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# ANALYSIS OF TRANSLATION STRATEGIES TOWARD CULTURE-SPECIFIC ELEMENTS IN THE NOVEL *TALKING IT OVER* BY JULIAN BARNES

**Abstract:** *The subject of this paper titled Analysis of translation strategies toward culture- specific elements in the novel Talking It Over by Julian Barnes are the cultural elements that represent a challenge for translators when being translated from the source to the target language. The present paper aims to determine the specific translation processes used in translating culturally specific elements from English to Serbian. The paper focuses on determining which translation strategies the translator used the most during his translation work. Different types of translation strategies are singled out, retention, specification, direct translation, generalization, substitution and omission. The analysis of the novel "Talking it Over" by Julian Barnes translation shows that the translation processes used are a combination of domestication and foreignization strategies. Finally, the paper identifies those cultural elements that represent a challenge for translators, potential problems and mistakes that occurred during translation.*

**Key words:** *translation, translation processes, cultural elements, source language, target language, society, culture, Julian Barnes.*

## 1. INTRODUCTION

We often hear the expression that something is "untranslatable", but not due to the ability of the translator, but because of the richness of expressions in different languages and cultures. The translator has a serious task and responsibility – to

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transfer the message from the source to the target language without losing the meaning of that message. Therefore, a successful translator must be not only well versed in both languages, but also in both cultures.

Culture and language are two concepts that are intertwined in multiple ways. Culture as a concept, whether being the culture of a nation, region or tribe, is like a kaleidoscope, its elements are constantly changing, and thus are being observed and interpreted in countless different ways, and in that process of change, culture is also affecting changes in the language used. Cultural concepts, typical of the source language culture, frequently unknown to the average reader of translated versions, and sometimes even to the average reader whose mother tongue is the source language, represent a challenge for every translator ever. Those specific concepts can often deprive the reader who reads the translation of the original work from a complete understanding of the work, and this largely depends on the translation techniques the translator has chosen. It is extremely important that the translator uses those techniques that will help the reader of the target language to properly understand the content and message of the text. In the first chapter of his book "Theory and Technique of Translation", Vladimir Ivir (Ivir, 1978:p.9) defines translation as "transmitting a message (thoughts, feelings, wishes, commands) previously expressed in one language into an equivalent message expressed in another language".

In general, the main goal of translation is to translate into other language different types of texts: literary, religious, scientific, medical, philosophical, and thus make them available to a wider readership. If there is no equivalent word or expression to translate a term from the source language (SL) to the target language (TL), the solution is provided by various translation procedures and techniques. With the help of strategies and techniques, any potential challenge or problem in the translation process is more or less solvable.

### 1.1. Research subject, methods and corpus

The subject of this research is culturally specific elements, concepts inherited to a particular culture. When it comes to elements of culture, we will analyze the methods and techniques of translating from English to Serbian in the selected novel "Talking it Over", written by a contemporary British writer Julian Barnes. In the analysis conducted, cultural elements were first classified, and then we approached the analysis of the methods used to translate them into our language. The first phase of the research involved collecting examples of general cultural expressions as well as those characteristic of British culture, resulting in a corpus of about 80 examples. The examples

found are diverse, so we classified them into different groups. In the second phase, we analyzed the procedures that the translator used to translate these cultural terms. The way in which cultural elements are transferred from one language to another says a lot about the translator's attitude toward the language, specifically whether his focus is on preserving the source language or on adapting to the target language.

The book used as a corpus in this paper is "Talking it over", a novel about infidelity that reveals all the charms of Barnes's dark humor. "A tale as old as time" - two men are competing for the love of the same woman, but this love triangle consists of two men who are actually best friends, and a woman who is first the wife of Stuart, and then becomes the wife of the other friend, Oliver. "Something is rotten in the state of Denmark" referring to the friendship between the two protagonists, Stuart and Oliver, whose confessions we read simultaneously, along with the confession of their mutual object of obsession, Gillian. The characters, in the form of monologues, talk about each other, and the readers receive three completely different versions of the same story and events. When collecting examples in the aforementioned book, specific examples were extracted. Those examples include the ones with interesting translation solutions as well as those that could have been translated by using other techniques. Thus, there are examples of translating cultural concepts in this book that are not included in the analysis of this paper.

In this study, a descriptive-qualitative analysis was conducted, functioning on the principle of describing and explaining the procedures involved in translating the text. The research was carried out by identifying cultural elements in the original text and then finding equivalents in the translated texts. English is the language that was translated, i.e. the source language, while Serbian is the language of translation, i.e. the target language. The translation was done by Ivana Đurić Paunović. We collected data through several steps: first, reading the book for the corpus in the source, English language, and then simultaneously reading the versions in English and Serbian to extract cultural elements and their translations from the official editions in both languages.

## **2. Culture-specific elements**

When it comes to those problematic factors that arise during translation from one language to another, in addition to proverbs, idiomatic expressions, collocations, and allusions, culture-specific elements present a similar challenge. Different linguists have referred to them by various names: foreign words, cultural words, elements of culture, cultural concepts, and culture-specific elements.

Florin Sider (Florin, 1993:p.123) defined cultural elements as “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation, and alien to another.” Since they are colored with history and local specifics they have no exact equivalent in other languages.

Cultural elements are concepts that originate in the source culture, not the target culture, and therefore, there is no precise equivalent to translate that concept. People may speak a foreign language, but certain references to customs, food, and events may be unfamiliar to them. This is where the translator comes in. He must possess the necessary knowledge and skills to convey messages from the source language to the target language.

Translation plays an important role here in expanding cultural elements. Namely, by repeating cultural concepts in multiple translated texts, unfamiliar terms gradually become familiar and are slowly incorporated into the target language culture.

## 2.1. Classification of culture-specific elements

Elements that can be encountered in the source culture but not in the target culture are numerous and include concepts related to history, religion, myths, political conditions, society, food etc. Over the years many linguists have dealt with the classification of cultural elements. Several linguists have made more or less similar classifications of culture-specific elements, which presents a particularly challenging task because there are concepts for which it is not easy to determine the category to which they belong, as well as those concepts that, based on their meaning, can be included in multiple categories. For our analysis, we have chosen the classification of culture-specific elements developed by Bridgette Nederfard Larsen because we have determined that this division of cultural elements aligns with the examples selected for the corpus. Nederfard Larsen created perhaps the most detailed classification, which consists of 4 types of cultural elements, and within them, she made several subcategories. The translation of the classification from English to Serbian was done by the author of this work:

### 1. Geography

- a) Geography (mountains, rivers)
- b) Meteorology (weather conditions, climate)
- c) Biology (flora and fauna)
- d) Cultural geography (regions, cities, roads, streets, etc.)

## 2. History

- a) Buildings (monuments, castles, etc.)
- b) Events (wars, revolutions, national holidays)
- c) People (famous historical figures)

## 3. Society

- a) Economy (trade, industry, economics, energy, etc.)
- b) Social organization (police, prisons, local and central government)
- c) Politics (government administration, ministries, political parties, politicians, political organizations)
- d) Social conditions (groups, subcultures, living conditions, problems)
- e) Way of life, customs (housing, transportation, food, meals, clothing, everyday items, family relations)

## 4. Culture

- a) Religion (churches, rituals, morals, clergy, religious holidays, saints)
- b) Education (schools, higher education, faculties, educational systems, exams)
- c) Media (TV, radio, newspapers, magazines)
- d) Culture, entertainment (museums, artworks, literature, authors, theaters, cinemas, actors, musicians, idols, restaurants, hotels, nightclubs, cafes, sports, athletes)

### 2.2 Findings of culture- specific elements in the novel “Talking It Over” and their classification

For the **Culture** category, 25 examples were selected from the subcategories of **Religion**, **Personal Names**, **Education**, and **Culture** (theater, film, books, and sports). This includes a significant number of religious terms, as well as concepts from popular culture (see Table 1). For the **Geography** category, Table 2 was created, which includes 14 examples of terms from geography (mountains, islands), meteorology (weather conditions), and cultural geography (regions, cities, streets). The **Society** category contains the largest number of cultural elements (31 examples), so two tables were created for this category. The first table, Table 3, includes 17 examples from the subcategory of **Life styles and Customs** (food, meals, transportation, greetings). The second table, Table 4, presents examples of cultural elements from the **Life Styles and Customs** subcategory (units of measurement, clothing, and everyday items). The final category is **History**, with subcategories including **Buildings** (monuments, structures), **Events** (wars, revolutions), and **People** (famous historical figures). This category is represented by 9 examples in Table 5.

**Table 1 category: CULTURE**

Subcategory: **religion, personal names, education, and culture** (theater, film, books, sports)

Culture-specific elements (source language)	Translation of culture-specific elements (target language)
"Stuart's my Christian name"	"Стјуарт, то је моје крштено име"
"sine die "	"sine die "
"Stew-Pot "	"Ступави"
"riffs "	"рифови"
"sprightly lizard "	"живахни спеченко"
"even if I called myself Santa Claus "	"па све да се зовем Божић Бата"
"all the grammar schools "	"све средње школе општег типа"
„transistor radios“	"транзистори"
"A wotsit? I asked, playing Dumb Stu. He smiled his smile, playing Sophisticated Ollie. "	"Како кажеш?" питао сам, глумећи Трапавог Стјуа. Он се насмешио, глумећи Префињеног Олија. "
"on earth "	"побогу"
"and you just sit there glowering away like Hagen in Johedammerung."	"а ти само седиш и зеваш као Хаген у Сумраку богова"
"Jules et Jim "	"Jules et Jim "
"mono records"	"синглице "
"Cupid "	"Купидон "
"silver- haired Lothario "	"сребрнокоси заводник "
"Nureyevd "	"нурејевљевским корацима"
"a Madonna"	"Мајка божија"
"Lucifer "	"Луцифер "
"Dudley's gang consisted of only two: himself and 'Feet' Schofield"	"Дадлијеву банду чинила су само два члана: он и „Нога“ Шофилд "
"John Philips "	"Џон Филипс "
"langlauf "	"langlauf "
"black vinyl "	"црни винил "
"Judgement Day "	"Судњи дан "
„' Listen With Mother' plus ' Police Five“	"а није ни образовни програм, ни епизода криминалистичке серије "
„ Harriette naughty Harley Street headshrinker“	"Пени Психићка"

**Table 2. category: GEOGRAPHY**

**Subcategory: geography** (mountains, islands) & **meteorology** (weather conditions) & **cultural geography** (regions, cities, streets)

Culture-specific elements (source language)	Translation of culture-specific elements (target language)
“ Frinton “	“ Фринтон “
“ gentle breeze “	“ лаки поветарац “
“ swirling clouds like marbled endpapers “	“ усковитлани облаци попут мермерних шара на унутрашњим странама корица неких књига “
“ Nineveh “	“ Нинива “
“ Distant Ophir “	“ Офир “
“ in her front garden “	“ у свом врту “
“ Arcadia “	“ Аркадија “
“ on some Anglian plage “	“ на некој енглеској plage “
“ duty-free “	“ фри-шоп “
“ Lennox Gardens “	“ Ленокс Гарденс “
“ Rumsey Road “	“ Рамси роуд “
“ Farringdon Road “	“ Фарингдон роуд “
“ the Street with No Name “	“ улицом без имена “
“ The Channel “	“ Ламанш “

**Table 3 category: SOCIETY**

**Subcategory: life styles and customs** (food, meals, transportation, greetings)

Culture-specific elements (source language)	Translations of culture-specific elements (target language)
“ grilled salmon “	“ гриловани лосос “
“ a spot of supper “	“ лака вечера “
“ post- Arbeit beverage “	“ post- Arbeit пиће “
“ how do you do “	“ драго ми је “
“ a cup of Formosa Oolong “	“ формоза улонг чајем “
“ damp oatcakes “	“ влажне зобене бисквите “
“ a tandoori dinner “	“ вечера у индијском ресторану “
“ lager “	“ пиво “
“ chicken tikka “	“ порција пилеће тика масале “
“ ate ice-cream and rock “	“ јели сладолед и локалне слаткише “

“ ahoy there “	“ јухуу, хеј ви тамо “
“ they nuzzled one another “	“ вежбају ескимски пољубац “
“ Lagonda “	“ лагонда “
“ Mumn NV “	“ шампањац марке дом перифонија “
“ Highland marts “	“ шкотски виски “
“ open roadster “	“ кабриолет “
“ double-decker “	“ дабл-декер “

**Table 4 category: SOCIETY**

**Subcategory: life styles and customs** (units of measurement, clothing, and everyday items)

Culture-specific elements (source language)	Translation of culture-specific elements (target language)
“ an aged aunt of some sort “	“ једна стара тетка по оцу или по мајци “
“ in a sort of back room “	“ у некаквој просторији у стражњем делу ресторана “
“ health sandals “	“ ортопедске ципелице “
“ grim arrivistes “	“ патетични arrivistes “
“ intra-uterine device “	“ интраутерина направа “
“ a quid “	“ фунта “
“ a neon Union Jack “	“ британска застава направљена од неонки “
“ a top grey stone-washed 501s “	“ левис 501 од каменованог цинса “
“ anoraks “	“ кишне кабанице “
“ pesetas “	“ пезете “
“ Yale and Chab-front door seang “	“ јабучаста ручка “
“ dozens of times “	“ много пута “
“ duty-free Gauloises “	“ голоаз из фри-шопа “
“ a weekend break “	“ викенд- одмор “



**Table 5 category: HISTORY**

**Subcategories: buildings** (monuments, structures), **events** (wars, revolutions), and **people** (famous historical figures)

Culture-specific elements (source language)	Translation of culture-specific elements (target language)
“big municipal clock “	“велики сат “
“invading Russia “	“инвазија на Русију “
“harrying Cossacks “	“козаци који јуришају “
“like the stock market in 1929 “	“као акције на берзи 1929 “
“out with the Kalashnikov “	“дај тај калашњиков “
“by a ZEPPELIN RAID “	“у нападу цепелина “
“Santa Maria della Presentazione “	“Санта Марија дела Презентационе “
“Le Zitelle “	“Цитела “
“Boris Godonnov “	“Boris Godonnov “

### 3. TRANSLATION METHODS AND TECHNIQUES

Translation methods and techniques serve to guide the translator toward the successful translation of cultural elements. As Novakov (Novakov, 2016:p.118) states, “In translation, one should – to the greatest possible extent – establish a sensitive balance between communicative comprehensibility for the foreign reader and the cultural coloring of the original text”. The choice of translation procedure or procedures depends on several factors: the type of text being translated, the target audience, and the effect that needs to be achieved. The translator must demonstrate both expertise and creativity in order to successfully complete the translation task. “Translating non-equivalent cultural elements confronts translation theory and practice with two fundamental problems: 1) the problem of possible procedures and 2) the problem of strategy, i.e., the choice of procedure that will best suit a specific communicative act” (Ivir, 2003:p.9). The translation of cultural elements has undergone numerous classifications by various linguists over the years.

#### 3.1. Pedersen’s Taxonomy of Translation Strategies

Translation procedures can focus either on the source language or the target language. **Pedersen’s Taxonomy of Translation Strategies** (Pedersen, 2011:p.55) is based on whether the focus is on the target or source language, i.e., whether strategies of foreignization or domestication will be used.

### 3.1.1. Translation strategies with a focus on the source language

Translation strategies that are source language-oriented in Pedersen's taxonomy are: retention, specification, and direct translation. **Retention** is a strategy in which cultural elements are not translated into the target language, and the cultural characteristics of the source language are preserved. Expressions and phrases are not translated into the target language, remaining the same (full retention) or with minimal modifications to adapt to the grammar of the target language (e.g., translators may omit articles in English). Sometimes, the translator leaves the original expression in quotation marks or italics. **Specification** is a procedure where, although the cultural element remains unchanged and is not adapted to the target language, new information is added that is not present in the original text, in order to clarify the meaning of the element for the reader. Some linguists refer to this strategy as descriptive translation or explanation, as it provides an explanation of the cultural reference to the reader, clarifying its connotation and adding information related to the concept that will help the reader understand it. **Direct translation**, according to Pedersen (or what other linguists refer to as literal translation), is only correct if it makes complete sense, does not introduce new or different connotations, and is both semantically and grammatically acceptable. Pedersen divides it into **calque** (which fully adapts to the recipient's language and involves a word-for-word translation of morphemes) and **translation with change** (e.g., changing the word type).

### 3.1.2. Translation strategies with a focus on the target language

Translation strategies that are target language-oriented, i.e., domestication strategies, include generalization, substitution, and omission. **Generalization** is a strategy where a culturally specific concept is replaced with a more general term. There are two options: either replacing it with a higher-level term (hypernym) or paraphrasing (explaining the cultural element using other words while retaining its basic meaning). **Substitution** as a strategy involves changing the original cultural concept with another cultural concept, either one familiar to both cultures or from the target culture. Pedersen calls this **cultural substitution**. **Situational substitution** would be replacing the concept with a term that does not have the same connotation as the original cultural concept, but fits the context of the situation. **Omission** of a cultural concept occurs when the translator deems that the element is unnecessary and redundant for understanding the text, or that any translation of the concept would be unclear to the reader.

### **3.2. Analysis of translation methods and techniques in the Serbian translation of „Talking It Over“**

The novel „Talking it over“ is a book full of Barnes' s well-known irony and dark humor; however, the translator opted for formal equivalence and strategies that focus on the source language rather than the target language. The transfer of humor would surely have been more successful if it were accessible to the target readers. As it stands, the original culturally specific concepts have been preserved, but the power of the humor has somewhat diminished.

The methods and techniques used for translating do not belong to just one translation strategy; rather, they are often combined to translate certain concepts or expressions.

#### **3.2.1. Retention**

One of the frequently used methods, particularly applied in the category of geography when it comes to the names of cities and places, but also in the category of culture in instances involving personal names, as well as in the category of history in examples of famous historical figures. Throughout the book, the character Oliver uses expressions in French (e.g., *raison d'être*), German (*post-arbeit*), and Spanish (*amigo*), which the translator leaves in the original form, without explanation or translation in footnotes.

Interestingly, the translator left the untranslated expressions in italics, as in example 12:

12) „Jules et Jim“/, Jules et Jim“

This refers to a French film from 1962 in which two friends fall in love with the same woman, and the film is mentioned in our novel when Oliver reveals that the casting of the film reminds him of the three actors. The translator evidently assessed that this film is well-known to the Serbian reading audience and left it untouched in French, without additional explanation in footnotes.

The next example of the retention technique is from the category of cultural elements concerning society, subcategory: lifestyle and customs (food, meals & transport & greetings). It refers to a car brand.

52) „Lagonda“/, „лагонда“

Lagonda is now a thing of the past, but it used to be a British brand of luxury cars, produced until 1990. In this example, Oliver mentions this British cultural term to mock Gillian's car, which is ordinary and not luxurious. He says:

“They took me home that night in Gillian’s rebarbatively quotidian motor-car. Definitely not a Lagonda.” / „Те ноћи су ме одвезли кући Џилиним невероватно незамисливо-обичним колима. То свакако није била лагонда.“

Although readers likely do not know which model of car is being referred to, it is clear from the context that it is a luxury car, and it is mentioned as a contrast to Gillian’s modest vehicle, so no additional clarification is necessary.

### 3.2.2. Specification

Specification is the process needed to eliminate any ambiguity in cases where a direct translation of morphemes, without additional explanation, would leave readers confused. It is most commonly used in combination with direct (literal) translation. The cultural reference in example 63, characteristic of British culture, is translated by adding information that helps the translation reader understand a term that would have no meaning in Serbian with a literal translation. Certainly, the specification process is the best solution in this case, as retention or direct translation would leave the reading audience confused.

63) “a neon Union Jack” / “британска застава направљена од неонки”

In example 44, the translator supplemented the name of the tea simply because the brand of tea, without emphasizing what type of drink it is, is unknown in our region. This eliminated the ambiguity of the beverage.

44) “a cup of Formosa Oolong” / “формоса у-лонг чајем”

The same approach was used in example 64; in British culture, simply mentioning the number 501 is enough for everyone to know what model of jeans is being referred to. For the Serbian language, it was necessary to specify the term, i.e., to indicate the brand of the pants.

64) “a top grey stone-washed 501s” (p. 29 Eng.) — “Левис 501 од каменованог џинса” (p. 37 Serb.)

### 3.2.3. Direct Translation

According to Pedersen, direct translation, or literal translation, was used to translate the term in example no. 4; “riffs” are meaningfully short melodic segments characteristic of rock and roll, and Oliver uses them to vividly describe his moments of rambling and jumping from topic to topic, comparing them to riffs. It is questionable how familiar the term “riffs” is to the wider reading public, but

the translator assessed that there was no need to further explain this term and used the process of direct translation, more precisely, calquing.

4) “riffs” / “рифови”

Example no. 6 is an example of direct (literal) translation, specifically calquing. We see that there was no change in the parts of speech during translation. The term “Santa Claus” has several equivalents in our culture, ranging from “Деда Мраз”, “Божих Бата” to “Свети Никола”:

6) “even if I called myself Santa Claus” / “па све да се зовем Божић Бата”

The term “black vinyl,” from the category of culture, subcategory culture (music), has recently come into use in the Serbian language in the form that resulted from a literal translation, more precisely calquing, and represents what earlier generations referred to as gramophone records.

22) “black vinyl” / “црни винил”

### 3.2.4. Generalization

The substitution with a more general term using the technique of paraphrasing in example no. 67 is a typical case for those instances where we encounter brand names. In this case, it concerns “Yale & Chab,” a brand of door handles completely unknown to the Serbian reading public and irrelevant for understanding this expression. The translator opted for a type of round handle, as it is common and typical in British culture, rather than Serbian. Thus, a combination of omission and generalization techniques was used.

67) “Yale and Chab-front door seang” / “јабучаста ручка”

“Rock” is one of the iconic British candies; it is actually a type of boiled sugar in the form of a very hard stick (hence the name in English “rock”), most often with a peppermint flavor. It is particularly associated with tourist locations, where it is sold on the streets. Something similar can be seen at our fairs, but a formal equivalent does not exist. The translator resolved this by paraphrasing as a form of generalization. The expression “local sweets” conveys the basic meaning of that candy.

49) “ate ice-cream and rock” / “јели сладолед и локалне слаткише”

Example no. 24 poses a challenge: “Listen With Mother’ plus ‘Police Five,” iconic radio and TV shows from Great Britain. ‘Listen With Mother’ was a BBC radio program for children, entertaining and educational, which aired from 1950 to 1982. ‘Police Five’ is a British television program in which major unsolved crimes

are reconstructed to gather information from the public that could help resolve the cases. Neither show aired on our channels nor had an audience here, making them completely unknown to Serbian readers. This is likely why the translator opted for the technique of generalization rather than leaving them in the original form and providing explanations in footnotes about what British shows they are:

24) “Listen With Mother’ plus ‘Police Five” / “а није ни образовни програм, ни епизода криминалистичке серије”,

### 3.2.5. Substitution

Substitution as a strategy involves replacing the original cultural concept with another cultural concept, either from general culture (known to both cultures) or from the target culture. When it comes to the term from the education subcategory, characteristic of English culture, “all the grammar schools”, there is no formal equivalent in our language. It is important to note that this term does not have the same meaning even in British and American cultures. In Britain, it refers to a school that children attend from the age of eleven to eighteen, whereas, in the U.S., it refers to a primary school for the first six or eight grades. Since the text refers to the British type of school, the translation into Serbian in Example 7 is entirely acceptable.

7) “all the grammar schools” / “све средње школе општег типа”

Substitution is a very common procedure when translating terms from one religion to another. It is particularly interesting to analyze the differences between Catholicism and Orthodoxy concerning the terminology of the same characters from the Bible. One such example is Example 17; in Orthodoxy, it is always emphasized that Mary gave birth to the Son of God, so she is most often referred to in prayers and all mentions as the Mother of God or the Holy Mother, whereas in Catholicism, she is associated with the term “virgin,” emphasizing that she conceived and gave birth to Jesus Christ immaculately.

17. “a Madonna” / “Мајка Божија”

Substitution is a very demanding procedure for the translator because it highlights the extent to which the translator has the creativity to maintain the same effect on the target reader as the original text did on the source reader. It is particularly challenging to find nicknames in our culture that would semantically correspond to those in the source culture. The following example shows how challenging this task can be:

3) “Stew-Pot” / “Ступави ”

"Stew-Pot" is part of British slang, a nickname for someone whose full name is Stuart (Stuart or Stewart). "Ступав" in our language is a nickname for someone who is stiff, rigid, with a stiff posture and demeanor. The nickname fits the character of Stuart perfectly.

### 3.2.6. Omission

Harley Street is a street in London known for a series of private clinics; if there were a street starting with the letter P that could be somewhat equivalent to this, the translator could have gone one step further. However, in this case, the translator chose to omit this cultural element. Due to the alliteration in the original text (H(arriet) H(arley) H(eadshrinker)), the same stylistic figure was used in the translation (P(eni) P(sychic)).

"Harriet the naughty Harley Street headshrinker" / "Пени Психићка"

## 4. CONCLUSION

In this paper we have discussed different translation techniques that consider the translation of cultural elements. Translation is never just the transfer of a text from one language to another; it always involves the direct influence of both cultures and serves as a bridge connecting different cultures, subcultures, groupings, and social communities. The greatest significance of translation, as one of the more important human activities, lies in the complete understanding of the message of the text. Its primary task is to serve as a medium between cultures, and as such, it is there to bring together two more or less distinct groups.

In the analysis, we primarily found specific cultural elements in the source text, followed by the analysis of the translation techniques of those elements into the target language in the translated text. The conclusion based on the analysis of the translation of this book is that the translator employed a range of translation strategies to varying degrees. It was noted that literal translation was almost always the initial choice of the translator and was used whenever possible with some minor adjustments to make it somewhat more accessible to the target language. In addition to literal translation, it is clear that the strategy of retention was used to a large extent as a translation procedure. The reason for this is that many cultural elements consist of personal names, names of cities, and local areas, and all these names were transferred to the target language as they are in the source language

Finally, the examples we extracted for our analysis demonstrate how translation is a truly complex process, as only by combining multiple strategies and procedures can viable translation solutions be achieved. It became evident that it is precisely through the combination of translation strategies and techniques that the difficulties posed by cultural terms are successfully addressed.

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**АНАЛИЗА ПРЕВОДИЛАЧКИХ СТРАТЕГИЈА ЗА  
КУЛТУРОЛОШКИ СПЕЦИФИЧНЕ ЕЛЕМЕНТЕ У  
РОМАНУ ТРОЈЕ ЏУЛИЈАНА БАРНСА**

*Резиме*

У раду смо анализирали превод оних елемената културе који представљају изазов приликом превођења са изворног на циљни језик, те поступке који се користе приликом њиховог превођења. Главни циљеви истраживања у овом раду јесу, прво, груписање/класификација елемената културе, друго, утврђивање којим се техникама превођења преводац највише служио приликом свог преводачког рада, и на крају, идентификовање оних елемената културе који представљају изазов за преводиоце, те потенцијалних проблема и пропуста који су настали приликом превођења. У анализи смо прво пронашли специфичне елементе културе у изворном тексту, након чега је уследила анализа поступака превођења тих елемената у циљни језик у тексту превода. Као корпус смо користили роман Џулијана Барнса *Троје* (*Talking it Over*), који је превела Ивана Ђурић Пауновић. Успјели смо детектовати поступке превођења који се користе, те у којој мјери, који су исходи одабира поступака када је у питању вриједност превода.

► **Кључне ријечи:** преводачки поступци, елементи културе, изворни језик, циљни језик, Џулијан Барнс.

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