Indians in colonial British India.
27. So tell me about the guy. -Mom! -Is he dreamy? -Oh, that is so **Nick at Nite**.	Pričaj mi o tom dečku. -Mama! -Je li divan? -Ovo liči na **Nick at Nite**.	Nighttime cable network that broadcasts live action sitcoms over the channel space of Nickelodeon.
28. You're a genius. -Well 13-year-old girls and make-up, it's like betting on **Secretariat**.	Genije si. -Trinaestogodišnjakinje i šminka je kao klađenje na **Secretariata**.	Racehorse that became U.S. Triple Crown champion in 1973.
29. For what kind of bike? -A **Schwinn**.	Za kakav bicikl? -**Schwinn**.	Bicycle manufactured by the Schwinn Bicycle Company, which is named after Ignaz Schwinn, a German mechanical engineer.
30. I don't wanna change. I don't wanna be the anti-town girl. I'm not **Daria**.	Ne želim se promijeniti. Ne želim biti protiv grada. Nisam ja **Daria**.	Misanthropic teenage girl in the American animated TV series of the same name.
31. We wore him out. -We tend to do that. -Well, we are **Electra Woman** and **Dyna Girl**.	Iscrpile smo ga. -Sklone smo tomu. -Mi smo **Electra Woman** i **Dyna Girl**.	Super heroines played by Deidre Hall and Judy Strangis in the American live action children's TV series of the same name.
32. If I don't improve my French grades, I can kiss **Vassar** goodbye.	Ako ne popravim ocjene iz francuskog, ništa od **Vassara**.	Private co-educational liberal arts college in the town of Poughkeepsie, New York.
33. Your aunt Jun is a wizard with the **Kimchi**.	Teta Jun čarobnjak je za **kimchi**.	Traditional fermented Korean dish made of vegetables with varied seasonings.
34. I should just tell her Asher Fleming's my man so she can compare her circa 1972 **Lou Ferrigno** with him.	Trebala bih joj reći da je Asher Fleming moj, pa neka ga usporedi sa svojim **Louom Ferrignom** iz 1972.	American actor, fitness trainer, and professional bodybuilder.
35. Princess Grace didn't go to college. -Thank you for the history lesson, **A.J. Benza**.	Princeza Grace nije išla na faks. -Hvala na lekciji iz povijesti, **A.J. Benza**.	Former American gossip columnist of the *New York Daily News* and host of the show *Mysteries and Scandals*.

36. We had much debate about that. It was down to chocolate, cheese, or **Brillo** pads.	O tome smo puno debatirali. Trebala je biti od čokolade, sira ili **Brillo** jastučića.	Trade name for a scouring pad used for cleaning dishes and made from steel wool impregnated with soap.
37. …I half expected him to start talking about his **Tonka** truck…	…mislila sam da će početi pričati o svom **tonka** kamionu…	Metal toy truck manufactured by Tonka Toys Inc.; ″tonka″ means ″big″ and ″great″.
38. …he gets out of the car, and he's all like **Evel Knievel** style, like, ″I'm okay, I'm okay.″	…izlazi iz auta i sav je u stilu **Evela Knievela**, kao ″dobro sam, dobro sam.″	American stuntman well known for his public displays of motorcycle jumping which often resulted in serious injuries.
39. You graduated already, **Doogie**?	**Doogie**, već si diplomirala?	Child genius in the American TV series *Doogie Howser M.D* who became a doctor at age 16.
40. Kids are different today. It's a different world... -Yes, that was **Dr.Spock** turning over in his grave!	Djeca su danas drukčija, drukčiji je svijet… -To se **Dr.Spock** prevrće u grobu!	Benjamin McLane Spock was an American pediatrician and author of books on childcare.
41. He's playing **softball**.	Igra **softball**.	Sport similar to baseball, but played on a smaller field with a larger and harder ball.
42. Wasn't Paris good at one point? -Before she was editor. Now she's **Augusto Pinochet** in a pantsuit.	Nije li Paris bila dobra? -Prije nego što je postala urednica. Sad je **Augusto Pinochet** u kostimu.	Chilean army general and a military dictator responsible for the 1973 coup d'état.
43. There's already a talk of giving her the A.A. -An A.A? -An **Abigail Adams**…	Već kruži priča da će joj dodijeliti A.A. -A.A.? **-Abigail Adams**…	Named after the wife of the U.S. second president John Adams, the Abigail Adams award was introduced by the Massachusetts Women's Political Caucus in 1988 to recognize female activists who had greatly contributed to the realization of equal social and political rights for women.
44. Remember **Bonnie Bell** lip smackers?	Sjećaš li se sjajila za usne od **Bonnie Bell**?	Cosmetics company founded in 1927 by cosmetics salesman Jesse Bell, who named it after his daughter.
45. …but maybe leave the **Worcestershire** sauce for tomorrow.	…ali ostavi umak **Worcestershire** za sutra.	Liquid condiment primarily used to flavor meat and fish dishes; it was first made in Worcester, a county town of Worcestershire in the West

		Midlands of England.
46. If I had a cooler of **Gatorade**, I'd pour it over your head. -Sounds refreshing.	Da imam hladni **Gatorade**, prolila bih ti ga po glavi. -Zvuči osvježavajuće.	Line of sports drinks first developed in 1965 by researchers at the University of Florida; its name was derived from the collective nickname of the university's athletic teams, ″the Gators″.
47. Boy they keep making that ketchup slower and slower, huh? -It's the **Heinz** family's little joke.	Čovječe, taj kečap sve sporije istječe, je l'? -To je mala šala obitelji **Heinz**.	American food company founded by businessman Henry James Heinz; it is most famous for its ketchup.
48. I was gonna spend the summer tutoring for **The Princeton Review**…	Htjela sam provesti ljeto dajući instrukcije u **The Princeton Reviewu**…	American standardized test preparation and admissions consulting company, (TPR).
49. Walk into **Denny's** before five and you've got yourself a discount.	Idi u **Denny's** prije pet i dobit ćeš popust.	Chain of coffee shops and family restaurants in the U.S. and worldwide which are open 24/7 all-year-round.
50. Look Officer **Krupke**, she is sitting right at that table.	Čuj, policajče **Krupke**, ona sjedi tamo za onim stolom.	Beat cop in the Broadway musical *West Side Story*.
51. Do you want try the **Frug** again? 'Cause I think my cramp has gone away.	Hoćemo li probati otplesati **Frug**? Prošao me grč.	Dance from the 1960s comprising ″The Aloof″, ″The Heavyweight″ and ″The Big Finish″ movements.
52. Who else did you tell? -So, you haven't read **″Page Six″**?	Kome si još rekla? -Znači nisi čitala **″Page Six″**?	Gossip section in the *New York Post* created by the late James Brady.
53. Oh, do you want a special tray-passed drink, like a **Sidecar** maybe…	Želiš li da poslužuju neko posebno piće? Možda **Sidecar**…	Classic cocktail made with Cognac, orange liqueur, and lemon juice.
54. If I have to moderate one more argument about the **Chippendale** desk…	Ako budem morala voditi još jednu raspravu o **Chippendaleovom** stolu…	Thomas Chippendale was a London cabinet-maker and furniture designer.
55. Never in a million years would I have thought of something like this. -That's why I'm the **Yin** to your **Yang**, the **Emack** to your **Bolio**.	Nikad se ne bih sjetio toga. -Zato sam ja **Yin** tvom **Yangu**, **Emack** tvom **Boliu**.	In Asian philosophy yin and yang are complementary opposites; Emack & Bolio's is a chain of ice cream stores that its founder Robert Rook named after two homeless men.

56. Well, when I said great, I didn't mean she was **Ben Bradlee** yet…	Kad sam rekao da je sjajna, nisam mislio da je kao **Ben Bradlee**…	Vice president and executive editor of *The Washington Post*.
57. They thought he was acting. It was **Dick Shawn** all over again.	Mislili su da glumi. Ponovio se slučaj **Dicka Shawna**.	American actor and comedian who died onstage during the performance.
58. It's **paella**. I got the recipe from Hilde Macintosh…	To je **paella**. Recept mi je dala Hilde Macintosh…	Rice dish that originated in the mid 19th century near lagoon Albufera in Valencia.
59. I meant the transaction. I'd love a performance review. Come on, be my **Dave Navarro**.	Mislim na prijenos. Trebam recenziju. Budite moj **Dave Navarro**.	American guitarist and judge in the reality TV show *Rock Star: INXS* where he gives the contestants reviews on their performances.
60. It's **Goodwill**, Lorelai, not **Sotheby's**!	To je **Goodwill**, a ne **Sotheby's**!	American non-profit organization funded by retail thrift stores; world's fourth oldest auction house with headquarters in New York.
61. I hate her. Hate! -Wow, you're always so **Desmond Tutu**-ey. This is refreshing.	Mrzim ju. Mrzim. -Vau, uvijek si kao **Desmond Tutu**. Ovo je osvježenje.	Cleric who was awarded the Nobel Peace Prize for resolving the problem of apartheid in South Africa.
62. Ugh, I'll take any other subject in the world for two hundred, **Alex**. -Why don't you want to think about this?	**Alex**, uzet ću bilo koju drugu temu za 200. -Zašto ne želiš razmišljati o tome?	Host of the quiz show *Super Jeopardy!* featuring six categories with five trivia clues worth 200, 400, 600, 800 and 1000 points.
63. So on a wigged-out level of one to ten, Mom is at- **Frances Farmer**?	Na ljestvici najluđih od jedan do deset, mama je na- **Frances Farmer**?	American actress who was treated in a mental hospital for seven years.
64. …sometimes it makes sense to run a deficit in order to achieve a bigger pay-off later. -Oooh, we're lunching with **Grover Norquist**!	…ponekad ima smisla biti na gubitku kako bi se kasnije postigao veći profit. -Oho, ručamo s **Groverom Norquistom**!	President of taxpayer advocacy group ″Americans for Tax Reform″ and one of the most effective issues management strategists in Washington.
65. We have a great duplex right near campus, lots of rooms… so I was thinking maybe you'd like to move in with us. -Very **Bob, Carol, Ted and Alice**.	Pored kampusa imamo krasan dupleks s puno soba …pa sam mislila da se doseliš kod nas. -Liči na **Bob, Carol, Ted i Alice**.	*Bob & Carol & Ted & Alice* is an American comedy-drama movie about two couples who enjoy great freedom and tolerance in their marriage.

66. Any incoming choppers, **Radar**?	**Radare**, stiže li koji helić?	Character from the American TV series M*A*S*H who can sense medical choppers approaching the camp.
67. She's my pace car. She's my **Björn Borg**. Without her I'll get lazy.	Ona je moj sigurnosni auto, moj **Björn Borg**. Bez nje ću se ulijeniti.	Former World No.1 tennis player from Sweden who won 11 Grand Slam singles titles during his eight-year career.
68. …Nothing wouldn't happen to wear a leather jacket and be able to pull off an extremely convincing **″Adrian″**, would it?	Da to ″ništa″ možda ne nosi kožnu jaknu i ne glumi uvjerljivo **″Adriana″**?	Reference to Jess (Milo Anthony Ventimiglia) who stars Adrian, Rocky Balboa's son, in the latest *Rocky Balboa* movie.
69. …which I theoretically run, when I'm not busy answering door like **Benson**.	…koji teoretski vodim kad ne otvaram vrata poput **Bensona**.	Butler played by Robert Guillaume in the American TV series of the same name.
70. Anyway on the second day, I got some parasite, and I've been barfing **Linda Blair** style ever since.	Drugi sam se dan zarazio nekim parazitom i otad povraćam u stilu **Linde Blair**.	American actress well known for her role of possessed child Regan who vomits pea soup in the horror movie *The Exorcist*.
71. But men aren't supposed to drink **Zima**.	**Zima** nije piće za muškarce.	Lightly carbonated alcoholic beverage made and distributed by Coors Brewing Company.
72. Let's see if we can get the girl twenty to life at **Sing Sing**.	Možda dobije doživotnu u **Sing Singu**.	Maximum security prison in the town of Ossining, New York.
73. I don't know who **Harry** and **David** are, but they sure do know how to grow a pear.	Ne znam tko su **Harry** i **David**, ali znaju uzgojiti krušku.	Named after the founder's sons, Harry & David is an American company that sells fresh fruit on the Internet and is best known for its Royal Riviera® Pears.
74. He left me his manuscripts. -Wow. -Yeah. If Sarah finds out, it's going to be the **Mountain Girl** trial all over again.	Ostavio mi je svoj rukopis. -Vau. -Ako Sarah sazna, ponovit će se parnica **Mountain Girl**.	Nickname of Carolyn Garcia, a former member of the Merry Pranksters, who sued the estate of her ex-husband, the late Jerry Garcia.
75. Beautiful skin. -Like one of your **Lladrós**.	Prekrasna koža. -Kao **Lladró** figurica.	Spanish company which produces high quality porcelain figurines.
76. Your shoes work well with that shirt. -Gee, **Carson** thanks.	Cipele ti idu dobro uz tu majicu. -Isuse, **Carsone**, hvala.	One of the five consultants from the TV show *Queer Eye for the Straight Guy* who specializes in clothing, fashion, and personal styling.

77. Yeah, I move into **Branford** on Monday.	Da, selim se u **Branford** u ponedjeljak.	The oldest of the 12 residential colleges at Yale University.
78. Remember when I called him **Ranger Bob** last week, he hated that!	Sjećaš li se kad sam ga prošli tjedan nazvala **Ranger Bob**? Nije mu se svidjelo!	Nickname of forest ranger Timber Tom in *The Canadian Howdy Doody Show*.
79. He knows the exact **Jack**-to-**Cheddar** ratio.	On zna točan omjer **Jacka** i **Cheddara**.	Monterey Jack is an American semi-hard cheese with a mild flavor first made by Franciscan monks in monasteries around the Monterey region; Cheddar cheese is a relatively hard, sharp-tasting cheese originally made in the village of Cheddar in Somerset.
80. And I stand up on the bench, totally **Norma Rae** and I write ″Strike″ on my town meeting flier…	Stala sam na klupu sva u stilu **Norme Rae** i napisala ″štrajk″ na letak o gradskom sastanku…	Major character in the American movie of the same name that becomes involved in the labor union activities at the factory where she works.
81. *(... Paris notices the flowers*): Oh, terrific. Bring 'em on in, **Algernon**. The more, the merrier.	Sjajno. Donesi ih još, **Algernone**. Što više, to bolje.	Laboratory mouse in Daniel Keyes' novel *Flowers for Algernon* that undergoes surgery to increase his intelligence.
82. Fine, but if **Punxsutawney Phil** sticks her head out of her hole, I am out of here.	Ali ako **Punxsutawney Phil** proviri iz rupe, ja odlazim.	Groundhog that on February 2nd (Groundhog Day in the U.S.) predicts whether there will be six more weeks of winter or an early spring by seeing his shadow or not.
83. Yo, **Alfred Stieglitz**, stop with the pictures.	**Alfrede Stieglitzu**, prestani slikati.	American photographer and modern art promoter known for the NY art galleries that he ran in the early 20th century where he introduced many avant-garde European artists to the U.S.
84. Call me when you get home, and please be careful. -I will. -I mean it **Timmy**, no falling down the well.	Nazovi me kad dođeš kući. Budi oprezna, molim te. -Hoću. -Ozbiljno, **Timmy**, nemoj pasti na stepenicama.	Fictional character portrayed by child actor Jon Provost in the TV series *Lassie*; a popular catchphrase ″Timmy's in the well!″ refers to the many situations in which Timmy's safety and welfare were endangered.

4.1.2. Translation by naturalization

Translation by naturalization is the process of adapting a source language word first to the normal pronunciation, then to the normal morphology of the target language. Contrary to the strategy of transference, this translation procedure includes transcription. With eight examples, it makes up 5% of the total corpus. Looking at examples 4 and 5, it is obvious that the translator made a mistake by using naturalization to translate ″Hockettes″ and ″Rockettes″. ″Hokete″ and ″rokete″ have absolutely no meaning in Croatian. Since both cultural elements are proper nouns, the translation strategy of transference is the only acceptable choice in this case.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. I've got **hummus** in there.	Tamo mi je **humus**.	Type of Greek dish made of chickpeas, oil, and garlic.
2. If Kirk can sleep inside, why can't my **Chow Chows**?	Ako Kirk može spavati unutra, zašto ne mogu moji **čau čau** psi?	Breed of dog developed in China, where it is referred to as *Songshi Quan* which means ″puffy-lion dog″.
3. All she talks about are seating charts and **canapés** and fund-raisers and that boy.	Priča samo o rasporedima sjedenja, **kanapeima**, priredbama i dečku.	Small biscuit or piece of bread with cheese, meat, etc. on it, usually served with drinks at a party; it may also be referred to as finger food.
4. You know the **Hockettes**, the ice-skating girls? They're amazing.	Znaš li **hokete**, klizačice? Prekrasne su.	America's first synchronized skating team founded in 1956.
5. They do everything the **Rockettes** do; only they do it with ice skates on.	Rade isto što i **rokete**, samo na klizaljkama.	Precision dance company stationed out of the Radio City Music Hall in Manhattan.
6. I left that stupid **huppah** on your lawn!	Ostavio sam glupu **hupu** na tvom travnjaku!	Canopy under which a Jewish couple stands during the wedding ceremony.
7. What's with the **muumuu**?	Što je s **mumuom**?	Loose brightly colored dress with floral patterns, originally from Hawaii.
8. I hope we picked out the right outfit here. It's coming off a little more **Mennonite** than I had hoped.	Nadam se da smo odabrali pravu odjeću. Previše naginje **menonitima**.	Group of Christian Anabaptist denominations named after Menno Simons, who formalized the teachings of earlier Swiss founders.

4.1.3. Translation by cultural equivalent

Translation by cultural equivalent involves the replacement of a cultural word in the source language with a corresponding cultural equivalent in the target language. Even though they are referred to as equivalents, the two cultural words ″are not accurate″ (Čačija 2008: 109). Constituting only 2% of the corpus, this strategy is rarely used in translating culture-bound items.

The first two examples belong to the category of political and administrative functions and institutions (see Section 3.2.). In English it is possible to use acronyms in this case, whereas in Croatian full names of the cultural references must be provided, the exception being the second example where the name of the institution is shortened probably due to the space limit (the full name of the institution is *Fond za zaštitu okoliša i energetsku učinkovitost*). Broadly speaking, the two culture-bound items in English and Croatian can be regarded as equivalents, but still they differ in view of the organization, scope of functions they cover, etc. With regard to example 3, *Goli kuhar* cannot be considered a Croatian culture-bound item since it is a literal translation of the English cultural word *The Naked Chef*[8]. However, Croatian recipients are already familiar with the term *Goli kuhar* and it can therefore in this case be used as a cultural equivalent to *Bobby Flay*.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. My parents flipped the bird at the **IRS** one too many times.	Moji su roditelji puno puta pokazivali srednji prst **Poreznoj upravi**.	The Internal Revenue Service is the U.S. government agency responsible for tax collection and tax law enforcement.
2. We're still paying off the **EPA** fines.	Još uvijek otplaćujemo kazne **Fondu za zaštitu okoliša**.	Environmental Protection Agency is the U.S. government agency charged with protecting human health and the environment.
3. Who's catering? -Um, **Bobby Flay**?	Tko opskrbljuje hranom? **-Goli kuhar**?	American restaurateur and host of several cooking shows on the Food Network.

[8] Nickname of James ″Jamie″ Trevor Oliver, an English chef, restaurateur and media personality, known for his food-focused television shows (http://en.wikipedia.org/wiki/Jamie_Oliver, 14 November 2011).

4.1.4. Translation by functional equivalent

In contrast to the previously described translation strategy, the translation by functional equivalent requires the use of a culture-neutral word in the target language. With 22 examples, it accounts for 13% of the total corpus. From the examples below it can be concluded that this procedure is primarily used when translating registered trademarks. Considered to be unknown to a vast majority of Croatian recipients, such cultural references are therefore replaced with a generic noun. Other culture-bound items that have functional equivalents in the target culture refer to education (see example 4), idiomatic expressions (see example 5), economy (see example 14), and food (see example 13).

With regard to example 6, the translator could have used the translation strategy of transference as well, slightly adapting the term to the Croatian language by using the ending *-ice*. Another possible translation of the cultural reference *Speedos* then would be *speedosice*. Since it is used colloquially and treated as a common noun in Croatian, the term is written with a small letter. In examples 8 and 9 we have the case of established translations that can be found in dictionaries. Even though they function as neutral equivalents, *lizalica* or *lizaljka* and *čičak* are the only acceptable translations of the English culture-bound items *Popsicle* and *Velcro*. Being frequently used in English as a generic term for hook-and-loop fasteners, *Velcro* has gradually lost its meaning of a trademark. Instead of translating *Sunnyside Home* (see example 10) as *staračk*i *dom*, which sounds a bit harsh, the translator should have used the term *dom za starije*. Using the translation strategy of transference would even be a better choice in this case since *Sunnyside Home* is the name of the institution.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. …a place where a fella could come and get a piece of pie, a cup of **Arbuckle**'**s**…	…mjesto gdje čovjek može doći i pojesti komad pite, popiti šalicu **kave**…	Brand of coffee established by merchant John Arbuckle in Tucson in 1864; it is a slang term for ″coffee″.
2. You want a **Capri Sun**?	Hoćete li **sok**?	Brand of juice concentrate drink owned by the German company WILD.
3. …because the vet said that	…zato što je veterinar rekao	Kibbles'n Bits is a brand of

the **kibble** is gonna be a little hard on his stomach…	da će mu **pseća hrana** biti teška…	dog food manufactured by Del Monte Foods.
4. Heading back to school? -Yeah, **sophomore year**.	Nazad u školu? -Da, na **drugu godinu**.	Term used in the U.S. to refer to a student in the second year of study at a college or university.
5. …and then on the way home you can **pull a Menendez**.	…a onda me na putu kući možeš **ubiti**.	Expression meaning to kill parent(s), which is the reference to the case of brothers Joseph and Erik Menendez who were sentenced to life in prison for murdering their parents.
6. No, no, I'm wearing **Speedos**.	Ne, ne, nosim **kupaće gaće**.	Swimsuit manufactured by the Speedo International Ltd., an Australian company with headquarters in London.
7. He needs **Geritol**?	On treba **vitamine**?	Brand name for several vitamin complexes plus iron or multimineral products.
8. Like when you're a kid and you have one of those **Popsicles**…	Kao kad si klinac i imaš jednu od onih **lizalica**…	The most popular brand of ice pop in the U.S. and Canada owned by the British-Dutch multinational corporation Unilever.
9. Your old wallet has **Velcro**.	Tvoj stari novčanik ima **čičak**.	Brand name of the first commercially marketed fabric hook-and-loop fastener invented by the Swiss electrical engineer George de Mestral; it is a blending of two French words *velours* (″velvet″) and *crochet* (″hook″).
10. I called the **Sunnyside Home**. Do they need any volunteers? And believe it or not, they don't…	Zvala sam **staračk**i **dom**. Trebaju li volontere? Vjerovala ti ili ne, ne trebaju…	Non-profit long term care facility located in Kitchener, one of the three cities in the regional municipality of Waterloo, Southern Ontario.
11. Well I'll hide the soap and the **Kiehl's**…	Sakrit ću sapun i **kozmetiku**…	American cosmetics brand retailer that specializes in making premium skin, hair, and body care products.
12. I shouldn't have taken that third **Excedrin PM** last night.	Nisam sinoć trebala uzeti treću **tabletu za spavanje**.	Headache and sleeping pill combined product manufactured by multinational Novartis International AG.

13. I've got **quiche**.	Pripremila sam **pitu**.	Pie made of vegetables, cheese, or meat in custard, baked in a pastry crust; the word comes from French, which borrowed the word from Lorraine Franconian *Küeche*, meaning ″cake″.
14. Look like you're thinking about retirements or **401Ks** and stuff.	Izgledaš kao da razmišljaš o mirovini i **mirovinskim računima**.	Type of retirement savings account in the U. S., which takes its name from subsection 401(k) of the Internal Revenue Code.
15. The hustle, the bustle, the **Monte Cristos**.	Buka, vreva, **sendviči**.	Sandwich that consists of ham, turkey, and Swiss cheese soaked in an egg-based batter and grilled or deep-fried.
16. And they spent weeks studying the price of **Turtle Wax** and **Hamburger Helper**.	Proveli su tjedne proučavajući cijene **kozmetike za auto** i **instant jela**.	Cleaning and polishing products for cars manufactured by the company of the same name; Line of packaged food products made by General Mills, Inc.
17. …he just sits in his room, eating **Froot Loops**…	…on samo sjedi u svojoj sobi i jede **žitne pahuljice**…	Brand of breakfast cereal produced by Kellogg Company.
18. You packed her stuff in **Hefty bags**?	Spakirala si joj stvari u **vreće za smeće**?	Brand name of trash bags, trash cans, freezer bags, disposable cookware, etc.
19. Did you bring the **Nutter Butters**?	Jesi li uzela **kekse od kikirikija**?	Nabisco brand of a peanut-shaped cookie with a peanut butter filling.
20. If I eat that, I cannot have my **Boca Burger** later.	Pojedem li to, neću kasnije moći **hamburger od soje**.	Veggie burger made chiefly from soy protein and wheat gluten; registered trademark of the Boca Foods Company.
21. I made reservations at this crappy Italian restaurant with **Chianti** bottles hanging from the ceiling…	Rezervirao sam stol u talijanskom resoranu u kojem boce **vina** vise sa stropa…	Red Italian wine produced in Tuscany.
22. I cannot for the life of me remember the last time I bought **Certs**.	Ne mogu se sjetiti kad sam zadnji put kupila **mentol bombone**.	Breathe mint manufactured by confectionery company Cadbury Adams.

4.1.5. Translation by descriptive equivalent

In the process of translation by descriptive equivalent the meaning of a source culture-bound item is explained in several words in the target language culture. With five examples, this procedure makes up 3% of the total corpus and it is one of the most rarely used translation strategies.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. Not even about your Canadian **mountie** hat?	Čak niti o tvom šeširu **kanadske konjičke policije**?	Colloquial term for the Royal Canadian Mounted Police, the national police force of Canada.
2. We can stay all night. Have a party, do some **Jell-O shots**…	Možemo ostati cijelu noć, zabavljati se, praviti **pića sa želeom**…	Shooter in which liquor or neutral grain spirit replaces some of the water or fruit juice that is used to congeal the gel.
3. The kitchen we were promised- it smelled like **Rice-A-Roni**…	Kuhinja koju su nam obećali osjetila se na **hranu iz kutije**…	Boxed food mix produced by the Quaker Oats Company; it consists of rice, vermicelli pasta, and seasonings.
4. … and I've made us some reservations at a couple of **bed-and-breakfasts**.	… rezervirao sam nekoliko **soba s doručkom**.	Small lodging establishment that offers overnight accommodation and breakfast.

4.1.6. Translation by componential analysis

In Newmark's words (Čačija 2008: 109), ″translation by componential analysis is the process of comparing a source language word with a target language one which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.″ Also called chunking down, this translation strategy involves the move from the general to the specific, resulting in translations being unrecognized as culture-bound items. Translators can also chunk down to the micro level by looking at the constituent elements of a word. With 31 examples, translation by componential analysis is the second most frequently used strategy in

translating culture-bound items and it makes up 18% of the total corpus. The majority of the below listed cultural elements belong to the category of television (see Section 3.2.).

On the whole, the English culture-bound items are adequately matched with the culture-neutral elements in Croatian which have certain similarities with the English ones.
In Croatian this similarity is expressed either by means of a short expression or a description in a few words (compare examples 3 and 7).

Some of the suggested Croatian translations, however, seem to have nothing in common with the English cultural elements (see for instance examples 2, 4 and 15). In examples 2 and 15 the culture-bound items are used metaphorically and the translator allowed himself a great freedom in search for the equivalents in Croatian. The English cultural element *Cujo* (see example 2) should have either been transferred or translated as *ljutica*. Since human (Lorelai) is identified with *Cujo* (a rabid dog), *ljutica* (an angry woman) would fit better in the given context than *vučica.* With regard to example 15, the Croatian translation *puževa kućica* can be viewed as a corresponding equivalent to the English culture-bound item *Tom Thumb*. Even though the denotative meaning of the elements is different, they both invoke the reference of ″smallness″. It follows that the English and Croatian recipients have the same associations upon reading the sentences in which those elements are used. Through-translation (*Tomov palac*), on the other hand, would not have achieved that effect. Looking at the explanation of example 4, it is clearly that the English culture-bound item *Etch-A-Sketch* has no other common grounds with the Croatian translation *piši-briši ploča* except serving the purpose of writing and drawing. Having the same function as the English cultural element, *piši-briši ploča* can therefore be considered an acceptable choice in this context.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. You left me hanging with the **Lords of Flatbush** here.	Ostavio si me samog sa **ženskarošima**.	American movie about the street gang from the Flatbush neighborhood of Brooklyn who chase girls, steal cars…
2. I thought I heard her bark. -No, that's just a wild jackal that hangs out here sometimes. -Mm hmm. Put **Cujo** on the phone please.	Učinilo mi se da sam ju čuo kako laje. -To je divlji šakal. -Daj mi **vučicu** na telefon, molim te.	Rabid dog from the Stephen King's psychological horror novel of the same name.

3. You want a **brownie**?	Hoćeš li **kakao-kocku**?	Square or bar sliced from a type of chocolate cake; it was introduced in the U.S. at the end of the 19th century.
4. Yeah, if you do, I'll draw your portrait on my **Etch-A-Sketch**.	Ako se vratiš, nacrtat ću ti portret na mojoj **″piši-briši ploči″**.	Drawing toy with a gray screen in a plastic frame and two knobs in the lower corners for moving a stylus.
5. Hey, **Pepé Le Pew**, you wanna give me a hand with this?	Hej, **Francuzu**, hoćeš li mi pomoći s ovim?	French skunk in the Warner Bros. *Looney Tunes* and *Merrie Melodies* series of cartoons.
6. We're seriously considering **Howell Raines-ing** her. -You want to force her out?	Ozbiljno razmišljamo da ju **prisilimo na otkaz**. -Želite ju otjerati?	Executive editor of *The New York Times* who resigned in 2003 following the Jason Blair scandal.
7. You're going to have to join a **rotisserie baseball league** with the rest of the men.	**Bejzbol ćeš igrati na papiru** s ostalim muškarcima.	Scoring system in Fantasy Baseball named after the French restaurant in NYC where its founders started competing by predicting players' playing time, health, and expected performance.
8. She has a tough exterior, but on the inside Paris is... -**Tokyo Rose**!	Paris se doima čvrstom, ali iznutra je... -**Ružica**!	Generic name given by Allied forces during World War II to any English-speaking female broadcasters of Japanese propaganda.
9. I've got some gossip. -My own little **Valerie Plame**. What's the news?	Imam novi trač. -Moja mala **agentica**! Što ima novo?	Former United States CIA Operations Officer.
10. You finished in the top three percent of your class. -Oh yeah, Dad, **J. Edgar Hoover** over here was just telling us.	Završila si razred među tri posto najboljih. -Da, tata, **velika detektivka** nam je upravo rekla.	First Director of the FBI credited with instituting fingerprint file and forensic laboratories.
11. You do know that Rory is going to an **Ivy League school**?	Ti znaš da Rory ide na **elitni fakultet**?	Group of eight universities in the eastern U.S. with high academic standards and a high social status.
12. (*Maggie and two little girls, Tilly and Megan, walk up to Luke and Lorelai*): I think the **Lullaby League** is looking for you.	Hej, traže te **Palčice**.	Three Munchkin girls who sing ″We Represent the Lullaby League″ in the movie *The Wizard of Oz*.
13. I can't believe you're in here hiding from a little	Ne mogu vjerovati da se skrivaš od male djevojčice…	American actor, 1.30 m tall.

girl… -The next thing you know, you'll be carrying **Emmanuel Lewis** around on your shoulders.	-Uskoro ćeš na ramenima nositi **patuljka**.	
14. I'm just passing through on my way to Hartford. -You're **a regular Jack Kerouac**.	Samo sam u prolazu na putu za Hartford. -Ti si **pravi svjetski putnik**.	Author and poet known for going on road trips across America which he described in his novel *On the Road*.
15. …but now the big house is feeling **Tom Thumb** tiny. My grandmother's everywhere.	….ali sad mi se velika kuća čini kao **puževa kućica**. Baka je svugdje.	Main protagonist of the fairy tale ″The History of Tom Thumb″ who is smaller than his father's thumb.
16. …and big, giant, **Don King** kind of hairdo.	…i s velikom, ogromnom **natapiranom** kosom.	American boxing promoter particularly known for his eccentric behavior and unusual hairstyle.
17. … Luke is found in the coat-check room **Jude Lawing** it with one of the bridesmaids.	… Lukea zateknu kako se u garderobi **ljubaka** s djeverušom.	English actor, film producer, and director who cheated on his fiancée Sienna Miller with his children's nanny.
18. The **Budweiser Clydesdales** prancing along…	**Paradni konji** poskakuju…	Horses used by the Anheuser-Busch Brewing Company for the purpose of promotions and commercials.
19. I hope you told the maid to pack my raincoat. Forecasts are predicting **Armageddon**…	Valjda si rekla sluškinji da mi spakira kabanicu. Prognostičari najavljuju **strašno nevrijeme**…	American science-fiction movie about a group of deep-core drillers sent by NASA to stop an asteroid on a collision course with Earth.
20. I want my girls to look good. -Listen to **Daddy Warbucks**!	Želim da moje cure dobro izgledaju. -Čuj **bogatog taticu**!	Wealthy munitions industrialist and Annie's benefactor in the comic strip *Little Orphan Annie*.
21. Like a baseball the size of a cantaloupe in your head… -'Cause a baseball can only be one size, so it's a **Yogi Berra** type of thing.	Kao da je u glavi loptica za bejzbol veličine dinje… -Loptica za bejzbol može biti samo jedne veličine, tako da to **nema smisla**.	Former American Major League Baseball player and manager who has a tendency toward malapropism and fracturing the English language.
22. I never pictured you as a **Bob Vila** kind of girl.	Nisam te zamišljala kao djevojku **vičnu uređivanju**.	American home improvement television show host of *This Old House* and *Bob Vila's Home Again.*
23. It's Logan. That Christopher Atkins wannabe is the reason that she's suddenly **Blue Lagooning** it	Logan je razlog zašto odjednom **napušta** faks.	American romance and adventure movie about two children shipwrecked on a tropical island in the South

right out of school.		Pacific who fall in love as they reach puberty.
24. If Rory goes and has a good time without you, then I win. -O.K., **Bob Barker**.	Ako Rory ode i lijepo se provede bez tebe, ja sam pobjednik. -Dobro, **gđo Sveznalić**.	Former American television game show host best known for hosting *The Price Is Right* in which contestants compete to identify the pricing of merchandise to win cash and prizes.
25. …see who's gonna be the ones to have the emergency **Pop Tarts** on hand.	…da vidiš tko će imati pri ruci **štrudlice** u hitnim slučajevima.	Kellogg Company's brand of thin rectangular pastry crust with a sugary filling and different kinds of flavors.
26. What could a girl possibly want with a drawer full of **Tootsie Rolls**?	Što će djevojci puna ladica **karamela**?	Brand of chewy candy manufactured by the Tootsie Roll Industries in Chicago.
27. With baby carrots, **Parker House rolls**…	S mladim mrkvama, **zemičkama**…	Soft buttery bread roll invented at the Parker House Hotel in Boston.
28. **Hillbilly** armor will be a thing of the past.	**Improvizirani** tenkovi bit će stvar prošlosti.	Colloquial term used by American troops to refer to military transport vehicles armored with scrap materials.
29. I'm so over the west coast. -A bunch of **granola** heads.	Dosta mi je zapadne obale. -Hrpa zagovornika **zdrave hrane**.	Food consisting of rolled oats, nuts, honey, and sometimes rice; it is a slang term for healthy food eater.
30. You know those guys are here to work. You don't have to put a **USO** show on for them.	Momci su tu da rade. Ne moraš ih **zabavljati**.	United Service Organizations Inc. is a private organization which provides morale and recreational services to members of the U.S. military.
31. If I end up on the front page of the Hartford Courier **BTK'ed** to death…	Ako me vidiš **izbodenu** na naslovnici…	BTK (′Bind, Torture, Kill′) is a pseudonym of Dennis Rader, a serial killer who murdered ten people in the 1970s in the South Kansas areas.

4.1.7. Through-translation

According to Newmark (Čačija 2008: 109), ″through-translation is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation″. When using this translation strategy, translators take literal meaning of words out of context, fully respecting target language grammar. The English culture-bound items translated literally belong to the category of food and television (see Section 3.2.). With 12 examples, this translation strategy makes up 7% of the corpus.

Regarding example 2, a better choice would be to use the cultural element in singular, making other necessary changes (a possible solution then would be *popijmo pokoji Bijeli Rus*). Noun in plural invokes the reference to people (Russians). In example 4 the first letter of the cultural element *bosonoga kontesa* should be capitalized, since it is the reference to the celebrity chef. Similar changes have to be made in example 5 as well. *Mjesec od papira* is the name of the movie, therefore the first letter should be capitalized and the whole culture-bound item put in italics. In examples 9 and 10, we have a case of Croatian translations modeled on the foreign words which have become a part of the English vocabulary. The word soufflé (see example 8) is the past participle of the French verb *souffler* which means ″to blow up″ or ″to puff up″, hence in Croatian *nabujak*. The culture-bound item *wiener* (see example 9) can be translated into ″pure English″ as *vienna sausage*, which again serves as a model for the Croatian translation *bečka kobasica*. In example 12 the translation strategy of transference should have been used, since the culture-bound item *Coffee Bean & Tea Leaf* is the proper name of the coffee chain.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. I'm gonna make one more **California roll**…	Napravit ću još jednu **kalifornijsku roladu**…	Sushi roll that contains cucumber, crabsticks, and avocado.
2. Let's sit here and drink our **White Russians**.	…sjednimo ovdje i popijmo naše **bijele ruse**.	Sweet cocktail made with vodka, coffee liqueurs, and cream.
3. Okay. How 'bout a **Denver omelet**?	O.K, a **denverski omlet**?	Omelet filled with diced ham, onions, and green bell peppers.
4. ″What would the **barefoot**	″Što bi napravila **bosonoga**	Celebrity chef Ina Garten

Contessa do?″	**kontesa**?″	who hosts the cooking show of the same name on the Food Network.
5. I know that you think some sort of con has been perpetrated on you. -Hey, it's only a **paper moon**, Dad.	Znam da misliš da smo te izigrali. -Tata, to je samo **mjesec od papira**.	American movie in which a man travels from town to town coning money out of people.
6. Don't be so puritanical. After all, **Heather has two mommies**.	Ne budi takva čistunica. **Heather ima dvije mame**.	Written by Lesléa Newman, *Heather Has Two Mommies* is a children's book which tells the story of the girl raised by two lesbians.
7. You're not going to give me the **″Mommy Dearest″** treatment forever, are ya?	Nećeš me zauvijek tretirati kao **″Najdražu mamu″**?	Main protagonist of the book and the movie about actress Joan Crawford who severely abused her adoptive daughter Christina Crawford.
8. God, that's terrible. It's like drinking a **″My Little Pony″**.	Užas! Kao da pijem **″Moj mali poni″**.	Cocktail made with club soda, pink grapefruit juice, and vodka.
9. Gerta, you can put the **soufflé** in now.	Gerta, sad možeš staviti **nabujak** u pećnicu.	Dish made from egg whites, flavored with cheese, fruit, etc. and baked until it rises.
10. Technically I'm a giant **wiener**.	Tehnički, ja sam ogromna **bečka kobasica**.	Hot dog invented by a butcher from Frankfurt who had moved to Vienna, which is why in Vienna the sausage is called ′frankfurter′.
11. We got the **Scotch-egg** guy to cater it and T.J.'s gonna write the vows.	Dostavit će ih tip koji prodaje **škotska jaja**, a T.J. će napisati zavjete.	Hard-boiled egg wrapped in a sausage meat mixture, coated in breadcrumbs or rolled oats, and deep-fried.
12. Oh, there is this place on Sunset Boulevard, a **Coffee Bean** and **Tea Leaf**…	Postoji mjesto na Sunset Boulevardu, **Zrno kave i listić čaja**…	Los Angeles based coffee chain owned and operated by International Coffee & Tea, LLC.

4.1.8. Shifts or transpositions

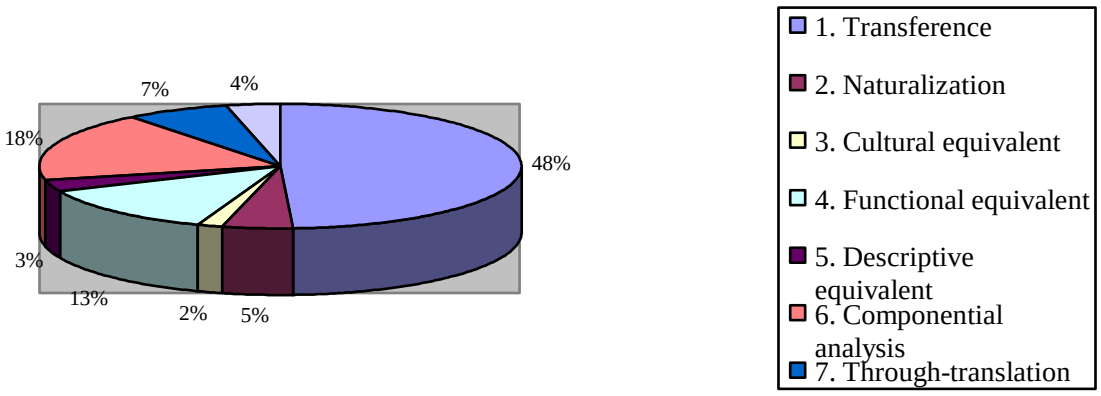
″Shifts or transpositions involve a change in the grammar from source language to target language, for instance, (i) change from singular to plural, (ii) change required when a specific source language structure does not exist in the target language, (iii) change of a source language verb to a target language word, change of a source language noun group to a target language noun and so forth″ (Čačija 2008: 109). With six examples, shift makes up 4% of the total corpus. The culture-bound items in examples 1 and 2 are translated by shift because they cannot be used as abbreviations in Croatian. In examples 3, 4, 5 and 6 verbs carry the meaning of the culture-bound items. Again, in Croatian there are no such structures and therefore it is necessary to employ shift.

ENGLISH CULTURE-BOUND ITEM	**CROATIAN TRANSLATION**	**EXPLANATION**
1. This is **V-J Day**, New York, 1945.	Ovo je **Dan pobjede nad Japanom**, New York, 1945.	Victory over Japan Day is the day which commemorates surrender of Japan at the end of World War II.
2. Got my **MCATs** coming up…	Bliže mi se **prijemni na medicini**…	The Medical College Admission Test (MCAT) is a computer-based examination for prospective medical students in the U.S. and Canada.
3. Ooh, the choking guy **being Heimliched** by the court jester?	Tip se gušio, a dvorska luda mu je radila **Heimlichov zahvat**?	Abdominal thrust named after the American physician Henry Jay Heimlich; it is also called Heimlich maneuver.
4. I was gonna **FedEx** it to you. You'll have it tomorrow.	Htio sam ti ju poslati **FedExom**, stigla bi ti sutra.	Logistics services company with headquarters in Memphis, Tennessee.
5. They did not **RSVP**, but they're expecting a table.	Nisu **potvrdili dolazak**, a očekuju stol.	Request for a response from the invited person derived from the French phrase ″répondez s'il vous plaît″.
6. Oh, so typical, kid grows up, goes to a fancy school, becomes a snob, and is suddenly ashamed of her mother. You totally **Mildred Pierced** me.	Tako tipično. Dijete odraste, ide u elitnu školu, postane snob i stidi se svoje majke. Pretvorila si me u **Mildred Pierce**.	Main protagonist of James M. Cain's novel of the same name who works hard to support her two daughters, the elder being ambitious and ungrateful.

Apart from eight strategies of translating culture-bound items analyzed in Part 4, Newmark (Čačija 2008: 109-110) proposes several others as well. These are synonymy, modulation, recognized translation, compensation, paraphrase, couplets and notes. However, none of the above mentioned procedures was used in translating the examples from this corpus. As Figure 1 illustrates, the dominant strategy of translating culture-bound items in *Gilmore Girls* is transference, followed by componential analysis, functional equivalent, through-translation, naturalization, shift, descriptive equivalent and cultural equivalent.

Regarding the Croatian translations in general, it can be said that the translator was at times inconsistent; some of the registered trademarks were transferred, whereas others were replaced by functional or descriptive equivalent, compare for example the translations of *Gatorade* and *Capri Sun* in Sections 4.1. and 4.4. Inconsistency can also be found in translations of American public figures. In some cases the names were transferred, while others were translated by componential analysis, see for instance the translations of *Jason Blair* in Section 4.1. and *Valerie Plame* in Section 4.6.

Figure 1: Newmark's strategies of translating culture-bound items in Gilmore Girls



5. Conclusion

As it is highlighted in this paper, translation is vital to the interaction between cultures. Despite the fact that cultures share some general practices, for instance cooking, music, religion, etc., the expression of these cultural universals may vary widely from culture to culture, thus resulting in great diversity among world cultures. Since every culture has its own unique character and language as its integral component is culturally marked, it follows that the meaning of concepts found in one culture cannot be understood by people from other cultural backgrounds. In order to bridge the existing gaps between cultures, it is necessary to employ translation, which presupposes cultural literacy and knowledge of the relation between an expression and the cultural situation in which it is used. However, full translation equivalence between a source and target culture can never be achieved, which results in a certain degree of gain or loss in the meaning. Strategies of translating cultural specifics listed in the practical part of this paper prove useful in rendering the message of the reference implied, whilst in some cases cultural features get lost in the process. A great number of culture-bound items found in the television series *Gilmore Girls* point to the fact that culture is widespread in the media and that we should all be aware of it in any form of communication.

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