PECULIARITIES OF RENDERING CULTURE-SPECIFIC ITEMS FROM ENGLISH INTO RUSSIAN IN THE “PEAKY BLINDERS” SERIES

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The present article presents the analysis of definitions and classifications of culture-specific items, which are culture-bound phenomena that are common in the studied culture while being alien in other cultures/languages. The article contains the analysis of culture-specific items used in the Peaky Blinders series (2013) and their subsequent translation into the Russian language with the view of analysing the most efficient translation techniques that help to overcome obstacles in cross-cultural communication.

We live in an era of globalization, where wide spread of languages is common, therefore, a translator is obliged to consider the appropriateness of using those or other methods of transferring the text of the original by means of another language. Thus, it might be challenging sometimes to overcome the barriers in cross-cultural communication created by the Culture-Specific Items (CSIs) that deal not only with proper nouns, but also references to social and cultural phenomena.

Based on various definitions given by famous scholars, culture is a set of customs and beliefs, language, art, way of life and social organization of a particular country or group. In Humboldt’s interpretation, language, which is a part of culture, is not a direct reflection of the world, it is an act of human interpretation of the world. Different languages, according to Humboldt, are different visions of the world [5]. Thus, the main difficulty highlighted by researchers is the mismatch of “*world pictures*”.

Since different cultures have different perceptions of the world, it is necessary to consider how culture affects language, the process which is reflected in CSIs. Many scholars in the field have provided a series of definitions for CSIs. M. Baker defines them as an abstract or concrete idea which is associated with religious belief, social customs, and kind of food [1]. According to S. Vlahov and S. Florin, CSIs are words and phrases that name objects characteristic of the life (everyday life, culture, social and historical development) of one society and alien to another [4].

The CSIs identified in the *Peaky Blinders* series were grouped according to Peter Newmark’s classification of CSIs [3, p. 96-103]. According to P. Newmark, the most common group of CSIs is **ecology** as it represents names of animals, plants, local winds, mountains, plains, ice, towns, etc. Thus, in the series under analysis, one can come across such CSIs as *St Andrews, Small Heat*. Next group consists of **material culture** such as food, clothes, transport and houses, for example *pub, Bentley, whis-*

key. To illustrate the group of **social culture** – economy, occupations, social welfare, health and education – we can bring such examples as *football, barmaid, bookmaker*. The fourth group defined by P. Newmark is **organizations, customs, ideas** that encompasses political, social, legal, religious and artistic terms, for example *vicar, Fenians, BSA factory*. The last group is **gestures, habits and idioms**: *have snow on one's boots, make hay, in the parliament of one*.

Based on the peculiarities of translating CSIs in movies, which are the dubbing factor (the process in filmmaking of adding new dialogue or other sounds to the sound track of a motion picture that has already been shot) and conveying the national colour and atmosphere, six Davies' translation strategies have been applied to the selected CSIs.

The first translation strategy that has been analyzed is **preservation**, it is used to keep the exotic essence of the source text. For example, the word *pub* is translated as *паб.* In some countries, pubs are not the predominant drinking establishments and are perceived mainly as an element of the "exotic" British national flavor.

The second translation strategy is **addition**, which implies the introduction of additional words due to the differences in the structure of the sentence or absence of a corresponding word. For example, in the following dialogue, we come across such expression as *to have snow on one's boots.*

- Stanley Chapman is a bigger fish than Freddie Thorne.	*- Стэнли Чапмен - рыба покрупнее, чем Фредди Торн.*
- He's currently holding 200 in cash given to The Communist Party by the Russian government.	*- Сейчас у него на руках 200 фунтов наличными, переданными Коммунистической партии российским правительством.*
*- That's right, Chapman **has snow on his boots**.*	*- Верно, за Чапменом **прослеживается русский след**.*

This expression implies that a person has either recently been to Russia or is, in fact, Russian. In the opening months of the First World War, a rumour spread across the United Kingdom that Russian soldiers – identified by the *snow on their boots* – had landed in Scotland en route to the Western Front. The translator in this case adds the explanation of the expression, since providing a direct translation – *у него снег на ботинках* is likely to confuse Russian viewers as they would not understand the relationship to the context that has been set by main characters.

Globalization means that CSIs are replaced with a more neutral or general reference. For example, in '*Two **pints** of dark mild, please'* the word *pint* is translated as *порция 'Две **порции** темного Майлда, пожалуйста.'* This word has an equivalent in Russian – *пинта,* however, the translator refers to *порция* since *pint* is not commonly used in Russian or because the volume of pints can be different depending on the country. A similar approach is observed while translating *'Just trying to make a few extra pennies…'* as '*Просто пытаюсь заработать пару лишних монет...'*.

Another translation strategy is **omission,** which means that words that are semantically redundant, in terms of their semantic content, are most often deleted. A trans-

lator may consider that a CSI is not obligatory for the target reader’s understanding. For example, ‘*They will see us from a **mile** away’.* is translated into Russian as *‘Они сразу нас заметят’.* The translator omits the measurement unit, as it is practically unnecessary for understanding the meaning behind the sentence.

Localization is a translation and cultural adaptation of a product to the characteristics of a particular country, region or population group. ‘*Hold all the aces.’* is rendered into Russian as ‘*Держать туз в рукаве’* as the English phrase means to have a strong advantage over others in a contest, competition, etc. The origin of this idiom comes from card games, in which the ace is the highest card in each suit. So, if a player holds all the aces, he or she has a distinct advantage over all the other players. In comparison to the more neutral English equivalent, in Russian the idiom has a more negative color, since mostly cheaters hide the Ace in the sleeve, in order to win.

As a result of the study, we observe that world perception creates culture, thus, it becomes difficult for groups of people with different worldviews to have a clear understanding of culture-specific items. Therefore, the success of the translator as an intermediary between two cultures depends largely on understanding the content of the original text, the meaning put into the text by the author, the cultural values; and, also, on the ability to choose the correct linguistic means to convey the message in order to achieve the impact of translation, equal to the impact of the original text.

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