
Strategies of Rendering Culture-Specific Items in Ukrainian Translations of Political Thrillers by M. Dobbs

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Abstract & Keywords

English:

The paper focuses on the ideographic classification of the political culture-specific items in the thrillers 'House of Cards', 'To Play the King', 'The Final Cut' by M. Dobbs and their rendition in Ukrainian translations. The research underlines that the study of culture-specific items plays a significant role in linguistic and translational research due to the anthropocentric view of the language and cultural turn in translation. The paper proves that political thrillers that portray British political life are based on a number of political culture-specific items that help the writer reveal the specific character of the topic. Those items are classified on the ideographic principle in order to reveal the main topics of British political life. The latter are not universally known outside the UK and may present difficulty in translation due to the absence of their regular correspondences in the target language. The paper in question analyses the ways of culture-specific items rendition in the Ukrainian translations of M. Dobbs' political thrillers in terms of foreignization and domestication strategies, their tactics and techniques. As a result, the tactics of transcoding which include techniques of transliteration, transcription and their combination, tactics of direct borrowing, calque and item addition or substitution were singled out within the strategy of foreignization. Tactics which combine transcoding with naturalisation alone or naturalisation and descriptive translation and tactics of item substitution or addition with descriptive translation present the strategy of partial foreignization. Domestication is implemented through the tactics of generalisation, descriptive translation and cultural or situational equivalent.

Keywords: M. Dobbs, political thriller, culture-specific item, translation, translation strategy, tactic, technique, foreignization, domestication

1. Introduction

Nowadays the anthropocentric approach to language (Bell 1998; Sapir 1921; Whorf 1956) and cultural turn in translation research (Basnett 2007) together with the necessity to make intercultural communication productive and conflict-free have made the study of nationally and culturally specific elements in languages and ways of their rendering in the process of translation an important topic of investigation (Kazazi 2014). Cultural turn in translation study has brought into the limelight the problem of language and culture correlation and aims at defining the role the language plays in codifying the national culture. As a result, translation is viewed nowadays as intercultural communication, and the studies concentrate their attention on sociocultural characteristics coded in the original text and the ways these characteristics are rendered in the target language. The latter are reflected in *culture-specific items* (Aixelá 1996; Newmark 2001; Nida 2015; Tang 2023) or *realia* (Zornyskyi et al 2023) which do not have regular correspondences in the target language (Vlakhov and Florin 1990; Zorivchak 1989) and present a problem in translation.

The present study deals with the original texts of the novels by M. Dobbs "House of Cards" (Dobbs 2014), "To Play the King" (Dobbs 2014), "The Final Cut" (Dobbs 1995) and their Ukrainian translations by B. Previr (Dobbs 2016; Dobbs 2018) and O. Smolnytska (Dobbs 2017). The novels portray the life of the political elite in the United Kingdom of Great Britain and Northern Ireland. The people who rule the country demonstrate not only positive characteristics but also their intrigues, passions, greed and untamed ambitions. The trilogy belongs to *political thrillers*, which are considered to be a specific kind of a political text (Castrilo 2023; Echart and Castrilo 2015). Besides, they can also be viewed as an integral part of the crime fiction genre in literature studies (Kolesnyk 2018). Although both types of fiction have some significant differences. A political thriller like a detective story depicts negative personages who commit illegal actions that contradict social norms. On the other hand, if in a detective story, the action unfolds backwards in time until the clue and resolution (Forster 1927), in a thriller it moves forward to the catastrophe (Myslavskyi 2006: 194-195).

Translation of a literary work presents a serious difficulty because of the specificity which the languages and cultures involved in the translation process demonstrate. Therefore, the solution to this problem can only be achieved by taking into account a number of factors including, the content and literary form of the work itself, the personality of the author, literary context, historical epoch, social conditions, and the way of life of the cultural community depicted in the work. The factors mentioned create the national and cultural background which is as important in translation as the choice of language units. In our case the translation of a literary work serves as a bridge to the fictional world that the author places in the framework of a thriller. The ultimate goal of translating a political thriller is to fully reproduce the linguistic units and the cultural background of the original text, taking into account the limitations of the target language and culture.

The topicality of the research is justified by the fact that translation studies in the realm of literary translation aim to investigate the strategies, tactics and techniques of rendering non-equivalent and culture-specific lexis.

The purpose of the research is to study the ability of culture-specific vocabulary to codify information about the source cultural community, to classify culture-specific lexis in the political thrillers by M. Dobbs, to single out and describe the strategies and techniques of rendering culture-specific items in the Ukrainian translations of the novels by M. Dobbs taking into consideration the limitations of source and target languages and cultures.

2. Theoretical Background

Culture-specific vocabulary comprises the units that preserve the information about the humanised reality, history and culture (Aixelá 1996; Newmark 2001; Nida 2015; Tang 2023; Toury 1995) and presents specific difficulty in translation. So far there has been no unanimity as to the term which should be applied to lexical units nominating culturally unique phenomena. Nevertheless, the Western tradition has coined a number of terms, such as *cultural lacunae* (Kazazi 2014: 353), *cultural terms* (Newmark 1988:

95), *cultural elements* (Nida 2015), *culture-specific items* (Kostopoulou 2015: 57) which underline the cultural character of the units and specify their role as a central link between language and culture (Geerts 1983; Sapir 1994). In Ukrainian tradition the term *realia* is used to denote culture-specific items which are viewed as mono- and polylexeme units, the main lexical meaning of which contains a traditionally assigned complex of ethno-cultural information alien to the objective reality of the receiving language (Zorivchak 1989). When it comes to the classification of culture-specific items, the majority of researchers use the ideographic or semantic principle (Newmark 1988: 95) under which the lexemes or phrases are grouped according to the spheres of life they describe.

In translation studies it is underlined that culture-specific lexis do not have regular correspondences in other languages as the native speakers of the target language do not have a referent of the *realia* (Dovbysh 2019: 122). Thus, the former have to be modified in translation which justifies the stable interest of the researchers to the techniques of culture-specific items representation in translation (Levi 1963; Vlachov and Florin 1990; Zorivchak 1989). In the research we adhere to the term *culture-specific item* using terms *culture-specific vocabulary*, *culture-specific lexis*, *culture-specific lexeme* as synonyms, view them as lexical units that reflect in their meaning certain facts of history, culture, traditions, mentality, customs and the way of life in the source community (Hall 1990; Sapir 1994) and can be classified on an ideographic principle according to the sphere of reality they describe.

At the same time, it is widely acknowledged that culture-specific items differ significantly in their degree of translation difficulty, which is explained by varying levels of their cultural embeddedness, semantic transparency, and conventionalisation. The knowledge of the culture-specific vocabulary outside the original culture is related to cultural distance between source and target communities (Nida 1964: 160) and international recognition of the referents, as it is easier to render names known outside the community than culture-specific lexis. Thus, it is maintained that proper names, especially toponyms and anthroponyms, being rather referential than descriptive are relatively unproblematic in translation due to the fact that they have well-established conventional equivalents in the target languages (Newmark 1988). In contrast, culture-specific appellatives denoting local practices, institutions, customs or objects, which are unfamiliar to the target audience, often require adaptation or explicitation (Baker 2018: 21). Thus, this subdivision of culture-specific vocabulary into two groups of 1) internationally well-known and 2) unique items proves that the degree of their translatability is not uniform but gradient, increasing when culture-specific items function not merely as referential labels but as carriers of culture-specific meanings unfamiliar to the target receiver.

The research integrates the problem of rendering culture-specific items with the use of the term of the translation strategy (Chesterman 1997, 1998; Venuti 2001). The latter is associated, first and foremost, with literary translation (Eco 2001; Venuti 1995) and is viewed as a process of the translator's activity involving stages and methods of solving specific translation tasks to achieve the main goal, which is to create a target text that preserves the communicative and functional dominants of the original text (Vermeer 1989; Saridaki 2022). Translation strategy is an algorithm of translation actions for performing a translation task, which consists in adequate transfer of the sender's communicative intention from a source language into the target language, taking into account the cultural and personal characteristics of the addressee and addresser (Boyko 2022; Romaniuk 2020; Rebrii 2009). Strategic translation activity is carried out in the conditions of a communicative situation of bilingual interaction, which is determined by the specific features of this situation and the purpose of translation (Li 2015; Vermeer 1989). Translation strategies include a cognitively planned sequence of culturally marked techniques that involve an effective choice of means of translating an original text.

As the main differentiation in the choice of translation strategies lies in making the emphasis on either an original or a translated text the two strategies respectively, foreignization and domestication are singled out (Venuti 2001: 240). Introduced by L. Venuti the terms enjoy stable interest (Kuleli 2020: 617) in translation theory.

The aim of foreignization is to preserve the linguistic and cultural specificity of the original text (Venuti 2001: 240) and show the characteristics of the mentality of the source language native speakers as fully as possible with the help of the elements of a foreign language and culture in the target text. As a result, a translator ignores to a certain extent the reader's lack of knowledge about the original culture and preserves images that are alien to the recipient of the translation (Schleiermacher 1992). In this case the target readers have to overcome the lack of knowledge about the source community on their own, acquiring some features of a native of the source culture (Melnik 2012: 176). Proponents of the foreignization strategy believe that the translation process reflects the natural confrontation of languages and cultures that does not need to be eliminated (Venuti 2001). Foreignization makes it possible to preserve the cultural specificity of the original and the cognitive value of the translation, but its active use may puzzle the recipient with the unusualness of the cultural specifics preserved in the translation (Venuti 2001) or even create the impression of an erroneous translation. The strategy of foreignization is based on transcoding and calquing tactics that allow not to remove culture-specific items from the text and fully convey the cultural characteristics of the source community.

Domestication, in its turn, implies an adaptive approach to translating an original text by bringing it closer to the cultural properties of the target culture (Venuti 2001: 240), representing information through notions known to the recipient. This approach facilitates perception and requires minimal cognitive effort. The strategy is based on the understanding that the target text should produce an impression as if it were created in the target language by the author of the source text (Cui 2012: 128). The main reason for using the domestication strategy is to achieve the ease of perception and minimise misunderstanding. We define the strategy of domestication as the one in which the translator eliminates the difficulties of understanding the referent by the target reader and brings it closer to the target culture. Domestication facilitates the target addressers' understanding of the text, but they may have misconceptions about the source culture instead (Eco 2001), because the atmosphere of the original culture has been altered. When choosing a domestication strategy, the translator is guided by the target culture, linguistic and stylistic norms of the target language. The tactics and techniques used by the translator when choosing this strategy allow transforming culture-specific items and include naturalisation, contextual and cultural equivalents, generalisation and descriptive translation (Andrienko 2016: 152).

The choice of the strategy and techniques depends on the nature of the culture-specific item, its place in the system of vocabulary and its significance in the context of the original text (Đorđević 2017) and aims at creating the balance between the strategies when the translation both preserves the most noticeable features of the source text and neutralises characteristics that may cause misunderstanding with the target readers (Borysenko et al. 2024).

3. Methodology

The paper is based on the assumption that culture-specific items comprise a significant layer of M. Dobb's vocabulary. They are used by the author in order to create specific social, political and historical context which serves as a background for the events of the trilogy. Culture-specific items of the novels can be grouped according to the ideographic principle, that is taking into consideration the spheres of life they are associated with, which reveals the author's priorities in creating the atmosphere of the

original text. The items in question can be rendered in translation with the help of foreignization or domestication strategies depending on the objectives of the translators, their knowledge and the differences between the source and target cultures. The emphasis in the translation can be laid either on the original culture or the focus can be shifted to the target one.

The research included several stages the first of which comprised three steps. The method of continuous sampling provided the selection of culture-specific items from the original texts by M. Dobbs during the first step. The criteria applied to the selection of the material allowed singling out mono- and polylexemes which name the phenomena of British political life that are typical of the United Kingdom only. Both appellatives (common names) and proper names, mainly, toponyms and anthroponyms were attributed to culture-specific items as the lexis with national and historical colouring (Zorivchak 1989: 86).

The second step consisted of specifying the meaning of the culture-specific items selected. This was done with the help of componential analysis applied to the definitions of analysed items in explanatory dictionaries and reference sources. The third step allowed dividing culture-specific items into thematic groups according to the sphere of life they describe on the basis of ideographic principle.

The second stage involved the use of descriptive, translation, and contrastive analysis in order to single out, label and describe the strategies, tactics and techniques of rendering culture-specific items. The meaning of culture-specific items of the original text and their correspondences in Ukrainian translation was studied with the help of componential analysis in the explanatory dictionaries of English and Ukrainian and contrasted in order to specify the grounds and type of modification in choosing a target equivalent of a culture-specific lexeme.

At the third stage, the conclusions were drawn and the further perspectives of the research were dwelled upon.

4. Results and Discussion

The analysis of culture-specific items in the political thrillers by M. Dobbs makes it possible to use the ideographic or semantic division of culture-specific items into groups in order to classify them. The classifications of culture-specific items have been introduced during the last fifty years by a number of researchers, such as Vlahov and Florin (1990); Newmark (1988) and are based on the denotative and connotative meaning of culture-specific vocabulary, its ability to describe environment, everyday and social life and serve as a model in creating typology of culture-specific items on the basis of a literary work. As the novels in question are devoted to the description of political life in the United Kingdom it is natural to assume that political vocabulary, a part of which is unique, plays a significant role in the creation of the social and historical context in the trilogy. The analysis of the original texts allowed singling out and classifying the following groups and subgroups of political culture-specific items:

1. Parliament and legislature.

1.1. Names of the parliamentary institutions.

1.2. Names of objects, activities.

2. Executive branch and judiciary.

2.1. Bodies of power.

2.2. Administrative geography.

3. Elections.

3.1. Names of the constituencies.

3.2. Phenomena of the electoral system.

4. Political groups.

4.1. Parties' official names and nicknames.

4.2. Non-governmental organisations.

5. Mass media.

5.1. Names of broadcasting corporations.

5.2. Newspapers and magazines.

6. Political events.

7. Names of prominent figures.

7.1. Monarchs and members of the Royal family.

7.2. Political and public leaders.

8. Position and jobs in the sphere of social and political life.

9. Toponyms associated with British social and political life.

The *first* group unites items associated with the Parliament and legislature. The group is subdivided into two subgroups, the first of which comprises proper names of the parliamentary institutions, for example, *the House of Lords* names *one of the two parts of the UK parliament, whose members are not elected but have a high social position, or its members, or the place where it meets* (Cambridge Dictionary) and their parts or divisions, for instance, *the Crown* which is defined as *an integral part of the institution of Parliament* (UK Parliament).

The second subgroup is formed by the appellatives nominating objects, activities and phenomena connected with the functioning of parliamentary (legislative) institutions. Among material objects which are used in the Parliament there are the articles of the attire worn by the members of the House of Lords, for example, *Lord Chancellor's wig, ermine robe*; the places in the Parliament, for example, *Woolsack* which nominates the sack *where the Lord Speaker in the House of Lords sits and resembles a large square cushion covered in red cloth* (UK Parliament) and the things used in the procedure, for instance, *Dispatch Box* is one of the two wooden boxes *situated on either side of the Table, ministers and shadow ministers stand at the despatch boxes to speak, the boxes hold bibles and other items used when Members take the oath* (UK Parliament).

Culture-specific items associated with the executive branch and judiciary form the *second* group which comprises bodies of power connected with the government and the court, for instance, *the Cabinet Committee nominates groups of ministers that can take collective decisions that are binding across government* (Gov.UK); ministries, for example, *Her Majesty's Treasury is the government's economic and finance ministry, maintaining control over public spending, setting the direction of the UK's economic policy and working to achieve strong and sustainable economic growth* (Gov.UK); the police and their structure or divisions, for instance, *Special Branch – in the UK, the department of the police that deals with crimes such as terrorism that threaten the government* (Cambridge Dictionary), *constabulary – the British police organization for a particular area* (Cambridge Dictionary), and administrative geography relating to national and local government, for example, *the West Midlands – metropolitan county of central England* (Britannica); *Staffordshire – administrative, geographic, and historic county in the Midlands of west-central England* (Britannica); *the City of Westminster – inner borough of London* (Britannica).

The names of the phenomena connected with the elections comprise the *third* group. The group is divided into the names of the constituencies themselves and words nominating phenomena and activities associated with the elections. For example, *constituency is one of the official areas of a country that elects someone to represent it in a parliament or legislature* (Cambridge Dictionary) forming a number of derivatives that describe the election campaign in the UK, for example, *marginal constituency nominates a seat in a parliament or similar institution, which can be won or lost by a small number of votes* (Longman Dictionary of Contemporary English Online), *Warwickshire constituency is a former constituency in the West Midlands* (UK Parliament).

Items denoting political groups are united into the *fourth* group. The group is further divided into the names of the political parties which include their official nominations, i.e. *the Conservative Party – in the United Kingdom, a political party whose guiding principles include the promotion of private property and enterprise, the maintenance of a strong military, and the preservation of traditional cultural values and institutions* (Britannica), *the Liberal Party – a British political party that emerged in the mid-19th century as the successor to the historic Whig Party* (Britannica) and their historical nicknames, i.e., *the Tories, the Whigs*, which appeared as terms of abuse (Britannica) to name the representatives of *two opposing political parties or factions in England, particularly during the 18th century* (Britannica). The names of non-governmental organisations also belong to this group, for instance, *Territorial Army* which is a voluntary organisation supporting the army *now known as the Army Reserve, is a pivotal element of the British Armed Forces which was established to complement the regular British Army* (Defence Advancement); *CND* which stands for *Campaign for Nuclear Disarmament: a British organization that opposes the development and use of nuclear weapons* (Cambridge Dictionary), private clubs which are defined as associations of people with similar interests (Longman Dictionary of Contemporary English Online), for example, *gentlemen's club – a private social club whose members were traditionally aristocratic men* (Collins English Dictionary), *the Garrick Club – earlier for gentlemen only, traditionally attracted actors and refined gentleman* (The Garrick).

The *fifth* group consists of proper names and appellatives connected with mass media. The group includes names of broadcasting corporations (*British Broadcasting Corporation*) and their divisions (*BBC radio*); media production companies and their abbreviations (*Independent Television News, ITN*); newspapers and magazines (*The Times, The Guardian*).

Culture-specific vocabulary naming events which influenced the political situation in the UK are united into the *sixth* group and comprise the nominations of the attacks connected with IRA, for instance, *Brighton hotel bombing* which was a terrorist attempt of the IRA to assassinate Margaret Thatcher in 1984; political scandal, for example, *the Profumo affair* nominating *political and intelligence scandal in the early 1960s that helped topple the Conservative Party government of Prime Minister Harold Macmillan* (Britannica).

The *seventh* group consists of anthroponyms naming the monarchs and members of the Royal family, for instance, *George III* who ruled Great Britain and Ireland from 1760 to 1820 (Britannica); political and public leaders, prime-ministers, for example, the first British prime-minister *Walpole*, the last prime-minister who represented the Liberal Party *Lloyd George*, prime-ministers *Churchill, Margaret Thatcher*; ministers, for instance, Britain's first secretary *Fox*; commanders, for example, *Nelson*.

Words and phrases denoting titles, position and jobs in the sphere of social and political life belong to the *eighth* group which includes a number of categories. These are the titles of the representatives of the Royal Family (*the Monarch* who is the head of state in the UK; *the King; the Princess; the Royal Family*); priesthood, for example, *Archbishop of Canterbury* who is the senior bishop in the church of England (Britannica) and aristocracy, for instance, *the Duke of Wellington; Sir Jasper Grainger*. Positions in the Parliament, for example, *Lord Chancellor, the Speaker of the House of Commons, the Chancellor*, and nicknames of the MP, for instance, *frontbenchers, backbenchers* which signify the hierarchy of the members in the Party structure constitute another subgroup. Professional nominations for those who work for the Crown, for example, *the High Commissioner of the United Kingdom of Great Britain and Northern Ireland* naming an ambassador to a Commonwealth country, *WPC* earlier used as an abbreviation for women constables (Cambridge Dictionary), *QC* nominating *a British lawyer of high rank who is allowed to represent a person in court, or the title given to such a lawyer when a queen is ruling* (Cambridge Dictionary) also belong to this group.

The toponyms associated with British social and political life form the *ninth* group which unites the proper names that designate the places associated with British political institutions. These are the nominations of the districts, streets, and buildings. For example, *Westminster* is the part of London where the parliament buildings are located (Cambridge Dictionary); *Downing Street* names the road in central London with the official home of the UK prime minister (Cambridge Dictionary); *Westminster Hall* nominates the oldest building on the Parliamentary estate (UK Parliament).

The contrastive and translation analyses of the source and the target texts allowed classifying the strategy of foreignization and domestication and their techniques in culture-specific items rendition in the novels analysed:

1. Foreignization.
 - 1.1 Transcoding.
 - 1.1.1 Transliteration.
 - 1.1.2 Transcription.
 - 1.1.3 Transliteration and transcription combined.
 - 1.2 Direct borrowing.
 - 1.3 Calque.
 - 1.4 Item substitution or addition.

2. Partial foreignization

2.1 Transcoding & naturalisation

2.2 Transcoding, naturalisation & descriptive translation

2.3 Item addition & descriptive translation

3. Domestication.

3.1 Generalization

3.2 Descriptive translation

Foreignization is implemented in the tactics of *transcoding*, *direct borrowing* and *calque*. Meanwhile, the following transcoding techniques are differentiated: *transliteration*, *transcription*, *their combination*.

The techniques of transliteration and transcription which make up transcoding are used with anthroponyms: *Disraeli* / *Дизраелі*, *Benjamin Landless* / *Бенджамін Лендлес*; toponyms: *Oxfordshire* / *Оксфордшир*, *Дагенем* / *Dagenham*; and newspapers names: *the Observer* / *Обзервер*, *the Times* / *Таймс*. The combination of the above mentioned techniques is found within the same groups of culture-specific items, anthroponyms: *Patrick Woolton* / *Патрик Вултон*, toponyms: *Hyde Park* / *Гайд-парк*, newspapers names: *The Telegraph* / *Телеграф*.

The technique of direct borrowing of a culturally specific item when an item preserves its spelling in the Ukrainian translation takes place when the phenomenon or object is well-known to the target reader as in the following case with the nominations of mass media corporations: *ITN and BBC* (Dobbs 2014: 16) / *ITN та BBC* (Dobbs 2016: 50).

Calque as a tactic of foreignization strategy is employed to render the culture-specific items which can be easily understood, for example, *the legendary Press Association figure* (Dobbs 2014: 16) / *легендарну фігуру з Асоціації преси* (Dobbs 2016: 50). The same tactic is used to render the names of the positions in the Parliament: *Black Rod* / *Чорний жезл*. The tactic in question cannot help the target reader to decode the meaning of the phrase as the lexemes *rod* / *жезл* in both languages name an object (Cambridge Dictionary), whereas *Black Rod* as a culture-specific item is a *senior officer in the House of Lords, responsible for controlling access to and maintaining order within the House and its precincts* (UK Parliament).

Item substitution is found with newspaper names as in the following example:

Daily Telegraph. Monday 14th June. Page 1 (Dobbs 2014: 20).

Дейлі Кронікл, понеділок, 14 червня, шпальта 1 (Dobbs 2016: 67). In this case the name of the British daily quality newspaper *Daily Telegraph* is substituted in the translation with the name of another British paper *Кронікл*.

This substitution is observed in all the parts of the trilogy:

His Telegraph newspaper empire had been built by breaking strikes as well as careers (Dobbs 2014: 11).

Свою газетну імперію 'Кронікл' він збудував, псуючи страйки і кар'єри (Dobbs 2017: 15).

Item addition takes place when the lexeme might be misinterpreted as in the following example when the name of the Buckingham palace is contracted to *the Palace* which causes no problem with the source reader. Nevertheless, the target reader may misinterpret the Ukrainian equivalent *палац*, even if the word were capitalized. Thus, a relative adjective *Букінгемський* is added not to mislead the reader:

it had been as much he as anyone who had broken the career of the man who was, even now, waiting to drive to the Palace to relinquish the power and prestige of the office of Prime Minister" (Dobbs 2014: 11).

Хто ще, як не він, зруйнував кар'єру чоловіка, який просто зараз чекав на поїздку в Букінгемський палац, щоб відмовитись від влади і впливу посади прем'єр-міністра (Dobbs 2017: 15).

An intermediate stage between foreignization and domestication is occupied by partial foreignization when tactics of the two strategies are combined. A *combination of transcoding and naturalisation*, although obscuring the meaning of the lexemes, adapts its morphological structure to the grammar norms of the target language and the word acquires grammatical categories of the target language. In the following case the noun in the plural *peers* / *непу* in the Ukrainian translation demonstrates the grammatical nominal categories of case and number.

The same happens to anthroponyms which get the categories of grammatical gender and case:

the King had clasped Urquhart with both hands (Dobbs 2014: 71)

монарх обійняв Уркхарта (Dobbs 2017: 81).

The technique is widely used when toponyms consisting of two words are rendered:

the decision on the Westminster Abbey site... (Dobbs 2014: 71)

рішення про забудову біля Вестмінстерського абатства (Dobbs 2017: 81). In the translation the first noun (*Westminster*) is converted into a relative adjective (*Вестмінстерського*) which demonstrates the agreement with the head noun of the phrase in case, gender and number.

The tactic combining *transcoding*, *naturalisation* and *descriptive translation* in the form of the footnote is used to render the culture-specific items which require additional explanation. In the following example the tactic is employed to render the name of the UK national flag:

While some people were waving enormous Union Jacks... (Dobbs 2014: 13).

Людям було більш до вподоби махати гігантськими Юніон Джеками (Dobbs 2016: 40). The second noun (*Джеками*) acquires the ending characteristic of the plural noun of masculine gender in the genitive case. The footnote explains that *Британський прапор* (Dobbs 2016: 40) is meant.

In the following example the transliterated proper name of the British king (*Едварда*) gets the nominal categories of gender and case. The descriptive translation is justified by the fact that the target reader lacks information about the figure of the king:

Quentin, do you remember King Edward the Second? (Dobbs 2014: 180).

Квентине, ти пам'ятаєш короля Едварда II? (Dobbs, 2017: 211). The note at the bottom of the page runs: *Едвард Карнарвонський, з династії Плантагенетів, 1284-1327, відомий як різнобічна й обдарована особистість, але невдатний монарх* (Dobbs 2017: 211). Cultural information about Edward II includes his background, years of life, personal characteristics and the role as a monarch.

The tactic in question is used in the cases when culture-specific item is contracted and, thus, may be misleading:

Not from the Lords! (Dobbs 2014: 20).

Тільки не з Лордів (Dobbs 2016: 66). The translator's note: *Йдеться про палату лордів* (Dobbs 2016: 66) makes it clear that the House of Lords is meant.

The combination of *culture-specific item addition and descriptive translation* is found in the cases when the translator considers it necessary to add the culture-specific item which is absent from the original text and explain its meaning. Thus, in the following example there is no reference to *Fleet street* in the source text, as in the source culture it is well-known that the street serves as headquarters to the newspapers:

And you've got to deliver, too, she mused. She knew that the editor's only firm political view was that his newspaper couldn't afford to be on the losing side (Dobbs 2014: 7), whereas it is present in the translation:

Від тебе також чекають результату, подумала вона. Усі знали, де стоїть їхній редактор: в самісінькому центрі одного з найбільших боліт на Фліт-стріт. Єдиним твердим політичним переконанням Престона було те, що його газета не могла дозволити собі опинитись у програші (Dobbs 2016: 17).

The footnote specifies that *Фліт-стріт* is *Вулиця в Лондоні, на якій сконцентровані редакції багатьох британських газет* (Dobbs 2016: 17). Thus, the translator adds the name of the street with a footnote in order to give a more profound picture of the British mass media industry to the target reader.

Domestication is realised through a number of tactics. Generalisation is used in order to clarify one of the functions of the person occupying a definite position as in the following case when *Chief Whip* is rendered as *головний організатор*, making emphasis on the official's main function *to get the Government's business through Parliament, aiming to ensure a government majority in votes on its legislative and policy programme* (UK Parliament):

Roger, as Chief Whip I have to become familiar with every problem known to man (Dobbs 2014: 23).

Роджере, як головному організатору, мені потрібно знати про будь-яку проблему, відому людству (Dobbs 2016: 73). As it is seen from the translation the latter does not convey the idea that the position is connected with the activities in the Parliament.

Descriptive translation is used to render the culture-specific items which need adaptation. For example, the position in the Parliament known as *backbencher*, which is used in the trilogy to name *a member of the UK parliament who does not have any official position in the government or in one of the opposing parties* (Cambridge Dictionary). At the same time, as it is seen from the noun the place the MPs occupy in the hall is linked to their position in the Parliament. The item is rendered in the Ukrainian translation in a number of ways, which proves that there always arises difficulty with vocabulary that does not have direct correspondences in the target language.

For example, as a combination of the adjective *рядові* with the noun *парламентарі*:

Above the melee Mattie saw the tall figure of Urquhart edging his way around the outside of the crowd, avoiding the questions of several agitated backbenchers (Dobbs 2014: 32).

Крізь "рукопашну" вона побачила високу постать Уркгарта: той із кам'яним обличчям ішов, уникаючи питань кількох схвилованих рядових парламентарів (Dobbs 2016: 99). Another variant combines the adjective *рядові* with the noun *депутати*:

Urquhart contemplated the news about one of the backbenchers from the shires (Dobbs 1995: 125).

Уркгарт поміркував про смерть рядового депутата, представника одного з центральних графств (Dobbs 2018: 144).

The third option suggests using *рядові* with the noun *члени*, although in this case it is not clear from the translation which body the members belong to, the Government or the Parliament:

And many disaffected backbenchers had found themselves suddenly supporting the Government when reminded of some earlier indiscretion which had been forgiven by the party and Whips office, but never forgotten (Dobbs 2014: 6).

Бунтівні рядові члени чи міністри, яким ставали на заваді амбіції, змінювали свою думку, коли їм нагадували про колишні прояви нерозсудливості, які парія пробачила, та не забула (Dobbs 2016: 11).

The fourth variant of translation clarifies the affiliation of the members with the Parliament, as the noun *парламент* is added to the phrase *рядові члени*:

During the next couple of weeks, Urquhart was prominent in moving steadily around the corridors and bars of the House, trying to bolster morale and calm the doubts of many Government backbenchers about Collingridge's increasingly scratchy performance (Dobbs 2014: 31).

У дні перед канікулами Уркгарт шастав коридорами й барами палати, намагаючись укріпити дух і заспокоїти сумніви багатьох рядових членів парламенту, в яких наростала тривога щодо скрипучої роботи Колінґриджа (Dobbs 2016: 95).

Nevertheless, in all these cases, the emphasis is laid on the fact that the MP do not show special importance in the Parliament's or party's hierarchy. At the same time, they do not reflect the specific organisations of the seats in the British Parliament where those members sit during the meetings.

Conclusions

The research made an attempt in classifying political culture-specific items from the thrillers by M. Dobbs on the ideographic principle and singling out their groups. The paper proved that political culture-specific items comprise an important layer of Dobbs' vocabulary and play a crucial role in creating the atmosphere of political struggle described in the trilogy. The analysis allowed

singling out nine groups of political culture-specific items. The first group includes nominations connected with the parliament and legislature further subdivided into names of the parliamentary institutions, objects, and activities. The second group unites items describing the executive branch and judiciary which comprise bodies of power and administrative geography. The third group consists of names of the constituencies and phenomena of the electoral system composing elections. The fourth group unites political groups including parties' official names, nicknames, and non-governmental organisations. Names of broadcasting corporations, newspapers and magazines comprise the fifth group of mass media. Nominations of political events belong to the sixth group. Names of prominent figures subdivided uniting monarchs, members of the Royal family, political and public leaders make up the seventh group. The eighth group consists of positions and jobs in the sphere of social and political life. The ninth group is composed of toponyms associated with British social and political life. All the groups mentioned help the writer create the unique world of British politics and make the narration a part of British culture.

The use of translation strategies demonstrated that foreignization, domestication and partial foreignization are implemented in order to render culture-specific items. Foreignization is realised with the help of the tactic of transcoding which is subdivided into the techniques of transliteration, transcription, and their combination, tactics of direct borrowing, calque, item addition or substitution. Partial foreignization takes place when transcoding is accompanied with naturalisation alone or naturalisation and descriptive translation, when item addition is combined with descriptive translation. Within the strategy of domestication, the tactics of generalisation, and descriptive translation are singled out. The use of the strategies is justified by the items and their significance in the novels and proves that foreignization and partial foreignization are presented with a wider choice of tactics than domestication. This fact allows stating that the focus in the translation is laid on the source text and its cultural characteristics.

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