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**Peculiarities of realia translation in *Jane Austen's Pride and Prejudice* and
Virginia Woolf's Mrs. Dalloway novels**

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INTRODUCTION

“Translation, including the process of realia translation, can help the target language community to learn about the source language culture.”

/Kinga Klaudy/

The highlighted quotation mentioned at the beginning of the present study draws attention to the indispensable role of translators in the translation process, as a close link between nations, as a cultural mediator of the transmission and dissemination of culture. It illustrates the importance of the profession without doubts, as the work of translators is undeniably an essential element in the development of cultural relationship between generations in the world.

One of the main investigating points, that is of great concern to linguists in the field of culture-oriented linguistic studies, is the question of the relationship between information stored in culture and language. For translators, the translation of culturally determined phenomena is one of the problematic areas. Examining the connections or relations between translation and culture, David Katan pays much attention to cultural norms of behaviour and value systems (Katan, 1999). It follows from the aforementioned that all aspects of people’s lives can be largely displayed or reflected in language. Therefore, we can state that language, as a reflection of the culture of any nation, carries national cultural code of the people, including words which are the cultural components of the semantics of a linguistic unit. This category of words, requiring explanation and proper transmission during translation, belong purely to the particular national vocabulary understandable to a single nation, called *realia*. In 1941, it was A. Fedorov, who introduced the term *realia*, describing a national specific object. However, Latin is where the word “*realia*” first appeared, which signifies the objects of the material culture. It is necessary to admit that in the field of translation studies, in fact, the term *realia* does not mean objects, but signs and words or more purely terms denoting items of a material culture, particularly with relation to a regional culture. Therefore, a distinction of *realia*-objects and *realia*-words must be made (Ischenko, 2012). To assess it more accurately, *realia* can be defined as a set of lexical items of the source language which denote unique objects and phenomena characteristics of the source language community and which have no direct lexical counterparts in the target language (A. Kharina, 2018). It is also important to note that scholars are not in complete accord with the definition of *realia*; scholars including Catford (1965), D. Nunan (1999), E. M. Allahverdiyeva (1997), K. Klaudy (1997a), Kommisarov (1990), Korunets (2008) have interpreted it in various ways. According to Zs. Valló, *realia* are all the manifestations in which the given language community

expresses its own experience and knowledge, and which have a special meaning in the given cultural context (Zs. Valló 2000).

The present study may be *considered relevant* since it addresses issues which broaden the knowledge about realia translation and encourage translators to deal with culture-specific terms. In addition, special attention is paid to the peculiarities and problems dealing with translation of ethnographic realia, which is one of the main groups of realia that convey the cultural identity of a native speaker.

To provide a broad review of literature on the issue and find answers to the problems that arise, an analysis of relevant studies, including the research works of outstanding scholars, such as Bakti (2016), Honti (2011), Ischenko (2012), Klaudy (2005), Mamrak (2009), Tellingner (2003), Tkachuk (2017), Valló (2000), Venuti (1995) and others is made in the present thesis.

The task set in this work is to focus on, investigate and analyze how Hungarian and Ukrainian translators of 19th- and 20th-century English novels deal with culture-specific vocabulary – *ethnographic realia*. Moreover, during the research a temporal comparison of the translation of culture-specific terms in 19th- and 20th-century English novels into Hungarian and Ukrainian will be conducted.

Therefore, *to fulfil the task* set in the current paper, the original works of Jane Austen and Virginia Woolf and their translations into Hungarian by Miklós Szenczi (1958) and Dezső Tandori (1971) as well as into Ukrainian by Volodimir Horbalyka (2018) and Taras Boyka (2016) were investigated. The reason for choosing the novels of J. Austen and V. Woolf is the similarity of their works as both of their literary heritage feature female protagonists and critique social prejudice.

The object of the research is the process of translation culture-specific items in general, their categorization, its problems and difficulties. Whereas *the subject* of the research is the ethnographic realia used in Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway* novels.

The aim of the study is to analyze the peculiarities of realia translation from the translator's point of view, explore and understand the problems encountered by translators when dealing with ethnographic realia translation. Furthermore, it aims at estimating the quantity of English culture-bond words in the novels through a thorough analysis of their translation into Hungarian and Ukrainian in temporally different, however similar genres.

To achieve the set aims it is required to:

- highlight the peculiarities of realia and characterize their role in translation studies,
- consider the existing classification of realia,
- investigate the main ways of translating ethnographic realia,

- conduct a translation analysis of the transformations used in the translation of ethnographic realia by Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway*,
- assess the occurrence of frequency and compare the obtained results temporally,
- prepare a comparative analysis.

The research methods used in the present study is the *method of description* (to study the concept of realia and describe its main points), *deductive method* (to outline the impact of realia on the reader of different cultures and provide definition of its functions in fiction), *analysis* (to provide the rationalization of the analyzed material), *contrastive analysis or comparison* (to outline the transformations used in the translation of realia in Hungarian and Ukrainian languages based on temporal comparison).

The scientific *novelty* of the research is the examination of the methods used in realia translation through temporal comparison of English-Hungarian and English-Ukrainian languages and their quantitative analysis within the framework of Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway*.

The theoretical value of the present work is determined by the investigation of the concept *realia*, as well as its classification into subcategories. Additionally, a thorough examination of translation strategies for realia is outlined. Consequently, it highlights the difficulties that occur in translating culture-specific words.

The practical value of the study is that the collected material and the research work may serve as an appropriate contribution to the relevant acknowledgment of realia translation. What is more, the research results provide the possibility of using its main conclusions and provisions in teaching realia translation, translation studies, lexicology and foreign literature.

The hypotheses of the given research can be formulated as follows:

- 1) Temporal comparison will prove that the presence of ethnographic realia in the 19th and 20th century novels quantitatively differs. The modern literary work has fewer culture-specific terms than the works written earlier in time.
- 2) Translation strategies used in these languages will reflect identical and disparate translations methods of culture-specific terms throughout the novels. Therefore, comparing the translation strategies used for realia in Hungarian and Ukrainian languages, certain regularities in translation in these languages will be identified.

The research was presented at the II International Scientific Conference of Students and Young Researchers, «Integration of Language and Culture», on 10 May 2023 and was published in *The Conference Proceedings (Інтеграція мови та культури: збірник матеріалів II Міжнародної наукової конференції студентів та молодих дослідників Ужгород: ДВНЗ «УжНУ», 2023. 214 p.)*; at the VI International Student Conference, «Глобалізація наукових знань: міжнародна співпраця та

інтеграція галузей наук», on 9 February 2024 and was published in the Conference Proceedings «Глобалізація наукових знань: міжнародна співпраця та інтеграція галузей наук», м. Кропивницький, Україна, 2024. 43-47 pp.; at the III International Scientific Conference of Students and Young Researchers, «Культура і мова в сучасному багатомовному та багатовекторному дискурсі», on 25-26 April 2024 and was published in The Conference Proceedings «Культура і мова в сучасному багатомовному та багатовекторному дискурсі»: збірник матеріалів III Міжнародної наукової конференції студентів та молодих дослідників: Ужгород: ДВНЗ «УжНУ», 2024. 221-224 pp.).

The thesis is divided into an introduction, three parts, a conclusion, a reference list. The first part discusses the theoretical value of realia in the translation process, deals with the concept and subcategories of realia. The second part examines the peculiarities of realia translation, its practical value in translation study and deals with the efficient strategies and techniques by which translators can produce the most proper translation from the SL to TL. The third part of the study is a methodological research based on the translation of realia in *Jane Austen's Pride and Prejudice* and *Virginia Woolf's Mrs. Dalloway* novels; it presents the research hypothesis and methods, as well as the research instruments, data collection, and analysis. Additionally, it includes the results of the research and discussion. Finally, the thesis ends with a conclusion, a Ukrainian summary and a reference list.

PART I

THEORETICAL ESSENCE OF REALIA IN TRANSLATION

The primary aim of the translation process, due to the inseparable link between culture and translation and the importance of human communication, is to save linguistics and cultural variety as a heritage of civilization. The essence of the wide variety of languages and the necessity of human communication in different cultural contexts caused translation to be the most effective factor in sharing knowledge, exchanging and maintaining cultures in the world.

Translation is a mental activity, the process of transferring content expressed in one language by means of another language, the result of this process. It is also appropriate to treat translation as a specific oral or written activity aimed at transformation while preserving the quality of the original (Некряч, 2008, p. 9). Translation is a cultural phenomenon, as it is part of the spiritual culture of every nation and the source of the development of the culture of all mankind, at the same time, it is an aesthetic phenomenon, since in the translation the words of one language are not literally replaced by the semantic equivalent of another, but are re-expressed with the help of relevant figurative and linguistic means (Мампак, 2009, p. 16).

According to Korunets, words and phrases that do not have equivalents in the dictionary of another language form non-equivalent vocabulary, realia (Корунець, 200, p. 512). As S. I. Vlahov and S. P. Florin in *Neperevodimoe v perevode* put it: '... realia denote words naming elements of everyday life and culture, historical era and social system, government structure and folklore, i.e. specific feature of a given nation, country, alien to other peoples and countries' (Vlahov, Florin, 1980, p. 6). The linguists also state, that the translation of realia is part of a large and important problem of conveying national and historical identity, which must go back to the very origins of the theory of translation as an independent discipline (Vlahov, Florin, 1980, p. 13). The first part of the thesis deals with theoretical questions of realia in the translation process. As a starting point, it researches and examines the concept of realia, its classification into subcategories, giving great importance to ethnographic realia, as well as the categories of local and temporal realia. What is more, a distinction between realia-words and realia-objects is carried out and important thoughts about realia in the translation process by well-known linguists and translators is discussed. We are going to point out on the solution-oriented realia concepts and terms similarly the deficit-centred realia concepts and terms, including different points of view expressed by English, Ukrainian, Hungarian, Bulgarian and German scholars. In this section of the paper, the theoretical aspects of realia will be addressed.

1.1 The concept of realia

The word “realia” comes from the plural of the Latin neuter adjective *realis,-e*, pl. *realia* - “material”, “real”, which later turned into a feminine noun under the influence of similar lexical categories (Vlakhov, Florin, 1980, p. 15).

The first serious mention of realia, as carriers of specific elements of national identity and colour, emerged during the early 40s of the 20th century. The term appeared in the works of A. Fedorov, who used it to denote a nationally specific object or phenomenon. In the field of Ukrainian translation studies, O. Kundzich (1955) introduced the concept of *realia* in the publication “Translational Thought and Translational Illusion,” highlighting the inherent challenges in translating certain realia. The scholar tends to view folk songs as equivalent realia specific to a particular culture, often resisting translation (Абабілова, Усаченко, 2017, p. 6). Another Ukrainian scholar, K. J. Kiyanitsa (2017) gives the definition of realia, as “realia are words and phrases that name phenomena, subjects, objects inherent in the life, lifestyle, culture, social and historical development of one nation and almost unknown to another nation; they express a national and (or) time flavor and usually do not have exact counterparts in another language, they require a special approach when translating” (Кіяниця, 2017, p. 30–31).

In German lexicography, the term *realia* appeared only in the 70s of the 20th century, where it was defined as 1) real objects, facts; knowledge; previously in natural and scientific disciplines; 2) words that name objects and phenomena specific to individual countries and cultural circles (Käfner, 1997).

It is also important to note a multitude of other respected domestic and foreign linguists, as representatives of translation studies, have dealt with the term and definition of realia in their scientific works, such as S.I. Vlakhov, S.P. Florin, L., I. Ischenko, K. Klaudy, Zs. Valló, D. Katan, P. Newmark and many more. Thus, a considerable amount of literature has been published on realia.

Zs. Valló states that according to everyday language use the concept of realia includes the real objects around us (for example: food, drinks, clothes, tools), however in the scientific literature on translation theory we come across a variety of broader interpretations (Valló, 2000, p. 43). As reported by Klaudy, realia are the names of symbolic objects (food, clothes, dishes, dances, etc.) characteristics of the source language culture do not even exist in target language culture (Klaudy, 2004, p. 34). Another efficient explanation from Drahotová-Szabó (2015), is that realia are linguistic signs or combinations of signs that, for a group of sign users at a certain age, have additional value and connotation beyond their denotation, and thus create approximately identical or similar associations in the members of the group. This [...] can be attributed to the fact that they are closely

related to the history, sociopolitical organization, art, customs and moral system of the group, that is, in short: they are closely related to the life and thinking of the members of the language and culture community (Bakti, 2016, p. 109). Realia identified according to Markstein, as elements of the everyday life, politics of a given nation, country, locality that has no equivalent in another nation, in another country or in another place. Realia carries the national/ethnic identity, a national/ethnic culture in the broadest sense of the world which is characteristic of a country or region (Markstein, 1988).

The meaning of realia according to Florin are: "...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" (Florin, 1993, p. 123). According to contemporary scholars, for instance, Djachy and Pareshishvili (2014) define realia as "words and phrases that designate objects and concepts closely linked with a particular national culture", while Leppihalme (2010) states, that realia are "nouns or noun phrases without precise target language equivalents" (Papunen, 2019, p. 4).

Taking into account all the above mentioned definitions of the concept of realia, we must admit that a huge variety of explanation exist. Relying on Abibalov's and Usachenko's (2017) enumeration the scientific Ukrainian researchers allow us to state that in the national linguistic science, "realia" is understood as:

- 1) names of objects and phenomena of the material and spiritual culture of a certain people, which are preserved in an unchanged form during translation (С. Ковганюк);
- 2) words denoting objects and phenomena unknown to the translation language (В. Коптілов);
- 3) words that mean nationally specific realia of social life and material life or national words and phrases that have no equivalents in everyday life, and therefore in the languages of other nations, and a complex of ethnocultural information alien to the objective realia of the language of the perceiver (Р. Зорівчак);
- 4) a variable category associated with the process of mainly binary matching of languages at the lexical and phraseological levels (Р. Зорівчак);
- 5) mono- and polylexemic units, the main lexical meaning of which contains (in terms of the binary comparison of languages) an ethno-cultural component that is not inherent in the recipient language; nationally specific units that are part of non-equivalent vocabulary, have an ethnic colour, denote phenomena and objects specific to the culture of a certain nation and have no counterparts in the languages of other nations (Г. Карпенко);

- 6) words that reflect the reality of other people lives. (Т. Кияк) (Абабілова, Усаченко, 2017, p. 6).

It is might become difficult to decide or select the one best appropriate definition which have developed over the past centuries, however, realia can be any word or expression which based on tradition and unfamiliar to people from foreign cultures.

1.2 The term of realia in translation

Linguists and translation scholars pay great attention to those lexical elements or vocabulary, which characterise the ethno-cultural specificity of a certain nation, thus translation theory outpaces linguistic theory, being the first to highlight on the existence of such concept as realia. From this point of view, Zorivchak notes that linguistic translation studies [of realia] shed lights on numerous problems related to language as a means of communication and regularities established on the basis of translations serve as a linguistic source for lexicology and stylistics (Зорівчак, 1989, p. 9). The scholar also highlights on realia as a variable category related mainly to the process of a binary comparison of language at lexical and phraseological levels (Зорівчак, 1989, p. 49). The process of realia translation demands the translator to be especially careful, firstly because of the great challenge to translate the facts into the target language without the loss of cultural elements, mainly preserve its national and historical colouring. Secondly, since the expression is known in source language is unknown to target language. Ischenko points out, that during the translation process may occur remarkable deviations and variations in the target language, and these are connected with the facts that by the frequency of use, by the role in the language, by the household meaning, the words naming the realia do not have any term colouring; they are not prominent in the most everyday content of the source language, thus being usual for the source language, which is the biggest difficulty for the translator (Ischenko, 2012, p. 275). Remaining in the field of Ukrainian linguists, the first translator who used the term realia, was A. Kundzich (1955), emphasising the untranslatability of realia, and inclined to consider folk songs as analogous realia of a certain nation, which, as a rule, cannot be translated (Абабілова, Усаченко, 2017, p. 6). One of the latest studies of Ukrainian linguists on the issues of realia translation, belongs to Kiyanytsa (2017), who in her thesis studies historical realia and the typology of their translation methods, considering the correlation with the concepts of “non-equivalent vocabulary”, “exoticism”, “term” and “lacuna”, but non-equivalent vocabulary – the concept is somewhat broader, exoticisms are not translated and do not have a temporal affiliation, the terms do not have an ethno-national connotation, are used in the field of science, are artificially created,

and lacunae are rather equated to non-equivalent vocabulary, because it is not about the impossibility of expressing this concept by means of the language of translation, but only about the absence of a unit in it similar level to denote this concept. The researcher comes to the conclusion that the phrase “ethnocultural vocabulary” can be recognized as the most appropriate term for realia, which contains the largest number of components characterising this linguistic phenomenon (Кіяниця, 2017, p. 30).

However, the difficulty of solving a translation task does not mean that it is fundamentally impossible. According to Klaudy (2013), a Hungarian linguist, who carried out a number of investigations into the theme realia, there are numerous reasons why the study of realia is so popular in translation studies. The scholar states that one of the favourite topics of translators is the translation of realia (in another term: vocabulary without equivalents, culturally bound expression, culture-specific terms). The first reason is simple: it is usually a word-level or at most a word-structure problem, which makes data collection easier. The second reason is that the word or phrase realia, is a clearly separable research unit in the source language. The third reason is that the target language equivalent of the source language realia can usually be clearly distinguished in the target language. Which is not to say that identifying a word or phrase as real cannot be a problem in either the source language or the target language. The fourth reason is that the translation of almost every realia presents the translators with a decision-making situation. The fifth reason is, in the case of realia, translation decisions can have an impact on the entire text. Still, it is not a good approach when someone just wants to research the translation of realia in general. Researching realia translation is not a goal, but means, or a tool. The translation of realia is always the “mirror” of something, as Tellingner (2003), a Slovakian scholar points out (Klaudy, 2013, p. 85).

To be more objective in the field of realia translation, it is necessary to distinguish between realia-words. There are significant differences in the question of who considers what about specifically culture-dependent elements in a language. In linguistic literature the term realia is used both in the meaning of the realia-word and as the realia-object, as well as to denote an element of the vocabulary of a particular language (Болдирева, 2020, p. 47). K. Klaudy highlights on an important problem in defining realia. The scholar’s thought, according to which realia have double meaning, is can also refer to the object and to the word naming it, the linguistic sign (Klaudy, 1999, p. 60). Newmark also linguistically separates the symbolic object from its name, calling the former a cultural object and the later a cultural word (Newmark, 1988, p. 292). Nord, in several of his works, among others in the glossary of his translation didactic book *Fertigkeit Übersetzen* (1999), refers to realia in translation as follows: “realia are objects or phenomena that occurs only in a specific culture, as a result realia are often unknown or difficult to understand for members of

other cultures” (Nord, 1999 p. 146). Kujamäki (2004) also thinks in a similar way, who states that realia are objects and phenomena of reality, being political, social or institutional in nature (Mujzer-Varga, 2007, p. 59). In this way, we have double perception, which is divided into realia-objects, more precisely, to such concepts and phenomena in the culture of one nation that have no counterparts in the culture of another nation, and, of course, realia-words, or language units which used to denote those objects, concepts and phenomena (Абабілова, Усаченко, 2017, p. 5–6).

According to the above mentioned we have to distinguish between two different perceptions: the first is realia-objects, the second is realia-words, and additionally there is a third case occurs if the author allows both interpretations of realia without the sharp separation from each other, for such an eventuality these two are usually separated at the linguistic level as well (Mujzer-Varga, 2007, p. 59). One of the outstanding scholars, who agrees with the previously mentioned, is Markstein (1998) since he adds that realia can be a phenomenon created or conceived by a man. It follows that realia has a double meaning in Markstein’s terminology – as it examines both realia-objects and realia-words. In order to provide a more effective illustration and emphasise the thoughts of outstanding scholars relating to the double perception of realia, we would like to summarise in the following table by Mujzer-Varga (2007). In the table, a “+” indicates the characteristics that are present in the perception of the given author, while it is marked with a question mark if the existence of the given characteristic is not clear.

1.1. Differences between concepts of realia

Name		Realia-objects	Realia-words
Klaudy	1994, 1999	+	+
Vlahov - Florin	1980		+
Forgács	2004		+
Tarnóczy	1966		+
Kautz	2002		+
Tellingner	2003		+
Valló	2002		+
Baker	2018	+ (?)	+
Newmark	1988	+	+
Lendvai	1986, 1988	+	+
Markstein	1998		+
Hatim-Munday	2004		+
Vinay-Darbelnet	1958, 1995		+
Koller	1992		?
Metzler	2000		+
Nord	1999	+	
Katan	1999	+	+
Lossau	1993		+
Levy	1969		+
Helbig	2001		+
Catford	1965	?	?

Kade	1968		+
Chesterman	1997	?	?
Kujamäki	2004	+	+

As is evident from the table, a number of respected national and foreign linguists refer differently to the concept of realia. The indicators clearly show us that the majority of authors consider realia as linguistic signs or realia-word. Among them, Forgács (2004), Tellinger (2003), Lendvai (1986, 1988), Valló (2002) and Vlahov and Florin (1980) deal with realia as their primary research field. The other authors highlight on culturally bound elements with different emphasis. For example, Katan (1999) in an entire volume, examines the relationship between translation and culture. Some authors discuss cultural dependence in the context of untranslatability, such as Newmark (1988), Chesterman (1997), Catford (1965), Baker (2018), and talk about this problem in relation to the issue of equivalence, as Kade (1968) or Koller (1992). Culturally bound elements in the work of Markstein (1998), and Klauudy (1999) also receive more attention, the others prefer to only mention or perhaps define the term corresponding to realia (Mujzer-Varga, 2007, p. 63).

1.2.1 Solution-oriented realia concepts and terms

In the previous subchapters, we used such expressions as realia, cultural words, culture-bound elements or even culture-bound lexis. These can be found one by one in the literature by outstanding scholars dealing with realia. The point is, that no matter how difficult is the translation process of realia for translators, in most cases, they find a solution to fill the gap in the TL, whether it is the retention of the foreign word, partial adoption or general translation. This perception is reflected in the so-called solution-oriented approach, a rather positive perception. This approach emphasises that despite the lexical differences between the SL and the TL, in most cases there is a solution to overcome translation difficulties.

In the English-language literature, the most popular denomination for the term “realia” are those in which the word cultural is used as an adjective: culture-bound term, culture-bound lexis, cultural word, cultural item. Take a closer look at these expressions.

- The culture-bound term used mainly by Chesterman (1997), who examines issues of translatability at the cultural level, using the term as a hypernym, the possible co-hyponyms of which are realia and allusion.
- The culture-bound lexis denomination can be found in the work of Katan (1999), by the recommended strategy for translation difficulties. Through chunking, the scholar separates culturally bound lexis from culturally bound behaviour and cultural values. Using the

example of a personal name (*Maxwell House*, Katan, 1999, p. 151) he presents the problems affecting the lexicon and highlights that their translation is particularly challenging due to the existence of associations and connotations, in this case because the personal name is also a coffee brand, which may be unfamiliar to target language readers.

- Cultural word term by Newmark (1988), who separates cultural words from cultural objects and approaches the problem of the relationship between culture and language by introducing cultural focus and the cultural word. It starts from the fact that in every culture there is the so-called cultural focus (the term is not new, Nida also mentions it (Nida and Taber, 2003)), i.e. in every culture there is a slice of the world outside of language that is of greater importance to the members of the particular culture. As a result of discriminating attention, language creates a special terminology. The author cites as an example that the English have several expressions related to cricket in common language, while in German culture the different types of sausages and their names can play an important role. In his opinion, the vocabulary, the author calls cultural words is simply recognizable because its elements are related to a specific language and have no literal equivalent.
- Cultural item, according to Hatim and Munday (2004), in the glossary at the end of the volume, connects a translation process and its result with the problematic issue of realia (borrowing). The use of the concept of word transfer, which is already common in morphology, is extended to an operation during which the cultural item, i.e. the cultural element, such as the French baguette and the Russian ruble [the authors' examples], is transferred without change from the source language to the target language to lend a foreign character to the target language text (Mujzer-Varga, 2007).
- Culture-specific term used by Vermes (2004), instead of realia, and by culture-specific the author means that is an element of the mutual cognitive environment of one community is not an element of the mutual cognitive environment of another community (Vermes, 2004, p. 9). In Heltai's study (2008), it used as culturally-bound term, but when the author defines it, he equates the culturally bound term with realia (Bakti, 2016, p. 109).

1.2.2 Deficit-centred realia concepts and terms

In the previous subchapter, we reviewed the concepts that were based on the fact that during the translation, the translator is able to find one or even several solutions to match the realia-object missing from the target language, or the realia-word used to name it. This positivist approach emphasises this solution in connection with the linguistic term summarising culturally bound elements. On the other hand, there is also an approach in the literature that starts with the fact that

there is a deficiency in the target language, that something is missing from the vocabulary (Mujzer-Varga, 2007).

- Culturally untranslatable item, is a denomination by Catford (1965). The scholar also describes “culturally untranslatable” words in relation to translatability. In the book, considered one of the foundational works of English translation studies, the author distinguishes three types of untranslatability: linguistic, cultural and collocational untranslatability. „Cultural untranslatability occurs when a situational feature, functionally relevant for the SL text is completely absent from the culture of which the TL is a part” (Catford, 1965, p. 99). It follows from this that we speak about cultural untranslatability when functionally relevant features tied to a specific situation are missing from the target language.
- Lexical gap, conceptual gap, definitions by David Katan (1999), devoted an entire volume to the study of the relationship between translation and culture. In this volume, translation difficulties are examined from the point of view of intercultural communication as a whole, from the point of view of different cultural background, and not at the level of the lexicon to be translated, therefore culture-bound lexis (culturally bound lexicon) and lexical and conceptual gaps (lexical and conceptual lack) are covered only in one short chapter. Stating that “Apart from different ways of categorising what is seen, [...], language can lack the concept itself. In this case there are a number of alternatives” (Katan, 1999, p. 80).
- Lacuna/lacune denomination used by Vinay and Darbelnet (1958) to illustrate losses occurring during translation. As mentioned in the glossary of their book, which was first published in French and then in English, the reason for the loss is the lack of a structural, stylistic or meta-linguistic device in the target language, and because of this it is impossible to transmit part of the message. The scholars consider the lacuna to be a special case that occurs when a source language concept does not have an equivalent in the target language, i.e. “the absence of an expression form in the target language for a concept in the source language” (Vinay-Darbelnet, 1995, p. 344).
- Non-equivalence at word level – in articles, published in English, the concepts of realia are more solution-oriented and refer to culture in their definitions, such as cultural word, cultural item, culture-bound term. An exception to this is Baker (2018), who approaches the issue of translatability from a different angle. The term non-equivalence at word level describes the case when something has no equivalent, i.e “the target language has no direct equivalent for a word which occurs in the source text” (Baker, 2018). This is a much broader interpretation, as it also includes those cases where the untranslatability has linguistic, not cultural, reasons. The scholar summarises them in eleven groups, some of

which are not manifestations of a phenomenon determined by a specific culture, but are characteristic of a specific language or even the specific use of the language. Out of the group listed by the author, only the first three have a cultural component and are related to the non-linguistics reality of a given culture, these are as follows: 1) a specific concept, which can be abstract or concrete, religious belief, social custom, is completely unknown in the target language, or even a type of food; 2) the target culture knows the source language concept, but has not lexicalized it; 3) the source language word is semantically very complex, which does not necessarily mean that it is also morphologically complex (Baker, 2018, p. 19–20).

1.3 Classification of realia

The main goal of the current section is to highlight the most comprehensive existing classification of realia, as well as in the diversity of “realia” definition, there are also several possible thoughts in its classification by numerous well-known scholars. The existence of different classification is, because there is still no agreement on the question of who in a given language considers what and to what extent as culture-dependent, that is, what belongs to the concept of realia. There are researchers (e.g. Lakoff, Johnson, 1980) who believe that everything should be considered culture-dependent, while others (e.g. Lefevere, 1980) classify only certain things and phenomena in this category (Valló, 2000, p. 43). Although, Lefevere (1980) does not define the concept of cultural dependence, it is clear that the author already considers intracultural and inter-textual allusions related to artistic and cultural life, as well as community-specific rites and habits, too (Valló, 2000, p. 44).

Another detailed study about realia, written by Tkachuk (2017), describes the classification of realia according to the semantic fields. The scholar states that realia in this way is classified into:

- toponyms, or geographical terms (Cologne, Mount Kosciuszko, Shanghai);
- anthroponomy, of people’s names (Michael Riffaterre, Democrates, Aristotle Onassis);
- zoonyms, or animal names (kangaroo, grizzly, cougar);
- social terms (House of Parliaments);
- military terms (Brigadier General);
- education terms (junior high school, CPA test);
- tradition and customs terms (Jack-o’-lantern);
- ergonyms, or names of institutions and organizations
- history terms (War of Independence)

- words for everyday life (cuisine, clothing, housing);
- titles and headlines (Catcher in the rye). (Ткачук, 2017).

Tkachuk (2017), also mentions the classification suggested by Peter Newmark (1998), of foreign cultural words, establishing such categories: 1. Ecology (flora, fauna, winds, climate, etc.); 2. Material culture (food, clothes, houses, towns, transport); 3. Social culture (work and leisure); 4. Organisations, customs, activities, procedures or concepts (which include artistic, religious, political and administrative subcategories); 5. Gesture and habits (Newmark, 1998, p. 48). Zorivchak (1989), from the point of view of translation studies, suggests two categories of realia, dividing them into historical-semantic and structural plans. From a historical-semantic point of view, the scholar classify:

- actual realia (with existing referents);
- historical realia or “semantic archaisms” with which is connected the past of the community (Зорівчак, 1989, p. 70).

Structurally, the researcher highlights:

- realia–monosyllabic (vechernytsy, kobzar);
- realia–polynomials of nominative character (Kyivan Rus);
- realia–idioms (Зорівчак, 1989, p. 71).

In the scientific article, Tkachuk (2017) mentions the classification of Olga Denti (2012), where the author outlines three types of realia: 1. Geography: a) physical geography, b) geographic objects tied to man’s activity, c) endemic species. 2. Ethnography: a) everyday life, b) work, c) art and culture, d) ethnic characterizations, e) measures and money. 3. Politics and society: a) administrative divisions, b) organs and functions, c) political and social life, d) military (Denti, 2012). This type of classification is quiet similar to Vlahov and Florin’s (1980) classification, what will be discussed in the next section.

However, the generally known, accepted and widely used classification, was formulated by Sergey Vlahov and Syder Florin in 1960 and later put into final form in 1980. In their monograph, *Neperevodimoe v perevode (The Untranslatable in Translation)*, Vlahov and Florin (1980), attempt to classify realia in a number of ways according to three specific criteria:

1. thematic typology
2. local typology
3. temporal typology (A. Kharina, 2018, p. 57).

In the recent study, we will rely on and build up the research work on Vlahov and Florin’s classification, as it provides a clear and detailed classification of realia. Moreover, in the following subchapters, the three typology (thematic, local and temporal) will be discussed.

1.3.1 Classification of thematic realia

The most extensive and detailed classification among Vlachov and Florin's (1980) typologies is the thematic one. The primary purpose of this typology was to show the semantic variety of realia, but also as an attempt to reveal how the semantic field of a given realia might be linked to the specific procedures used by translators to render it. Apart from that, the typology provides a possible template for how the discussion of this translation-resistant vocabulary could be structured (A. Kharina, 2018, p. 70). The thematic group is divided into three other categories:

- I. geographic realia,
- II. ethnographic realia,
- III. sociopolitical realia.

The above listed categories are further divided into more specific thematic subgroups. The research work of the current study will largely be based on this thematic classification, more precisely, on the II. group of ethnographic realia. However, all the main points, elements of the three categories, will be presented.

1.3.1.1 The subcategory of geographic realia

The geographic group of realia, according to Vlachov and Florin (1980), (related primarily to physical geography and its sections, or related sciences - botanical geography, zoogeography, paleogeography, etc.) are the closest to the concept "term", therefore, their entire separation is practically impossible (Влахов, Флорин, 1980, p. 51). This means that geographic realia rarely happen to be culture specific, as a result it constitutes only three subgroups, as a smallest class:

- 1) names of objects of physical geography, including meteorology (*смен, прерія, торнадо, пампа, фіорд; ваді, містрал*)
- 2) names of geographical objects associated with human activity: *польдер, крига*)
- 3) endemic species: *ківі, снігова людина, секвоя*).

(Влахов, Флорин, 1980, p. 51).

In order to give a more purified interpretation of the geographic realia, Vlachov and Florin (1980) give a detailed explanation through the word "*смен*". According to the scholars' thoughts, the "*смен*" is a type of vegetation represented by herbaceous communities of more or less xerophytic plants, or "*смен*" are characteristic of the temperate zones of both hemispheres (therefore the question arises, "*смен*" cannot be considered as realia?). In Hungary the "*смен*" is called "*puszta*" (it seems, a typical realia). The "*смен*" in North America is divided into meadow prairies, real prairies, low-grain prairies (also realia). The "*смен*" in South America is called the "*pampa*"

(typical realia). It turns out, firstly, that the “*смен*”, as a concept, is not a realia, but a term; its types – “*puszta, prairie, pampa*” – are realia. Secondly, as a geographical concept, the “*смен*” entered other languages through transcription (English and French “steppe, German, “Steppe”) – i.e. a typical method of transmission for both terms and realia (Влахов, Флорин, 1980, р. 51–52).

1.3.1.2 The subcategory of ethnographic realia

As we stated above, the subcategory of ethnographic realia has the most important role in the research work of recent study, as the task requires investigating and analyse how Hungarian and Ukrainian translators of 19th and 20th centuries English novels deal with culture-specific vocabulary – *ethnographic realia*. The ethnographic category of realia is the largest and most varied group in the thematic classification. Since, this term is much more capacious, Vlahov and Florin (1980) found it possible to include in the group of ethnographic phrases most of the words denoting those concepts that really belong to the science that “studies the life and culture of people”, “forms of material culture, customs, religion”, “spiritual culture”, including arts, folklore, etc. (Влахов, Флорин, 1980, р. 53):

- 1) Everyday life:
 - a) food, drinks, etc.: *чебуреки, кумис, ель, сидр, спагетті, емпанадос, кнедли, квас*;
 - b) clothing (including footwear, hats, jewelry, etc.): *кімоно, сарі, лапті, рукавички сомбреро*;
 - c) housing, furniture, dishes and other utensils: *хата, юрта, бунгало, горница, амфора, обрік*;
 - d) means of transport, as well as drivers: *кеб, ландо, пірога, кебмен, гондольєр*;
- 2) Labour:
 - a) people of labour, professions: *передовик, бригадир, фермер, грум, консьєржка, двірник*;
 - b) work related objects, tools: *кетмень, мачете, бумеранг, ласо*;
 - c) organization of labour: *ранчо, бригада, гільдія, мандра*.
- 3) Art and culture:
 - a) music and dances: *казачок, гопак, краковяк, блюз, тарантела, хоро, раченица*;
 - b) musical instruments: *балалайка, тамтам, кастаньєти, банджо*;
 - c) folklore: *сага, билина, частушки*;
 - d) theatre: *кабукі, містерія, хеппенінг, петрушка, арлекін*;
 - e) other types of arts and objects of arts: *ікебана, пелікени, чинте*;
 - f) performers: *трубадур, скоморох, гейша, кобзар, бард*;

- g) customs, rituals: *коляда, тамада, масляниця, рамазан, вендетта*;
 - h) holidays, games: *Великдень, День подяки, лапта, крикет*;
 - i) mythology: *Дід Мороз, троль, валькірія, гном*;
 - j) cults: *мечеть, пагода, мормони, квакери, дервіші, розп'яття, мани, лама, шаман*;
 - k) calendar: *вайшак, вересень, червень, бабине літо*;
- 4) Ethnic objects:
- a) ethnonyms: *гуцул, кафр, тотонакі, баски, казах*;
 - b) nicknames (usually humorous or offensive): *хохол, кокні, фріц, шваб*;
 - c) names of persons by place of residence: *габровец, обердинец, каріокас*;
- 5) Measures and money
- a) unit of measures: *аршин, фут, ярд, лі; пуд, десятина, акр, морген; кварта, бушель*.
 - b) monetary units: *лев, рубль, ліра, талант, франк, песета, песо, пенс, фунт стерлінг*;
 - c) the colloquial names of both: *п'ятак, бакс, сотка юзче, четвертинка, половинка* (Влахов, Флорин, 1980, р. 52–55).

1.3.1.3 The category of socio-political realia

The socio-political realia are those lexical items of thematic subcategory which relate to society and its organisation, the government and public affairs of a country (A. Kharina, 2018, p. 75).

The list of the socio-political realia:

- 1) Administrative – territorial structure
 - a) Administrative-territorial units: *губернія, область, департамент, графство, арат, джіла*;
 - b) Settlements: *аул, станица, махала, хутор, стійбище*;
 - c) Details of the locality: *медіна, кор-зо, ларго, ряд*;
- 2) Bodies and holders of power
 - a) Authorities: *народні збори, сейм, рада, муніципалітет, меджлис*;
 - b) Holders of power: *канцлер, хан, цар, шах, фараон, інка, лорд-мер, шеріф*;
- 3) Social and political life
 - a) Political activities and figures: *ку-клукс-клан, берчисти; віги, торі, індепенденти, есдеки*;
 - b) Patriotic and social movements (and their leaders): *партизани, карбонарії, західники, слов'янофіли*;

- c) Social phenomena and movements: *бізнес, неп, непман, лоббі, лоббіст, торсідор, стиляги, хіпі*;
 - d) Titles, degrees, addresses: *кандидат наук, бакалавр, заслужений працівник культури, князь, принц, граф, барон, герцог, лорд, містер, сер*;
 - e) Institutions: *облвно, загс, золотий стіл, торгпредство*;
 - f) Educational and cultural institutions: *коледж, університет, ліцей, кампус, аула*;
 - g) Estates and castes: *дворянство, юнкерство, гранд, юнкер, дворянин, самурай*;
 - h) Class signs and symbols: *червоний прапор, свастика, юньон джеск, fleur de lis*;
- 4) Military realia:
- a) Divisions: *легіон, фаланга, табір, сотня, орда, легія*;
 - b) Weapons: *арбалет, мушкет, ятаган, таран, фінка*;
 - c) Uniform: *шлем, кольчуга, ківер, кітель, бушлат*;
 - d) Military personnel (and commanders): *отаман, осавул, сотник, десятник, унтер, прапорщик, гардемарин, янічар* (Влахов, Флорин, 1980, p. 55–56).

At the end of the thematic division, it is essential to mention that this category, namely, the thematic category, unavoidably intersect, as a lexical item may possess semantic attributes that are pertinent to multiple categories. An eloquent example is the following: numerous holidays have historically been linked with religious observances, leading them to potentially fall into two categories: “customs, celebration, holidays, etc.” and “religious practices”. A further instance involves military realia, which could be categorised as items indicating titles and ranks (e.g. *сотник, унтер, отаман*). Similarly, terms for executive officials (*жандарм, сейм, рада*) might be interpreted as professions or titles, and the term *козаки*, could be seen as denoting a military community or estate (A. Kharina, 2018, p. 77).

1.3.2 Classification of local realia

The local classification of realia by Vlahov and Florin (1980), is a topic of debate. The source of confusion lies in the occasional perception that they treat realia as an absolute category, implying it can be analysed within a monolingual context without considering translation. Seen from this perspective, realia transforms from being examples of lexical gaps to being simply a more or less consistent thematic category within the vocabulary of a specific language (A. Kharina, 2018, p. 58).

Vlahov and Florin (1980), in their study state that the local classification is somewhat arbitrary, since realia are assigned to one or another category not strictly on a local basis, but taking into account two inextricably linked and interdependent criteria. The first criteria is the nationality

of the object designated by the realia – its referent – and the second criteria, are the participants in language translation. Despite the sketchiness of the question, this part of the scholar’s classification can give some idea about the conditionality of the translation of local realia (in the broadest sense of the word – country, people, city, tribe, etc.) and language (SL and TL). Based on the specifics of translation – “means of communication in the plane of two languages”- and the logical sequence of the translation process – “perceive – reproduce” - the scholars state that the most appropriate basis for such a division seems to be not strictly local, i.e. extralinguistic, but rather a linguistic principle that allows us, first of all, to consider realia 1) in the plane of one language, i.e. as our own and others, and 2) in the plane of a pair of languages, i.e., as internal and external. Depending on the breadth of the area, i.e. on the prevalence, usage, one’s own realia can be national, local or micro-realial, and others’ – international or regional (Влахов, Флорин, 1980, p. 57).

Thus, Vlahov and Florin’s (1980) scheme for dividing local realia takes on the following form (with regard to one language and with regard to two languages):

A. With regard to one language:

1. the language’s own realia or original - consists of national, local, micro-realial
2. realia alien to this particular language or foreign – consists of international, regional

B. With regard to two languages (language pair):

1. internal realial
2. external realial

A. *With regard to one language*

With regard to one language, realial is a lexical unit with the above-mentioned qualities. The first practical question concerns its recognition in a source language, it can be much more difficult to recognize our own realial, because these categories are rather ambiguous as they suggest a discussion of realial not as a translation problem, but as a lexical class within one particular language where various original and borrowed culture-specific words coexist (A. Kharina, 2018, p. 58). Vlahov and Florin’s striking examples concerning to 1) the language own’s realial - are mostly the original words of a given language. The scholars use the Bulgarian example of *баклица* (a peculiarly shaped flask for wine), *кавал* (a folk wind instrument similar to a pipe), the English examples of *xuum* (*heath*), *эйл* (*ale*), the German examples of *бюрзер*, *хойриге* (Heurige – wine associated with festivities in Vienna), and many others. The scholars examples concerning to 2) the realial alien to that particular language – foreign realial are either loanwords (i.e. words of foreign origin included in the vocabulary of the language), or calque, that is, morphemic or word-by-word translations of the names of objects foreign to a given people, or transcribed realial of

another language, often a kind of occasionalisms or neologisms. However, it is important to note here, that the study and analysis of loanwords are not part of the given study of realia.

B. With regard to two languages (language pair)

According to Kharina (2018) scientific work, more significant in the realm of translation studies, lexicography, and contrastive linguistics is the latter portion of Vlahov and Florin's local typology. In this segment, the scholars categorize realia based on language pairs, employing the terminology introduced by Berkov (1973): 1) external realia and 2) internal realia (A. Kharina, 2018, p. 59).

According to the scholars, external realia are considered equally unfamiliar in both languages. Vlahov and Florin (1980) illustrate this with the example of “*фиорд* – fjord”, which is considered external in the context of English, Bulgarian or any other language, but internal in the case of Norwegian translations. Consequently, internal realia, are those that belong to one language in a given pair and are foreign or unfamiliar to the other, specifically to the target language (TL). That is, the example of “fjord”, with regard to two languages, it will be native to Norwegian and alien to all other languages. Thus, for the purposes of translation theory, realia can be considered in two ways: a) from the point of view of the source language, i.e. original realia – realia of one's own and others; b) from the point of view of the target language – external and internal realia. However, during the translation process into the original language for realia, the realia are only internal. Thus, the regional and international realia that coincide in both languages will always be foreign, external to both languages, and usually their transfer from the SL to the TL occurs, so to speak, automatically (Влахов, Флорин, 1980, p. 59).

In order to understand and decrease the confusion about the ambiguity of the external and internal opposition, the local division requires a more detailed coverage. Taking into account the logical order of dissection by the above-mentioned outstanding scholars, we get acquainted with the differentiation between *national*, *regional* and *international realia*.

According to Vlahov and Florin (1980), *national realia* name objects that belong to a given nation, to given people, but they are foreign outside the country. Therefore, this is the vast majority of realia, especially since the nationality of the referent is one of the categorical features of realia in general. That is why the name “*national realia*” should not be considered a pleonasm. The presence of national realia in the text is sometimes enough to give rise to associations, associated with given people and given country. By way of illustration, the Ukrainian *бандура*, *залушки*, *зонак*; the Bulgarian *сукман*, *кавал*, *царвули*; the English *най*, *кеб*; etc. are can be considered as bright national realia. As the scholar state, *national realia* is the starting point for local division, before they becoming regional or international, it had to have a national character;

local realia and microrealia, to one degree or another, also have a national flavour (Влахов, Флорин, 1980, p. 59-60).

Besides the *national realia*, the scholars (1980) classify also *regional realia*, those words that have crossed the borders of one country, not necessarily geographically neighbouring, or have spread among several nations, usually together with the referent, thus being an integral part of the vocabulary of several languages.

Regarding *international realia*, Vlahov and Florin (1980) underscore two aspects: 1) they appear in the vocabulary of numerous languages; and 2) simultaneously, they maintain elements of their original national colour. Considering the predominant attribute of any realia, which is its national character, the juxtaposition of the term “realia” with an epithet that denies this national context appears paradoxical. Nevertheless, there are instances where exotic words, transcend the confines of a single language. They propagate, along with the objects they signify, across multiple languages, transforming into *international* terms. The scholars’ intriguing example with the word *cowboy*, clarifies our understanding of international realia. According to their thoughts, despite the fact that all kinds of shepherds are probably found in every country on the globe, and the cowboy is found only in the south, southwest of the United States, this word is known everywhere. Another characteristic of *international realia* is that their content has the potential to deviate from the original. The same *cowboy* – etymologically (cow + boy and essentially a shepherd, a leader of cattle drive, nothing more; what distinguishes him from other shepherds is that he is “mounted”, although not only cowboys can be mounted shepherds. But wherever there are no cowboys, they have almost completely lost their original pastoral way of life, turning into “fearless” adventures, “heroes” of countless American action films - westerns and adventure novels (Влахов, Флорин, 1980, p. 61–62). Besides, national, regional and international realia, Vlahov and Florin (1980) recognize two additional categories: local realia, which encompass dialect and sociolect words sharing key realia features and microrealia, a more specific subset referring to realia exclusive to a particular city, town, or village. In practice, distinguishing between national and local realia is not always a straightforward process (A. Kharina, 2018, p. 62–63).

1.3.3 Classification of temporal realia

Based on Vlahov and Florin (1980) temporal classification, all realia can be divided in the most general terms into 1) modern and 2) historical. In order for such a division to acquire real content, the scholar considers the following questions, determined by the time factor: 1) the subject and time connection of realia; 2) connection in place and time; 3) the entry of foreign realia into language; 4) one of the main ways of such entry – through fiction and, finally 5) the question of

the familiarity/unfamiliarity of realia, which is closely related to the use of realia in general and the development of other people's realia.

To acquire real content to the above-mentioned questions, 1) *the subject and time connection of realia* explained in the following: some terms, for one reason or another, usually associated with a change in the referent (for example, the obsolescence of a machine), gradually move into the realm of history, turning into a kind of historical realia. The reverse process is also associated with the referent: for a newly created machine, a part for an object in everyday use, a name was required, and it is found in the old, time-honoured realia, which, thus becomes the name of a new referent, sometimes losing and sometimes retaining connection with the former; an old word begins a new life in the form of a term. The example with the *airplane* has already become widely known. Having been at one time only a carpet (a fairy-tale realia), it suddenly gained height in the meaning of an aircraft (term), and now, along with its much more advanced brothers and sisters – rockets and satellites - it has turned into an element of ordinary, everyday life. The subsequent question is the 2) *connection in place and time*. According to the scholars historical realia are rarely divorced from their national source. This occurs specifically when an external realia pertains, for instance, to ancient epochs (Ancient Rome, Ancient Greece), where the historical essence seems to overshadow the national one. It is as if the patina of time conceals the distinct national nuance. Moreover, over time, many of these realia have taken on figurative meanings and become ingrained in phraseology, diminishing their association with a specific locale. Nevertheless, numerous realia can be approached from a historical standpoint without overlooking their national aspect; in other words, these words encapsulate both historical and national dimensions equally. The following question, 3) *the entry of foreign realia into language*, the process of the replenishment of the vocabulary of the corresponding language with foreign realia usually occurs regularly and evenly (of course, with a corresponding acceleration associated with the increase in contacts between people). However, often depending on certain political and historical events in the life of the country, social explosions, and is also often due to new trends in literature, associated with periodically changing tastes and interests of society. Historians of language and culture could, in a number of cases, outline some periodization of the entry of these elements into historical eras, along with the entry of borrowed words in general. As the scholars state, the next question is the 4) *entry through fiction*, when realia are introduced by a master – a writer or translator. Quite a lot, if not most, of other people's realia come through translations. However, it should probably be noted that this is more typical for the work of more modern translators. Once a realia has penetrated into language, or at least into speech, it either takes root, sometimes even losing its colour, or fades into history. Last, but not least the question of the scholars is 5) *the question of the familiarity/unfamiliarity of realia*. A foreign realia acquires the

quality of „familiarity” in the course of use: a foreign word that is often found in literature, popularised (wittingly or unwittingly) by the media, used by many speakers of the language that has adopted it, and, in the end, is of interest to the mass reader, becomes familiar. All these take a fairly long period of time. As a result, the word becomes part of the vocabulary of a given language and ends up in its dictionaries. Thus, this division can be conditionally presented in the form of two categories of foreign realia: 1) realia that belong to the vocabulary of the language that has adopted them (TL), and 2) realia that have not yet entered its (TL) vocabulary. Since a commonly accepted indicator of a lexical unit belonging to a language is its inclusion in dictionaries, we will conveniently refer to familiar and fully assimilated foreign realia as „dictionary realia”, and the unfamiliar, unassimilated ones as „outside the dictionary realia” (Влахов, Флорин, 1980, p. 65–77).

Undoubtedly, realia occupies a decisive place in translation studies, and nothing proves this better than the aforementioned theoretical issues. Given the fact that realia are words which denote objects of everyday life, culture, history of each nation in the whole world, as well as convey national and historical identity, no question could arise that it requires special processes and approaches dealing with their translation.

The first chapter dealt with theoretical questions which were highly important. One of the main goals of this chapter was to highlight on the concept and origin of the term *realia*, its usage in the works of outstanding scholars, as well as in the translation process in general. Theoretical issues were examined, such as the classification of realia into thematic, local and temporal typology, the solution-oriented realia concepts and deficit-centred realia concepts were described. The primary aim of the provided chapter was to collect a wealth of valuable information from a variety of dependable sources, both domestic and foreign. The theoretical understanding of realia could prove to be a beneficial foundation for those seeking to delve into its intricacies.

PART II

PECULIARITIES OF REALIA TRANSLATION

Translation, in Catford's wide perception, may be defined as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965, p. 20). A good translation, according to Tytler (1791), is successful when the excellence of the original work is seamlessly transferred into another language, enabling a native speaker of that language to comprehend and feel it as distinctly and strongly as those who understand the language of the original work (Bell, 1991, p. 11). The expanded concept of translation as an interdisciplinary field has evolved beyond merely ensuring equivalence to embracing the goals of "preserving semantic and stylistic equivalences" (Bell, 1991), and it now emphasises conveying the intended meaning of the source text while considering the cultural contexts of both the source and target languages (Al-Sofi, 2020, p. 2).

The question of realia translation is one of the most difficult issues in the theory of translation and at the same time extremely important for any translator of fiction, because it is connected with a whole series of disparate elements, such as the translation aspect of country studies, culture of the translator, account of background knowledge (acquaintance with the relevant environment, culture, era) of the TL text reader, compared to the usual perception and psychology of the SL reader and, finally many literary and linguistic points (Иванов, 2020, p. 29). External linguistics examines realia, encompassing diverse elements, such as the political organisation of a specific country, its history, culture, and related topics. Additionally, it delves into the linguistic impact of interactions between native speakers of a particular language and how these interactions manifest within that language. Presently, cultural matters hold significant importance. In our diverse society, individuals regularly engage with one another. Consequently, fostering mutual understanding and respect among members of diverse cultures is crucial, especially within the globalised context that permeates all aspects of life.

The second part of the thesis points out the peculiarities of realia translation. Primarily, it deals with the main existing links between language and culture. Consequently, it highlights on the inseparable connection between culture and translation. Furthermore, important thoughts about the realia as cultural makers are discussed, as well as the culture-specific concepts in translation will be outlined. The fundamental hypothesis in this section is to focus on both the strategies and difficulties in the translation process of culture-specific concepts used by numerous linguists and translators. Finally, to draw attention to the main aspects of realia in literary translations.

2.1 Language and culture

Language is intricately linked to culture. It serves not only as a means of expressing culture but also as a fundamental prerequisite for its existence and evolution. As Lambert (2000) claims, “the heavy stress on language as an aspect of cultural identity is of course not new at all. It is even rather common in historical and cultural research, in anthropology, history, pragmatics, literary studies, etc.” (Lambert, 2000).

Numerous theorists have presented diverse definitions regarding language, culture, and translation. When focusing on language, it becomes evident that throughout human history, language has proven to be the most effective tool for expressing a wide array of feelings, needs, beliefs, experiences, and attitudes. Simultaneously, it serves as a means of transmitting knowledge and traditions from one generation to the next. The exploration of language, culture, and translation, as well as the relationships among them, holds significance due to the crucial role of human communication in the global context. The existence of various languages with distinct cultures, coupled with the necessity for communication in human life, underscores the pivotal role of translation in facilitating effective communication, cultural exchange, and the dissemination of knowledge (Braçaj, 2014, p. 332).

Language serves as the primary tool through which we navigate our social interactions. When employed in communication, it becomes intricately intertwined with culture in various intricate ways. Uttered words are a reflection of shared experiences, conveying facts, ideas, or events that can be communicated because they draw upon a collective understanding of the world. Additionally, language mirrors the attitudes, beliefs, and perspectives of its users, making it a means of expressing cultural reality. Furthermore, members of a community actively shape their experiences through language, assigning meaning through the chosen medium of communication. Whether spoken, written, or visual, the manner in which individuals utilize these mediums creates shared meanings within their group. Consequently, all verbal and non-verbal elements contribute to language embodying cultural reality. Moreover, language is perceived as a system of symbols with inherent cultural value. Speakers not only identify themselves but also others through their language usage, viewing it as a symbol of their social identity. The prohibition of language use is often interpreted by speakers as a rejection of their social group and its associated culture. In essence, language can be regarded as a symbol that encapsulates cultural reality (Kramsch, 1998, p. 3). In the scientific research *Lingvokulturolohya* (2017), the authors Zahnitko and Bohdanova, observe that one can become part of a particular nation’s culture only by embracing and adopting its language. Moreover, the scholars point out E. Sapir’s (1956) compelling perspective on the

interplay between language and culture, stating, “culture can be defined as what a certain society does and thinks, and language is the way it thinks.” (Загнітко, Богданова, 2017, p. 42).

However, how can we define and understand the concept of “culture”? One of the enduring and frequently cited definitions of culture was articulated in 1871 by the English anthropologist Edward Burnett Tylor. Tylor defined culture as “that complex whole which includes knowledge, belief, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society” (Salehi, 2012, p. 77). According to Kramersch (1998), culture can be defined as belonging to a discourse community characterised by a shared social space, history, and collective imaginings. Even if individuals have moved away from this community, they may still maintain a shared set of standards for perceiving, believing, evaluating, and acting, regardless of their current location (Kramersch, 1998, p. 10). Another renowned linguist, Newmark, provides a definition of culture as: “The distinctive way of life and its observable expressions found within a community utilising a specific language for communication” (Newmark, 1988, p. 94). The definition provided by Selivanova states that, culture is characterised as a multifaceted aspect of the life of a specific group, ethnic community, or civilization. It encompasses symbolic means of material and spiritual understanding of the world, models for perceiving and interpreting the world and methods of collective coexistence among individuals from different peoples within an ethnic group or a specific subset thereof (Селіванова, 2011, p. 277).

Language and culture combine to create a unique and intricate unity, constituting a complex multidimensional system where individual components continually interact. The direct interconnection of linguistic and cultural phenomena and processes is evident in various manifestations, such as trends and developmental features, the blending of cultural variations, and the connections between language and artistic creativity (Кононенко, 2008, p. 7). Salehi in his scientific work (2012) mentions Malinowski (1938), who strongly asserted that “language is fundamentally grounded in the cultural reality...it cannot be elucidated without consistent reference to these broader frameworks of spoken expressions” (Salehi, 2012, p. 79). Boas (1986) examined the relationship between culture, language, and thought, asserting that language does not impede thought but rather engages in a dynamic interplay with culture. He succinctly summarised his main point by stating that “the form of the language will be shaped by the condition of that culture.” This highlights the mutual influence between language and the cultural environment in which it develops (Salehi, 2012, p. 79).

As Zahnitko and Bohdanova (2017) explain the division that, currently, there are three approaches to defining the interaction between language and culture in cultural linguistics: 1) language is a simple reflection of culture - since language reflects the surrounding reality, and culture is an integral component of this reality, which a person constantly encounters, then

language simply reflects the existing culture; 2) The Sapir-Whorf hypothesis – language determines the way of thinking and is an intermediate world between objective reality and human consciousness; 3) language is a fact of culture because: it is a constituent part of the culture inherited by us from our ancestors; it is the main tool by which we learn culture; conceptual understanding of culture occurs with the help of language; therefore, language is a component, product and tool of culture (Загнітко, Богданова, 2017, p. 44–45). The shared characteristics of language and culture become evident in the recognition that both represent forms of consciousness that mirror an individual's worldview. In both language and culture, the focal point is consistently an individual or a society.

2.2 Culture and translation

From the very beginning, translation has played a crucial role in facilitating social communication by enabling people to interact across different languages. As Nekryach (2008) defines, translation is a mental activity, the process of transferring content expressed in one language by means of another language, the result of this process. It is also appropriate to treat translation as a specific oral or written activity aimed at transformation while preserving the quality of the original (Гавриленко, Кобякова, 2011, p. 74).

According to numerous theorists, there is a common perspective that both translation and culture progress along a parallel trajectory. This viewpoint stems from the understanding that the process of translation involves not just transferring between two languages but also traversing two cultures. This is attributed to the notion that both the original language and the target language are deeply embedded in communicative contexts within their respective cultural frameworks (Braçaj, 2014, p. 334). Translation, both as a process and the product of that process, is intricately tied to the notion of culture. The ability of culture to undergo translation serves as a crucial determinant of its distinctiveness. Cultural dynamics are significantly influenced by translational activities, as the inclusion of new texts into a culture is essential for fostering innovation and understanding its unique characteristics (Torop, 2002, p. 593).

As Lendvai (2015) points out in his scientific study that “...translation is mediation between lingua cultures across history”. Therefore, in the realm of translation theory, significant importance should be attributed to the concept of “lingua culture”. It is imperative to highlight not only the act of translating from the source language to the target language but also the translation from the source lingua culture to the target lingua culture. Translation should be viewed as a form of lingua cultural interaction. Translators hold a privileged position as readers, and their interpretation of the text serves as the version of reality that will be disseminated to the masses,

underscoring the translator's accountability. Within this framework, the translator faces the dual task of making the foreign world relatable to the reader in the target lingua culture and simultaneously conveying its foreignness (Lendvai, 2015).

As Catford (1965) states, „translation may be defined as the replacement of textual in one language (SL), by textual material in another language” (Catford, 1965). This implies that translation goes beyond merely substituting the text from the source language to the target language. In translation, the focus is not only on conveying the content but also on preserving the style of language and culture. Translation is an activity that engages at least two languages and two cultural backgrounds. In addition, Nida and Taber (1974) claims that “translation consists of reproducing in the receptor language the closest natural equivalence of the source language message first in terms of meaning and secondly terms of style” (Nida, Taber, 1974). What is more, Bell (1991) outlines that translation involves substituting a text in one language with a representation of an equivalent text in a second language (Bell, 1991). A well-known linguist, Venuti (1995), points out that translation is a “process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation”. The scholar also claims that translation is an essential component of cultural awareness, and its objective is the intent to present a cultural other as identical, recognizable, or even familiar poses the constant danger of completely domesticating the foreign text. This risk is particularly apparent in self-conscious projects, where translation becomes a tool for appropriating foreign cultures to serve domestic agendas, be they cultural, economic, or political (Venuti, 1995, p. 17–18). Salehi (2012), in his scientific work mentions Leppihalme's (2010) statement about the relationship between translation and culture, as translation studies with a cultural focus view the source text (ST) and the target text (TT) not merely as linguistic samples, but as entities embedded in specific cultural contexts and situations worldwide. Each text serves a distinct purpose and addresses a specific audience. Rather than analyzing language specimens in controlled settings, translation scholars and translators adopting this approach a text from a broader perspective, akin to observing it from a helicopter. They first consider the cultural context, then the situational context and finally, delve into the text itself (Salehi, 2012, p. 83). Some researchers, such as Pym (1992), define culture itself directly with the help of the concept of translation: “It is enough to define the boundaries of a culture as the points where the received texts (intralingually or interlingually) have to be translated”. Thus, translation can also be seen as an indicator of cultural differences (Vermees, 2004, p. 8).

Pursuant to House (2009) “translation is not only a linguistic act; it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot really be separated. Language is culturally embedded:

it both expresses and shapes cultural reality, and the meanings of linguistic items, be they words or larger segments of text, can only be understood when considered together with the cultural context in which these linguistic items are used” (House, 2009, p. 11). Highlighting the importance of cultural competence, according to Cherednychenko (2007), the higher the degree of bilingualism of the translator, the higher is his degree of biculturalism, which, in turn, allows him to correctly understand the facts of a foreign culture, deverbilize and present them in a new verbal shell, adapting them to the norms of the secondary semiotic code (Чередниченко, 2007). In addition, according to Szalkay (2021), if the translator fails to instill in the reader a desire to explore and comprehend the other culture through their work, the comprehension will be limited to the reader’s familiarity with their own world. Without shared elements for mutual understanding, the potential for connection is lost. Therefore, the translator’s primary focus should be on grasping the culture of the source language, rather than imposing their own worldview onto the culture reflected in the source language text. This is the manner in which the “agreement, compliance (einverständnis)” described by Hans-Georg Gadamer (1960) can be achieved. But if the translator attempt to comprehend the text in an alternative manner, they end up distorting its message, as noted by Tatscioure (2014) with the phrase “stravolg[e] il messaggio” (Szalkay, 2021, p. 145).

2.3 Realia as cultural markers

As mentioned earlier in the preceding section, language responds to alterations in social life by reflecting them in its vocabulary. Among the lexical units that contain national cultural component, realia are of the greatest interest. These lexical units themselves always reveal the peculiarities of the culture and people of another country. Realia constitutes an essential component of the vocabulary in any language, offering a glimpse into the unique worldview of its speakers. It is crucial to not only acquire cultural insights through words but, conversely, to leverage cultural knowledge, often referred to as background knowledge, in order to fully uncover the meanings if realia and ensure their proper comprehension (Ткаченко, 2015). In the field of translation studies, the process of conveying elements exclusive to a different culture and unfamiliar (or even unknown) to the target linguistic-cultural community is recognized as the translation of culture-specific vocabulary or realia (Voloshyna, 2017).

The attention of cultural linguistics is to focus on language units that have attained symbolic, referential, figurative, and metaphorical meanings within a culture. These units encapsulate the outcomes of human consciousness, embodying meanings derived from the

legends, myths, and traditions of a specific people. Tomakhin (1988), terms these language units as linguistic realia, and they constitute the foundation of the linguistic and cultural paradigm of a nation. This paradigm comprises a collection of linguistic forms that reflect the category of mentality across ethnic, social, historical, and scientific dimensions (АВДЄЄНКО, 2014, p. 6).

To carry on the definitions, Markstein (1998), an expert in realia, builds upon the ideas articulated decades ago by globally acclaimed realia-scholars, Vlahov and Florin. These scholars frequently cited by realia researchers, asserted that realia serves as the custodian of the identity of a national or ethnic community and culture in the broadest sense, intricately connected to a specific country, region, or continent (Markstein, 1998, p. 288). Realia are often classified as words without an equivalent, or they may be referred to by other terms – not only as words without an equivalent but also as cultural words, ethnos-cultural terms, lingua-cultural terms or just cultural terms (Tellinger, 2003, p. 62).

The linguistic expression of realia varies across languages, reflecting the distinctive features of a nation's mentality at the lexical phraseological and discourse levels. When examining words and cultures, the focus is on identifying elements that align, diverge, or only partially correspond (АВДЄЄНКО, 2014, p. 7). In essence, English language realia are linguistic elements that differ from those in other languages, providing the language with distinctiveness and identity.

The cultural aspect of realia-word can serve as a basis for establishing a typology of linguistic realia-units. Avdeyenko (2014), in her scientific research, gives a detailed explanation of these units, which can be categorised into four types based on the position of the cultural component within the structure of the lexical concept. The first type is a cultural component identical to the denotative meaning of the realia-word, dominating over its substantive features. Realia of this type are ethno-specific and have no equivalent. The second type of realia, the cultural component is one of the semantic fates of the word structure, giving it a special cultural meaning. Here we are talking about the existence of various autochtones in the meaning structure of words with a cross-linguistic concept. Thus, the familiar word *cap* can acquire additional cultural nuances, namely: *cap I – the main outfit worn by British workers; cap II – headgear included in the school uniform of privileged schools in Britain; cap III – cap with the coat of arms of the members of the county national team; cap IV – contribution of the society of fox hunters (according to the British tradition, money is put in a cap)*. The cultural component can find a place in the structure of the connotative aspect of the meaning of the word and be identical to its connotative meaning, forming another group of non-equivalent realia. Due to the presence of a cultural component in the background knowledge of words, it is possible to distinguish a fourth type of realia – realia-word combinations, that reproduce certain aspects of the nation's mentality. For instance, background knowledge of the words *yellow, white, red* complements them in such way

that it becomes possible to obtain diverse information about the peculiarities of the British culture: *yellow book* – a magazine of a decadent orientation (1894-1897), which included Henry Benett, Oscar Wilde; *White Horse* is the name of Scotch whiskey; *White Tower* - the oldest part of the Tower, the weapons museum; *red book* – the name of directories on the genealogy of prominent people of Britain; *red flag* – the name of the anthem of the Labour Party (АВДЕЄНКО, 2014, pp.7–8). Moreover, we have additional knowledge about the role of realia in culture by numerous linguists. For example, Catford (1965), in his study provides a description about articles of clothing of material culture which differ from one culture to another and may lead to translation difficulties. The contextual significance of the Japanese term “*yukata*” encompasses various features such as a “*loose robe fastened with a sash, worn by both men and women, provided to guests in a Japanese inn or hotel, suitable for evening wear indoors or outdoors, in streets or cafes, and even for bedtime.*” Some of these aspects overlap with English terms like *dress-gown, bath-robe, house-coat, pyjamas, night-gown, etc.* In specific contexts, the situational features shared by *dress-gown* and *yukata* might align. However, there is no English term that fully captures all the situational features, and certain translations may not have an equivalent in English. For instance, no English garment is worn both in bed and on the street (except in emergencies), and English hotels do not typically supply garments to guests. In such cases, most translators opt to incorporate the Japanese term “*yukata*” into the target language text, relying on the co-text to convey its contextual meaning (or providing an explanation in a footnote). Alternatively, some may choose to use the term “*kimono*” as a translation equivalent, as it is already assimilated as a loanword in English, even though “*yukata*” and “*kimono*” do not carry the same meaning in Japanese (Catford, 1965, p. 100). To go further we must mention the explanation of realia by Fenyő (2005), who gives the following description: “...the word “*tarhonya*” may be an item of Hungarian realia, in the sense of egg barley, described as “a hard dough kneaded from flour, egg, a little water and salt, then is rolled until it falls apart into barley-size pieces; these are put out in the sun to dry; and are eaten cooked in water (sometimes having been turned in some hot lard first)” (Bart 1999: 173). On the other hand, “*tarhonya*” may be a Hungarian word which stands for this special kind of barley...” (Fenyő, 2005). To mention Mujzer-Varga’s (2007) example, the word *pudding*, which denotes the same sweet made with milk in Hungarian and Austrian/German culture, but in English culture it refers not to race, but to gender, and names several types of dessert and even savoury dough, which is added to roast meat on Sundays (Mujzer-Varga, 2007, p. 57).

Realia as cultural-markers assign a definite place in translation studies, as well as in the translation process of translators. It is known from preliminary sources that translation can be viewed as a form of cross-cultural communication, involving the conveyance of cultural content across two distinct linguistic contexts. Thus, it is inevitable for translators to improve their

communication across cultures. The resolution can only be achieved through finding the most appropriate methods or strategies of translation culture-specific concepts. In the following sections we intend to specify all the various ways and difficulties of translating realia.

2.4 Culture-specific concepts in translation

Rendering realia in translation is a complex undertaking, as it provides an avenue to explore the culture, history, customs, and lifestyle of the people whose language encompasses a particular realia. Thus, translator's need for the development their own individual translating strategies is crucial. A defining part of translator's professional competence, according to Klaudy (2003), is "to move freely between the two languages, to be able to move from the thought to the linguistic form and from the linguistic form to the thought in two different ways" (Klaudy, 2003, p. 174).

Numerous Hungarian linguists have identical views. Translating realia into the target language is a great challenge for translators (Dróth, 2004), since the expression is known in one language, while it is unknown to another language. The translation of realia provides a kind of mirror of the translator's work (Tellingner, 2003), how the problem was solved, whether losses occurred and, if so, whether they were compensated. It can be said that there are as many translations as translators, because the translator makes a subjective decision about how to translate realia. The translator must also know the culture of the target language in addition to possessing the appropriate language skills (Fenyő, 2005), since the translator also fulfill a kind of cultural mediator role (Honti, 2011, p. 294–295).

Considering the principles of reproduction of realia in the process of translation, the methods and techniques of their transmission depending on the genre and stylistic specificity of the text, foreign researchers pay special attention to the analysis of shortcomings and typical errors associated with the presentation of nationally connoted lexical units in translation dictionaries, which include: 1) an interpretation that does not contain essential features of the concept; 2) interpretation given without differential features of the concept that distinguish it from others; 3) rarely used equivalents-alienisms are recorded without interpretation; 4) given interpretations when there are no translation equivalents (Абабілова, Усаченко, 2017, p. 6).

Translators and theorists pay attention to the impossibility of preserving the original for a foreign-language reader (Науменко, 2009). Thus, to enhance communication between different cultures, it is essential for translators to address the challenge of translating realia, which are culturally specific elements. Solving this issue requires linguistic methods to convey the meaning of these cultural nuances in a way that resonates with the target audience (Fenyő, 2005).

The problem of realia translating was discussed by numerous scholars, such as Nida, Baker, Larson, Venuti, Winter and others. Nida (1964) remarks that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida, 1964, p. 130). In addition, Baker claims that a frequent form of non-equivalence at the word level, often challenging for translators, is the culture-specific concept. This refers to a word in the source language that conveys a concept entirely unfamiliar to the target culture, whether it pertains to abstract or concrete ideas, religious beliefs, social customs, or specific types of food (Baker, 1992). Moreover, Larson suggests that translating cultural concepts is less challenging when the cultures of the source language text (SLT) and the receiving language text (RLT) are similar. However, difficulties frequently arise when there are differences between the cultures of the SLT and the RLT, making it more challenging to find equivalents for lexical items (Larson, 1998).

The selection of how to convey a particular realia in translation relies on various factors, including the inherent nature of the realia itself, its position within lexical systems, word-forming possibilities, literary and linguistic traditions in both the original and translated languages. The significance of the realia within the context is determined by specific criteria, such as whether attention is directed towards it, if it is distinctly expressed, or if it remains an inconspicuous detail in the original text. The origin of the realia, whether it is “native” or “foreign”, plays a crucial role. The original author must employ methods that effectively unveil the meaning of a word representing a concept unfamiliar to the reader, ensuring a comprehensive and concrete understanding (Абабілова, Усаченко, 2017, p. 7).

As Fenyő (2005) and other well-known scholars state, there is a great number of lexical items, first of all realia, in the vocabulary of a language which have no equivalents in another language. This concept implies that achieving translation is not feasible. Translator pessimists, who argue for the impossibility of translation, provide negative interpretations of the process. To mention, Venuti (Neubert - Shreve, 1992), a prominent advocate of this perspective, asserts that translation involves forcefully substituting the linguistic and cultural distinctions of the foreign text with a version that is understandable to the reader in the target language (Fenyő, 2005). Venuti argues that translation alters and devalues foreign texts while marginalizing foreign cultures. He suggests a potential solution in the form of resistive translation, which underscores the foreign nature of the source language text. Venuti's critique is centered on the source and underscores the aspects lost in translation. (Fenyő, 2005).

Reflecting the views of translation pessimists, American linguist Winter (1964) also emphasises the impossibilities of translation, viewing it as an ultimately unattainable task. Despite his pessimism, Winter's words convey a sense of dignity, noting that translators are aware from the start that they are destined to fall short but in a manner that holds its own promise. He draws a

parallel between a translator's work and that of an artist tasked with creating an exact replica of a marble statue but lacking the necessary marble. A skilled craftsman, regardless of the material used - be it stone, wood, clay, or bronze - may produce work that surpasses the original, yet it can never be an exact replica (Fenyő, 2005).

As a result of this, it can be concluded that achieving a completely precise translation is not possible. However, there is no need to adopt a pessimistic outlook on this matter. Although, Fenyő (2005) suggests that translators should endorse the perspective that while a translation may not capture every element present in the source text, it still conveys a portion of the informational content, providing benefits to the intended reader (Fenyő, 2005). Jakobson (2000) supported this idea: “All cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan-words or loan-translations, neologisms, or semantic shifts, and finally, by circumlocutions”. In other words, Jakobson demonstrates that everything can be translated, and the meaning and sense can be shifted from the source language to the target language (Fenyő, 2005).

2.4.1 Strategies of translating culture-specific terms

The strategies employed by a translator encompass both skills and procedures aimed at facilitating the gathering and application of information. These strategies are linked to both the end result, i.e., the translated text, and the actual translation process. In this context, translation strategies represent a collection of loosely defined rules or principles that a translator utilizes to achieve the objectives dictated by the specific translating situation (Ткачук, 2017, p. 107).

Researchers have devised strategies and methods for the process of translating concepts specific to a particular culture (CSCs).

First and foremost, Graedler (2000) suggests four strategies for translating culture-specific concepts:

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same “relevance” as the SL term (Graedler, 2000, p. 2).

To continue with the strategies, Harvey (2000) puts forward another four procedures in translating culture-bound terms or CBTs:

1. Functional Equivalence: it means using a referent in the TL culture whose function is similar to that of the source language (SL) referent.

2. Formal Equivalence or “linguistic equivalence”: it means a “word-for-word” translation.
3. Transcription or “borrowing” (i.e. reproducing or, where necessary, transliterating the original term): it stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator’s note.
4. Descriptive or self-explanatory translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialised reader, it can be helpful to add the original SL term to avoid ambiguity (Harvey, 2003, p. 6).

According to Fenyő, when translators encounter culturally specific terms in the original text that are present in the source culture but absent in the target-language culture, they often need to provide explanations (Fenyő, 2005). Common instances of this include the use of circumlocutions and additions. The scholar names the following strategies:

1. *Omission of meaning* means dropping meaningful lexical elements of the source language text. The term omission means, “the relatively smaller quantity of expression forms required in one language for conveying the same content which is expressed by more words in another language (Klaudy, 2003, p. 236). This means that certain meanings are lost in the translation, that is why omissions are not used as frequently.
2. *Circumlocutions* means explanation, the use of many words to say something that could be said in one word or in a few words. It gives a more detailed description of an entity in the target language. In this case circumlocutions supply background knowledge about the source culture for the target readers.
3. *Additions* mean a transfer operation whereby new meaningful elements, which cannot be found in the original, appear in the translation. As a result, there is an increase in the number of words in the target text. The reason for adding new meanings is that there is a difference in the background knowledge of the source-language and the target-language readers.
4. *Generalisation of realia* means broadening of meanings whereby the source-language unit of a more specific meaning is replaced by a target-language unit of a more general meaning. This transfer operation can be explained by the differences in the conceptual mapping of the world resulting in the differences in the lexical systems of languages.

5. *Total transformation of meaning* means a standard lexical transfer operation whereby meanings of the SL text are replaced by other meanings in the TL text, which do not seem to show any logical relation with the SL meaning. “The more a SL text is tied to time, place of culture, the greater the need for total transformation” (Klaudy, 2003, p. 300).
6. *Division or distribution of meaning* “it is a standard transfer operation whereby the complex lexical meaning of a SL word is distributed over several words in the TL” (Klaudy, 2003, p. 223). This operation is explained by the different segmentation of reality.
7. *Transliteration*, in some cases source language graphological units are replaced by target language graphological units. This operation is called transliteration. The source and the target language units are not translation equivalents (Fenyő, 2005).

Based on the comparison of English translations of Ukrainian prose with their originals, the Ukrainian researchers, Zorivchak (1989), identified the following strategies of translational renaming of realia: transcription, hyperonymic renaming, descriptive periphrasis, calque, interlingual transposition at the connotative level, method of simile, contextual interpretation of realia (Зорівчак, 1989).

Tkachuk (2017) in his study mentions Guerra’s (2012) classification of procedures employed for translating realia:

1. *adaptation* is utilised when the situation mentioned in the source language message is unfamiliar to the target culture representatives. In such cases, the translator constructs a new situation that can be perceived as equivalent. This concept involves substituting a cultural element from the source language with a different term in the target culture;
2. *calque* can be viewed as a distinctive form of loan, as the translator adopts the expression or structure from the source language and reproduces it through a literal translation. Utilising calques is not merely an acceptable translation method; it is also a constructive means of enhancing the richness of the target language;
3. *compensation* serves as a translation strategy designed to counterbalance the semantic losses inherent in translation, whether in the message’s content or its stylistic nuances. To address this, compensation involves incorporating a source language element with informative or stylistic impact into a different location within the target language text, as it cannot be mirrored in the same position as it was in the source language;
4. *compression/reduction/condensation/omission* occurs when the translator either combines or omits a piece of information from the source language in the target

language text, especially when the translated information is deemed irrelevant or the cultural term serves no significant purpose, potentially leading to confusion for the reader;

5. *explicitation/expansion/amplification/diffusion* involves conveying in the target language something that is implied in the context of the source language or introducing additional details, such as extra information, translator's notes, or explanatory paraphrasing, which are not explicitly stated in the source language;
6. *equivalence* describes a technique where the same situation is depicted using entirely distinct stylistic or structural approaches to generate equivalent texts. Essentially, this means that the translator employs a term or expression acknowledged as an established equivalent in the target language;
7. *modulation* involves employing a phrase in the target language that differs from the one in the source language to convey the same idea. This frequently entails a shift in the point of view, focus, perspective, or category of thought compared to the source language;
8. *literal translation* or word for word translation occurs when a word or phrase from the source language is translated directly into the target language, without considering the stylistic elements, while still conforming to the syntactic rules of the target language with minimal adjustments to ensure correctness;
9. *transposition* involves altering the grammatical category of substituting one part of speech for another without altering the intended meaning of the message (Guerra, 2012, p. 5–12).

To get a broad overview into the classification of fundamental translation techniques incorporating realia, Lendvai (2015), in his study *Translating cultures: realia in cultural transfer*, describes and explains three categories, the lexical, syntactic and mixed categories.

The lexical techniques:

1. *Transference* – incorporation of unchanged source text realia into the target text. This can be used when ST and TT both belong to the same script system.
2. *Transliteration* – rendering of source text realia by corresponding letters of the TL alphabet. Used when source text and target text belong to different script systems.
3. *Transcription* – rendering of source text realia according to its SL pronunciation. Used when source text and target text belong to different script systems.

4. *Adaptation* – rendering of source text realia by a TL lexical item that was formerly transliterated from SL, and afterwards assimilated to the norms of TL.
5. *Analogue* – rendering of source text realia by a standard TL lexical item with similar but not equivalent meaning.
6. *Substitution* – replacement of the realia by TL correspondent with the same encyclopaedic meaning. It is a synonym of adaptation often making use of analogues.
7. *Modification* – rendering of source text realia by TL connotative correspondence.
8. *Semantic calque* – rendering of source text realia by enlarging the semantic structure of TL dictionary correspondent, imitating the polysemantic structure of the SL lexical item.
9. *Translation* – rendering the SL realia according to dictionary correspondence of its morphological components.

Syntactic techniques:

1. *Paraphrase* – rendering of source text realia by a set of its semantic components.
2. *Lexical Calque* – rendering of transparent (semantically motivated) source text realia by its word for word translation.
3. *Definition* – rendering the source text realia by specification of its essential and sufficient semantic components.
4. *Omission* – rendering the source text realia by zero correspondent.

Complex techniques:

The most frequently utilised complex techniques are as follows:

1. Transliteration + Transcription + analogue
2. Transliteration + Transcription + apposition
3. Transliteration + Transcription + paraphrase
4. neologism + paraphrase,
5. Transliteration + Transcription + definition
6. Transliteration + Transcription + commentary
7. Generalisation (+ omission) and (Omission +) Compensation.

To continue with the suggested strategies of realia translation by Vlachov and Florin (1980), are:

1. *Substitution* – such a strategy tends to flatten the cultural differences, altering the reality in order to render a text understandable without the effort to accept its diversity.

2. *Approximate translation* – allows to translate the material content of an expression, leaving the colour is nearly always lost, because instead of the original text connotation the target text is deprived of that intended connotation, having a neutral style.
3. *Substitution with a generic expression* – is basically resorting to generalisation. This approach consists in the translator’s arbitrarily decision not to translate the local colour in view of preserving an objective, material reference.
4. *Substitution with a functional analogue* – entails the substituted element arousing a similar reaction in the TC reader to the one aroused by the original text on the SC reader. It is rather subjective strategy to be chosen by the translator since neither objective confirmation nor distinguishing the reactions of one reader from those of another can be strictly measured or predicted.
5. *Description, explanation and interpretation* – of the realia elements instead of realia or a periphrasis are used explicating the denotative content.
6. *Contextual translation* – this approach instead of translating the lexical meaning, the systemic, relational, contextual meaning is translated, which obviously cannot be found in the dictionary. This option is preferable when the translator considers the context to be the dominating factor in a given message (Влахов, Флорин, 1980).

Last but not least, another acknowledged scholar, Newmark (1988) suggested his own perspectives on strategies translating culture-specific concepts:

1. *Transference* – it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey named “transcription” (Harvey, 2000, p. 5).
2. *Naturalisation* – it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL (Newmark, 1988b, p. 82).
3. *Cultural equivalent* – it means replacing a cultural word in the SL with a TL one. However, “they are not accurate” (Newmark, 1988b, p. 83).
4. *Functional equivalent* - it requires the use of a culture-neutral word (Newmark, 1988b, p. 83).
5. *Descriptive equivalent* – in this procedure the meaning if the CBT is explained in several words (Newmark, 1988b, p. 83).
6. *Componential analysis* – it means “comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components (Newmark, 1988b, p. 114).

7. *Synonymy* – it is a “near TL equivalent”. Here economy trumps accuracy (Newmark, 1988b, p. 84).
8. *Through-translation* - it is the literal translation of common collocations, names of organisations and components of compounds. It can also be called: calque or loan translation (Newmark, 1988b, p. 84).
9. *Shifts or transpositions* – it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth (Newmark, 1988b, p. 86).
10. *Modulation* – it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988b, p.88).
11. *Compensation* – it occurs when loss of meaning in one part of a sentence is compensated in another part (Newmark, 1988b, p. 90).
12. *Paraphrase* – in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent (Newmark, 1988b, p. 91).
13. *Couplets* – it occurs when the translator combines two different procedures (Newmark, 1988b, p. 91).
14. *Notes* – notes are additional information in a translation (Newmark, 1988b, p. 91).

To sum up all the above mentioned classifications, that translators frequently use during translation of culture-specific concepts, we must agree that this process is a complex, challengeable and undoubtedly requires high professional competence.

2.5 Realia in literary translation

The translation of realia depicted in literary works, as previously noted to some degree, involves an intricate and imaginative undertaking that necessitates a comprehensive understanding of the culture, traditions, geography, and other aspects of the country where the literary work originates. A literary translation has consistently displayed distinct variations when compared to a regular translation, where the emphasis lies on the precision and suitability of linguistic equivalents (Иванов, 2020, p. 27).

According to Semuda (2013), a literary translation is defined as “a form of verbal creativity that involves the reproduction of texts written in one language through another linguistic system” (Шемуда, 2013). As Venuti states, a crucial element in literary translation is that translated texts have the potential to shape the formation of national identities for foreign cultures (Venuti, 1998, p. 67). In the same way, Lindfors states that rendering literary texts from different cultures encompasses considerations of language, particularly noticeable when the source culture is geographically, temporally distant, or otherwise unfamiliar to the target culture (Lindfors, 2001). The idea of linguistic equivalence has progressively been replaced by the shift towards “the cultural turn” in translation studies, as proposed by Bassnett and Lefevere (Bassnett, Lefevere, 1990), more expansive matters, such as context, conventions, and the history of translation, have garnered heightened focus (Bassnett, Lefevere, 1998, p. 123). The term “literary translation” is recognized by Toury (2012) in his scientific work *Descriptive Translation Studies – and Beyond*, which is commonly employed in discussions about translation. The scholar differentiates two main interpretations of the term:

- the translation of texts which are viewed as literary in the source culture;
- the translation of a text – any text – “in such a way that the product is acceptable as a literary text in the recipient culture” (Toury, 2012, p. 199).

As outlined by Jones (2011), in *Literary Translation*, the characteristic elements of literary text, include its written form, canonical status, affective/aesthetic purpose, perception as fictional regardless of factual basis, incorporation of words and images with ambiguous meanings, and distinctive use of “poetic” language and heteroglossia (Jones, 2011, p. 152).

When discussing the translation of realia, it is widely asserted by translation researchers that maintaining the national essence is a crucial concern for translators, particularly in the context of fiction. As Ivanilova (2018) summarises, the translator and individuals proficient in the original and translated languages are likely to perceive realia in distinct ways. It is notably simpler for a native speaker, immersed in the linguistic and cultural environment, to comprehend the content effortlessly, provided they possess sufficient life experience and extralinguistic knowledge to decode the information embedded by the original text’s author. In contrast, a native speaker of the translation language, unfamiliar with the denotative and connotative meanings of reality, might struggle due to the absence of certain concepts in their worldview, as represented by specific lexical units in the text. Their background knowledge may be inadequate to grasp the cultural context or national nuances, necessitating the assistance of an inter-language communicator, such as a bilingual translator. The translator's extralinguistic knowledge should include not only information about the culture determined by his native language, but also facts about the

extralinguistic realia of the country or place, the language of which the author of the original uses. And the wider this knowledge, the more realia the translator will be able to see in the foreign language text. When the translator understands that he sees in front of him a semantically and stylistically important lexical unit, he will be able to convey it with those means of the translation language that will achieve the best result in conveying the message of the author of the original work (Іванілова, 2018, p. 76).

According to Kiyantsa (2017), each word within the text of literary work takes on an image-aesthetic role and emotional expressiveness. Furthermore, the vocabulary of a literary work serves as “a repository of information about the history, culture, and traditions of the people whose language forms the composition. Hence, realia assume particular significance as they signify concepts unique to a specific culture” (Кіяниця, 2017, p. 75). By incorporating realia into their literary work, the author aims for a more nuanced portrayal of the material world, consequently enhancing the vivid depiction of artistic images through the prism of a shabby background (Іванов, 2020, p. 37).

In conclusion, summarising the content of the chapter, it can be asserted that realia serve not only as linguistic gems intertwined with culture, but their translation techniques have captured the attention of numerous linguists. In this part of the study, we acquainted the reader with the inseparable connection between language and culture, as well as the interplay between culture and translation. We also highlighted the distinctive characteristics of these relationships in various languages, drawing from the contributions of notable scholars, linguists.

The first chapter of the study concentrates mainly on the theoretical aspects of realia, its definitions, their place in linguistics. Another set goal was to mention all the peculiarities (strategies, functions, difficulties) of realia translation, depending on the most trustworthy and scientific literature. We are confident that our objective has been accomplished through the compilation of the obtained data from reliable sources. The gathered materials presented here offer assistance and establish a pragmatic foundation for conducting the research outlined in the following chapter.

PART III

RESEARCH METHODOLOGY

In each language, certain words demand particular care from translators. These encompass realia, which are the tangible aspects of daily life, history, and culture specific to a particular society, as well as not found among other peoples. Translating realia is crucial for capturing the essence of national and historical context when rendering a piece of art into another language. The primary objective of literary translation is to effectively interpret and produce a text in one language by utilizing the resources of another language while maintaining a cohesive unity of content and form. Every language embodies the historical evolution of the people who created it. This fact underscores the need for translators to meticulously and purposefully handle the translation of words from the source language to the target language, as a task that demands thorough knowledge and substantial experience.

The central theme of our work is the process of realia translation in English literary works, as well as their translation into two languages. A considerable amount of literature has been analysed in the previous parts, emphasizing the theoretical background of realia translation. These studies serve as an authentic basis for conducting an accurate research work dealing with realia. Most precisely, to examine and analyse, to our mind, the wider and colourful categorization – the group of ethnographic realia. It deserves special attention, while its phrases denoting concepts connecting to the lifestyles and cultural practices of human societies, encompassing aspects such as traditions, religious beliefs, folklore, arts and more. For this purpose, nothing could better represent the English cultural life and its concepts, its realia, than the widely known works of two world-renowned English writers, Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway* novels.

The focus of this part is to conduct a translation analysis of the transformations used in the translation of ethnographic realia by Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway*, as well as assess the occurrence of frequency and compare the obtained results temporally.

While investigating the topic, the following hypotheses were formulated:

- 1) Temporal comparison will prove that the presence of ethnographic realia in the 19th and 20th century novels quantitatively differs, most likely their numbers will decrease in the 20th century.
- 2) Translation strategies used in these languages will reflect identical and disparate translations methods of culture-specific terms throughout the novels. Therefore, comparing the translation strategies used for realia in Hungarian

and Ukrainian languages, certain regularities in translation in these languages will be identified.

In order to verify the aforementioned hypothesis of the research, an empirical research was carried out by applying the method of contrastive/comparative analysis. The following sections of the chapter reports the relevant information of the present study.

3.1 Research objective

The main objective of this research is to examine the peculiarities of realia translation from Ukrainian and Hungarian translators' points of view, as well as to seek to understand the problems encountered by translators when dealing with the translation strategies of ethnographic realia in the aforementioned languages. To collect the necessary information, Jane Austen's *Pride and Prejudice* and Virginia Woolf's *Mrs. Dalloway* novels and their translations into Ukrainian and Hungarian will be used.

The most important purpose to analyze these novels is to find as many examples of ethnographic realia as possible, as well as to determine the strategies used for their translation and conduct a temporal comparison, which prove that ethnographic realia present in novels from the 19th and 20th centuries quantitatively differs.

The aim of the researcher is to offer an explanation for the analyzed content and delineate the transformation applied in translating realia between Ukrainian and Hungarian languages from English through contrastive analysis.

3.2 Research methods

In the present experimental research, we applied the analytical descriptive methodology, as well as both quantitative and qualitative methods were used. We provided the rationalization of the analyzed material, what is more, through a contrastive analysis we identified the varieties of realia categories and outlined the transfer operations used for realia translation, which in fact, become especially necessary when two languages or two cultures confront each other. In our case, these language pairs are English-Hungarian and English-Ukrainian. The main goal of applying the aforementioned methods is to collect, analyze and compare culture-specific words in three languages.

3.2.1 Research instruments

The research aim was to collect a definite number of culture-specific words on which great emphasis is placed in cross-cultural translations. In the planning phase of the research, we had to decide on the primary instrument of the process.

In order to prepare a concrete study we found it expedient to choose two English novels, one from the 19th and one from the 20th century, as a corpus of our research, in which the presence of ethnographic realia is certainly present to a large extent. These novels are Virginia Woolf's *Mrs. Dalloway* and Jane Austen's *Pride and Prejudice*, as well as their Hungarian/Ukrainian translations, which have become the main research instruments.

3.2.2 Data collection and analysis

First of all, an essential element of the current research was a detailed review of the relevant academic literature. For this reason, the theoretical part of the study (Part I and II) is based on the most important problems of realia translation and emphasis its possible solutions, approaches and transfer operations.

As the next step, the research instruments were used. The data were collected from printed books and online. The collected realia were found firstly in the original English language and then in their translated versions into Hungarian and Ukrainian languages. The vital interest of the research is the translation variation of these realia in different languages.

As the first step, we have found realia in the original English text. The next step was to find realia in the target languages, followed by an analysis, according to their transfer operations. The most frequently used techniques in our research are substitution, transcription, transliteration and calque.

Research data reveal that the use of transfer operations differs from language to language and depends on the choice of translators. In other words, there are realia that are translated in several languages with the same strategy, however, it also may occur that the same realia is translated with different transfer operation.

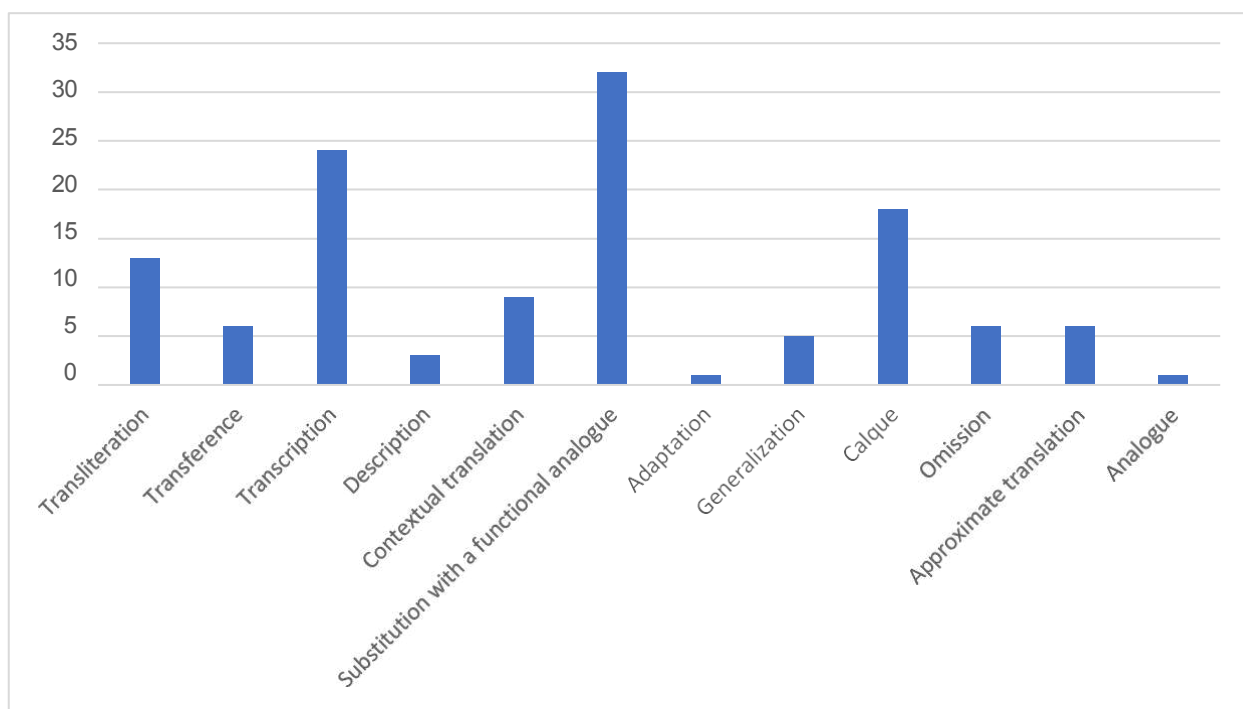
3.3 Findings and discussion of the novel “Mrs. Dalloway”

The current research data were collected from the novel “Mrs Dalloway” by Virginia Woolf, as well as its Ukrainian translation «Місіс Делловей» by Taras Boyka (2016), and the Hungarian translation of the novel, „Mrs. Dalloway” by Dezső Tandori (2018) were used. Following an examination of Virginia Woolf's “Mrs. Dalloway” 20th century novel in English, it can be inferred

that a total of eighty-four ethnographic realia were found there. Each of them were analyzed based on their distinctive characteristics in three different languages as outlined in the study.

The findings from the analyzed data suggest that twelve different transfer operations were involved in the translation process of culture-bound words in English-Ukrainian, English-Hungarian language pairs, including such techniques as transcription, transliteration, substitution with functional analogue, calque, omission, approximate translation or contextual translation. For further details, see the *Diagram 3.3.1*. It is worth noting that the most widely used strategies in both target languages are substitution with functional analogue and calque, while the less frequently used in both target languages are analogue, adaptation or description.

Diagram 3.3.1 Transfer operations in total



Among the thematic categorization of culture-specific words, we analyzed the group of ethnographic realia. This category is at the broadest cultural level, as all segments of everyday life, art, historical and social objects presented, which convey the national colour and national consciousness not just for the British, but for all other nations as well. These are details of art and culture – music hall, St. Paul’s Cathedral, St. Margaret’s, Victoria and Albert Museum, British Museum, Bodleian; labour – sandwich men, housemaids, nursemaid, butlers, coachman; clothes – mackintosh coat, slips, gauze, bandanna handkerchief, Cashmere shawl, buckram shapes; historical objects – Big Ben, Buckingham Palace, the Embankment, Trafalgar Square; social

objects – Lincoln’s Inn, bazaar, manor houses, public house; means of transport – waggons, taxi cabs, wheel-barrows; measure and money – miles, gallons, penny, shilling; household and furniture – French windows, swing doors, hearth-rug.

English ST: For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the **French windows** and plunged at Bourton into the open air. (Woolf, p.1)

Hungarian TT: Mert mindig ezt érezte, amikor Bourtonban, annak idején – ma is szinte hallja még a sarokvasak kicsi nyikordulását – hirtelen mozdulattal kitérta az **üvegajtó mindkét szárnyát**, és belevetette magát a szabad levegőbe. (Tandori, p. 5)

Ukrainian TT: Їй так було щоразу, коли під тихий скрип петель, ніби й зараз чутний, вона відчиняла **скляні двері на терасу** і пірнала в повітря Бортонна. (Бойка)

English ST: Ah, said **St. Margaret’s**, like a hostess who comes into her drawing-room on the very stroke of the hour and find her guests there already.

Hungarian TT: Ó, mondta ekkor a **St. Margaret-templom** harangja, akár egy háziasszony, aki pontosan óraütéskor lép be szalonjába, s látja, hogy a vendégek mind ott vannak már.

Ukrainian TT: Ах, сказала **церква святої Маргарити**, як, бува, господиня каже, заходячи до вітальні саме з боєм годинника і бачить, що гості вже зібралися. (Бойка)

English ST: Aware that he was looking at a silver **two-handed Jacobean mug**, and that Hugh Whitbread admired condescendingly, with airs of connoisseurship, a Spanish necklace...

Hungarian TT: Richard Dalloway lassanként a tudatára ébredt, mit is néz olyan elmerülten: egy **kétfülű, Jakab-stílusú ezüst serleget**, s hogy Hugh Whitbeard meg valami spanyol nyakláncot csodál leereszkedően...

Ukrainian TT: Упіймав себе на тому, що дивиться на **срібний кухоль із двома ручками часів короля Якова**, а Г’ю Вітбред із виглядом знавця поблажливо розглядав іспанське намисто... (Бойка)

The common characteristics between the above mentioned realia is that they are translated according to the strategy of description (descriptive translation). According to scholars, this method is suitable in a wide variety of contexts, where formal equivalence is considered unclear or inadequate. In the case of the Hungarian translation of **French windows**, as „üvegajtó mindkét szárnya”, and the Ukrainian „скляні двері на терасу” translators not only use more generic terms to convey the meaning, although they lose their national colour, but the later transformation gives us additional information to help the reader understand the context. Furthermore, the Hungarian/Ukrainian translation of the English **St. Margaret’s**, due to the use of the word

„templom” and „церква” renders the meaning of the text in the target languages. In reference to the English **two-handed Jacobean mug**, the Ukrainian „срібний кухоль із двома ручками часів короля Якова” translation provides an additional historical background, whereas the Hungarian translation omits it, and uses the supplementary „stílú” which means „style”.

There are ethnographic realia in the novels, which are translated with the help of approximate translation. As a matter of fact, this type of method enables the translation of the material content, often resulting in the loss of national colour or emotional nuances.

English ST: Jenny must remember the dog, Miss Elizabeth’s **fox-terrier**, which, since it bit, had to be shut up and might, Elizabeth thought, want something. (Woolf, p. 155)

Hungarian TT: Jenny ne feledkezzen meg a kutyáról, Miss Elizabeth **foxijáról**, mely harapós volt egy kicsit, ezért aztán bezárták, s talán, Miss Elizabeth úgy gondolja legalábbis, szüksége lehet valamire. (Tandori, p. 244)

Ukrainian TT: А Дженні хай не забуває про песика, того **фокстер’єрчика** міс Елізабет, бо він кусається і його замкнули нагорі, тож міс Елізабет переймається, а раптом йому чогось хочеться. (Бойка)

English ST: It was a case of two dogs playing on a **hearth-rug**; one worrying a paper screw, snarling, snapping, giving a pinch, now and then, at the olda dog’s ear;... (Woolf, p. 80)

Hungarian TT: Olyanok voltak ők ketten, mint **kandalló előtti szőnyegen** játszadozó két kutya; az egyik papírgombócot tépdés, morog, csattogtatja fogát, bele-beleharap az öregebbik kuty fülébe;... (Tandori, p. 127)

Ukrainian TT: Це була дружба двох псів, що бавилися **на камінному килимку**: один терзає паперовий пакет, повискує, клацає зубами і час від часу ущипне за вухо старого пса... (Бойка)

In the case of the Hungarian and Ukrainian translation of the English **hearth-rug**, as „kandalló előtti szőnyeg” and „камінному килимку” the translators adopt a more neutral expression in target languages, because the target texts typically lack the intended connotations of the original, just like in the case of the English **fox-terrier**, translating it into Hungarian as „foxi” and into Ukrainian as „фокстер’єрчик”.

Other examples of approximate translation were found, however, in these cases, the target language translation methods are different. In the following example, of the English **Bath chairs**, the Hungarian translator uses the same method for „tolószék”, while the Ukrainian translator uses the technique of calque, and expresses this realia as „крісла в Баті”. Moreover, the Hungarian approximate translation of the English **lodgings**, sounds as „lakás”, and surprisingly, the Ukrainian

translator uses the technique of omission. What is more, the English **tête-à-tête**, Hungarian version with the use of approximate translation is „kettesben-reggelizések”, while the Ukrainian one is translated through the method of transliteration.

English ST: ...and the streets crowded every evening with people walking, laughing out loud, not half alive like people here, huddled up in **Bath chairs**, looking at a few ugly flowers stuck in pots! (Woolf, p. 20)

Hungarian TT: ...messze voltak az utcák, ahol minden este hullámozott a tömeg, az emberek nagyokat nevettek, igen, azok az emberek nem olyan élőhalottak, mint az itteniek, akik **tolószékben** gubbasztva nézegetnek pár satnya, cserépbe nyomorított virágot! (Tandori, p. 34)

Ukrainian TT: ...а вулиці щовечора сповнюються людьми, які прогулюються й гучно сміються — не так, як тутешні напівтрупи, що втискаються у свої **крісла в Баті** й милуються кількома миршавенькими квіточками в горщиках. (Бойка)

English ST: They took admirable **lodgings** off the Tottenham Court Road. (Woolf, p. 82)

Hungarian TT: Septimus és Rezia kivett egy szép **lakást** a Tottenham Court Roadon. (Tandori, p. 130)

Ukrainian TT: Молода пара поселилася недалеко від Тоттенгем-Корт-роуд. (Бойка)

English ST: It was an extraordinary summer – all letters, scenes, telegrams – arriving at Bourton early in the morning, hanging about till the servants were up; appalling **tête-à-tête** with old Mr. Parry at breakfast;... (Woolf, p. 58)

Hungarian TT: Egészen rendkívüli nyár volt – levelek, jelenetek, táviratok, semmi egyéb -, megérkezés Bourtonba, kora reggel kószálás, míg a ház személyzete legalább felébred, borzalmas **kettesben-reggelizések** az öreg Mr. Parryvel;... (Tandori, p. 93)

Ukrainian TT: Шалене літо — листи, сцени, телеграми, прибуття до Бортонна рано-вранці, вештання під будинком, допоки встануть слуги, жахливі розмови **tête-à-tête** зі старим містером Перрі за сніданком;... (Бойка)

English ST: The malicious asserted that he now kept guard at Buckingham Palace, dressed in silk stockings and **knee-breeches**, over what nobody knew. (Woolf, p. 95)

Hungarian TT: Gonosz nyelvek szerint mostanában a Buckingham-palotában őrködik, **térnadrágosan**, selyemharisnyásan, csak éppen senki nem tudja, mit őriz. (Tandori, p. 151)

Ukrainian TT: Недоброзичливіці стверджували, що тепер він у шовкових панчохах і в **бриджах до колін** невідомо що стереже у Букінгемському палаці. (Бойка)

Most ethnographic realia in the subcategory of clothes is translated by the technique of contextual translation, although the example of the English **knee-breeches** mentioned above is an approximate translation in both target languages. The contextual translation is a method of translating the relational, contextual meaning of the word, rather than its lexical meaning. This approach is used for the translation of the English „bandanna handkerchief” and „slips”.

English ST: Peter Walsh had got up and crossed to the window and stood with his back to her, flicking a **bandanna handkerchief** from side to side. (Woolf, p. 43)

Hungarian TT: Peter Walsh közben felállt a díványról, az ablakhoz ment, és most háttal állt, **tarka selyem zsebkendő**t lengetve ide-oda. (Tandori, p. 69)

Ukrainian TT: Підвівся Пітер Волш, підійшов до вікна і став до неї спиною, водячи туди-сюди великою **носовою хустинкою**. (Бойка)

English ST: Tall men, men of robust physique, well-dressed men with their tail-coats and their white **slips** and their hair raked back who... (Woolf, p. 15)

Hungarian TT: Magas növésű, robosztus férfiak, jól öltözöttek, frakkban, fehér **mellényszegéllyel**, hátrafésült hajjal... (Tandori, p. 27)

Ukrainian TT: Високі чоловіки, чоловіки міцної статури, чоловіки у фраках і в білих **краватках**, чоловіки з гладко зачесаним назад волоссям,...(Бойка)

English ST: In the **tea-shop** among the tables and the chattering waiters the appalling fear came over him – he could not feel. (Woolf, p. 81)

Hungarian TT: Itt a **cukrászdában**, a kis asztalok közt, a fecsegő-futkosó pincérek között is elfogta a páni félelem – az, hogy nem tud érezni többé. (Tandori, p. 129)

Ukrainian TT: У **кав'ярні** серед столів і балаканини офіціантів його охоплював моторошний страх — він нічого не відчував. (Бойка)

English ST: The white busts and the little tables in the background covered with copies of the Tatler and syphons of soda water seemed to approve; seemed to indicate the flowing corn and the **manor houses** of England;... (Woolf, p. 15)

Hungarian TT: És a háttérben álló fehér mellszobrok és az asztalkák - rajtuk a Tatler példányai, szódásüvegek – mintha megerősítették volna ezt; mintha Anglia ringó gabonaföldjeit és **vidéki kastélyait** jelképeztek volna; ... (Tandori, p. 27)

Ukrainian TT: Білі бюсти й столики вглибині з числами „Тетлера” і з пляшками содової, здається, одностабно підтримували їхні дії; наче бачили хвилювання хлібів і обшири **поміщицьких маєтків** Англії,... (Бойка)

English ST: She takes the **marmalade**; she shuts it in the cupboard. (Woolf, p. 53)

Hungarian TT: A háziasszony most a **lekvárosüvegért** nyúl; visszateszi a helyére, a szekrénybe. (Tandori, p. 85)

Ukrainian TT: Вона бере **варення**, кладе його в буфет. (Бойка)

As we can see, the English **bandanna handkerchief**, is translated as „tarka selyem zsebkendő” into Hungarian, whereas in Hungarian the word „bandana” is also a generally known word. The Ukrainian expression of „носовою хустиною”, is also a more general term. Furthermore, the Hungarian „mellényszegély” and Ukrainian „краватка” of the English **slips**, apply the method of contextual translation, that choice is favoured when the translator believes that the context holds more influence over a specific message. Besides the subcategory of clothes, this strategy is also used for the subcategory of social objects, houses, and food. Among these, we presented the English realia of **tea-shop**. In this case, the Hungarian translation „cukrászda” is the individual translation choice of the translator, as well as the Ukrainian „кав’ярні”. Other examples are the **manor-house**, and **marmalade**. The later culture-specific word translated into Hungarian, as „lekvárosüveg”, seemingly, it is emphasizing the context rather than the concept. However, the Ukrainian translation „варення” provides a more purific meaning to TL reader, while its definition states that it is a food product made of whole or evenly cut fruits and berries, the shape of which must be preserved when cooked in sugar syrup. The method of substitution with a functional analogue is used.

From the point of subcategory of labour, the aforementioned technique, the substitution of functional analogue, is the most widely used strategy, as well as throughout the novel, too.

English ST: ...while Emily Coates ranged over the Palace windows and thought of the **housemaids**, the innumerable housemaids, the bedrooms, the innumerable bedrooms. (Woolf, p. 16)

Hungarian TT: ...míg Emily Coates a palota ablakain siklatta végig tekintetét, s a **szobalányokra** gondolt, arra a rengeteg szobalányra, s a hálósobákra, arra a rengeteg hálósobára. (Tandori, p. 29)

Ukrainian TT: ...одночас Емілі Коутс полинула за вікна палацу й думала про **покоївок**, безліч покоївок, про спальні, безліч спалень. (Бойка)

English ST: It was toffee; they were advertising toffee, a **nursemaid** told Rezia. (Woolf, p. 19)

Hungarian TT: Karamella; mert az volt: karamellareklám, mondta Reziának egy kis **dada**. (Tandori, p. 32)

Ukrainian TT: Так, це іриски; вони рекламували іриски, сказала Реції **няня**. (Бойка)

English ST: Admirable **butlers**, tawny chow dogs, halls laid in black and white lozenges with white blinds blowing, Peter saw through the opened door and approved of. (Woolf, p.50)

Hungarian TT: Bámulatra méltó **komornyikok**, sárgásbarna, hatalmas csau-kutyák, fekete-fehér rombuszmintás előcsarnok, lobogó fehér függönyök, Peter a nyitott kapun át látta mindezt; nézte, elismerően. (Tandori, p. 80)

Ukrainian TT: Поважні **дворецькі**, рудувато-коричневі чау-чау, зали, викладені чорно-білими ромбами з білими напнутими шторами — усе це крізь розчинені двері Пітер окинув схвальним поглядом. (Бойка)

English ST: ...but there were always grooms and stable-boys about - Clarissa loved riding – and an old **coachman** – what was his name? (Woolf, p. 55)

Hungarian TT: ...mégis: örökké lovászgyerekeket, istállófiúkat lehetett látni a ház körül – Clarissa imádott lovagolni, és volt egy öreg **kocsisuk** is – hogy is hívták csak? (Tandori, p. 85)

Ukrainian TT: ...але там завжди були конюхи і їхні малі помічники - Клариса любила їздити верхи, - і той старий **кучер** - як же його було звати? (Бойка)

English ST: Doors were being opened here by a **footman** to let issue a high-stepping old dame, in buckled shoes, with three purple ostrich feathers in her hair. (Woolf, p. 153)

Hungarian TT: Itt épp egy **inas** nyitott ki egy kaput, s kilépett egy büszke járású idős hölgy, csatos cipőben, hajában három rózsaszín strucc tollal. (Tandori, p. 241)

Ukrainian TT: **Швейцар** відчинив двері перед величавою літньою дамою в туфлях із пряжками, із трьома багряними страусиними пір'їнами у волоссі. (Бойка)

In fact, this approach tends to diminish cultural distinctions, modifying reality to make a text comprehensible without acknowledging its diversity. In all the above-mentioned examples, both target languages substituted a source context element that is with similar reaction to the target context reader as to the source context reader. Besides the subcategory of labour, the substitutional technique used for measurements, too. In the novel, we find examples of the English **gallons**, **miles**, which are parts of their national culture, as well as realia, denoting animals, social objects and parts of houses – **Aberdeen terrier**, **bazaar**, **drawing-room**, **hall** – were examined.

English ST: Clarissa had grown hard, he thought; and a trifle sentimental into the bargain, he suspected, looking at the great motor-cars capable of doing – how many **miles** on how many **gallons**? (Woolf, p. 44)

Hungarian TT: Clarissa egész lénye kérges lett, gondolta; s ráadásul egy kicsit érzelmes is, gyanította, ahogy a nagy kocsikat nézegette, melyek – hány **litert** is fogyasztanak **kilométerenként**? (Tandori, p. 71)

Ukrainian TT: А Клариса стала ще жорсткішою, подумав собі, і до того ж трохи сентиментальною, підозрював він, розглядаючи величезні автомобілі, здатні витискати - скільки ж це **миль** і на скількох **галонах**? (Бойка)

The Hungarian translation of the English **gallons** and **miles** is by substitution with functional analogue, as „liter” and „ kilométer”, which carry analogous cultural significance for the Hungarian nation, much like the source text’s realia for the English people. However, the Ukrainian translation of these realia, as „миль” and „галон” are translated by transcription, thus preserving the source language’s cultural value, yet we define this solution as unfamiliar to the target reader.

English ST: Joined by an elderly gentleman with an **Aberdeen terrier**, by men without occupation, the crowd increased. (Woolf, p. 16)

Hungarian TT: A várakozó tömeg egyre nőtt; jött egy úr **ír szetterrel**, jöttek egyszerű lebzselők. (Tandori, p. 29)

Ukrainian TT: До них приєднався вже літній джентльмен із **шотландським тер’єром**, чоловік без якогось конкретного роду занять, тому натовп побільшав. (Бойка)

English ST: ...or Lady Bexborough who opened a **bazaar**, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven – over. (Woolf, p. 2-3)

Hungarian TT: ...vagy Lady Bexborough, aki, úgy mesélik, **jótekonysági vásárt** nyitott meg sürgönnyel a kezében: legkedvesebbje, John, elesett; de a háborúnak azért vége; hála az égnek – vége. (Tandori, p. 7)

Ukrainian TT: ...чи леді Бексборо, яка, кажуть, відкривала **доброчинний розпродаж**, тримаючи в руці телеграму про загибель Джона, свого улюбленця; але війна закінчилася, Богу дякувати, закінчилася. (Бойка)

English ST: ...so that she filled the room she entered, and felt often as she stood hesitating one moment on the threshold of her **drawing-room**, an exquisite suspense, such as might stay a diver before plunging while the sea darkens and brightens beneath him, and the waves which threaten to break...(Woolf, p. 26-27)

Hungarian TT: ...amikor még egy szobába belépve ottléte megtöltötte az egész szobát, s amikor még **szalonja** küszöbén megállva gyakran érzett magában valamiféle drága-drága, várakozástelo feszültséget, amelyet egy bűvár érezhet talán merülés előtt, figyelve, hogy sötétül el alatta s hogy fénylik fel megint a tenger...(Tandori, p. 44)

Ukrainian TT: ...коли вона, увійшовши, наповнювала собою кімнату, і часто почувалась так, наче стоїть, якусь мить завагавшись, на порозі своєї **вітальні** в неймовірній напрузі, ніби нирець перед тим, як пірнути у воду, коли море під ним темніє і світліє,... (Бойка)

English ST: The **hall** of the house was cool as a vault. (Woolf, p. 25)

Hungarian TT: A **hall** hűvös volt, mint egy kriptá. (Tandori, p. 42)

Ukrainian TT: У **залі** повіяло холодом склепу. (Бойка)

In the case of the above-mentioned examples, the English **Aberdeen terrier** („ír szetter”; „шотландським тер’єром”), **bazaar** („jótékonyági vásár”; „добročинний розпродаж”) as well as, the **drawing-room** („szalon”; „вітальня) are translated into both target languages by technique of substitution, which carries a similar cultural value for the target text reader. Whereas, the English **hall**, in Hungarian language is used as „hall” in the novel, applying the technique of transliteration, creating a foreign cultural perception of realia; however, the Ukrainian version of the word **hall**, translated as „зал”, remains the technique of substitution of functional analogue.

Due to referencing the method of transliteration in the aforementioned example, we continue our research findings with the technique of transliteration, transference, and transcription. These frequently used transfer operations render a source text realia by corresponding letter of the target language alphabet, or render a source text realia according to its source language pronunciation. Most of the realia, identified in the novel, which were translated using these strategies belong to the subcategory of historical objects, social objects, art and culture, names of newspapers.

English ST: ...a suspense (but that might be her heart, affected, they said, by influenza) before **Big Ben** strikes. (Woolf, p. 2)

Hungarian TT: ...várakozásteli visszafojtottságot (persze, lehet mindez a szívétől is, melyet, mint mondták, megviselt az influenza), mielőtt a **Big Ben** üt. (Tandori, p. 6)

Ukrainian TT: ...тривогу (хоча це в неї, кажуть, могло бути через ускладнення на серце після грипу) перед тим, як проб’є **Біг-Бен**. (Бойка)

English ST: I am not old, he cried, and marched up **Whitehall**, as if there rolled down to him, vigorous, unending, his future. (Woolf, p. 46)

Hungarian TT: Nem vagyok öreg, kiáltotta, és úgy ment tovább a **Whitehallon**, mintha a jövője gördülne hatalmas hullámként vele szembe – életteli, végtelenül. (Tandori, p.73)

Ukrainian TT: Я не старий! — вигукнув він і крокував по **Вайтголл**, ніби назустріч вулицею накочувалося могутнє й безкінечне його майбутнє. (Бойка)

English ST: ...the strangeness of standing alone, alive, unknown, at half-past eleven in **Trafalgar Square** overcame him. (Woolf, p. 47)

Hungarian TT: ...ahogy itt áll egészen egyedül, elevenen, ismeretlenül, itt áll fél tizenkettőkor a **Trafalgar Square**-en. (Tandori, p. 76)

Ukrainian TT: ...самотнього, живого, ніким не знаного, на **Трафальгарській площі** о пів на дванадцять охопили дивні відчуття. (Бойка)

English ST: ...He thought and while he hesitated out flew the aeroplane over **Ludgate Circus**. (Woolf, p. 25)

Hungarian TT: ...gondolta, s miközben így tétovázott, a repülőgép előbukkant megint, átrepültek a **Ludgate Circus** felett. (Tandori, p. 42)

Ukrainian TT: ... думав він, і поки він вагався, аероплан пролетів над **Ладгейт-серкес**. (Бойка)

English ST: Oh lawyers and solicitors, Messrs. Hooper and Grateley of **Lincoln's Inn**, they were going to do it, he said. (Woolf, p. 42)

Hungarian TT: Ó, ezek az ügyvédek meg jogászok, Hooper és Grateley uraimék a **Lincoln's Innből**, ezek majd elintézik a tennivalókat. (Tandori, p. 67)

Ukrainian TT: За справу беруться адвокати й повірені - пани Гупер і Грейтлі з „**Лінкольнз Інн**”, - сказав він. (Бойка)

English ST: The white busts and the little tables in the background covered with copies of **the Tatler** and syphons of soda water seemed to approve... (Woolf, p. 15)

Hungarian TT: És a háttérben álló fehér mellszobrok és az asztalkák – rajtuk a **Tatler** példányai, szódásüvegek – mintha megerősítették volna ezt...(Tandori, p. 27)

Ukrainian TT: Білі бюсти й столики вглибині з числами „**Тетлера**” і з пляшками содової, здається, одноставно підтримували їхні дії...(Бойка)

English ST: „Tell me, the truth”, he repeated, when suddenly that old man Breitkopf popped his head in carrying the **Times**; stared at them; gaped; and went away. (Woolf, p. 59)

Hungarian TT: Mondd meg az igazságot – hajtogatta ő továbbra is, amikor egyszerre csak felbukkant az öreg Breitkopf, kezében a **Times** lepedőjével; csak nézte őket; a szája tátva maradt egy pillanatra; aztán eltűnt. (Tandori, p. 94)

Ukrainian TT: Скажіть мені правду, скажіть мені правду, — повторював він, коли ж раптом вигулькнула голова старого Брейткопфа з газетою „**Таймс**”, витріщився, роззявив рота й пішов собі геть. (Бойка)

English ST: With a mind of her own, she must always be quoting Richard – as if one couldn't know to a tittle what Richard thought by reading the **Morning Post** of a morning!

Hungarian TT: Ő, aki olyan önálló szellem volt, most mindent Richard szavaival akart kifejezni – mintha nem tudhatta volna az ember a legutolsó kis vesszőcskéig-pontocskáig, mit gondol Richard a világról: elég volt ehhez csak elolvasni reggelinél a **Morning Postot**!

Ukrainian TT: Маючи власний розум, мусить вічно цитувати Річарда — так, ніби комусь складно здогадатися, про що думає Річард, читаючи вранішню „**Морнінг пост**”!

Another frequently used transfer operation used in the novel by Hungarian and Ukrainian translators is the method of calque. Among the cases of calque names of artistic and cultural places, names of food and drinks, money and measurement, clothes make up the most numerous ones.

English ST: Then, while a seedly- looking nondescript man carrying a leather bag stood on the steps of **St. Paul's Cathedral**, and hesitated... (Woolf, p. 25)

Hungarian TT: Aztán, miközben egy sápkóros arcú, jelentéktelen külsejű férfi, bőrtáskával a kezében ott állt éppen a **Szent Pál-székesegyház** lépcsőjén, s még habozott kicsit... (Tandori, p. 41)

Ukrainian TT: І поки жалюгідний, непоказного виду чоловік зі шкіряною валізою стояв на сходах **собору святого Павла** й вагався... (Бойка)

English ST: ...to blaze among candelabras, glittering stars, breasts stiff with oak leaves, Hugh Whitbeard and all his colleagues, the gentlemen of England, that night in **Buckingham Palace**. (Woolf, p. 14)

Hungarian TT: ...és ma este a **Buckingham-palotában** kandaláberek és villogó rendjelek fényében, tölgyfalombbal díszített frakkmellek között, Hugh Whitbread és hivatalnok-társai, Anglia kamarás urai jelenlétében felragyog majd. (Tandori, p. 26)

Ukrainian TT: ...аби сяяти серед канделябрів, мерехтливих зірок, дубового листя на випнутих грудях Г'ю Вітбрета і всіх його колег, джентльменів Англії, які цього вечора перебуватимуть у **Букінгемському палаці**. (Бойка)

English ST: ...when Mr. Walsh was heard to say at the end of the meal, „**Bartlett pears**”. (Woolf, p. 149)

Hungarian TT: ...mikor meghallották Mr. Walsh hangját, amint azt mondta a pincérnek az étkezés végén: „**Bartlett körte**”. (Tandori, p. 235)

Ukrainian TT: ...де на той час сиділи Моррісі й почули, як містер Волш під кінець обіду сказав: „**Груші Бартлетт**”. (Бойка)

English ST: The **tokay**, said Lucy running in. Mr. Dalloway had sent for the tokay... (Woolf, p. 155)

Hungarian TT: A **tokajit!** rendelkezett Lucy, futtában. Mr. Dalloway kéri a tokajit... (Tandori, p. 244)

Ukrainian TT: **Токайське**, - сказала Люсі, вбігаючи. Містер Деллоуей послав за токайським... (Бойка)

English ST: ...circles traced round **shillings and sixpences** – the suns and stars... (Woolf, p. 138)

Hungarian TT: ...**shillingekkel meg hatpennysekkel** rajzolt körök: Nap, Hold, csillagok... (Tandori, p. 216)

Ukrainian TT: ...обведені навколо **шилінгів і шестипенсових** монеток сонця й зірки... (Бойка)

English ST: She might own a **thousand acres** and have people under her.

Hungarian TT: Lehetne neki **ezer acre** földje, cselédsége.

Ukrainian TT: Може взяти у володіння **тисячу акрів**, мати у своєму підпорядкуванні людей. (Бойка)

English ST: There she sat in her white **Cashmere shawl**, with her head against the window – a formidable old lady, but kind of him... (Woolf, p. 56)

Hungarian TT: Ott ült most is, fehér **kasmírsállal** a nyakán, az ablak előtt, mint egy ikon – tulajdonképpen ijesztő öreg hölgy... (Tandori, p. 89)

Ukrainian TT: Вона сиділа в білій **кашеміровій шалі** потилицею до вікна — грізна стара дама... (Бойка)

English ST: ...starved herself for the Austrians, but in private inflicted positive torture, so insensitive was she, dressed in a green **mackintosh coat**. (Woolf, p. 9)

Hungarian TT: ...éhezett volna akár az osztrákokért, valójában azonban halálra kínozta az embert, olyan érzéketlen volt minden más iránt; így járkált örökké zöld **vízhatlan kabátjában**. (Tandori, p. 17)

Ukrainian TT: ...заморить себе голодом заради австріяків, а у звичайному житті вона завдає самих мук, геть нечуйна, завжди вдягнена у свій зелений **макінтош**. (Бойка)

As the examples show us, the translators of both target languages try to leave the cultural value of the word of the source language and at the same time supplement it with words known and used in the target language. Except, in the case of the English **mackintosh coat**, the Ukrainian translation is carried out by transcription.

Besides the above-mentioned methods, we found several other transfer operations used by Hungarian and Ukrainian translators in the novel. These are omission, adaptation, analogue and generalization.

English ST: ...the carriages, motor cars, omnibuses, van, **sandwich men** shuffling and swinging; brass bands; barrel organs...(Woolf, p. 2)

Hungarian TT: ...a kocsikban, autókban, autóbuszokban, teherautókban, az utcán végigimbolygósoszogó **szendvicsemberekben**; a cinek és fúvosók csinnadrattájában...(Tandori, p. 7)

Ukrainian TT: ...в екіпажах, автомобілях, автобусах і фургонах; у **живих рекламах, які човгають погойдуючись**; у духових оркестрах і катеринках...(Бойка)

English ST: ...for Dr. Holmes had told her to make him notice real things, go to a **music hall**, play cricket – that was the very game...(Woolf, p. 22)

Hungarian TT: ...mert dr. Holmes azt mondta, próbálja valóban létező dolgokra felhívni a férje figyelmét, menjen vele szórakozni, **varietéba**, küldje krikettezni...(Tandori, p. 37)

Ukrainian TT: ...бо доктор Голмс казав звертати його увагу на реальні речі, ходити з ним до **мюзик-холу**, грати в крикет...(Бойка)

The English **sandwich men** is the only culture-bond word, which was translated by the use of adaptation into Hungarian „szendvicsemberek”. The Ukrainian translator for this process used the method of substitution by functional analogue „у живих рекламах, які човгають погойдуючись”. What is more, the English **music hall** is the only culture-bond word, which was translated by the use of analogue into Hungarian „varieté”, while the Ukrainian translator used the method of transcription „мюзик-хол”.

English ST: She was wearing pink **gauze** – was that possible? (Woolf, p.31)

Hungarian TT: Sallyn rózsaszín **fátyolszövet** ruha volt – lehetséges ez? (Tandori, p. 51)

Ukrainian TT: Вона ж була в рожевому, прозорому — могло таке бути? (Бойка)

On the contrary of the above-mentioned examples, in the current one, the Ukrainian translation is carried out by the method of omission, while the Hungarian translator used the method of substitution by functional analogue. The example below is the example of generalization, that is source language unit is replaced by a target language unit of a more general meaning.

English ST: ...to find him some **usher's** job teaching little boys Latin, at the beck and call of some mandarin in an office...(Woolf, p. 68-69)

Hungarian TT: ...vagy nem szereznék-e be **nevelőnek**, latinból korrepetálni kisiskolásokat, vagy valami nagyfejú mellé szaladj-nesze-jánosnak. akármiféle hivatalba...(Tandori, p. 109)

Ukrainian TT: ...знайти місце **вчителя** латини для малих хлопчиків чи якусь секретарську посаду, де він був би на побігеньках у якогось мандарина в офісі заради п'яти сотень на рік...(Бойка)

English ST: She stiffened a little on the kerb, waiting for **Durtnall's van** to pass. (Woolf, p. 2)

Hungarian TT: ...megállt a járda szélén, várta, hogy a **Durtnall cég szállítóautója** elhaladjon előtte. (Tandori, p. 6)

Ukrainian TT: Якусь мить вона стояла на краю тротуару, чекаючи, поки проїде **фургон**. (Бойка)

English ST: ...which issued, just opposite **Regent's Park Tube Station**, from a tall quivering shape...(Woolf, p. 75)

Hungarian TT: ...mely éppen a **Regent's Park-i földalatti-állomással** szemközt válik hallhatóvá hirtelen...(Tandori, p. 119)

Ukrainian TT: ...навпроти **станції метро „Ріджентс-парк”**, земля залишалася зеленою і квітучою...(Бойка)

Finally, we have chosen to present two examples from the novel, which were translated by complex techniques. The English **Durtnall's van**, translated into Hungarian by transliteration + contextual translation, as „Durtnall cég szállítóautója”. The Ukrainian translation used the complex technique of omission + substitution with functional analogue, as „фургон”. The English **Regent's Park Tube Station**, Hungarian translation made through transliteration + approximate translation, as „Regent's Park-i földalatti-állomás”, and the Ukrainian translation used the technique of approximate translation + transcription, as „станції метро „Ріджентс-парк”.

The examples serve as proof of the highly creative nature of translator. They illustrate that when translators encounter specific decisions, the choice of translation technique relies solely on their judgement, regardless of the target language.

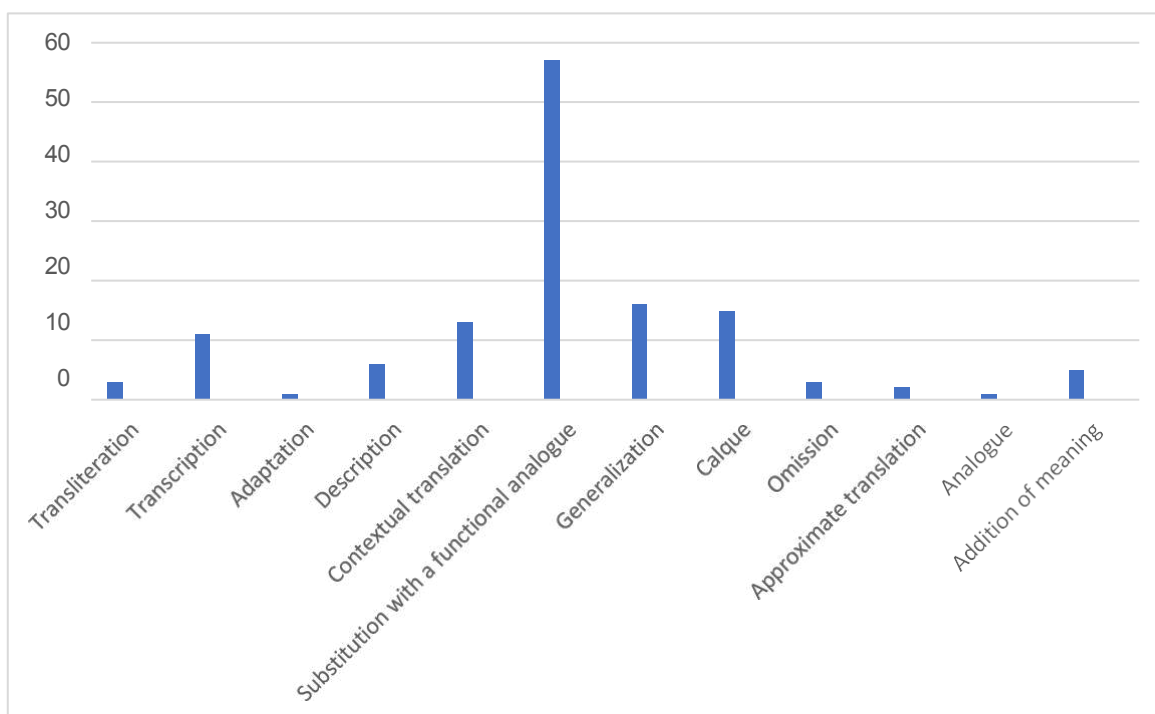
In the novel eighty-four culture-specific words were found the most typical examples of which were presented in the study, highlighting its characteristic differences and similarities in the translation process. Numerous transfer operations were examined and categorized throughout the study, which is the foundation of any translation process.

3.4 Findings and discussion of the novel “Pride and Prejudice”

The current research data were collected from the novel “Pride and Prejudice” by Jane Austen, as well as its Ukrainian translation «Гордість і упередження» by Volodymyr Horbalyko (2018), and the Hungarian translation of the novel, „Büszkeség és balítélet” by Miklós Szenczi (2022) were used. After analyzing Jane Austen’s “Pride and Prejudice”, an English novel from the 19th century, it was discovered that there were a total of ninety-nine ethnographic realia. Each of these elements was examined according to their distinctive characteristics in three languages, as detailed in the study.

The research findings from the examined data indicate twelve transfer operations, that were involved in the translation process of culture-specific words in English-Hungarian and English-Ukrainian language pairs, including such strategies as substitution with functional analogue, calque, transcription and transliteration, contextual translation, addition of meaning. For more information, refer to *Diagram 3.4.1*. It is noteworthy that the most commonly employed techniques in both target languages are substitution with functional analogue, generalization and calque, whereas the less frequently used in both target languages are analogue, adaptation or approximate translation.

Diagram 3.4.1. Transfer operations in total



In the research, we examined the group of ethnographic realia, which is the widest and most colourful category among the thematic categorization of realia. As mentioned earlier, this category consists of all elements of art and culture, everyday life, food and drinks, which convey national

identity and awareness for all nations in the world. These are details of labour – courtier, red coat, chambermaid, landlord, tenants; everyday life – Hunsford Parsonage, St. James, Lucas Lodge, Longbourn estate, Spanish chestnuts, bride and bridegroom; art and culture – Meryton assembly, the little Theatre, St. Clement, Netherfield ball; food and drinks – mince pies, bowl of pounce, coffee and muffin, white soup; clothes – petticoat, livery, sash; measure and money – pounds, half a dozen, inch, mile; household furniture – footstool, chimney-piece, sideboard / fender; parts of the house – breakfast-parlour, ante-chamber, vestibule, saloon; transport – phaeton, carriage, the Barouche box, curricule; or newspaper names – The Times, The Courier.

English ST: The manner in which they spoke of the **Meryton assembly** was sufficiently characteristic. (Austen, p. 16)

Hungarian TT: Jellemző az a mód, ahogyan a **merytoni bálról** beszélgettek. (Szenczi, p. 18)

Ukrainian TT: Характерним щодо цього був той спосіб, у який вони описували **меритонський бал**. (Горбатько)

English ST: ...denominated from that period **Lucas Lodge**, where he could think with pleasure of his own importance... (Austen, p. 16-17)

Hungarian TT: Házát ettől kezdve **Lucas-laknak** nevezte, s itt önnön fontosságában gyönyörködött;... (Szenczi, p. 19)

Ukrainian TT: ...відтоді почав називатися **Лукас-Лодж**. Там сер Вільям Лукас міг віддаватися приємним думкам про власну значимість... (Горбатько)

English ST: Other books were produced, and after some deliberation he chose Fordyce's Sermons. (Austen, p. 59)

Hungarian TT: Más könyveket kerestek elő, s Collins némi megfontolás után **Fordyce prédikációi** mellett döntött. (Szenczi, p. 64)

Ukrainian TT: Повитягали інші книжки; тож, дещо повагавшись, містер Коллінз вибрав «**Проповіді**» **Фордайса**. (Горбатько)

English ST: ...she was selected from among her sisters as worthy of being the mistress of **Hunsford Parsonage**... (Austen, p. 76)

Hungarian TT: ...nővérei közül Collins éppen őt szemelte ki a **hunsfordi lelkészlak úrnőjéül**... (Szenczi, p. 81)

Ukrainian TT: ...вибрав із її сестер як таку, що буде гідною стати хазяйкою **пасторського будинку в Гансфорді**... (Горбатько)

English ST: ...to inquire if Mr Wickham were returned, and to lament over his absence from then **Netherfield ball**. (Austen, p. 99)

Hungarian TT: ...hogy megtudják, visszaérkezett-e Wickham, s hogy elsírják panaszaikat, amiért nem vett részt a **netherfieldi bálon**. (Szenczi, p. 105)

Ukrainian TT: ...щоб дізнатися, чи не повернувся, бува, містер Вікхем, і пожалкувати з приводу його відсутності на **балу в Недерфілді**. (Горбатько)

English ST: Elizabeth, as they drove along, watched for the first appearance of **Pemberley Woods** with some perturbation;...(Austen, p.206)

Hungarian TT: Elizabeth nyugtalanul leste a kocsiban, mikor bukkan elő a **pemberley-i erdő**... (Szenczi, p. 213)

Ukrainian TT: Коли на під'їзді до маєтку Елізабет уперше побачила **Пемберлійський ліс**, то відчула легке хвилювання,... (Горбатько)

English ST: To be sure London was rather thin, but however **the little Theatre** was open. (Austen, p. 265)

Hungarian TT: Igaz, hogy London elég unalmas ilyenkor, de a **Kis Színház** nyitva volt. (Szenczi, p. 274)

Ukrainian TT: Зрозуміло, що зараз у Лондоні не відбувається майже нічого цікавого, бо всі пороз'їжджалися відпочивати, але принаймні **Малий Театр** усе ж таки працює! (Горбатько)

The common transfer operation of the above listed realia is calque. As a matter of fact, it is a technique, when a word is borrowed from another language through word-for-word translation. In the case of the English **the little Theatre**, the Hungarian translation „Kis Színház”, and the Ukrainian „Малий Театр” tries to convey the cultural value to the target reader by literally translating both source language words. This holds true for the other mentioned examples, as well. However, the English **Lucas-Lodge**, Hungarian version is translated by calque, as „Lucas-lak”, the Ukrainian version „Лукас-Лодж” uses the technique of transcription. This example presents the possibility of the translators’ decision-making, while the Hungarian translation strives for the cultural transfer of the word, the Ukrainian translation omits this and keeps the cultural value of the source word in mind.

The most widely used transfer operation of ethnographic realia in the novel is the technique of substitution with a functional analogue. This method enables to flatten the cultural differences and arouse a similar reaction in the target text reader to the one aroused by the source text reader. Throughout the novel we found fifty-seven realia in different thematic groups, which were translated by this technique.

English ST: ...had been educated in one of the first private seminaries in town, had a fortune of **twenty thousand pounds**, were in the habit of spending more than they ought...(Austen, p. 15)

Hungarian TT: ...az egyik londoni magánintézetben nevelkedtek, vagyonuk **húszezer fontra** rúgott, de megszokták, hogy jövedelmükön felül költsékezzenek...(Szenczi, p. 17)

Ukrainian TT: ...освіту отримали в одному з найкращих у Лондоні приватному інституті шляхетних дівчат, мали статок у **двадцять тисяч фунтів** і звичку жити на широку ногу;...(Горбатько)

English ST: ...he had removed with his family to a house about **a mile** from Meryton...(Austen, p. 16)

Hungarian TT: ...és családjával együtt Merytontól körülbelül **egy mérföldnyire** telepedett le. (Szenczi, p. 19)

Ukrainian TT: ...покинувши і свій бізнес і своє помешкання, він перебрався до маєтку, який був **за милю** від Меритона...(Горбатько)

English ST: ...I hope you saw her petticoat, **six inches deep** in mud, I am absolutely certain;... (Austen, p. 32-33)

Hungarian TT: Remélem, azt is láttad – legalább **másfél arasznyira** sáros volt... (Szenczi, p. 35)

Ukrainian TT: Гадаю, ти бачила її нижню спідницю — вона вся була у грязюці,... (Горбатько)

English ST: I cannot boast of knowing more than **half a dozen**, in the whole range of my acquaintance, that are really accomplished. (Austen, p. 35)

Hungarian TT: Én igazán nem dicsekedhetem azzal, hogy összes nőismerőseim között **fél tucattal** többet tudnék, aki igazán művelt. (Szenczi, p. 38)

Ukrainian TT: Тут я не можу похвалитися - серед усіх моїх знайомих я знаю **не більше шести**, котрі дійсно розвинені та освічені. (Горбатько)

The aforementioned examples are realia of measures and money and translated by the method of substitution with a functional analogue. The English realia **twenty thousand pounds** and **mile**, translated into Hungarian as „húszezer font” and „egy mérföldnyire”, and into Ukrainian as „двадцять тисяч фунтів” and „за милю” makes the text understandable without the effort to accept its diversity. However, the Hungarian translation of the English **six inches deep**, as „másfél arasznyira”, and **half a dozen**, as „fél tucat” remains the technique of substitution, whereas the Ukrainian translation in the first case omits this realia, using the method of omission, while the later case uses the technique of contextual translation.

English ST: ...and I dare say he had heard somehow that Mrs Long does not keep a **carriage**, and had come to the ball in a **hack chaise**. (Austen, p. 19)

Hungarian TT: Valahogy megtudhatta, hogy Mrs. Longnak nincs **hintója**, és **béerkocsin** jött a bálba. (Szenczi, p. 20)

Ukrainian TT: ...і тут він якось довідується, що місіс Лонг не має власної **карети** і прибула на бал у найнятому **фаєтоні**. (Горбатько)

English ST: ...that he came down on Monday in a **chaise and four** to see the place... (Austen, p. 3)

Hungarian TT: ...**négylovas hintón** jött le hétfőn megnézni a birtokot... (Szenczi, p. 7)

Ukrainian TT: Він приїхав у понеділок у **фаєтоні**, **запряженому четвериком**, щоб обдивитись;... (Горбатько)

English ST: ...and often condescends to drive by my humble abode in her little **phaeton** and ponnies. (Austen, p. 59)

Hungarian TT: ...gyakran hajt el szerény hajlékom mellett kis **hintóján** és pónilovaival. (Szenczi, p. 63)

Ukrainian TT: ...вона часто зболить проїздити мимо моєї скромної оселі у маленькому **фаєтоні**, **запряженому конячками поні**. (Горбатько)

English ST: ...and they saw a gentleman and lady in a **curricle**, driving up the street. (Austen, p. 216)

Hungarian TT: ...látták, hogy egy úr és egy hölgy hajtat feléjük az utcán. (Szenczi, p. 225)

Ukrainian TT: ...вони побачили, що вулицею рухалася **двоколка**, в якій сиділи якийсь пан та панянка. (Горбатько)

English ST: ...and as Dawson does not object to **the Barouche box**, there will be very good room for one of you ... (Austen, p. 179)

Hungarian TT: A komornám szívesen **felül a bakra**, s így bőven lesz hely egyiküknek... (Szenczi, p. 186)

Ukrainian TT: Якщо Доусон не заперечуватиме проти **ландо**, то для однієї з вас місця вистачить з лишком...(Горбатько)

The main transfer operation of above listed culture-bound words of transport is substitution with a functional analogue. However, in the case of the English **phaeton** and **curricle** different translation techniques were employed in both languages. While in the Hungarian translation of phaeton, as „hintó” the translator applies the aforementioned technique, the Ukrainian translator uses the technique of transcription.

The Ukrainian **curricle**, is translated as „двоколка”, whereas the Hungarian translator’s choice was to omit the word, thus using the method of omission.

English ST: I remember the time when I liked a **red coat** myself very well – and indeed so I do still at my heart;...(Austen, p. 27)

Hungarian TT: Emlékszem, volt idő, amikor nekem is nagyon tetszett a **piros zubbony** – szívem mélyén még ma is tetszik. (Szenczi, p. 29)

Ukrainian TT: Пам'ятаю, мені теж колись дуже подобалися **червоні мундири** - в глибині душі вони мені подобаються й досі;...(Горбатько)

English ST: ...it came from Netherfield, and the **servant** waited for an answer. (Austen, p. 27)

Hungarian TT: ...Netherfieldből, jelentve, hogy a **küldönc** válaszra vár. (Szenczi, p. 30)

Ukrainian TT: Записка була з Недедфілда - **слуга** чекав на відповідь. (Горбатько)

English ST: ...she asked the **chambermaid** whether Pemberley were not a very fine place...(Austen, p. 206)

Hungarian TT: ...megkérdezte a **szobalányt**, valóban szép hely-e Pemberley... (Szenczi, p. 210)

Ukrainian TT: ...вона запитала у **служниці** про Пемберлі - чи цікаво там,...(Горбатько)

English ST: He is the best **landlord**, and the best master... (Austen, p. 209)

Hungarian TT: Ő a legjobb **földesúr**, és a legjobb gazda... (Szenczi, p. 216)

Ukrainian TT: Він - найкращий **землевласник** і найкращий хазяїн,... (Горбатько)

English ST: ...and was very far from dreading a rebuke either from the **Archbishop**, or Lady Catherine de Bourgh, by venturing to dance.(Austen, p. 75-76)

Hungarian TT: ...semmiféle aggálya nincs, s hogy egyáltalán nem fél az **érsek** vagy Lady Catherine dorgálásától, ha táncolni volna kedve. (Szenczi, p. 80)

Ukrainian TT: ...зовсім не боїться отримати догану ані від **архієпископа**, ані від леді Кетрін де Бург за те, що насмілиться піти на танці. (Горбатько)

English ST: On Sunday, after **morning service**, the separation, so agreeable to almost all, took place. (Austen, p. 53)

Hungarian TT: Vasárnap délelőtt, **istentisztelet után**, ütött a búcsúzás órája, aminek szinte kivétel nélkül mindenki örült. (Szenczi, p. 56)

Ukrainian TT: У неділю, після **вранішньої служби**, розставання, таке бажане майже для всіх, нарешті відбулося. (Горбатько)

The technique of substitution with a functional analogue is also popular with realia of labour or religion, customs and rituals. Each of the above listed realia is replaced by a target language correspondent with the same or similar encyclopaedic meaning.

English ST: ...they followed the servants through an **ante-chamber**, to the room where Lady Catherine, her daughter, and Mrs Jenkinson were sitting. (Austen, p. 137)

Hungarian TT: ...az inasok egy **előszobán** keresztül egy terembe vezették őket, ahol ott ült Lady Catherine, a leánya és Mrs. Jenkinson. (Szenczi, p. 145)

Ukrainian TT: ... вони пішли вслід за слугами через **вестибюль** до кімнати, в якій сиділи леді Кетрін, її дочка та місіс Дженкінсон. (Горбатько)

English ST: ...as they drew near the appointed **inn** where Mr Bennet's carriage was to meet them...(Austen, p. 185)

Hungarian TT: Amint a **vendégfogadó** felé közlekedtek, ahol a megbeszélés szerint édesapjuk kocsijának kellett várni rájuk... (Szenczi, p. 191)

Ukrainian TT: Коли вони наближалися до **постоялого двору**, де на них мала чекати карета містера Беннета...(Горбатько)

English ST: Yes, and her **petticoat**; I hope you saw her petticoat...(Austen, p. 32)

Hungarian TT: Hát még az **alsószoknyája**! Remélem, azt is láttad... (Szenczi, p. 35)

Ukrainian TT: А її нижня **спідниця**! Гадаю, ти бачила її нижню спідницю...(Горбатько)

English ST: Elizabeth immediately recognising the **livery**, guessed what it meant...(Austen, p. 216)

Hungarian TT: Elizabeth rögtön felismerte a **libériát**, kitalálta, hogy mit jelent... (Szenczi, p. 225)

Ukrainian TT: По їхньому **вбранню** Елізабет відразу ж здогадалася, хто вони такі... (Горбатько)

English ST: Come, be quick, be quick! where is your **sash** my dear? (Austen, p. 287)

Hungarian TT: Siess már, az istenért! Mondd, hova tetted az **övedet**, drágám? (Szenczi, p. 297)

Ukrainian TT: До чого тут вона? Нумо, хутчіш! А де ж твій **пояс**? (Горбатько)

Finally, with the help of this repeatedly highlighted technique, the realia of social objects, parts of the house and clothes are also translated. Although, one of the examples listed above does not follow the strategy of substitution in both target languages. The English realia of **livery** is translated into Hungarian as „libéria”, however, the Ukrainian translation uses a more generic term, „вбрання”, thus applying the method of generalization.

In terms of the aforementioned strategy, translating realia of food and drinks and parts of a house is a common method, mostly in the Ukrainian language. According to scholars, this type of technique involves the translator's subjective decision-making, not to translate certain cultural elements in order to maintain its material reference.

English ST: ...we shall be in danger of hating each other for the rest of our lives, for a whole day's **tête-à-tête** between two women can never end without a quarrel. (Austen, p. 27)

Hungarian TT: ...ő meg én egész életünkre meggyűlölhethjük egymást, mert két nő nem tölthet el **négyszemközt** egy egész napot veszekedés nélkül. (Szenczi, p. 30)

Ukrainian TT: ... ми ризикуємо зненавидіти одна одну на всю решту нашого життя, бо цілоденний **тет-а-тет** двох жінок не може не завершитися сваркою. (Горбатько)

English ST: I fancy she was wanted about the **mince pies**. (Austen, p. 40)

Hungarian TT: Bizonyára a **gyümölcspástétom** készítésénél kellett segítenie. (Szenczi, p. 42)

Ukrainian TT: Здається, для того, щоб допомогти з приготуванням **солодких пиріжків**. (Горбатько)

English ST: ...and was, by her watchfulness, most abundantly supplied with **coffee and muffin**. (Austen, p. 66)

Hungarian TT: ...aki arra ügyelt, hogy vendége el legyen látva **kávával és meleg vajassüteménnyel**. (Szenczi, p. 70)

Ukrainian TT: ...і завдяки її пильності та ввічливості щедро постачався **кавою та булочками**. (Горбатько)

English ST: And when the party entered the **assembly room**, it consisted only five altogether. (Austen, p. 10)

Hungarian TT: Mikor pedig a társaság belépett a **bálterembe**, kiderült, hogy csak öten vannak. (Szenczi, p. 12)

Ukrainian TT: А коли прибуле товариство зайшло **до кімнати для танців**, то виявилось, що складається воно лише з п'яти осіб... (Горбатько)

English ST: On entering the **drawing-room** she found the whole party at loo, and was immediately invited to join them... (Austen, p. 33)

Hungarian TT: A **szalonban** az egész társaságot a kártyaasztal mellett találta, s őt is rögtön hívták, hogy vegyen részt a játékban. (Szenczi, p. 36)

Ukrainian TT: Зайшовши до **кімнати**, застала все товариство за грою в мушку... (Горбатько)

English ST: She does not yet leave her **dressng-room**. (Austen, p. 237)

Hungarian TT: Fent van a **szobájában** – nem mozdul ki -, de nagyon fog örülni mindnyájatoknak. (Szenczi, p. 247)

Ukrainian TT: Зараз вона нагорі і буде рада побачити всіх вас. Зі своєї **кімнати** вона не виходить. (Горбатько)

In the case of the English **assembly room** and **drawing-room**, the Ukrainian translation preserves the strategy of generalization as „до кімнати для танців” and „до кімнати”, while the Hungarian version uses the technique of substitution with a functional analogue, and translates the source realia as „bálterem” and „szalon”, thus giving a similar cultural value of the expression to the target reader. In the contrary, the English realia, **téte-á-téte**, is translated into Hungarian by the technique of generalization, as „négy szemközt”, whereas the Ukrainian translation is made by the technique of transcription.

Another frequently used transfer operation is contextual translation. Its use in target languages differs from one instance to another. The Hungarian translation of the English **white soup** as „csirkeleves” uses generalization, however, the Ukrainian version employs contextual translation as „харчів”. In the contrast, the English **dining-parlour** translated into Hungarian by the technique contextual translation as „nappaliban”, whereas the Ukrainian translation uses the technique of substitution, „ідальні”. In the case of the English **paddock** and **lodges**, the Ukrainian translations, „до дверей”, and „воріт” is translated by the use of contextual translation, while the Hungarian counterpart of paddock, uses generalization as „a kertbe” and for lodges uses the technique of substitution, as „melléképületek”.

English ST: ...and as soon as Nicholls has made **white soup** enough I shall send round my cards. (Austen, p. 50)

Hungarian TT: ... s mihelyt Mrs. Nicholls elég **csirkelevest** főzött, azonnal szétküldöm a meghívókat. (Szenczi, p. 52)

Ukrainian TT: ...як тільки Ніколс наготує достатньо **харчів**, я розішлю свої запрошення. (Горбатько)

English ST: ...they triumphantly displayed a table set out with such **cold meat** as an inn larder usually affords... (Austen, p. 186)

Hungarian TT: ...diadalmasan mutatták rá az asztalra, melyen a vidéki fogadó éléskamrájának szokásos **hideg húsételei** díszeltek... (Szenczi, p. 191)

Ukrainian TT: ...вони торжествуюче продемонстрували їм стіл, накритий тими **стравами з холодного м'яса**, які зазвичай може запропонувати комірчина постійного двору. (Горбатько)

English ST: About ten or **dozen** years ago, before her marriage, she had spent a considerable time...(Austen, p. 122)

Hungarian TT:...aki **tíz-tizenkét** évvel azelőtt, még lány korában, hosszabb időt töltött... (Szenczi, p. 129)

Ukrainian TT: **Десять-дванадцять** років тому, ще до заміжжя, вона провела багато часу...(Горбатько)

English ST: ...were standing on the steps of the house, as they entered the **paddock**...(Austen, p.236)

Hungarian TT: ...s a ház lépcsőjéről lesték, mint fordul be a **kertbe**... (Szenczi, p. 247)

Ukrainian TT: ...то малі Гардінери, приваблені видом фаєтона, вийшли на східці будинку; а коли екіпаж під'їхав **до дверей**, то радісний подив...(Горбатько)

English ST: ...and Mr Collins having been in waiting near the **lodges**, to make them his parting obeisance... (Austen, p. 178)

Hungarian TT: Collins a **melléképületek** közelében várakozott, hogy búcsúzásul mélyen meghajoljon...(Szenczi, p. 184)

Ukrainian TT: ...а містер Коллінз, задалегідь розташувавшись біля **воріт**, аби поштиво відкланятися...(Горбатько)

English ST: Elizabeth at first had rather wondered that Charlotte should not prefer the **dining-parlour** for common use...(Austen, p. 143)

Hungarian TT: Elizabeth eleinte kissé csodálkozott azon, hogy Charlotte miért nem inkább a **nappaliban** van velük ... (Szenczi, p. 150)

Ukrainian TT: Спочатку Елізабет дивувало те, що Шарлотта не віддала перевагу **їдальні** як кімнати, у котрій всі мали б змогу збиратися...(Горбатько)

The technique of description is the procedure when the meaning of the source realia is translated into several descriptive words. In the novel we found realia of games, transport and furniture, which applied the aforementioned strategy. The Ukrainian translation of the English **loo table**, as „столика для гри в мушку”, clearly uses the strategy of description. However, in the case of the English **pool of quadrille**, the Ukrainian translation is made by the technique of calque. The Hungarian translations of the same examples are also different. The **loo table** in Hungarian version „kártyaasztal”, uses the technique of calque, whereas the Hungarian translation of **pool of quadrille** uses the technique of description, as „negyedik a kártyacsatához”. The Ukrainian translation of **footstool** and **hackney-coach** relies on description, whereas the Hungarian version employs the technique of substitution with a functional analogue.

English ST: The **loo table**, however, did not appear. (Austen, p. 42)

Hungarian TT: A **kártyaasztal** most nem volt felállítva. (Szenczi, p. 44)

Ukrainian TT: Однак на цей раз **столика для гри в мушку** не було. (Горбатько)

English ST: ...and had sent for him only the Saturday before, to make up her **pool of quadrille** in the evening. (Austen, p. 58)

Hungarian TT: ...múlt szombaton is üzent érte, mert hiányzott a **negyedik** az esti **kártyacsatához**. (Szenczi, p. 62)

Ukrainian TT: ...а не пізніш як минулої суботи послала за ним, аби він склав компанію для **партії в кадриль**. (Горбатько)

English ST: ...while Mrs Jenkinson was arranging Miss de Bourgh's **footstool**, that she said... (Austen, p. 91)

Hungarian TT: ...éppen mikor Mrs. Jenkinson megigazította Miss de Bourgh **zsámolyát**, egyszerre csak megszólalt... (Szenczi, p. 96)

Ukrainian TT: ...коли місіс Дженкінсон зручніше влаштувала **ослінчик для ніг** міс де Бург. (Горбатько)

English ST: ...for entering that place they removed into a **hackney-coach** and dismissed the chaise... (Austen, p. 228)

Hungarian TT: ...ott ugyanis kiszálltak az epsomi **postakocsiból**, és bérkocsit fogadtak... (Szenczi, p. 237)

Ukrainian TT: ...бо коли вони дісталися туди, то пересіли до найманого **шестимісного екіпажа**, відпустивши фаєтон... (Горбатько)

English ST: ...the very **shoe-roses** for Netherfield were got by proxy. (Austen, p. 76)

Hungarian TT: ...még a **báli cipőcsokrokat** is úgy kellett elhozatni valakivel. (Szenczi, p. 81)

Ukrainian TT: ...**прикраси для черевичків**, у яких вони збиралися танцювати у Недерфілді, — й ті принесли на замовлення. (Горбатько)

The transfer operation of addition of meaning refers to a process of transferring new significant elements into the translation that were not present in the original text. The reason behind introducing new meanings lies in the difference in background knowledge between the source and the target text readers.

English ST: ...that he is to take possession before **Michaelmas**, and some of his servants are to be in the house by the end of next week. (Austen, p. 3)

Hungarian TT: **Szent Mihály napjáig** beköltözik, a cselédség egy része pedig már jövő hét végén a kastélyban lesz. (Szenczi, p.7)

Ukrainian TT: ...вселитися до **Михайлового дня** і прислати туди когось із слуг до кінця наступного тижня. (Горбатько)

English ST: We were married, you know, at **St Clement's**, because Wickham's lodgings were in that parish. (Austen, p. 265)

Hungarian TT: Tudod, a **St. Clement-templomban** esküdtünk, mert Wickham abban az egyházközségben lakott. (Szenczi, p. 274)

Ukrainian TT: ...ми повінчались у **церкві Св. Елемента**, бо помешкання Вікхема розташовувалось у тій парафії. (Горбатько)

English ST: If you mention my name **at the Bell**, you will be attend to. (Austen, p. 180)

Hungarian TT: Hivatkozzék csak rám a **Harang fogadóban**, akkor figyelmesebben szolgálják ki. (Szenczi, p. 186)

Ukrainian TT: Якщо ви згадаєте там моє ім'я, то про вас потурбуються найліпшим чином. (Горбатько)

Among the above-mentioned examples, the Hungarian translation of the English realia, **at the Bell**, uses the technique of addition of meaning, as „a Harang fogadóban”, however the Ukrainian translator's choice was to omit this culture-bound word and uses the word „там” instead, thus leaving the target reader without a significant cultural information.

The transfer operations of transliteration and transcription are widely used techniques in translation of culture-specific words. In our cases, realia of names of newspapers, social objects, elements of everyday life and card games are frequently transferred by the use of these techniques.

English ST: ...and as Miss de Bourgh chose to play at **cassino**, the two girls had the honour of assisting Mrs Jenkinson to make up her party. (Austen, p. 142)

Hungarian TT: ... s mivel Miss de Bourgh a **casino** mellett döntött, a két leány abban a kitüntetésben részesült, hogy Mrs. Jenkinsonnal együtt részt vehettek a játékban. (Szenczi, p. 149)

Ukrainian TT: ...a міс де Бург захотілося пограти в **казино**, тож двом іншим дівчатам разом із місіс Дженкінсон випала честь скласти їй компанію, що виявилася вкрай нецікавою. (Горбатько)

English ST: It was in **the Times** and **the Courier**, I know; though it was not put in as it ought to be. (Austen, p. 279)

Hungarian TT: ...persze, hiszen bent volt az újságban, a **Times** és a **Courier** is hozta a hírt, bár nem úgy, ahogy kellett volna. (Szenczi, p. 291)

Ukrainian TT: Я знаю, що про їхнє одруження сповіщали «Таймс» і «Кур'єр», хоча не так, як слід. (Горбатько)

In the case of the English **Netherfield House**, we have to pay attention to the Hungarian version, which is translated by approximate translation, due to the translator's choice. Moreover, also in the case of Hungarian translations, the English **at St. James** is translated by contextual translation, and the English **at Pemberley** is translated by calque, as well as the English **quadrille** is translated by generalization, whereas in the Ukrainian translations the technique of transcription remain in each case.

English ST: ...when he was tempted by an accidental recommendation to look at **Netherfield House**. (Austen, p. 16)

Hungarian TT: ...amikor egy véletlen ajánlás arra bírta, hogy megsemméllje a **netherfieldi kastélyt**. (Szenczi, p. 18)

Ukrainian TT: ...як йому порадили подивитися **Недерфілд Хаус**, і він піддався спокусі. (Горбатько)

English ST: By nature inoffensive, friendly and obliging, his presentation at **St James's** had made him courteous. (Austen, p. 17)

Hungarian TT: Természetétől fogva barátságos és előzékeny ember volt, a légynek sem ártott; a finom modort azután sajátította el, hogy **az udvarnál** bemutatatták. (Szenczi, p. 19)

Ukrainian TT: До його природних якостей - сумирності, доброзичливості та ввічливості - після представлення у **Сент-Джеймсі** додалася ще й поштивість. (Горбатько)

English ST: You will have a charming mother-in-law, indeed, and of course she will be always **at Pemberley** with you. (Austen, p. 25)

Hungarian TT: Bájos anyósa lesz, mondhatom, és persze állandóan magukkal lakik majd a **pemberley-i kastélyban**. (Szenczi, p. 28)

Ukrainian TT: Ви матимете просто чарівливу тещу; вона, звичайно ж, мешкатиме разом з вами в **Пемберлі**. (Горбатько)

English ST: Mr Hurst and Mr Bingley were at **piquet**, and Mrs Hurst was observing their game. (Austen, p. 42)

Hungarian TT: Hurst és Bingley **pikéteztek**, Mrs. Hurst a játszmát figyelte. (Szenczi, p. 44)

Ukrainian TT: Містер Герст і містер Бінглі грали в **пикет**, а місіс Герст - дивилася за грою. (Горбатько)

English ST: ...and of assisting to form a **quadrille** table at Rosings, in the absence of more eligible visitors. (Austen, p. 76)

Hungarian TT: ...s hogy az ő feladata lesz a **negyedik helyet** betölteni a rosingsi **kártyaasztalnál**, ha ugyan előkelőbb látogatók nem akadnak. (Szenczi, p. 81)

Ukrainian TT: ...у разі відсутності більш поважних гостей - доведеться скласти компанію для партії **в кадрили**. (Горбатько)

Besides the above-mentioned methods, we found several other transfer operations used by Hungarian and Ukrainian translators in the novel. These are adaptation and analogue. The English **saloon** in Hungarian version sounds as „szalon” by the use of adaptation, however, the Ukrainian translation, „зал” uses the technique of generalization. The Ukrainian translation of the English **backgammon** uses the strategy of substitution, while the Hungarian version uses the technique of analogue, that is the process of rendering the source realia by a target lexical item with similar but not equivalent meaning.

English ST: ...they were shown through the hall into the **saloon**, whose northern aspect rendered it delightful for summer. (Austen, p. 223)

Hungarian TT: ...a hallon keresztül a **szalonba** vezették őket, amely északra nézett, és különösen nyáron volt kellemes. (Szenczi, p. 231)

Ukrainian TT:... їх провели через вітальню до **зали**, котра розташовувалася з північного боку і тому була винятково приємною для проведення там часу влітку. (Горбатько)

English ST: Then turning to Mr Bennet, he offered himself as his antagonist at **backgammon**. (Austen, p. 61)

Hungarian TT: Ezzel Mr. Bennethez fordult, és felajánlotta, hogy **sakkozzanak**. (Szenczi, p. 64)

Ukrainian TT: Потім він звернувся до містера Беннета і запропонував йому зіграти з ним у **триктрак**. (Горбатько)

All the above listed examples of realia provide evidence of the deeply inventive aspect of translation. It is clearly proved that translators rely entirely on their judgement to choose the most appropriate transfer operation while maintaining the realia cultural value.

During the research, we found ninety-nine culture-specific words whose most typical examples were presented in the study, as well as we carried out a thorough examination of transfer operations and classified these realia according to the strategies used in the translation process.

3.5 Results and analysis in Mrs. Dalloway and Pride and Prejudice novels

According to the given research data, the researcher analysed the collection of eighty-four culture-specific words from the novel “Mrs. Dalloway”, as well as the total of ninety-nine culture-specific word from the novel “Pride and Prejudice”. These 20th and 19th century novels were chosen to find as much as possible realia, and investigate them in three languages, which are the source language – English, and target languages – Hungarian and Ukrainian. After selecting the realia, the main task was to analyze them according to their transfer operations. To be more precise, the researcher’s detailed study continues with the processed results of division of ethnographic realia used in the novels, their local division, lexical and syntactic techniques of interpretation, which were put down into several tables.

One of the most interesting tasks in the research was to investigate and divide the ethnographic realia according to their subcategories. To get a clear picture, we prepared tables *Table 3.5.1* and *Table 3.5.2*, to show why this thematic category of realia is called the wider and colourful group. In “Mrs. Dalloway” novel we found 15 subcategories within the ethnographic category, whereas in the novel “Pride and Prejudice” we found 16 subcategories.

Table 3.5.1

Division of ethnographic realia in Virginia Woolf’s “Mrs. Dalloway”

Everyday life	3
Art and culture	9
Labour	8
Animals	3
Food and drink	8
Clothing	9
Sport	1
Historical objects	8
Social objects	8
Measure and money	9
Household, furniture	5
Nicknames	1
Transport	6
Parts of the house	3
Newspaper names	3

Table 3.5.2

Division of ethnographic realia in Jane Austen’s “Pride and Prejudice”

Everyday life	14
Art and culture	5
Labour	12
Games	7

Food and drink	10
Clothing	6
Religion	1
Customs, rituals	1
Holidays	1
Social objects	4
Measure and money	8
Household, furniture	3
Ethnonyms	1
Transport	9
Parts of the house	16
Newspaper names	1

While in the previous chapters the realia examples and their transfer operations were presented, it is important to highlight on the lexical and syntactic techniques used in the process of examination the realia types. The summary of techniques in translation of both novels is shown in *Table 3.5.3* and *Table 3.5.4*

Table 3.5.3

Transfer operations in translating realia in Virginia Woolf's "Mrs. Dalloway"

Lexical techniques	
Transliteration	13
Transference	6
Transcription	24
Adaptation	1
Analoque	1
Substitution with a functional analogue	32
Generalization	5
Contextual translation	9
Approximate translation	6
Syntactic techniques	
Description	3
Omission	6
Calque	18
Complex techniques	
transliteration + contextual translation	1
omission + substitution with functional analogue	1
transliteration + approximate translation	1
approximate translation + transcription	1

Table 3.5.4

Transfer operations in translating realia in Jane Austen's "Pride and Prejudice"

Lexical techniques	
Transliteration	3
Transcription	11

Adaptation	1
Analogue	1
Contextual translation	13
Substitution with a functional analogue	57
Generalization	16
Approximate translation	2
Syntactic techniques	
Description	6
Addition of meaning	5
Omission	3
Calque	15

As the qualitative data shows, among the lexical techniques the most commonly used transfer operations in Mrs. Dalloway novel are substitution with a functional analogue, transcription and transliteration, whereas the less commonly used are adaptation and analogue. In the case of syntactic techniques, the most frequent is the technique of calque, while the less frequent is description. The presence of complex techniques in the novel is insignificant. Taking into consideration the novel of “Pride and Prejudice” the most frequently used techniques are substitution with a functional analogue, generalization and calque, whereas the less frequently employed techniques are adaptation, analogue and approximate translation.

Since one of the main driving forces of the research is multilingualism, we thought it important to examine the distribution of these techniques by language as well. The summary of techniques in translation of both novels in Hungarian translations by Tandori (2018) is shown in *Table 3.5.5*, and by Szenczi (2022) in *Table 3.5.6*.

Table 3.5.5

Techniques used in Hungarian translation of Virginia Woolf’s Mrs. Dalloway by Dezső Tandori

Lexical techniques	
Transliteration	12
Transference	6
Transcription	2
Adaptation	1
Analogue	1
Substitution with a functional analogue	29
Generalization	3
Contextual translation	8
Approximate translation	6
Syntactic techniques	
Description	3
Omission	0
Calque	12
Complex techniques	

transliteration + contextual translation	1
transliteration + approximate translation	1

Table 3.5.6.

Techniques used in Hungarian translation of Jane Austen's *Pride and Prejudice* by Miklós Szenczi

Lexical techniques	
Transliteration	3
Transcription	0
Adaptation	1
Analoque	1
Contextual translation	8
Substitution with a functional analogue	52
Generalization	11
Approximate translation	1
Syntactic techniques	
Description	3
Addition of meaning	4
Omission	1
Calque	13

Among lexical techniques in both novel's target languages, the strategy of substitution with a functional analogue is highly acceptable according to the translators' choices. The most striking difference is that the use of the techniques of generalization, transliteration, transference and transcription in the Hungarian translations of both novels significantly differs. Most precisely, in the Hungarian translation of the 19th century novel, the translator did not use the strategy of transference and transcription at all, and the technique of transliteration is also significantly reduced. In contrast to the technique of generalization, the number of which decreased in the Hungarian translation of the 20th century novel. Among the syntactic techniques, the difference is not obvious, apart from the presence of the technique of addition of meaning in the 19th century Hungarian translation.

As with the Hungarian translation, we prepared the summary for the Ukrainian one as well. The summary of techniques in translation of both novels in Ukrainian translations by Бойко (2016) is shown in *Table 3.5.7*, and by Горбатко (2018) in *Table 3.5.8*.

Table 3.5.7

Techniques used in Ukrainian translation of Virginia Woolf's *Mrs. Dalloway* by Taras Boyko

Lexical techniques	
Transliteration	1
Transference	0

Transcription	24
Adaptation	0
Analoque	0
Substitution with a functional analogue	24
Generalization	3
Contextual translation	4
Approximate translation	3
Syntactic techniques	
Description	3
Omission	6
Calque	14
Complex techniques	
omission + substitution with functional analogue	1
approximate translation + transcription	1

Table 3.5.8.

Techniques used in Ukrainian translation of Jane Austen’s *Pride and Prejudice* by Volodymyr Horbatyko

Lexical techniques	
Transliteration	0
Transcription	11
Adaptation	0
Analoque	0
Contextual translation	11
Substitution with a functional analogue	47
Generalization	8
Approximate translation	1
Syntactic techniques	
Description	5
Addition of meaning	3
Omission	2
Calque	11

Among lexical techniques in both Ukrainian translations of the novels, the most common technique is substitution with a functional analogue, which is applied in large numbers compared to other techniques. It is worth mentioning the use of transcription, which is used twice as much in the 20th century Ukrainian translation of *Mrs Dalloway*, as in the 19th century Ukrainian translation of *Pride and Prejudice*.

In fact, we differentiate between two types of local divisions, the internal and external realia. According to our research in the novel “*Mrs. Dalloway*” we found 66 internal – English culture-specific words and 18 external culture-specific words. Results are showed in *Table 3.5.9*. In “*Pride*

and Prejudice” we found 73 internal – English culture-specific words and 26 external culture-specific words. The results are showed in *Table 3.5.10*.

Table 3.5.9.

Local division of realia in Virginia Woolf’s “Mrs. Dalloway”

Internal realia	66
External realia	18
Total number:	84

Table 3.5.10.

Local division of realia in Jane Austen’s “Pride and Prejudice”

Internal realia	73
External realia	26
Total number:	99

Realia, divided according to their correspondence with native and foreign culture, is also presented in the following *Table 3.5.11* and *Table 3.5.12*. The research data gives us more concrete information about the division of native (national/local) or foreign (international/regional) realia.

Table 3.5.11

Local division of realia in Virginia Woolf’s “Mrs. Dalloway”

Native	66
1. National	61
2. Local	5
Foreign	18
1. International	12
2. Regional	6
Total	84

Table 3.5.12

Local division of realia in Jane Austen’s “Pride and Prejudice”

Native	73
3. National	61
4. Local	12
Foreign	26
3. International	6
4. Regional	20
Total	99

3.5.1 Discussion and conclusion

The discussion and conclusion part will summarize the research findings and analysis. To start with, the research was carried out by identifying, collecting and examining culture-specific words in two novels, written in different centuries. The novels of Virginia Woolf “*Mrs. Dalloway*” and Jane Austen “*Pride and Prejudice*” were analyzed in the study. The research data were collected from books and online in the source language, English, and the target Ukrainian and Hungarian languages. The Ukrainian translations were produced by Taras Boyka (2016), and Volodymyr Horbatyko (2018), while the Hungarian translations of the novels were produced by Dezső Tandori (2018) and Miklós Szenczi (2022).

Research data on the subject reveal that a wide range of transfer operations were found during the study. The most common techniques were substitution, addition of meaning, calque, transliteration and transcription. The researcher examined the source English text at first place, found the realia in it, which was followed by the examination of target language text. After comparing the novels, the researcher went on analyzing and explaining all the examples one by one, defining the proper transfer operation used for their transformation from source language to target ones.

The hypotheses formulated at the beginning of the research were logically supported by the gathered data. One of the central investigating point was to prove that the presence of ethnographic realia in the 19th and 20th century novels quantitatively differs, most likely their numbers will decrease in the 20th century. The result is positive. As the data proves, we found a total of ninety-nine culture-specific words in the 19th century novel of Jane Austen’s *Pride and Prejudice*, and eighty-four culture-specific words in the 20th century Virginia Woolf’s *Mrs Dalloway* novel. Thus, the hypotheses of temporal comparison gave a satisfactory result.

The second important hypothesis requiring proof was that translation strategies used in these languages would reflect identical and disparate translations methods of culture-specific terms throughout the novels. Therefore, comparing the translation strategies used for realia in Hungarian and Ukrainian languages, certain regularities in translation in these languages will be identified. After conducting a thorough analysis of the division of ethnographic realia groups and their translation methods, used by target language translators, as well as comparing them in the target languages, we found certain consistency in their transformation. Taking into consideration the 19th century novel of *Pride and Prejudice*, certain realia groups, such as art and culture, labour, clothes, religion, customs and rituals, were translated in both Hungarian and Ukrainian languages by the same transfer operation. This statement is also true for the 20th century novel of *Mrs Dalloway*. In this case, the realia groups of labour, art and culture, historical and social objects, newspaper

names Hungarian and Ukrainian translation techniques are identical as well. Consequently, we can state that certain regularities can be observed in realia translation in both novels in both target languages.

CONCLUSION

Since the study of realia translation requires extensive cultural knowledge, translators have to face diverse linguistic, cultural, and lexical difficulties. To solve these difficulties, the translator is duty-bound to exhaust all efforts in seeking the correct resolution, often necessitating persistent exploration and inquiry. A deep knowledge of source and target cultures is the key to a functional communication between members of these communities.

In this thesis, we investigated the relevance of translating culture-specific words in the process of novel translation. In doing so, we drew on the scientific work of numerous linguists, which provided valuable and well-founded insights essential for addressing the complexities of realia translation. While completing this work, we used a theoretical background from translation studies, literary criticism, grammar, and lexicology. For this reason, the thesis might serve as a reliable starting point for further research.

The research subject, object and its main aim were clearly stated throughout the chapters. The primary task of the present work was to study the theoretical academic literature dealing with realia and process this knowledge in a way that helps gather as many realia as possible in Virginia Woolf's *Mrs. Dalloway* and Jane Austen's *Pride and Prejudice* novels, as well as in their Hungarian translations by Miklós Szenczi (1958) and Dezső Tandori (1971) and Ukrainian translations by Volodimir Horbalyka (2018) and Taras Boyka (2016).

The research findings confirmed the theoretical parts of the thesis and its central hypothesis. The researcher's aim here is to examine the possible methods of translating realia and its use through similar or different expressions in other languages. The research process was successfully accomplished by collecting a total of 84 examples of realia in the novel *Mrs. Dalloway* and 99 examples of realia in the novel *Pride and Prejudice*.

In addition to the realia we found in both novels, we categorized them according to subject and local division. Research data on the subject division of ethnographic realia reveal that in the novel *Mrs. Dalloway* 15 subcategories were differentiated, while in the novel *Pride and Prejudice*, there were 16 subcategories. Among them, the most common groups are the subcategories of *art and culture*, *clothing*, *food and drink* and *measure and money*. What is more, in the 19th-century novel, the outstandingly highly reproduced realia categories are the groups of *parts of houses* and *labour*. Research findings on the local division of internal and external realia indicate mainly the same distribution in both novels. As we have seen, internal realia are definitely present in greater numbers in both novels. The local division of realia, according to their correspondence with native (national/local) and foreign (international/regional) culture, gives similar results. The amount of native/foreign realia is equal to the amount of internal/external ones. Within the native group, the

number of national realia is significantly higher than that of local realia in both novels. However, within the foreign group, the number of international and regional realia varies by novel. While we found more international realia in the novel *Mrs. Dalloway*, we identified more regional realia in the novel *Pride and Prejudice*.

Furthermore, based on the acquired theoretical knowledge, we analysed and categorized the found realia according to lexical and syntactic techniques. The results of this investigation show that lexical transfer operations involving techniques as substitution with a functional analogue, contextual translation, approximate translation, generalization, transliteration, transcription were often used to transfer the meaning of culture-specific words in both novels. Among the syntactic techniques the most frequently acquired ones were the techniques of calque, description or omission. By analysing both target languages separately, we found that the most frequently used lexical and syntactic translation techniques in the Hungarian translation of the novel *Mrs. Dalloway* are substitution with a functional analogue, transliteration and calque. Indeed, in the Ukrainian translation of the same novel, the most common lexical and syntactic techniques are substitution with a functional analogue, transcription and calque. In the case of the novel *Pride and Prejudice*, the techniques of substitution with a functional analogue, generalization and calque were the most frequently used lexical and syntactic strategies in the Hungarian translation, whereas the Ukrainian translation mostly adopted the techniques of substitution with a functional analogue, contextual translation, transcription, calque, and description. After analysing the results, we might conclude that the strategies of substitution, generalization, calque, transliteration and transcription are the most widely used transfer operations in the study of realia translation.

Returning to the hypotheses posed at the beginning of this study, it is now possible to state that the gathered data logically supports the set objectives. The initial hypothesis that needed to be proven was that the presence of ethnographic realia in the novel differs quantitatively, particularly in the 20th-century novel *Mrs Dalloway*, where they are expected to occur in smaller numbers. As a result, when comparing the number of realia in both novels, we found ninety-nine realia in the 19th century novel, while we discovered a total of eighty-four realia in the 20th century novel. Thus, we can conclude that the first hypothesis is substantiated.

According to the second hypothesis to be proven, the translation strategies for culture-specific words in the novels would reveal both similar and different methods, and comparing these strategies in Hungarian and Ukrainian would identify certain translation regularities. After thoroughly analysing the division of ethnographic realia groups and the translation methods used by translators, and comparing them across the target languages, we found a certain consistency in their transformation. By means of the same transfer operation, elements related to art, labour,

clothing, religion, customs, and rituals in the 19th century novel *Pride and Prejudice* were rendered into both Hungarian and Ukrainian languages. Similarly, the same translation methods were applied to the 20th century novel *Mrs Dalloway*. In this instance, the realia categories such as labour, art and culture, historical and social objects, newspaper titles exhibit the same characteristics in both target languages. Hence, as the translators used the same transfer methods in both novels and in both target languages for the same realia categories, we can conclude that certain regularities can be observed. It is worth mentioning that not all categories of ethnographic realia followed this translation tendency. Thus, the present hypothesis has only been partly verified.

The collected data and the descriptive analytical results facilitated the completion of the above-mentioned central task. Thus, the obtained results are consistent with the parts of the study. We can state, that the research findings prove the thorough examination of theoretical content, its main aims and the hypotheses of the subject under investigation.

РЕЗЮМЕ

Одним із визначальних аспектів сучасного існування є потік та обмін інформацією між людьми в будь-якій точці світу. Це базується на відповідному, точному процесі перекладу та самому перекладі, який є культурно, лексично та граматично правильним перенесенням тексту вихідної мови (SL) на мову перекладу (TL).

Точніше кажучи, мова є основним інструментом, за допомогою якого ми орієнтуємося в наших соціальних взаємодіях. У застосуванні до комунікації мова стає складно переплетеним з культурою різними складними способами. Мова служить не лише засобом вираження культури, але й фундаментальною передумовою її існування та еволюції. Численні теоретики представили різні визначення мови, культури та перекладу. Загальна точка зору впливає з розуміння того, що процес перекладу передбачає не лише передачу між двома мовами, але й взаємодію між двома культурами.

Як стверджує Catford (1965), переклад можна визначити як заміну тексту однієї мови (SL) текстовим матеріалом іншої мови (Catford, 1965). Це означає, що переклад виходить за рамки простої заміни тексту вихідної мови мовою перекладу. У перекладі головна увага приділяється не лише передачі змісту, а й збереженню стилю мови та культури. Переклад – це діяльність, яка залучає принаймні дві мови та два культурних середовища.

Серед лексичних одиниць, що містять національно-культурний компонент, найбільший інтерес становлять реалії. Самі ці лексичні одиниці завжди розкривають особливості культури та народу іншої країни. Реалії становлять важливий компонент словникового запасу будь-якої мови, що дозволяє зазирнути в унікальний світогляд її носіїв. Передача реалій у перекладі є складною справою, оскільки вона дає можливість досліджувати культуру, історію, звичаї та спосіб життя людей, мова яких охоплює певні реалії. Таким чином, потреба перекладача у виробленні власних індивідуальних стратегій перекладу є критичною. Розв'язання проблеми може бути досягнуто лише шляхом пошуку найбільш придатних методів або стратегій перекладу культурно-специфічних концепцій.

У цій магістерській роботі ми досліджували доречність перекладу культурно-специфічних слів у процесі перекладу романів. Наукова робота багатьох лінгвістів дала цінні та добре обґрунтовані знання для обробки та розгляду цієї теми. З цієї причини магістерська робота може слугувати надійною відправною точкою для подальших досліджень.

Основним завданням цієї роботи було вивчення теоретичної літератури з теми дослідження, і обробка цих знань з метою збору якомога більше реалій у романах Вірджинії

Вулф «Місіс Деллоуей» і Джейн Остін «Гордість і упередження», а також у їх угорських перекладах Міклоша Сенці (1958) і Деже Тандорі (1971) та українських перекладах Володимира Горбатьки (2018) і Тараса Бойка (2016).

Ми знайшли велику кількість реалій в обох романах і, класифікували їх відповідно до місцевого та тематичного поділу. Крім того, на основі отриманих теоретичних знань ми проаналізували та класифікували реалії відповідно до лексичних і синтаксичних прийомів.

Повертаючись до гіпотез, поставлених на початку цього дослідження, тепер можна стверджувати, що зібрані дані логічно підтверджують поставлені цілі. Початкова гіпотеза, яку необхідно було підтвердити, полягала в тому, що присутність етнографічних реалій у романі відрізняється кількісно, зокрема в романі 20-го століття «Місіс Деллоуей», де вони, як очікується, траплятимуться в меншій кількості. У результаті, порівнюючи кількість реалій в обох романах, ми виявили дев'яносто дев'ять реалій у романі 19-го століття, і загалом вісімдесят чотири реалії в романі 20-го століття. Таким чином, можна зробити висновок, що перша гіпотеза є обґрунтованою.

Відповідно до другої гіпотези, стратегії перекладу слів, пов'язаних із певною культурою, у романах виявлятимуться як схожі, так і різні методи, а порівняння цих стратегій угорською та українською мовами виявить певні шаблони перекладу. Після ретельного аналізу поділу груп етнографічних реалій і методів перекладу, які використовують перекладачі, і порівняння їх між цільовими мовами, ми виявили певну послідовність у їх трансформації. За допомогою такої ж операції перенесення елементи, пов'язані з мистецтвом, працею, одягом, релігією, звичаями та ритуалами в романі 19-го століття «Гордість і упередження», були передані як угорською, так і українською мовами. Подібним чином ті самі методи перекладу застосовувалися до роману «Місіс Деллоуей» 20-го століття. У цьому випадку такі категорії реалій, як праця, мистецтво та культура, історичні та соціальні об'єкти, назви газет, демонструють однакові характеристики в обох цільових мовах. Отже, можна зробити висновок, що існують певні закономірності, оскільки перекладачі використовували однакові методи передачі в обох романах і в обох цільових мовах для тих самих категорій реалій. Варто зазначити, що не всі категорії етнографічних реалій дотримувалися цієї тенденції перекладу. Таким чином, ця гіпотеза підтверджена лише частково.

Зібрані дані та описові аналітичні результати сприяли виконанню основного завдання, згаданого вище. Можна констатувати, що результати дослідження свідчать про ретельну перевірку теоретичного змісту, його основних цілей та гіпотез предмета дослідження.

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