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Research Articles

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“FEATURES OF HOUSEHOLD REALIA TRANSLATION IN LITERARY TEXTS”*Zh.A.Kunayeva***Abstract**

This article discusses the features of translation of household realia words. Realia words, selected from the original text, are analyzed from the point of view of the methods of their translation to identify the most appropriate of them. The relevance of the research lies in the fact that literary text very often contains realia words that complicate the task of the translator in achieving an adequate translation. The study used the method of continuous sampling for the selection of linguistic material, also the methods of semantic and pragmatic analysis to determine the appropriate ways to translate realia words. Methods of interpreting realia words are analyzed on the basis of the novel by the Australian writer Christina Stead “The man who loved children”. The analysis of the linguistic material showed that the most productive ways of transferring the household realia words of the English language into the Russian language are transcription, descriptive translation and generalization. The novelty of the work lies in the fact that the novel has not been previously translated. Despite the interest of researchers in the process of conveying realia words, the practical aspects of the effectiveness of individual translation techniques and their combinations are still relevant. Analysis of the quality of translation equivalents, identification of patterns of transmission of realia words on the material of literary texts can contribute to a deeper understanding and solution of problems in the theory and practice of translation of non-equivalent vocabulary. The results of the study showed that in order to achieve the adequacy of translation in the transmission of the household realia words, as well as for the correct transfer of their meaning, the translator must not only be able to apply transformations, but also have background knowledge.

Key words: *realia words, non-equivalent vocabulary, literary text, transcription, descriptive translation.*

Introduction

At the moment, the issue of linguistic realia words is undoubtedly one of the relevant problems of translation studies. Many domestic and foreign linguists and translators continue to study and define various characteristic features of realia words, highlight their classifications and offer specific ways to translate these lexical units in different literary genres.

Realia words, being an important part of literary texts, play a special role not only in the process of creating certain artistic images by the author, but also in preserving the national flavor (Kuzmina, 2008, p. 224). However, this layer of vocabulary can cause difficulties when transferring it into another language, and therefore it seems necessary to study in detail the existing strategies with the help of which it is possible to achieve the most adequate translation of realia words. This fact justifies both the choice of the topic and its relevance and importance for linguistic science. These issues are quite complex and still not fully understood, because in any work, the meaning of words, phrases and whole sentences is not limited to their direct meaning.

The reader, knowing the literal meaning of words, unfortunately, cannot always ensure for himself the entire completeness of the perception of what he has read. At this stage the problem of the feasibility of translating the realia words arises, to which more and more new works are devoted, since the translation of these particular lexical units plays a huge role in understanding the entire text. So, the subject of this research is the realia words

and the ways of their translation in literary text. The novel “The man who loved children” of Australian writer Christina Stead was chosen as the material for this research. It should be noted that this novel is considered as a literary work with a rich vocabulary and a high content of lexical units that have no equivalents in the translating language. The purpose of this work is to analyze the realia words and methods of their translation into Russian in the framework of pre-translation analysis of the text. The novelty of this work lies in the fact that this novel has not been previously translated into the Russian language.

Methodology

During the study, the following tasks were set:

- to analyze theoretical material and define the term “realia words”;
- to select realia words in the novel “The man who loved children”
- to analyze the selected realia words and the way of their transmission in the target language

In accordance with the tasks set, the pre-translation analysis was performed, especially semantic analysis, component and pragmatic analysis. Semantic analysis includes analysis assuming taking into account the content-semantic space of a specific text.

To identify the national specifics of the implementation of the realia words in the process of actualization and modeling of the English communicative style, component and pragmatic analyzes were used. The pragmatic-functional approach underlying any translation includes the analysis of the original text, the identification of the described situation, the search for functionally adequate substitutes for the transfer of the function that the author intended for the recipient of the source language, the implementation of an adequate translation.

Translation strategies of domestication and foreignization represent one of the ways to convey the nationally specific character of the lexicon in question. In this master thesis, foreignization strategy was used. Because, from our point of view, it is very important to ensure the preservation of the specific features of a foreign text through the use of carefully selected language means.

Results

Before proceeding to a more detailed study of the concept of “realia word”, it is necessary to consider in general the definition of “non-equivalent vocabulary” and related terms. Barkhudarov (2008) claims that the following groups of words can be classified as non-equivalent vocabulary: proper names, accidental gaps and realia words and in his opinion realia words are concepts that reflect objects of material and spiritual culture (p. 24). However, there are many other definitions for this concept. Weisburd (2006) affirms that the realia words are words denoting concepts or situations that do not exist in the practical experience of speakers of other languages (p. 18). Scientists Vlahov and Florin (1986) give the most complete definition and maintain that “realia words are words (or phrases) that name objects that are characteristic of the life of one people, and are alien to another, requiring a special approach in translation due to the fact that do not have exact correspondences in other languages” (p. 47). Tomakhin (1997) claims that “realia words mean objects of material culture, historical facts, elements of government, the names of personalities and folklore characters known in this country, which in the vocabulary of the language refer to non-equivalent vocabulary” (p.129). Tursunov (2015) says “realia words are facts of reality of social and cultural life, also concepts and words related to the life, legendary personalities, heroes, tradition, custom, and the history of the country of the language being studied” (p. 163).

Based on the above definitions, we found out that the realia words denote objects and phenomena that are characteristic only of a certain linguistic community and can be identified by comparing the lexical units of two languages. The connection of these objects and phenomena with the people and the historical period of time

is clearly traced. The realia words we study are also characterized by local flavor and are able to recreate the national peculiarities of life and differ from other lexical units in their general use in different styles of speech, unambiguity and lack of equivalence.

The function of recreating the national historical color, the symbolic function and the function of aestheticization of everyday details, which are used in this work in order to immerse the reader in the national atmosphere of the events described in the book, are also quite obvious function of realia words. That is why it is very important and at the same time difficult is the question of the exact transmission of the used realia words into reader's language for a more correct understanding and interpretation of someone else's culture, which became the main task of our research.

An adequate translation rate is understood as a completed translation in which the texts of the source and target languages are maximally equivalent. To carry out the transfer of the original text into any other language, the translator must be proficient in such concepts as methods, techniques and methods of translation. They are fundamental categories with the help of which the translator can achieve the most accurate transfer of the source text into the target language. And the realia words are of great interest in the framework of the linguoculturological analysis of the text, which is an integral part of any adequate translation (Burova, 2017, p. 428).

Many researchers have identified a variety of techniques and methods of conveying the realia words in literary texts. Komissarov (2013) identifies four ways of transmitting "realia words that do not have direct lexical correspondences in the Russian language": 1. Transmitting an English word using translation transcription and transliteration. 2. Transmission using tracing. 3. Descriptive translation. 4. Using explanations and notes in translation (p. 28).

Fedorov (2002) identifies the following main methods of translating realia words from one language to another: 1. Transcription and transliteration, the essence of which is to write a word denoting realia in the original language using alphabetic characters of the target language. 2. Descriptive translation, which is expressed in the creation of a new word or phrase to denote a corresponding object or phenomenon (elements and morphological connections that actually exist in the language are used). 3. Adaptation method, in which the selected version of translation is specified within the context (a word denoting a foreign language realia, at the same time, it is something close, but not identical to it in its function). 4. Hyponymic (generalization) translation, in which the lexical unit of the source language, denoting a specific concept, is transmitted into the target language by a word that names the corresponding generic concept (p. 207).

The purpose of the study is to analyze the features of the translation of household realia words in the novel of Christina Stead "The man who loved children". In this work, considered the most interesting examples and tried to identify the features of their translation in this work. In total, within the framework of the study, some examples of translation of household realia words were found and analyzed.

Vinogradov (2011) believes that "household realia words include the names of dwellings, property, clothing, attire, food, drinks, types of labor and occupations, banknotes, units of measures, musical instruments, folk dances and songs, performers, folk holidays, games, and addresses" (p.71).

In the considered work of art, there is a significant number of realia words related to everyday life of people. Here are some examples of English-language household realia words found in the original text.

An extensive subgroup of everyday realia words in the text of the novel is a food. The novel contains realia words like "Worcestershire sauce", "custard", "chutney", "mincemeat":

*"She would play on and on till her cheeks got hot and then call for another cup of tea, or else go and get herself some store cheese and **Worcestershire sauce** in a plate, pushing the cards aside" (Stead, 1966, p.16).*

*"Where the devil is that **custard** pie, Archie?" (Stead, 1966, p.160).*

“She left a note on Sam's desk asking for money to go to Baltimore to see her lawyer, and after dining off a four ounce-curry made for herself from cold meat and raisins, with **chutney** and tea, she shut herself into her room, determined not to come out again until it was time to leave for Baltimore” (Stead, 1966, p.414).

“He'd chop me up for **mincemeat** and put me in a pie” (Stead, 1966, p.190).

The novel contains realia words which are names of different household items like “*French windows*”, “*eiderdown*”:

“Jo threw down her flowers, chocolates, her hat, while the others started to pour in around her, through doors and long, open **French windows**, and exclaimed, “Where's Sam?” (Stead, 1966, p.236).

“The chair, and the slanting of the light, the endless insoluble game of *solitaire*, were as comfortable to Henny's ravaged nerves as an **eiderdown**” (Stead, 1966, p.14).

Also, in the novel, realia words that designate various premises are often encountered. For example, “*consulting room*”, “*drugstore*”, “*brownstone*”.

“Or you go to his **consulting rooms**, and he trusts you and leaves you alone—or he leaves the stuff unlocked purposely—foo, I've thought of a hundred ways” (Stead, 1966, p.157).

“She bit her lip, got up, put on her red dressing gown and the **drugstore** slippers given to her by Tommy on her last birthday, and looked impatiently for her fountain pen” (Stead, 1966, p.43).

“She would see the near rush or distant slow-moving glitter on the steeps of North Charles Street, see the half-dry, fountain with a boat in Eutaw Place, which could be seen from the front windows of the **brownstone** house Hassie had there” (Stead, 1966, p.14).

Also in the novel there are realia words that refers to the culture of the people like “*corroboree*”, “*banjo*”:

“We'll have a **corroboree** afterwards when I get better” (Stead, 1966, p.32).

“They were just wondering whether they should go and help him when he reappeared jubilant, holding his old **banjo** between his legs and hands” (Stead, 1966, p.263).

Discussion

Next step will proceed directly to the analysis of the methods of conveying realia words found in the text of the novel. The study identified ways of translation the English-language household realia words into Russian.

Worcestershire sauce is defined as “a pungent sauce whose ingredients include soy, vinegar, and garlic” (Merriam-Webster, n.d.). After analyzing the translations of different works, we can see that this name of the sauce was transferred into Russian in different ways: “вустерский соус”, “Ворсестерширский соус” and “горчица”. When translating this name of the sauce, using the transcription method and translating as “вустерский соус” is a good example of translation. In this case, with the help of transcription, the national flavor of the realia word is preserved. Thanks to the use of transcription, many English gastronomic realia words were borrowed by the Russian language and culture and entered the practical experience of Russians.

Chutney is defined as “a thick sauce of Indian origin that contains fruits, vinegar, sugar, and spices and is used as a condiment” (Merriam-Webster, n.d.). In 2018, translator Elena Petrova combined two methods to translate a given realia word, transferring as “индийский соус чатни” in the translation of the novel “The Only Story” of Julian Barnes (Andronova, 2019, p.27). In this case, the transcription preserved the national flavor and descriptive translation provided an explanation for readers who are not familiar with the realia word. But today the name of this sauce is becoming more and more popular in the world, so it can be translated as “чатни” with the help of transcription method.

Also in the text there is untranslatable realia word “*custard*”. *Custard* is defined as “a sweet sauce made from eggs, milk, and sugar and poured over sweet dishes” (Cambridge Dictionary, n.d.). Custard is so widespread and popular that it is also mentioned in situations far from the kitchen and dining table. Despite of

its popularity, it has no direct equivalent in the Russian language, and can be translated using the method of descriptive translation: “сладкий крем из яиц и молока”, thereby giving explanations for readers who are not familiar with the realia word.

Mincemeat is “a finely chopped mixture (as of raisins, apples, and spices) sometimes with meat that is often used as pie filling” (Merriam-Webster, n.d.). This realia word can be translated using the method of descriptive translation, since it has no equivalent in the Russian language: “фарш из сухофруктов”, thereby conveying the semantic meaning of the realia word.

French window is “a pair of glass doors, usually opening from the back of a house into its garden” (Cambridge Dictionary, n.d.). This realia word can be translated into Russian using the method of functional analogue as “стеклянная дверь”. Thus, the Russian approximate analogue becomes as culturally adapted as possible. This realia word is also found in the novel “Invitation of a Small Animal” of Vladimir Nabokov, and translator Sergey Ilyin used the tracing method and translated it as “французские окна” which was criticized, because, it does not give an idea of subject and misleads readers (Solomatina, 2017, p.74).

Eiderdown is defined as “a thick covering for the top of a bed, filled with soft feathers or warm material” (Cambridge Dictionary, n.d.). In this case, it would be appropriate to use the method of descriptive translation and transfer as “одеяло из гачьего пуха”, because it provides an explanation for readers who are not familiar with this realia word.

Consulting room is “an office where a doctor talks and examines patients” (Cambridge dictionary, n.d.). In this case, it would be appropriate to use a generalization method and translate as “кабинет врача”. This variant of translation was used by Larisa Bepalova who translated the novel of Agatha Christie “And then there were none” into the Russian language (Filistova, 2019, p.174). From our point of view, such a choice of a translator is quite justified and is the most successful.

Another realia word, which is difficult to translate, is “*drugstore*”. *Drugstore* is “a shop where medicines are sold out, and where people can buy household goods, cosmetics, also drinks and snacks” (Collins Dictionary, n.d.). This realia word has been translated as “аптека” several times. But as it can be seen from the definition, this realia word has a broader meaning. So, it will be understandable for Russian-language readers, if it is transferred as “магазин” using generalization method of translation. This method is justified, since the realia word has no other implication or significance in the context.

Brownstone is “a house with its front built of a reddish-brown stone, especially common in New York City” (Cambridge Dictionary, n.d.). When translating this realia word, the translator can use the method of generalization and translate as “особняк”. In the context, a given realia word has no real semantic value, so the translator can replace it with a broader concept familiar to the Russian reader.

Corroboree is “a nocturnal festivity with songs and symbolic dances by which the Australian aborigines celebrate events of importance” (Merriam-Webster, n.d.). When translating this realia word, methods of transcription and description were used by translators before: “копробори” and “танец огня”. From our point of view, it would be appropriate to use transcription method, and give a brief description in brackets. Because, when translating literary text it is very important to preserve the national color of nation and not allow the loss of meaning.

Banjo is “a musical instrument with a drumlike body, a fretted neck, and usually four or five strings which may be plucked or strummed” (Merriam-Webster, n.d.). This realia word can also be translated into the Russian language using transcription method. In this case, using the transcription method, it is possible to preserve the national flavor, and readers will also understand from the context that it is about a musical instrument. Also, the translator can give explanatory comments in a footnote.

In this work, we examined the most interesting examples and tried to identify the features of their transmission into the Russian language. In total, within the framework of this work, 11 examples of translation household realia words were found and analyzed.

As a result of our analysis, it was revealed that the most of the selected realia words from the English-language work of Christina Stead “The man who loved children” can be transmitted into the Russian language using the transcription method. Vlahov and Florin (1986) affirm that the presence of a huge number of transcribed words in the translation text can lead to the appearance of unusual and incomprehensible lexical units, however, thanks to these translation methods, the text does not lose its flavor and conveys the original text as accurately as possible (p.86). In this case, this method can be used to translate 4 out of 11 realia words.

The next method that can be used to translate the realia words in a novel is descriptive method of translation. Nelyubin (2003) believes that descriptive translation is used in cases where it is not possible to convey a linguistic element due to its absence in the target language. The main advantage of this method is that it is able to fully reveal the essence of the phenomenon, while excluding incomplete understanding of the reader, as can happen in the case of tracing or transcription (para.3). Thus, descriptive translation can help the translator in some difficult situations for the most accurate transmission of the phenomenon of a foreign culture. In this case, 3 out of 11 realia words can be transferred into Russian using this method of translation.

When translating some realia words in the novel, the translator can also use the method of generalization. Komissarov (2013) affirms that the generalization method is one of the lexico-semantic replacements of a source language’s unit with a narrower meaning by a unit of the target language with a wider meaning (p.123). Using this method, the translator seeks to avoid overloading the text with unfamiliar words, and thereby facilitate its perception by the reader. In this case, it would be appropriate to use this method of translation to translate 3 out of 11 realia words.

A functional analogue is the name of such an object that exists in the target language and performs the same functions as the original realia word, unfamiliar to the reader of the translation (Konopko, 2017, p. 208). It is quite often used in translation practice, especially if there is a need to reduce the “exotism” of the text, since when using a functional analogue, the national flavor of the content is leveled. In this case, 1 realia word can be translated with the help of functional analogue method.

In the course of work on the article, the set tasks were achieved. The literature on the problems of realia words and their transmission was studied. So, the frequency of the ways of conveying the realia words in this work, in percentage terms, is as follows: 37% of realia words can be conveyed by transcription method, in 27% of cases a descriptive translation is possible, generalization method of translation can be applied to 27% of realia words and 9% of realia words can be translated by the method of functional analogue.

When choosing a method for translating realia words, translator should take into account the word-formation capabilities of languages, literary and linguistic traditions in accordance with the specifics of the reader of this translation. The choice of certain method of translating realia words also depends on its function and place it occupies in the context, as well as on the connotations caused by realia words. We also made sure that for a more adequate transfer of meaning, translator needs to look for an individual approach. The preservation of the style of the work depends on this, as well as the success of the perception of the text by readers.

Conclusion

Summing up all of the above, it should be noted that on the material of the selected by us literary text of Christina Stead “The man who loved children”, household realia words could be transferred through techniques such as transcription and descriptive translation. Thus, we were convinced that in fiction there is still no single universal method for translating nationally specific vocabulary, therefore the translator needs to make a conscious choice in favor of one method or another, evaluating all the features of the use of realia words in a separate piece of text. When translating a literary text, not only the source and target languages are compared, but also different cultures. Translation of a literary text containing a description of the life of a certain historical

period requires a special approach, since it is necessary not only to convey the meaning of non-equivalent lexical units as accurately as possible, but also to preserve the historical flavor of realia. The adequacy and accuracy of translation is more facilitated by the orientation towards the use of various translation methods, considering many factors based on the study of the culture and history of the source language's country, so that the atmosphere, color and cultural value of the work of art are fully perceived by the foreign language reader, rather than the standard, theoretically informed decisions.

From the above, we can conclude that the practical material of this article can be used in the full translation of this novel into the Russian language.

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