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Transfer Specifics of Spanish Realities into Russian

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Abstract: ***The article deals with the problem of the transfer of Spanish realities in translation. It was found out that the difficulties in translating realities, on the one hand, are due to the lack of an equivalent or analogue in the translation language, and on the other hand, the need to transfer the subject (semantic) meaning, taking into account the connotation (national-historical coloring). As a result of the analysis of the translation text of the novel, it was found that translators mainly resort to such methods of translating realities as transcription, descriptive and approximate translation.***
Keywords: realities; transcription; transliteration; semantics; descriptive translation; approximate translation.

I. INTRODUCTION

The realities present certain difficulties in translation and require the translator to be deeply aware of this topic, on the one hand, and professional translation skills, on the other. It is customary to call a reality an object or phenomenon characteristic of the life of one people with its culture, history, language and way of life and alien to another. In this regard, the problem of translating realities can be considered part of the problem of transmitting the national and historical originality of a literary work, which arose together with the establishment of the theory of translation as an independent discipline and today represents a separate translation problem associated with the need to find new ways of transmitting realities, ways to solve the issue of equivalence.

To date, this lexical layer is the subject of many scientific studies. Thus, A.E. Suprun considers realities from a linguistic point of view, equating them with "exotic" vocabulary [9]. According to G.V. Chernov [11], one of the main features of the realities is common usage, that is, "familiarity" to most native speakers of the source language, but at the same time "alienness" to native speakers of the target language. This scientist also calls them "non-equivalent vocabulary", referring to the works of A.V. Fedorov [10], Y.I. Retsker [8]. Thus, non-equivalent vocabulary is the broadest concept in terms of content; realities are included in its framework as an independent group of words. Proper names and phraseological units come into contact with realities, but it is also worth noting that the opinions of researchers on the connection of non-equivalent vocabulary and realities differ significantly, and at the moment there is no single correct definition [3]. However, in the domestic and foreign linguistic tradition, a uniform, generally accepted terminological base for the designation or differentiation of realities-words and realities-things has not yet been formed, which significantly complicates the work of the translator [6, pp. 102-103].

Given the fact that many researchers have addressed the problem of realities in fiction, it is not surprising that there are many different classifications. So, for example, in accordance with the principle of subject-language features, proper names, coins, positions and designations of persons, details of costume and jewelry, food and drinks, addresses and titles with names are referred to realities.

In accordance with the subject, local and temporal division, geographical realities (names of geographical objects, endemics, etc.), ethnographic realities (realities related to life, work, art and culture of the people), as well as socio-political realities (administrative-territorial structure, authorities, military realities, and so on) are distinguished [3, pp. 51-56].

Based on the classification of M.L. Weisburd [2], realities can be expressed in a separate word (mantilla [12] – мантилья [4]); word combinations (Plaza de Toros [12] – Пласа-де-Торос [4]); sentences (tomar al toro por los cuernos [12] – «брать быка за рога» [4]).

L.V. Mosienko, considering the realities in the plane of one language as "own" and "foreign", conditionally refers to national realities (as well as local and microlocal), and to "foreign" – international (as well as regional) [7, p. 158].

For the reader of a work of fiction, the presence in the text of a national reality (that is, an object characteristic of one nation, but alien outside the country) will often be enough to evoke associations with a certain country and its people. For example, for the Spanish language, the bright national realities will be *corrida* [12] – "коррида" [4]), *siesta* [12] – "сиеста" [4]).

International realities function in the vocabulary of many languages and are fixed in the corresponding dictionaries, but at the same time retain the original national coloring. At the same time, the content of these tokens may differ from the original one [7, p. 159]. For example, the Spanish word *sombrero* (сомбреро) [Там же] translates as «шляпа», that is, a headdress in the general sense of the word. On the other hand, for most people it is the name of a certain type of headdress with characteristic wide brims, which in Spanish is denoted by the phrase *sombrero cordobés* (кордовское сомбреро) [Там же].

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Thus, two main difficulties arise in the process of translating realities. The first is due to the fact that there is no equivalent or analogue of the translated word in the translation language, since native speakers of this language do not have an object or phenomenon designated by reality. The second is dictated by the need not only to convey the objective (semantic) meaning of reality, but also to preserve its connotation, that is, its national-historical coloring. When translating realities, the translator should understand for what purpose they are used in a work of fiction, and whether it is necessary to leave such a foreign-language word in the translation, or it is worth choosing an appropriate equivalent in the translation language.

O.S. Lilikovich emphasizes that structural, semantic and stylistic features of realities should be taken into account in the method of their transmission (transcription, search for an equivalent or replacement, approximate translation, off-text commentary) [5].

As for transcribing (displaying the sound form of the original word), then, according to M.L. Alekseeva, this method of translation retains a high frequency when transmitting realities that name objects of culture and art, state structure, national holidays, dishes and drinks [1]. Less often they resort to transliteration (transfer of the letter composition of the original word). At the same time, according to the researcher, “the tendency to preserve the realities of this type by transcribing indicates a sufficiently large cultural value of these lexical units” [Ibid., p. 188].

If transcription is impossible or undesirable (when, for example, this technique cannot fully reveal the meaning of the original word), other methods of translating realities are resorted to, which include: approximate translation (genus-species substitution, functional analogue), contextual translation, descriptive translation [3, p. 93].

These methods of translation allow us to reveal the meaning of reality in the text itself by means of its designation by means of the translating language. Thus, in descriptive translation, correspondences are established between the original word and the phrase in the translation text that explains its meaning, for example, *castora* [12] – шляпа с высокой тульей [4].

However, in the process of translation, it should be borne in mind that, for example, an analogue of the original word or a generic replacement does not always create an accurate representation of the object or phenomenon designated by it [3].

Thus, when working with realities, the translator needs to take into account general theoretical provisions and, based on his knowledge of languages, background knowledge, experience, as well as on the “contextual environment”, choose the most appropriate solution in each individual case. Words unfamiliar to the reader should be presented in such a way that he can easily catch and feel the national flavor, for the creation of which a culturally specific vocabulary is used in a work of art.

The vast majority of the realities in the work under consideration are the participants of the bullfight and its attributes: elements of the torero costume and other items related to the conduct of the action. These lexical units are national realities, as they have a purely national shade and flavor peculiar to Spain. This, for example, includes the following tokens denoting the costume and its elements:

traje de luces/de lidia (костюм), coleta (косичка), chaquetilla (курточка), faja (пояс), montera (шапочка), capote/capa (плащ), muleta (мулета), garrocha (гарроча), banderillas (бандерильи), estoque (шпага), puntilla (маленький нож).

It is known that in order to preserve national identity, it is preferable to resort to transcription when translating the names of objects of culture, art, and traditional costume [1].

Consider the relevant examples. The lexeme is transcribed “*matador*” (матадор): it belongs to the world of bullfighting, but it can rightfully be called an international reality, since it has come into use in many languages of the world. Synonyms of this word are the lesser - known national realities appearing in the novel “*el diestro*”, “*el espada*” and “*el lidiador*”. Noun “*el espada*” (from Span. la *espada* – шпага с загнутым концом) it is also transcribed during translation:

…y el espada vacilaba entre los llamamientos contradictorios de miles de bocas [12, p. 90]. / …эспада нерешительно поглядывал на тысячи махавших ему рук [4, с. 184].

The lexeme “*el diestro*” (from Spanish: *la diestra* – правая рука) it is used in a metaphorical sense: a matador is called a “right hand” or “right”, emphasizing his confidence in his “right cause”. This national reality has no equivalent in the Russian language, therefore, in order not to overload the text with a vocabulary difficult to perceive, translators replace it with a synonym already known to the reader:

Innumerables retratos del diestro, de pie, sentado, con la capa tendida o entrando a matar, atestiguaban el cuidado con que los periódicos reproducían los gestos y diversas actitudes del grande hombre [12, p. 67]. / Бесчисленные фотографии эспады – стоя, сидя, с плащом или со шпагой в руках, готового нанести сокрушительный удар быку, свидетельствовали о том, с каким вниманием относились газеты к великому человеку, воспроизводя его во всех видах и позах [4, с. 137].

As for the reality of “*lidiador*” (warrior), translators do not resort to transcription or exact dictionary correspondence, but replace it with an analog familiar to the reader – торero: Y los lidiadores… pasaron de la sombra a la luz [12, p. 16]. / И тореро… вышли из тьмы на свет [4, с. 31].

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The main difficulty in translating realities is due to the lack of an equivalent or analogue in the translating language, as well as the need to adequately convey the connotative meaning of these lexical units. It has been established that the main methods of translating realities include transcription, approximate translation (genus-species substitution, functional analogue), and descriptive translation. However, when using transcription in the translation text, it is necessary to take into account the factor of international/national affiliation of realities, and when using approximate and descriptive translation, the factor of adequacy.

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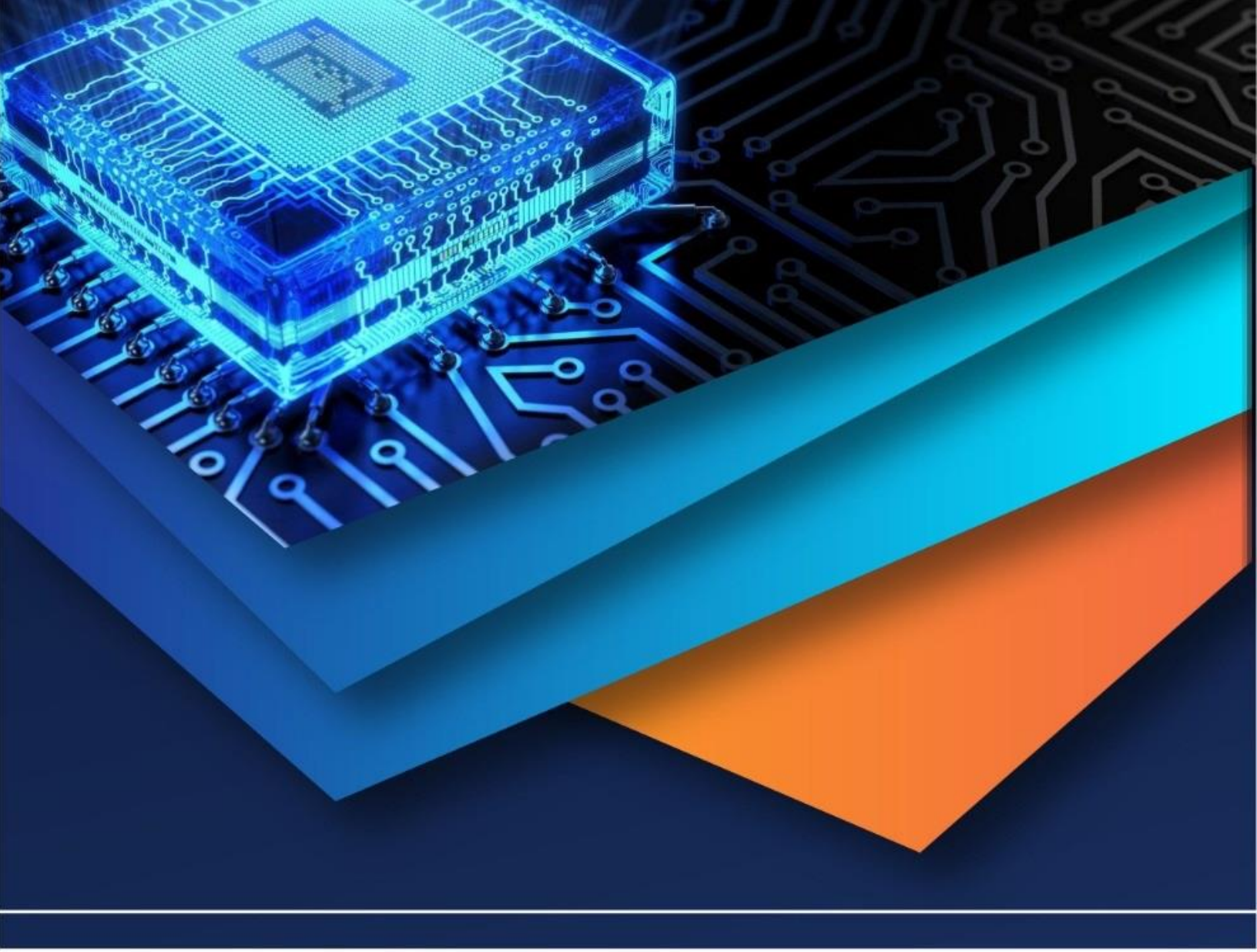

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