

Culture-specific items in the source and target literary texts: Classification of translation strategies

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ABSTRACT: The study deals with the representation of culture-specific items in Jojo Moyes' novels 'Me Before You', and 'After You' and their rendering in Ukrainian translations. The article specifies the role of culture-specific vocabulary as a means that adds necessary socio-cultural details to the setting making the above mentioned novels facts of the English-language (mainly British and American) culture. The research proves that numerous in number are the following groups of culture-specific items: toponyms; types of food, drinks and places to eat; anthroponyms naming famous people, film and fairy tale characters; companies, brands and organisations; mass media. Low in number are items designating education phenomena, persons' titles and nominations, measurement, dwelling, sports, events, toys, and currency. The research also employs the notions of translation strategy and distinguishes between domesticating and foreignising ones used in order to render culture-specific lexis in a literary translation. Translation techniques of transference (direct borrowing, transcoding, transcoded substitution) and calque are viewed as components of foreignising strategies, whereas generalisation, descriptive periphrasis, cultural equivalent alone or accompanied by a footnote are viewed as implementation of domesticating ones. The study demonstrates that translation techniques representing domesticating and foreignising strategies can be combined in order to preserve their balance in the target text.

KEYWORDS: translation; strategy; technique; Jojo Moyes; domesticating; foreignising; culture-specific item

1. Introduction

Both source and target literary works should produce the same aesthetic effect on the readers. According to the paradoxes of translation formulated by Savory a translated text should read both like an original work and a translation reflecting the style of the original and possessing the style of the translator (Savory, 1957). This aim can be reached only if the translation does not only concentrate on

reflecting the language and style of the original text, but meets the demands of the adequacy in the receptor language, does not violate the norms of the target culture and is easily read by the representatives of the recipient community. At the same time, the adequacy is not that easily reached, as the difficulties in translation are connected with the presence of culture-specific items (cultural vocabulary or cultural lexis) in the literary text. These are words and word combinations (phrases) which name phenomena closely characteristic of a certain community, have a very specific national and historical colouring and do not have equivalents in other languages (Vlakhov and Florin, 1990). In a literary text, culture-specific vocabulary is used by writers to picture the background of the events, describe the life of the characters, and create the true to life atmosphere.

The literary merit of a fiction work is intertwined with genre and language. As for genres they are analysed by their composition, tone, plot, and theme. The present research is based on the romantic novels '*Me Before You*' (Moyes, 2012), '*After You*' (Moyes, 2016) written by the bestselling British author Jojo Moyes and their Ukrainian translations completed by Ukrainian translators Nadiia Khaietska ('*Me Before You*' (Moyes, 2022a)) and Taisiia Ivchenko ('*After You*' (Moyes, 2022b)). The novels focus on the life of a young British woman who first works as a nurse for a rich handicapped young man trying to persuade him not to opt to euthanasia and then tries to get over it when he finally goes to the clinic to be euthanized. As far as language is concerned, the text vocabulary chosen by the author to influence a potential reader is predominantly analysed. Alongside with other types of lexis, culture-specific items serve the function of creating a special atmosphere and a unique setting. The novels in question abound in culture-specific items which describe everyday life of the main characters and present a certain difficulty in the Ukrainian-language translation as the majority of these items are completely or partially unknown for the Ukrainian readers. Thus, the techniques chosen by the translators should help target Ukrainian readers to correctly understand words and phrases naming phenomena which are absent from Ukrainian culture and everyday life. In the long run, it will allow the target reader to deeply and correctly interpret the whole literary text.

The topicality of the research is determined by the necessity to further classify the culture-specific items used in a literary source text, to observe the tendency towards the use of foreignisation and domestication in literary translations and specify their components. The purpose of the research is two-fold, namely to work out the thematic classification of culture-specific items in the source novels '*Me Before You*' (Moyes, 2012), '*After You*' (Moyes, 2016) by Jojo Moyes and define translation strategies and techniques in reproducing them in the mentioned literary target texts.

2. Theoretical background

A cultural turn in translation (Bassnett and Lefevere, 1990; Bassnett, 2007) which has occurred lately makes it necessary to take into consideration not only the source and target languages, but also cultural differences between the communities the languages serve (Venuti, 1995). Translation studies, ethnolinguistics, linguoculturology and the related fields offer their ways to solve issues related to languages and cultures, interlingual barriers and deviations, etc. (Mizin, Slavova, and Khmara, 2021; Mizin et al., 2023). It becomes necessary to reflect in a target text both the denotative meaning of the lexeme and the cultural component of the word meaning. Hence, the attention of both the researchers and translators to the procedures of rendering specific cultural information encoded in the word (Cómitre Narváz and Valverde Zambrana, 2014; Muñoz, 2019; Newmark, 1988b; Valeišaitė, 2022; Slavova and Vozna, 2022).

In the western theory of translation, the status of culture-specific items has been discussed and a

number of terms have been introduced, e.g., lacuna (Kazazi, 2014), cultural term (Newmark 1988b; Fernandez Guerra, 2012), cultural item (Hale, 1975), cultural element (Nida, 2003), culture-bound term (Harvey, 2003), culture-specific item (Aixela, 1996), realia (Fernandez Guerra, 2012) which proves that the problem is far from being solved. Taxonomies and classifications of culture-specific vocabulary include ideographic ones introduced by Katan (1999), Newmark (1988a), Fernandez Guerra (2012), and Vlahov and Florin (1990) which mainly centre around nominations associated with different spheres of environment, social and everyday life. As to the procedures of rendering culture-specific lexis they have enjoyed due attention in a number of research starting with Newmark's classification (1988b) which includes specifically adapted to rendering culture-specific items transcription, literal translation, calque, recognized translation, cultural translation, translation label, couplets, triplets, deletion, naturalisation, acronym, metaphor and supplementary information (*ibid.*, pp. 75–76).

The established Ukrainian tradition in translation focuses on classifying and rendering the culture-specific items known as realia defining them as an integral part of non-equivalent lexis (Zorivchak, 1989). The problem was profoundly discussed in the 1980s by Roksolana Zorivchak who stated that realia are mono and poly lexemic items of the source language with the traditionally associated complex of ethnocultural information alien to the target language in their meaning (*ibid.*, p. 58). In Ukrainian translation theory there have also been singled out and described the general techniques used to render Ukrainian realia in English translation and vice versa. The latter include transcoding, hyperonymic renaming, descriptive periphrasis, combined renomination, calque, transposition, substitution, situational equivalent, and contextual interpretation (Zorivchak, 1989; Slavova and Borysenko, 2021; Vozna and Slavova, 2022).

Although there is no unanimous approach to the concept of translation strategies in modern translation theory (Płońska, 2014), the application of the latter can help to reveal the principles of adequacy and equivalence in translation. In this research we argue that translation techniques which are also referred to as local translation strategies (Sun, 2013) should be classified as components of a global translation strategy (Andrienko, 2016) which is defined as a general plan of translation procedure chosen by the translator based on the translation technique chosen in order to reproduce the pragmatic effect of the source text. This definition of a translation strategy is in line with the one suggested by L. Venuti, who states that strategies of translation involve two basic tasks: the choice of the foreign text to be translated and a method to translate it (Venuti, 2001, p. 240). While classifying the strategies the scholar divides them into two groups: foreignising ones which are source culture dominated and domesticating which are target culture centred, underlying that the former are typical of literary translation, whereas the latter are mainly found in technical one (*ibid.*).

It is argued that culture-specific items in the literary translation can be approached on the basis of foreignising and domesticating strategies. It is quite clear that choosing one of them exclusively will distort the original text completely, when domestication prevails we deprive the target text of the cultural characteristics peculiar to the original text and the newly created text will no longer be perceived as a product of the source community. On the other hand, the abundance of foreignisation will make the target text wholly uninterpretable by the representatives of the target culture. In fact, it will sound too foreign, too alien, too incomprehensible, thus the pragmatic effect may be lost upon the target reader. Although it is argued that foreignising strategies prevail in literary translation (Venuti, 2001), it has not been clarified so far to what extent. It is quite obvious that both strategies should be present, although the question arises how to combine domesticating and foreignising strategies in order to help the target text preserve most noticeable features of the source text while simultaneously neutralising those features

which hamper the process of target text perception.

3. Data and methods

The research integrates cultural and translational approaches to the analysis of the cultural lexis in the literary work; it comprises several stages. The former defines realia (culture-specific items) as words and phrases in the source language naming unique for a certain society phenomena including but not necessarily limited to objects of material and spiritual culture, facts of history, institutions, prominent people (Slavova and Borysenko, 2018, p. 171). Thus, they can be classified on the ideographic (thematic) basis, i.e., according to the spheres of life they describe. The creation of an ideographic classification of culture-specific lexis enables us to reveal the spheres of life the items in question describe and single out the quantitative parameters of the analysed items dissemination according to the thematic principle. The translational approach, in its turn, is based on the research of a prominent Ukrainian scholar Roksolana Zorivchak and her assumption that a realia comes into being only when two languages and respectively two cultures, a source and a target one, are contrasted (Zorivchak, 1989, p. 52). Hence, there arises the necessity to single out, describe and compare the productivity of the procedures of rendering culture-specific items in a literary work on the basis of source and receptory texts comparison.

At the first stage of the research the continuous sampling method was used to select culture-specific items from the two source novels '*Me Before You*' (Moyes, 2012) and '*After You*' (Moyes, 2016). The following criteria were considered while selecting and defining culture-specific items: 1) both proper and common (appellatives) names were taken into account; 2) the unique character of the items for the English-language (mainly British and American) culture and their absence from traditional Ukrainian culture; 3) the absence of the native Ukrainian equivalents for the English-language items; 4) culture-specific items present in the novels in question and associated with other cultures were not taken into consideration.

During the second stage the selected culture-specific items were divided into a number of groups according to the sphere of material or spiritual life they describe and an ideographic classification was completed. The information from the dictionaries, reference sources and encyclopedias was studied. The componential analysis was applied to the dictionary and encyclopedia entries to clarify the meaning of the items under consideration and state the group they can be attributed to. Due to the contextual analysis of the fragments of the original texts it was possible to specify the situational meaning of the culture-specific lexis. This enabled us to explain the role culture-specific vocabulary plays in the novels as a means that helped the author to create the background which better revealed the characters' motives and actions. With the help of the quantitative analysis the number of the items belonging to separate groups was counted in order to build the hierarchy from the most to the least productive groups of culture-specific items.

At the third stage translation analysis was implemented to name techniques used by the translators in the process of rendering cultural lexis. At this stage explanatory dictionaries of the English and Ukrainian languages were employed to contrast the correlation in meaning of cultural equivalents. Contrastive analysis was applied to parallel fragments of original and target texts to identify the correlation in the meaning of the source culture-specific items and their target equivalents. Quantitative analysis was applied to the units under analysis at this stage in order to define the proportion of the translation techniques and strategies used when rendering culture-specific vocabulary.

The final stage of the research presupposed drawing conclusions on the basis of the data obtained.

The latter was conducted in two directions: 1) the role of different groups of culture-specific items comprising proper names and appellatives in creating the setting of the literary text was specified on the basis of their qualitative and quantitative characteristics; 2) distribution of translation techniques within the foreignising and domesticating strategies in rendering culture-specific vocabulary was interpreted as a factor which allowed preserving the balance between the source and target cultures in the target text. The further perspectives of the study were formulated at this stage as well.

4. Results and discussion

The analysis of the source texts under consideration (Moyes, 2012; Moyes, 2016) allowed creating an ideographic classification of culture-specific items and singling out a number of groups and subgroups that contain proper (toponyms and anthroponyms) and common (appellatives) names:

- Toponyms.
 - Urbanonyms.
 - Catering establishments.
 - City Districts.
 - Streets.
 - Shops.
 - Governmental and educational institutions.
 - Residential houses.
 - Hotels.
 - Airports.
 - Hospitals.
 - Choronyms.
 - City names.
- Types of food, drinks, places to eat.
- Mass media.
- Anthroponyms.
 - Famous people.
 - Film characters.
 - Fairy-tale characters.
- Companies, brands and organisations.
- Education.
- Persons' titles and nominations.
- Measurement.
- Dwelling.
- Sports.
- Events.
- Toys.
- Currency.

The first group is the most numerous and unites toponyms which help the author create the setting specific for British culture. Toponyms are furthermore subdivided into city names (*Winchester*), choronyms which indicate the names of territories (*The Hamptons*) and urbanonyms. The city names include the well-known ones (*Cardiff*), less-known to the target reader ones (*Tenby*), a nickname of New

York (*Big Apple*) and the name of the fictitious town where the story begins (*Stortfold*). Choronyms or region names comprise the units of British and American administrative division, i.e., shires (*Shropshire*) and states (*Florida*) respectively. The poetic name of Ireland (*Emerald Isle*) belongs to this subgroup as well. The quantitative analysis demonstrates that urbanonyms comprise the most numerous subgroup, whereas the other two subgroups of city names and choronyms are equal in number. The representation of toponyms in the novels is shown in **Figure 1**.

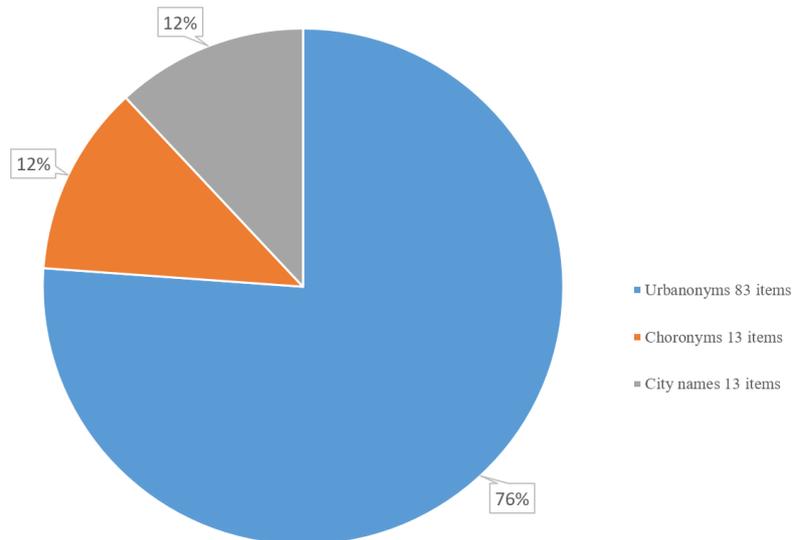


Figure 1. Representation of toponyms in the novels *Me Before You, After You*.

Urbanonyms, which are proper names designating urban objects, consist of several subgroups. One of the two largest is the subgroup which comprises catering establishments. The characteristic feature of the places to eat depicted in the novels under consideration is the fact that the author chooses two techniques while introducing them. The first one presupposes the use of the appellative stating the kind of the establishment together with the proper name, e.g., *The Buttered Bun café* (Moyes, 2012) which can be accompanied by the explanation of the specific character of the place, e.g., *The Shamrock and Clover, East City Airport's Irish-themed Pub* (Moyes, 2016). The second technique lies in the fact that the kind of the place is not specified, the only markers of the proper name being the definite article and capital letters: *Somewhere down there a lock-in is going on in the White Horse* (Moyes, 2016).

An equally numerous subgroup of urbanonyms includes the names of city districts in New York (*Manhattan*) and London (*Soho*). It should be noted that three nominations in this subgroup are associated with the same district: *the City of London, the City, the Square Mile*. The third subgroup is composed of the street names (*Carnaby Street*), roads (*Tottenham Court Road*), lanes (*Four Acres Lane*) and avenues (*Sixth Avenue*). Rather low in number are subgroups which unite nominations of shops (*Marks and Spencer*); governmental and educational institutions where the lexeme naming its type becomes the part of the proper name (*Durham University*) or is added in the narrative to clarify the meaning of the name, e.g., *a school called Upton Tilton* (Moyes, 2016); residential houses (*Granta House*); hotels (*the Savoy*); airports which are labelled with the help of their IATA code (*LHR*) or full name (*Gatwick Airport*) and hospitals (*the Princess Elizabeth*). The quantitative representation of urbanonyms in the novels *Me Before You, After You* is given in **Figure 2**.

The second numerous group of culture-specific items consists of proper names and appellatives naming food, drinks and types of places to eat. It comprises names of dishes popular in Great Britain

(*beans-on-toast*, *Scotch eggs*) and those that are associated with fast-food restaurants (*Chicken McNugget*) or pubs (*ploughman's lunch*), desserts (*cheesecake*, *chocolate brownies*), sweets (*Mars Bars*), meals (*a fried breakfast*), foodstuff (*samphire*), and spread (*Marmite*). Proper names and appellatives designating drinks include soft (*Diet Cola*, *English Breakfast tea*), energetic (*Lucozade*) and hard drinks. The latter comprise types of beer (*lager*, *stout*), its brands (*Murphy's*), types of strong alcoholic drinks (*Scotch*, *whisky*), and brands (*double Jameson's*). Types of places to eat belong to this group as well, e.g., *gastropub*, *burger restaurants*, *fast-food joint*.

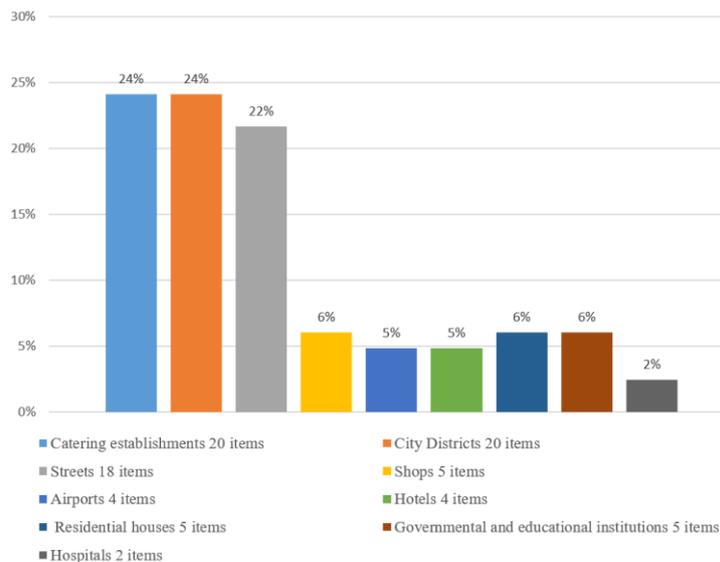


Figure 2. Representation of urbanonyms in the novels *Me Before You*, *After You*.

The third group of culture-specific items includes mass media nominations. These are subdivided into the titles of feature films (*Avatar*, *Charlie's Angels*), musicals (*My Fair Lady*, *Oklahoma*), TV series (*EastEnders*), animated series (*Bob the Builder*), TV programs (*Bargains in Your Attic*), games (*The Walking Dead*), TV channels (*Channel 4 Racing*) and radio stations (*Radio Four*). The books mentioned in the novels under analysis belong to plays (*Pygmalion*), love stories (*Fear of Flying*), young adult fantasy (*The Red Queen*), feminist fiction (*The Women's Room*), and feminist non-fiction (*The Female Eunuch*). The group also comprises the names of newspapers (*the Sun*) and magazines (*Country Life*) introducing which into the narration the author additionally adds the appellative magazine (*Interiors magazines*).

The fourth group comprises anthroponyms among which are names of famous people from different walks of life including writers (*Judi Blum*), artists (*Christy Brown*), prime-ministers (*Margaret Thatcher*), public figures (*Richard Branson*), social reformers (*Florence Nightingale*), singers (*Dolly Parton*), directors (*Richard Curtis*), actors (*Daniel Day-Lewis*), crime figures, gangsters (*Reggie and Ronnie Kray*), athletes (*Mo Farah*), a rose breeder (*David Austin*), a feminist (*Andrew Dorkin*). The group includes the nominations of film characters which are subdivided into those which name people (*Indiana Jones*, *Hopalong*) or creatures (*Dalek*, *Chewbacca*) and fairy-tale characters (*Winnie the Pooh*).

The nominations of companies, brands and organisations are united into the fifth group. The latter combines the names of the companies which sell goods (*Amazon*) or services (*British Airways*), brands associated with a particular kind of goods, e.g., clothes (*Biba*), telephones (*Blackberry*), kitchen appliances (*Dualit*), home textile (*Sanderson*), drinks (*Ribena*) and non-commercial organisations which unite people who are engaged in charity, e.g., *Salvation Army*, *the National Trust* or share the same interests, e.g., *the*

Hailsbury Triathlon Terrors.

The rest of the groups are low in number. Thus, culture-specific items associated with education nominate types of educational institutions (*public school*), educational phenomena (*grant*), people (*tutors*). The next group includes the titles which are put before the surname (*Mr, Miss, Mrs*) or serve as polite address (*ladies, gentlemen*) and nominations which specify a group of people according to their position (*MP*), place of living (*East-Enders*), political views (*feminists*), country (*Yank*) or subculture (*hipsters*). The group of measurement comprises units of length (*inch*), volume (*gallon*), mass (*pound*). The group of dwelling unites items naming types of detached (*ranch*), semi-detached (*a four-bedroom semi*), joined (*terraced house*) houses. Culture-specific items naming sports (*cricket*), events (*Ironman*), toys (*Action Man*) and currency (*pound*) comprise the rest of the groups. The distribution of culture-specific items in the novels under analysis is given in **Figure 3**.

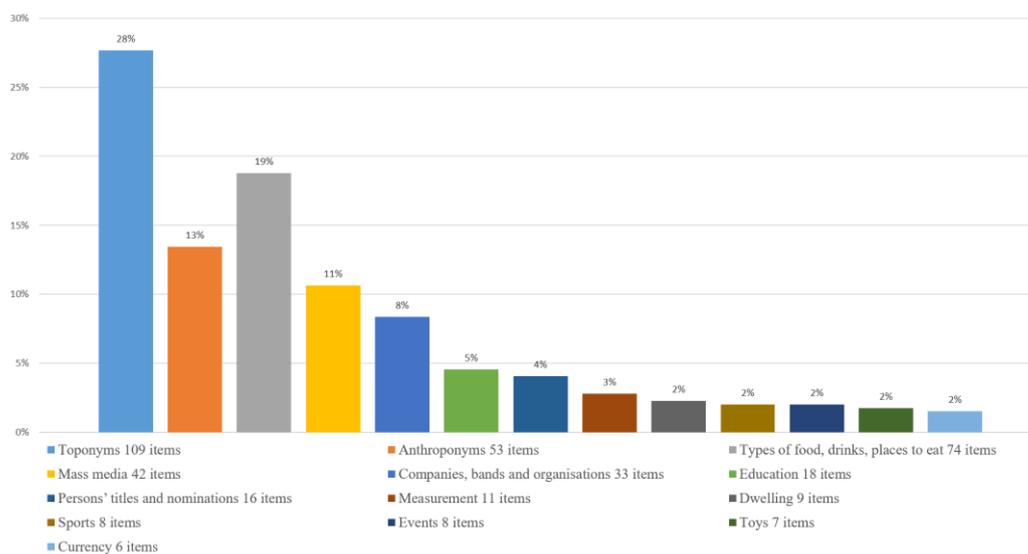


Figure 3. Representation of culture-specific items in the novels *Me Before You, After You*.

The comparative analysis of the source and target texts enables us to single out a number of translation techniques which can be used alone or in a combination in order to implement foreignising and domesticating strategies while rendering culture-specific items. The following classification has been worked out:

- Foreignising strategy.
 - Transference.
 - Direct borrowing.
 - Transcoding.
 - Transcoded substitution.
 - Calque.
- Domesticating strategy.
 - Generalisation.
 - Descriptive periphrasis.
 - Cultural equivalent.
 - Cultural equivalent + footnote.
- Foreignising and domesticating strategies combined.
 - Transcoding + naturalisation.

- Naturalisation + reduction.
- Naturalisation + footnote.
- Transference + footnote.
- Transference + generalisation.
- Transference + generalisation + footnote.
- Calque + footnote.
- Calque + cultural equivalent + footnote.

The most numerous technique is transference (Newmark, 1988b) which combines transcoding (transliteration and transcription) and direct borrowing (Molina and Albir, 2002). The technique implements the foreignising strategy making emphasis on the source culture. As the Ukrainian language uses the alphabet based on the Cyrillic script, the cases of direct borrowing in the Latin alphabet are rather rare. They are found mainly when company or brand names are rendered: e.g., *British Airways* (Moyes, 2016)/«*British Airways*» (Moyes, 2022b); *Mappin and Webb* (Moyes, 2016)/«*Mappin & Webb*» (Moyes, 2022b). As it is seen from the examples the items are accompanied with the inverted commas in the translation which serve as a graphic means signalling the alien character of the lexeme to the Ukrainian readers.

On the contrary, transference in the form of transliteration and transcription is widely used and applied to toponyms, e.g., *Granta House* (Moyes, 2016)/«*Гранта-гауз*» (Moyes, 2022b); names of famous people, e.g., *Jeffrey Archer* (Moyes, 2012)/«*Джеффри Арчер*» (Moyes, 2022a); companies, e.g., *Lewins* (Moyes, 2012)/«*Льюінз*» (Moyes, 2022a), brands, e.g., *Biba* (Moyes, 2012)/«*Біба*» (Moyes, 2022a) and universally known restaurants, e.g., *Kentucky Fried Chicken* (Moyes, 2012)/«*Кентакі фрайд чикен*» (Moyes, 2022a), the latter three subgroups additionally acquire inverted commas in the translation.

Transcoded substitution as a translation technique is used in the cases when the object has at least two names in the source culture, one of which is more well-known and the other is less-known outside the country and allows substituting a less-known name with a better-known one. In the following example the international code of the Heathrow Airport *LHR* (Moyes, 2016) is used in the original text, whereas in the translation is substituted with the lexeme *Гімров* (Moyes, 2022b). Thus, a less-known for the target reader name of the geographical object is changed for its better known transcoded name.

Calque as an element of foreignising strategy does not make the notion fully comprehensible for the target reader, and is used in the translation of dishes, e.g., *a hog roast in a bun* (Moyes, 2012)/«*смажена свинина в булці*» (Moyes, 2022a), places to eat, e.g., *The Twenty-two* (Moyes, 2016)/«*Двадцять два*» (Moyes, 2022b), titles of the films, e.g., *in My Left Foot* (Moyes, 2016)/у «*Моїй лівій нозі*» (Moyes, 2022b), inverted commas are also added to proper names.

Generalisation which implements the domesticating strategy in the form of hyperonymic renaming is used with airports codes, e.g., *at JFK* (Moyes, 2016)/в аеропорту (Moyes, 2022b); names of confectionery, e.g., *Fruit and Nut* (Moyes, 2016)/«*горіховий батончик*» (Moyes, 2022b); dishes, e.g., *chips* (Moyes, 2016)/«*картопля*» (Moyes, 2022b); occupations, e.g., *a UPS driver* (Moyes, 2016)/«*кур'єр*» (Moyes, 2022b); newspapers, e.g., *The Racing Post* (Moyes, 2016)/«*газету про перегони*» (Moyes, 2022b). This technique is aimed at clarifying the meaning of the item for the target reader, e.g., *East City Airport's* (Moyes, 2016) аеропорту Лондон-Cimi (Moyes, 2022b). As it is seen from the example, in the Ukrainian translation, the name of the city (*Лондон*) substitutes the location (*east*) which makes the item more comprehensible.

Descriptive periphrasis is applied to the names of the dishes from the fast food restaurants in the contexts when there are no analogous expressions in the target language, e.g., *a Bargain Bucket* (Moyes, 2012)/*обсмажені шматочки курки* (Moyes, 2022a). The same technique is used to translate types of houses, e.g., *a four-storey townhouse* (Moyes, 2016)/*чотириповерховому приватному будинку в місті* (Moyes, 2022b) in the cases when other techniques fail to create in the target language an image similar to the original one.

A cultural equivalent is employed when a culture-specific item has a near equivalent in the target language. Thus, *a boarding-school* (Moyes, 2016) is rendered with the help of a cultural equivalent *пансіон* (Moyes, 2022b). According to the explanatory dictionaries *a boarding-school is a school that provides meals and lodging* (Dictionary by Merriam-Webster), whereas *пансіон* is *у дореволюційній Росії і в буржуазних країнах – державний або приватний закритий навчальний заклад з гуртожитком* (Biloshtan et al, 1975, p. 49). Thus, both establishments provide lodging, although the Ukrainian lexeme belongs to historicisms.

When dealing with partially similar phenomena in the source and target communities a cultural equivalent is accompanied with descriptive periphrasis in the form of a supplementary information footnote to the page (Newmark, 1988b) aiming at clarifying the meaning of the item. For example: *young English students on gap years* (Moyes, 2016)/*молодими людьми з Англії, у яких освітнє «вікно»* (Moyes, 2022b), *gap year* is commented upon in the footnote as *рік паузи в освіті, зазвичай між школою та університетом. Молоді люди подорожують і намагаються визначитися щодо свого подальшого життя* (Moyes, 2022b, p. 34).

Both foreignising and domesticating strategies are employed when a transcoded item undergoes naturalisation (Newmark, 1988b) acquiring morphological features typical of the definite class of words in the Ukrainian language in order to be more comprehensible for a target reader. This happens to toponyms which are subdivided into two groups. The first one comprises proper names that acquire the grammatical gender and cases, e.g., *at McDonald's* (Moyes, 2012)/*Поруч із «Макдональдсом»* (Moyes, 2022a, p. 99). The second group includes items that consist of two words, the first of which is the name of the city and the second nominates the type of the institution. In the following examples the proper nouns of the source language are substituted in the target language with the relative adjectives which preserve the transcoded root and take the suffixes and inflections typical of Ukrainian adjectives in the masculine gender. For example, e.g., *Stortfold Castle* (Moyes, 2012)/*Стортфолдський замок* (Moyes, 2022a); *Durham University* (Moyes, 2016)/*Даремський університет* (Moyes, 2022b). Naturalisation is also undergone by the items nominating groups of people, e.g., *full of hipsters* (Moyes, 2016)/*повний хінстєрів* (Moyes, 2022b, p. 15), types of catering establishments, e.g., *from the pub* (Moyes, 2016)/*з паба* (Moyes, 2022b, p. 404) acquiring the grammatical categories of number and case in the Ukrainian translation.

Reduction can be combined with naturalisation when the latter acquires an additional meaning in the target language like the noun *фастфуд* in the Ukrainian language which names not only the type of food, but also the places where it is served: *at the number of fast-food outlets* (Moyes, 2016)/*щодо кількості фастфудів* (Moyes, 2022b, p. 25). A naturalised item, e.g., *to Butlins* (Moyes, 2016)/*в Батлінзі* (Moyes, 2022b, p. 54) which has acquired the grammatical categories of gender and case, can be also accompanied with a footnote: *Популярний парк розваг* (Moyes, 2022b, p. 54).

The research allows singling out the combination of transference with a supplementary information footnote to the page when toponyms and proper names are rendered. For instance: *the word "Blackfriars"*

already on his lips (Moyes, 2012)/ Слово «Блекфраєрз» вже готове злетіти з його вуст (Moyes, 2022a, p. 11). In this case additional information that *Блекфраєрз* is район у Лондоні is given in a footnote (ibid). A better known name *Cimi* substitutes in the target text an informal name *the Square Mile* (Moyes, 2016) and is accompanied with the explanation in the footnote that it is *Центр Лондона* (Moyes, 2022a, p. 36).

Generalisation is used together with transference to render culture-specific items when an appellative naming the type of the object is combined with borrowing, e.g., *the Sun* (Moyes, 2016)/газета «*Sun*» (Moyes, 2022b, p. 243) and transcoding, e.g., *the Savoy* (Moyes, 2016)/готель «*Савой*» (Moyes, 2022b, p. 82). Moreover, as in case with the TV series, e.g., *EastEnders* (Moyes, 2016)/серіалу «*Жителі Іст-Енду*» (Moyes, 2022b, p. 264) a footnote specifying the plot of the series is added: *Британська «мільна опера» про життя простих людей у бідному районі Лондона* (ibid).

The combination of descriptive periphrasis in the form of a footnote with calque is employed when the meaning of the item cannot be decoded from the calque alone in the target culture. This is the case with the names of drinks as in the following example: “*You’re just used to lesbian tea,*” *I said* (Moyes, 2012)/*Ви просто звикли до лесбійського чаю, - відповіла я* (Moyes, 2022a, p. 142). The translator’s explanation runs that lesbian tea is *суміш чаїв, особливо фруктових, на відміну від справжнього чорного чаю* (ibid), thus the explanation clarifies the term. The same technique is found with the names of sports events: *the next Ironman* (Moyes, 2016)/наступної «*Залізної людини*» (Moyes, 2022b, p. 41). Ironman is commented on in the target text as *змагання з триатлону, що вважаються найскладнішими одноденними змаганнями у світі* (ibid). The nickname of New York *Big Apple* (Moyes, 2016) is rendered with the help of the calque: *Велике Яблуко* (Moyes, 2022b, p. 72), which is unknown for the representatives of the Ukrainian culture, and gets the explanation that it is *неформальна назва Нью Йорка* (ibid). Another example is when the translator finds it necessary to give cultural commentary to the names of the plant well-known to the target reader. As a result, the two names of the same plant *the Shamrock and Clover* (Moyes, 2016) are translated as «*Трилисник та конюшина*» (Moyes, 2022b, p. 7), the accompanying footnote in the translation specifies that both items are *символ Ірландії, різні назви однієї рослини* (ibid). Three techniques combined are found in the case when the translator is not sure that the target reader can decode the meaning of the culture-specific item correctly. Thus, a combination of a cultural equivalent and calque is accompanied with a footnote. For instance, *ploughman’s lunch* (Moyes, 2012) is rendered as *обід орача* (Moyes, 2022a, p. 200), where lunch turns into *обід*, as in Ukraine this meal is traditionally had in the middle of the day and serves as a cultural equivalent. The phrase is accompanied in the target text with a footnote explaining that *ploughman’s lunch* is *хліб, сир та мариновані овочі* (ibid). **Figure 4** presents the information about the distribution of foreignising, domesticating strategies and the cases when the both strategies are combined in the Ukrainian translation of the culture-specific items from the novels by Jojo Moyes *Me Before You*, *After You*. According to the quantitative analysis the combination of foreignization and domestication (66% of instances) by far exceeds the use of each strategy, which are distributed nearly equally.

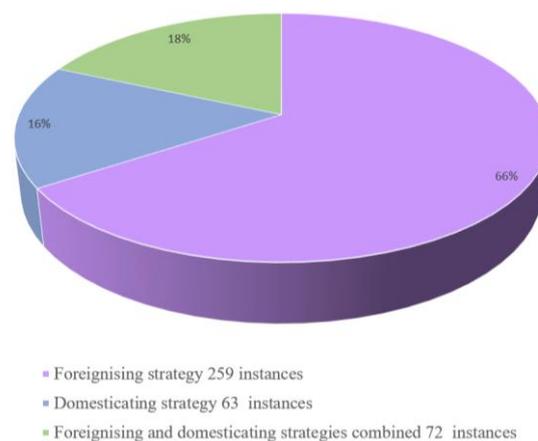


Figure 4. Representation of foreignising and domesticating strategies in the Ukrainian translation of the novels *Me Before You*, *After You*.

5. Conclusions

The research of culture-specific items acquired a new impulse with the cultural turn in translation study. The issues dealing with this type of lexis have been in the focus of attention of both western and Ukrainian theories of translation. Scholars use different terms to denote equivalent-lacking vocabulary: culture-specific item, cultural word, lacuna, cultural element, realia, and cultureme. The studies have been made both on the basis of literary and non-literary texts showing the specificities of different cultures. Our paper contributes to defining the status of such units (denoting mainly the concepts of British and American cultures), creating their ideographic classification and working out strategies and techniques used in their translation. The research proved that culture-specific items used by Jojo Moyes in her novels ‘*Me Before You*’, and ‘*After You*’ represent phenomena which make the characters and the plot a fact of British culture. The most numerous group is composed of toponyms, further subdivided into urbanonyms, region names and city names which create the setting. The names of types of food, drinks, places to eat are second in number. Mass media nominations bring to light the preferences of the characters in the sphere of entertainment. An important role in the novel is played by anthroponyms which comprise names of famous people, film, and fairy-tale characters. Companies, brands and organisations add to the narration the true to life atmosphere. Although such groups of culture-specific items as education, persons’ titles and nominations, measurement, dwelling, sports, events, toys, and currency are low in number they arise with the readers’ specific associations the mentioned above lexemes have.

The comparative analysis of the source and target texts allowed singling out the implementation of foreignising and domesticating strategies or their combination while rendering culture-specific items from the novels ‘*Me Before You*’, and ‘*After You*’ in Ukrainian translations. The foreignising strategy is implemented with the help of the following techniques: transference which includes direct borrowing, transcoding, transcoded substitution, and calque. The domesticating strategy is accomplished by generalisation; descriptive periphrasis; cultural equivalent alone or in a combination with a footnote. Foreignising and domesticating strategies are implemented simultaneously when a transcoded item undergoes naturalisation or the latter is used in the combination with reduction. A footnote combined with naturalisation, transference or calque carry out a combination of strategies as well. Generalisation is used together with transference, a footnote can be added. A cultural equivalent can be added to the combination of a calque and a footnote. The quantitative analysis of the translation strategies proved that a combination of foreignising and domesticating strategies (66%) is the most productive in the target texts

analysed, whereas the strategies are equally low productive when used individually.

Author contributions

Conceptualization, NB and LS; methodology, NB and LS; software OK; validation NB, LS, OK, and NM; formal analysis, NB, LS, OK, and NM; investigation, NB, LS, OK, and NM; resources, NB, LS, OK, and NM; data curation, NB, LS, OK, and NM; writing—original draft preparation, NB, LS, OK, and NM; writing—review and editing, NB and LS; visualization OK; supervision NB and LS; project administration, NB and LS. All authors have read and agreed to the published version of the manuscript.

Conflict of interest

The authors declare no conflict of interest.

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