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# The Translation of Cultural Specific Items in the Persian Translation of Disney's Animated Classic *Cinderella*

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**To cite this article:**

Nasim Etehad. The Translation of Cultural Specific Items in the Persian Translation of Disney's Animated Classic *Cinderella*. *International Journal of Applied Linguistics and Translation*. Vol. 7, No. 4, 2021, pp. 149-155. doi: 10.11648/j.ijalt.20210704.14

**Received:** November 25, 2021; **Accepted:** December 23, 2021; **Published:** December 31, 2021

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**Abstract:** "Cinderella" is a folk tale representing a component of unfair subjugation and victorious reward. There are various versions of Cinderella throughout the world. The main character is a young girl living in abandoned conditions that are changed to incredible fortune. Walt Disney produced *Cinderella* (1950), an animated musical fantasy film, based on the fairy tale of the same name by Charles Perrault. Translation has played a significant role in intercultural communication, and the translation of cultural specific items, the distinctive qualities of a particular culture, is the most important part of the process of translation. Culture-specific items are notions that are specific for a specific culture which may refer to realms such as plants, animals, food, accommodation, vacation, politics, and religion. The purpose of this paper was to compare and contrast the cultural specific items in English version of Walt Disney's *Cinderella* (1950) and their translation into Farsi in the light of Peter Newmark's suggestions about the translation of CSIs. The study gains significance as the findings can shed more light upon the translation procedures of cultural specific items in Farsi translation of Walt Disney's *Cinderella* (1950) in the light of theories of Peter Newmark (1988). The findings of the research paper show that the translator of *Cinderella* has applied the procedure of addition, deletion, cultural equivalent and paraphrase more than the other procedures.

**Keywords:** Cultural Specific Items, Addition, Deletion, Cultural Equivalence, Paraphrase, Transference

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## 1. Introduction

"Cinderella" is a folk tale representing a component of unfair subjugation and victorious reward. There are some different versions of Cinderella throughout the world. The main character is a young girl living in abandoned conditions that is changed to incredible fortune. Walt Disney produced *Cinderella* (1950) [13], an animated musical fantasy film, based on the fairy tale of the same name by Charles Perrault. *Cinderella* was directed by Clyde Geronimi, Hamilton Luske, and Wilfred Jackson. Mack David, Jerry Livingston, and Al Hoffman wrote the songs. Since translation can be reduced into elements concerning the components of language and culture, so the cultural and semantic differences between English version of Walt Disney's *Cinderella* (1950) [13] and its Persian translation will be recognized and examined. Peter Newmark in *A Textbook of Translation* (1988) pointed out twelve different translation procedures applied for Culture-specific items or CSIs [11]. Translation procedures include: "Transference, Cultural equivalent, Neutralisation, Literal

translation, Label, Naturalisation, Componential analysis, Deletion, Couplet, Accepted standard translation, Paraphrase, gloss, notes, etc. [and] Classifier" [10]. To assess the Farsi translation of *Cinderella*, after symbols and culture-specific items have been recognized, Farsi translation of these items will be examined in the light of Peter Newmark's suggestion about the translation of cultural specific items. The present research paper gains significance as the findings can shed more light upon translation procedures of cultural specific items in Farsi translation of Walt Disney's *Cinderella* (1950) in the light of theories of Peter Newmark (1988).

Reviewing the literature concerning cultural aspects within the framework of Translation Studies, I will examine the procedures for translating culture-specific items (CSIs) in Disney's animated classic *Cinderella* and their corresponding Farsi versions.

## 2. Literature Review

Josep Marco in "The translation of food-related culture-

specific items in the Valencian Corpus of Translated Literature corpus: a study of techniques and factors” [8] analyzes the translation of food-related culture specific items (CSIs) in the English–Catalan sub-corpus of the Valencian Corpus of Translated Literature. To do this, Marco claims that the general aim can be broken down into two specific aims. First aim is to find out what techniques exist predominately in the translation of these cultural items, and the second aim is to find out which factors affect the choice of specific techniques. The theoretical framework of the research deals with the definition and scope of the concept of CSIs, the grouping of techniques put forward in the literature for the translation of CSIs, and the place of food and drink related features within the broader category of CSIs. Josep Marco concludes that correlations between techniques and factors are not so strong; however, some are strong enough to be studied in future researchers.

Enikő Terestyényi in “Translating Culture-specific Items in Tourism Brochures” [19] carefully examines the various translation techniques which are used in the English translations of Hungarian tourism brochures. Tourism brochures, small booklets every so often covering positive material about travel destinations, have so many culture-specific items. It is significant to communicate the message of CSIs sufficiently; otherwise, it can lead to misunderstanding about travel destinations. Terestyényi gives a brief overview of the concept of culture-specific items and the techniques that are used when they are translated from SL into TL in general, and then illustrates the techniques applied in the tourism brochures in particular.

Lolita Petruilionė in “Translation of Culture-Specific Items from English into Lithuanian: The Case of Joanne Harris’s Novels” [15] examines translation strategies for culture-specific items in two Joanne Harris’s novels and their translations into Lithuanian. She has explained the concept of culture, culture-specific items and techniques applied to translate SCIs. She has claimed that the theoretical research has exposed several ambiguities in the translation theory. For example, she states that there is not any single term to define “culture specific items” on one hand and on the other hand, various different terms are used interchangeably. She has applied Davis’s classification of translation strategies for the practical part of her research and all the samples are analyzed under headings such as addition, creation, globalization, localization, omission, preservation, and transformations. The results of the study have confirmed that the strategy of localization has been used the most used strategy. Moreover, Petruilionė states that she could not find translation strategies of creation and transformations in these two novels.

Isabel Cómite Narváez and José María Valverde Zambrana in “How to Translate Culture-specific Items: a Case Study of Tourist Promotion Campaign by Turespaña” [10] state that the translation of culture-specific items (CSIs) is one of the greatest challenges for the translator. To support the ideas about this challenge they refer to scholars who traditionally regard as a potential source of untranslatability. They discuss many scholars who have examined this issue

and have suggested different approaches to deal with the problem. Narváez and Zambrana examine the translation of culture-specific items (CSIs) in tourist promotion campaigns, indicating how these items call for specific translation techniques. They conclude their paper with some comments about the role of the translator in the field of tourist promotion campaigns.

Román Alvarez and M. Carmen Africa Vidal in *Translation, Power, Subversion* (1996) explored the relation between translation, culture and alternative culture, at variance with the social norms presenting a political and ideological vision of translating. Suggesting an approach to the cultural turn in Translation Studies at the end of the 20<sup>th</sup> century, *Translation Power Subversion* the book examines relations between cultural studies and translation too. The book offers the ideas of different scholars on the newest ways of understanding translation, in order to clarify the role and purpose of translations and translators in culture and society [2].

In *Translation as Communication across Languages and Cultures* (2015), Juliane House brought some innovative ideas in to translation studies by positioning translation within Applied Linguistics. She examines translation as a means of communication across different languages and cultures, offers a critical background of different approaches to translation, of the relationship between culture and translation, as well as views of context and text in translation. House writes about translation from a linguistic-cognitive viewpoint, and studies problematic issues such as the existence of universals of translation, examples of untranslatability and methods and means of assessing the quality of a translation. New methodological and research methods such as the role of corpora in translation and the influence of globalization processes on translation are presented in a non-biased manner. *Translation as Communication across Languages and Cultures* concludes with a comprehensive, historical description of the role of translation in foreign language learning as well as teaching and a discussion of new challenges of the professional practice of translation in our world today [7].

David Katan in *Translating Cultures: An Introduction for Translators, Interpreters and Mediators* (2004) explores the call for a discipline merging culture and translation. This second edition of the book puts some coherence into the modern words and lays the bases for such a discipline. The main purpose of the book is to provide a model for teaching culture to interpreters, translators, and other mediators. David Katan introduces us to contemporary understanding about culture and wishes to promote awareness of the vital role of culture in creating, perceiving and translating reality. Culture is thought as a system for positioning experience, and a basic assumption is that the organization of experience is not 'reality', but rather a basic model and a 'distortion' which is different from culture to culture [4].

Ritta Oittinen’s *Translating for Children* (2002) is a book on translating for children not a book on translations of children’s literature. Ritta Oittiene concentrates on human

action in translation and examines the translator, the translation process, and translating for children in particular. Translators bring their cultural heritage to the translation, their reading background, and in the case of children's books, their image of childhood. In so doing, Translators enter into a dialogic relationship that involves readers, the writer, the illustrator, the translator, and the publisher. What makes Translating for Children distinctive is the special attention it pays to issues like the illustrations of stories, and the problem of adaptation. It illustrates how translation and its context takes precedence can take over efforts to discover and replicate the original author's purposes [10].

Olaf Immanuel Seel's, *Redefining Translation and Interpretation in Cultural Evolution* (2018) [17] is a reference source for the newest academic research on culture-oriented translation and interpretation studies in the present globalized world. Culture has a significant effect on the evolving trends in translation. By studying language from a different viewpoint, deeper insights and understanding can be achieved. Featuring coverage on a range of topics such as sociopolitical factors, gender considerations, and intercultural communication. *Redefining Translation and Interpretation in Cultural Evolution* is preferably written for linguists, educators, researchers, academics, professionals, and students interested in cultural discourse in translation studies.

Xiuwen Feng's *On Aesthetic and Cultural Issues in Pragmatic Translation: Based on the Translation of Brand Names and Brand Slogans* (2016) concentrates on the cross-cultural advertising communication and aesthetic issues of slogans. Based on the pragmatic translating theories and case studies of a few classic translations, *On Aesthetic and Cultural Issues in Pragmatic Translation* puts forward the aesthetic principles of translation and special features such as the cultural characteristics. Xiuwen Feng examines the importance of the aesthetic issues and cultural communications in translating brands and brand slogans through this book [5].

Gillian Lathey in *Translating Children's Literature* (2016) examines several developmental and linguistic subjects related to writing and translating for children. Lathey studies many children's literature, from prose fiction to poetry and illustrated books. Each of chapters studies different features of translation for children, such as narrative style and the problems of translating the child's voice; the translation of cultural markers for young readers; translation of the modern; dialogue, dialect and street language in modern children's literature wordplay, onomatopoeia and the translation of children's poetry; The role of translation for children within the worldwide publishing and translation industries. This book is a practical guide to address all aspects of translating children's literature. It features parts from commentaries and interviews with published translators of children's literature, examples and case studies across a range of languages and texts. Each chapter has a set of questions and exercises for students [9].

Peter Newmark's *A Textbook of Translation* (1988) [11] is a textbook and a reference work of translation for English

and foreign students working alone or on courses at degree and postgraduate level. Part one comprises of a comprehensive discussion of greatest topics and problems that ascend in translating; the process of translating, text analysis, translation methods, text as a translation unit, translation techniques, cultural features of translation and the translation of metaphors. There are chapters on translation criticism and technical and literary translation, in addition to revision, deadlines, exams and use of reference books. Part two includes illustrative examples of translational text analysis, translation with commentary and translation criticism [12].

Irene Ranzato in *Translating Culture Specific References on Television: The Case of Dubbing* (2016) [16] studies translating culture specific references on television and provides a model for investigating problems that translators have in translation of culture specific references, using case studies that regarding the translational norms of present-day Italian dubbing TV series. This book makes a unique benefaction to the study of audiovisual translation and culture specific items in its focus on dubbing as opposed to subtitling, and on modern television series, rather than cinema. Irene Ranzato's research contains detailed analysis of three TV series dubbed into Italian. Ranzato recommends a new classification of strategies for the translation of culture specific items and discovers the sociocultural, practical and ideological consequences of audiovisual translation for the TV series.

Faculty of English Studies at University of Athens held the international conference "Choice and Difference in Translation" and Maria Sidiropoulou in *Identity and Difference: Translation Shaping Culture* (2005) [18] has collected a collection of articles of this conference to examine intercultural transfer conditions between different languages in a diversity of genres. Internet-related, politically relevant, film and literary discourses, and states the shaping power of translation on socio-cultural structures. The papers explore intercultural transfer conditions in which translation has a new potential and condition in which the influence of translation mediation has a transferring potential on native identities [15].

Mohammad Reza Shah Ahmadi and Fatemeh Nosrati in *Domestication and Foreignization Strategies in Translation of Culture-Specific Items: Translations of English-Persian Children's Literature* (2014) studied culture-bound items, such as, food items, idioms and proper names. These cultures bound items have some different impacts on how the reader categorizes the story and characters. Consequently, it is important to find the most appropriate strategy to translate such items. The aim of this book is to observe the most frequently used strategy in translation of CSIs in children's literature. To this aim, Venuti's (1995) model of domestication and foreignization strategies has been chosen as the framework. To gather and analyze the data, first, the researchers compared ten continuous pages, selected randomly, of each of the selected English children's fictions with their Persian translation to recognize CSI. Next, the

strategies used by the translator were recognized and their frequency was calculated. The results, were presented in some tables. According to the achieved finding, Shah Ahmadi and Nosrati argue that, although both domestication and foreignization strategies have been used, foreignization has been the most dominant cultural translation strategy in children's literature [1].

Yuping Chen in *Translating Film Subtitles into Chinese: A Multimodal Study* (2019) studied three functional meanings in subtitle translation with three concerns, it means., the key types of cross-modal interrelation, the main function of semiotic interplay, and the key linguistic components influencing the subtitles. It goes beyond traditional textual analysis in translation studies. It approaches subtitle translation from a multimodality position, and breaks through the linguistic limits on subtitling research by highlighting the role of semiotic interplay. In the field of multimodality, *Translating Film Subtitles into Chinese: A Multimodal Study* links subtitling and multimodality by examining the linking relationships between different semiotic modes, and their corresponding impressions on subtitle translation [3].

Mateja Peršolja in *Translation of Slovenian Culture-specific Items into English and Spanish* (2018) [14]. Claims that translation is a problematic process and translators run into different problems during translations. One of problems is the translation of culture-specific items (CS)I, which don't have direct semantic equivalents in the target language. The translator has to not only make the target text comprehensible to the target reader, but also to convey source-language culture (Newmark 1998, p. 10). The main purpose of the study was to find out which translation techniques had been used to translate Slovenian culture-specific items into English and Spanish in a literary work. The English translations of the Slovene CSIs were compared and contrasted to the Spanish ones in order to detect the comparisons and differences between the two target languages. The results found were compared to the theoretical proposals on how to translate a specific type of CSIs and it was observed that whether these theoretical ideas had been taken into account by the translators or not. In case of any inappropriate translation solutions, improved solutions were proposed. It was found out that the obtained results deviated from the suggestions proposals stating how to translate a certain group of CSIs. In the practical part, these deviations were uncovered and the trends regarding translation of culture-specific items in literature that can be detected in the target texts were explained. It was also perceived that in general, the translation techniques most frequently found in the English as well as Spanish translations had been description, calque and adaptation. Both translators had foreignized the target texts, bringing them closer to the target readership. Translation of Slovenian Culture specific Items into English and Spanish exposes only the translation tendencies in the English and Spanish translations of Prišleki (2001) when dealing with the translation of Slovenian CSIs. The author suggests that, in order to detect general tendencies on translating Slovenian

culture specific items, into English and Spanish, further research should be carried out.

Jolita Horbacauskiene, Ramune Kasperaviciene and Saule Petroniene in "Issues of Culture Specific Item Translation in Subtitling" have studied the issue of CSIs. They believe that culture specific items (CSI) have preoccupied the mind of numerous researchers who believe that CSI translation is problematic due to cultural differences between SL and TL. They claim that translating culture specific items in an audiovisual format is one of the most topical issues in translation research. The paper applies the taxonomy designed by Pedersen (2011) for culture specific item translation from English into Lithuanian analyzed in the subtitles of the Australian TV reality show *My Kitchen Rules*. They conclude that not all culture specific items are appropriately translated into the target language, which is an important factor in the evaluation of translation quality [6].

### 3. Methodology

As for the classification of material from *Cinderella* [13] the theories of Newmark will be followed. Peter Newmark in *A Textbook of Translation* (1988) [11] points out twelve different translation procedures applied for cultural items such as "Transference, Cultural equivalent, Neutralisation, Literal translation, Label, Naturalisation, Componential analysis, Deletion, Couplet, accepted standard translation, Paraphrase, gloss, notes and Classifier" [10]. A qualitative method will be used in the analysis of the samples. The samples for the content analysis come from a contrastive textual analysis in order to recognize which translation procedure applied for cultural items, suggested by Peter Newmark. The unit of analysis in this research study is an utterance in the dialogues of the *Cinderella* Animation.

### 4. Discussion

Translation is a complicated process and translators run into different problems during their works. One of the most difficult problems in the process of translation is the translation of terms related to culture. This paper intends to explore how culture-specific items have been translated into Farsi in Farsi translation of *Cinderella* (1950) [13] made in Walt Disney Company and directed by Wilfred Jackson, Hamilton Luske and Clyde Geronimi. The English version of *Cinderella* animation will be compared to Farsi translation of the animation in order to detect the similarities and differences between them in the light of Peter Newmark's suggested procedures for translation of cultural specific items. Peter Newmark in *A Textbook of Translation* (1988) [11] points out twelve different translation procedures applied for cultural items such as "Transference, Cultural equivalent, Neutralisation, Literal translation, Label, Naturalisation, Componential analysis, Deletion, Couplet, Accepted standard translation, Paraphrase, gloss, notes and Classifier" [11].

Table 1. Sample of addition.

ST	TT	Translation Procedures Applied for CSIs
Once upon a time	یکی بود یکی نبود ، غیر از خدا هیچ کس نبود	Additions

Discussion: According to Newmark, “the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the

requirement of his, as opposed to the original, readership” [10]. Therefore, here (There was no one but God) is additional information that the translator has added to his version due to the culture of TL.

Table 2. Sample of deletion.

ST	TT	Translation Procedures Applied for CSI
Tiny kingdom	شهر کوچولو	Deletion

Discussion: According to Newmark, the deletion of a part or the whole part of the SL text and the message is not conveyed in other part of the TL text. In this technique the meaning of the text is lost as well as the text [11]. Kingdom is a country, state, or territory ruled by a king or queen and

after the Iranian revolution, locally known as the Islamic Revolution (1979) and the over through the Pahlavi dynasty under King Mohammad Reza Pahlavi, translators in Iran try not use king nor kingdom. Therefore, the translator has translated Tiny kingdom to شهر کوچولو (Tiny Town).

Table 3. Sample of addition and deletion.

ST	TT	Translation Procedures Applied CSI
Charm and beauty	زیبایی خدادادی	Addition and Deletion

Discussion: “The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership.” [11]. According to Newmark, the

deletion of a part or the whole part of the SL text and the message is not conveyed in other part of the TL text. In this technique the meaning of the text is lost as well as the text [10]. The additional information here is the word خدادادی (God given). It has been added due to ideology of translator and Charm has been deleted.

Table 4. Sample of cultural equivalent.

ST	TT	Translation Procedures Applied CSI
stepmother	مادر جون	Cultural Equivalent

Discussion: Cultural equivalent is an approximate translation where a SL cultural word is translated by a TL cultural word [11]. The translator has translated stepmother into مادر جون. Stepmother is a woman who is the wife or partner of one's father after the divorce or separation of one's parents

or the death of one's mother. However, مادر جون (dear mom) means more than having given birth to a child. Dear mom connotes love and affection. In *Cinderella*, Cinderella's stepmother never ever shows love and affection to Cinderella. Therefore, مادر جون is not a proper equivalence for stepmother.

Table 5. Sample of cultural equivalent.

ST	TT	Translation Procedures Applied CSI
What could be more nature than a ball	خب اشکالی داره به افتخار ورودش یک مهمانی برگزار کنیم؟	Cultural equivalent

Discussion: Cultural equivalent is an approximate translation where an SL cultural word is translated by a TL cultural word [11]. A ball is a formal dance party characterized by a banquet followed by social dance that

includes ballroom dancing. In this dialogue “ball” has been translated into “مهمانی”(feast), because, dance and the special party for dance, ball, are considered cultural taboo in Islamic Republic of Iran.

Table 6. Sample of deletion.

ST	TT	Translation Procedures Applied CSI
His Grace will read a royal proclamation.	عالیجناب مایلند فرمان رو قرات کنند	Deletion

Discussion: Deletion (of redundant stretches of language in non-authoritative texts, especially metaphors and intensifiers), of a part or the whole part of the SL text and the

message is not conveyed in other part of the TL text. In this technique the meaning of the text is lost as well as the text [11]. Royal refers to royal family and comprises a king or a

queen and royal members either by birth or by marriage. Because the term “royal” is considered a taboo in Islamic

Republic of Iran, the translator has deleted its equivalent in his translation.

Table 7. Sample of addition and paraphrase.

ST	TT	Translation Procedures Applied CSI
All loyal subjects of His Imperial Majesty are hereby... notified by royal proclamation	کلیه دختران زیبا و نجیبی که در این سرزمین زندگی می کنند بنا بر فرمان حاکم...	Addition and Paraphrase

Discussion: According to Newmark, “the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership” [11]. Moreover, paraphrase is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions (Newmark, p. 90). The translator has translated “All loyal subjects of His Imperial Majesty are hereby... notified by royal proclamation” into “کلیه دختران زیبا و نجیبی که در این سرزمین زندگی می کنند بنا بر فرمان حاکم”. The translator has translated his imperial majesty into حاکم. However, “Imperial Majesty” is a collocation used by Emperors and Empresses. It differentiates the position of an emperor/empress from that of a King/Queen, who are just Majesty. The equivalent for imperial majesty is اعلیحضرت شاهنشاهی and this collocation is taboo in Islamic Republic of Iran, so the translator has translated it to حاکم”.

## 5. Conclusion

This research paper aimed to investigate how cultural specific items were translated into Farsi in Farsi translation of Walt Disney's *Cinderella* (1950). As for the classification of the cultural specific items from Walt Disney's *Cinderella* (1950), the theories of Peter Newmark (1988) were followed. The result of this study shows that the translator of *Cinderella* used different translation strategies to localize the dialogues so that it could be in parallel with the dominant ideology of the society. For example, the translator has sometimes applied the procedure of addition, deletion, the procedure of componential analysis, the procedure of paraphrase, the procedure of cultural equivalent, and the procedure of literal translation to translate symbol, signs and cultural items into Farsi.

## 6. Recommendation

As an academic subject for research, translated children's animation movies make available abundant ground for investigating such as features – the relationship between the adult writer/translator and the child audience; the cultural, political and economic concerns that tend to go together with the child audience as they cross linguistic borders; the interaction between images of movie and the child audience that must be discussed when an animation movie is translated for a new audience.

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