

**Translation of Cultural References into Russian and Spanish
in the Works of Vasil Bykov**

**La traducción de las referencias culturales al ruso y al español
en la obra de Vasil Bykov**

PhD Thesis

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Programa de doctorado en Lenguas, Textos y Contextos

Universidad de Granada

2022

Editor: Universidad de Granada. Tesis Doctorales
Autor: Vasil Paputsevich
ISBN: 978-84-1117-768-9
URI: <https://hdl.handle.net/10481/81199>

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Acknowledgements

First and foremost, I am extremely grateful to my supervisors, Dr. Rafael Guzmán Tirado and Dr. Esperanza Alarcón Navío, for their professional guidance and unlimited patience. I will not exaggerate if I declare that their highly competent advice and enormous personal support were crucial to my inspiration in doing research, to my motivation in accomplishing the planned tasks and to my perseverance in achieving the results presented in the thesis.

I would like to thank the programme coordinator, Dr. María Ángeles Grande Rosales, and the administrative staff of the Postgraduate Studies International School for their being responsive and helpful in solving all (im-)possible administrative issues as well as the University of Granada for providing me with the facilities I needed to write this thesis.

I am also grateful to Dr. Wang Yong, who kindly agreed to collaborate with me during my mobility programme stay at Zhejiang University (China), and to Dr. Zhanna Karatkevich from Yanka Kupala State University of Grodno (Belarus), the discussions with whom immensely contributed to generating ideas for the research conducted.

I can't but thank all my colleagues and those academic fellows for their invaluable opinions shared in reunions, and my friends around the world for their support.

Finally, I would like to express my deep gratitude to my family both in Spain and in Belarus for being sincerely caring, unconditionally loving and ready to help at any moment, for their eternal patience, tremendous understanding and uncompromising belief in me.

Completing this mission was undoubtedly possible only thanks to all these people:

Thank you, everyone!

¡Muchísimas gracias a todos!

Шчыра дзякую Вам ўсім!

Большое спасибо всем Вам!

ABSTRACT

Being socio-cultural mediators, translators play a primary role in preserving cultural diversity by ensuring an adequate quality of translation of literary works, while giving due regard to the socio-cultural context. The success of cross-cultural communication through fiction depends on the adequate adaptation of the original text to the cultural and linguistic peculiarities of the language into which it is translated. Preserving the socio-cultural background of the original text without damaging the integrity and artistic value of the literary text in translation becomes one of the most important tasks of translators. One of the challenges they encounter is rendering lexical units with cultural reference. The main objective of this thesis is to study the prevailing tendencies, strategies and means of rendering the lexical units with cultural references found in the stories written by V. Bykov in Belarusian and translated into Russian and Spanish within the context of adequate translation required for creating the authentic atmosphere and national colouring and for transmitting them to non-specified Russian- and Spanish speaking readers with an intention to minimize translation losses.

The research contains an overview of the theories related to cultural aspects of literary translation (R. Leppihalme, F. Lafarga, J. Marco Borillo, J. Franco Aixelá, T. Hermans, B. Hatim and I. Mason, etc.), to cultural references, their definitions, and taxonomies by various criteria (P. Newmark, J. Franco Aixelá, R. Mayoral Asensio, A. Wierzbicka, M. Baker, V.S. Vinogradov, L.S. Barhudarov, V.N. Teliâ, T.F. Novikova, I.R. Gal'perin, E.B. Kolomejceva, S.I. Manina, etc), and to the issues of rendering cultural references in other languages as well as various points of view upon translation strategies and tendencies (J. P. Vinay and J. Darbelnet, P. Newmark, V.V. Sdobnikov, V.N. Komissarov, L. Venuti, etc.). Further research is centred around the terms 'realia' and 'foreign language inclusions', defined by S. Vlahov and S. Florin, and A.A. Leont'ev, and presents a selection of realias and foreign language inclusions from V. Bykov's literary works, completed with the continuous sampling method. The adaption of the taxonomies, developed by S. Vlahov and S. Florin, G. Tomahin, and E. Verešagin, results in a classification that categorizes realias by various criteria in different groups and subgroups; and the foreign language inclusions are classified by language. Finally, a complex of the means of rendering the selected units

into other languages is determined by adapting the strategies proposed by S. Vlahov and S. Florin, combined with the ones observed in the works of T. Kazakova, L. Molina Martínez and A. Hurtado Albir and modified according to the objectives.

In conclusion, the research provides the results obtained from the analysis of the selected lexical units. They demonstrate that 1) the employed prevailing means of rendering lexical units with cultural references do not coincide in a closely related language (Russian) and a distant language (Spanish); 2) there is a correlation between the nature of the lexical units with cultural references and the means of rendering them in different languages; 3) a degree of homogeneity or heterogeneity in the means of rendering lexical units with cultural references classified in groups is determined both by the quantity of the units in each group and by the nature of these units with regard to cultural references and differences in a closely related language (Russian) and a distantly related language (Spanish). The factors determining the means of rendering lexical units with cultural references differ and may depend on a degree of linguistic affinity, peculiarities of cultural references, target audience, etc. as well as on the final decision of the translator who aims to transmit the author's style and to recreate the cultural atmosphere of the literary work successfully.

RESUMEN

Como mediadores socioculturales, los traductores desempeñan un papel primordial en la preservación de la diversidad cultural al garantizar la calidad adecuada de la traducción de obras literarias teniendo debidamente en cuenta el contexto sociocultural. El éxito de la comunicación intercultural a través de obras literarias depende de la adecuada adaptación del texto original a las peculiaridades culturales y lingüísticas del idioma al que se traduce. Preservar el trasfondo sociocultural del texto original sin dañar la integridad y el valor artístico del texto literario en su traducción se convierte en una de las tareas más importantes de los traductores. Uno de los desafíos que encuentran en su camino para lograr este objetivo es convertir unidades léxicas correspondientes a referencias culturales. El objetivo principal de esta investigación es llevar a cabo el estudio de las tendencias y estrategias predominantes para traducir las unidades léxicas con referencias culturales que se encuentran en la obra del gran escritor V. Bykov en bielorruso y traducida al ruso y al español en el contexto de la adecuación de la traducción requerida para crear la atmósfera auténtica y el carácter nacional y para transmitirlos a un lector general de habla rusa y española con el objetivo de minimizar las pérdidas de traducción.

La investigación realiza un recorrido por las teorías relacionadas con los aspectos culturales de la traducción literaria (R. Leppihalme, F. Lafarga, J. Marco Borillo, J. Franco Aixelá, T. Hermans, B. Hatim e I. Mason, etc.), con las referencias culturales, sus definiciones y taxonomías según diversos criterios (P. Newmark, J. Franco Aixelá, R. Mayoral Asensio, A. Wierzbicka, M. Baker, V.S. Vinogradov, L.S. Barhudarov, V.N. Teliâ, T.F. Novikova, I.R. Gal'perin, E.B. Kolomejceva, S.I. Manina, etc.), y con las dificultades que conlleva la traducción de referencias culturales a otros idiomas, así como con varios puntos de vista sobre estrategias y tendencias de traducción (J.P. Vinay y J. Darbelnet, P. Newmark, V.V. Sdobnikov, V.N. Komissarov, L. Venuti, etc.). La investigación adicional se centra en los términos 'realias' e 'inclusiones de lenguas extranjeras', definidos por S. Vlahov y S. Florin, y A.A. Leont'ev, y presenta una selección de realias e inclusiones de lenguas extranjeras de la obra literaria de V. Bykov, llevada a cabo con el método de muestreo continuo. La adaptación de las taxonomías, desarrollada por S. Vlahov y S. Florin, G. Tomahin, E. Vereșagin, da como resultado la clasificación que categoriza realias según

varios criterios en diferentes grupos y subgrupos; y las inclusiones de lenguas extranjeras se clasifican por lengua. Finalmente, se determina un conjunto de medios para traducir las unidades seleccionadas a otros idiomas adaptando principalmente las estrategias propuestas por S. Vlahov y S. Florin, combinándolas con las observadas en los trabajos de T. Kazakova, L. Molina Martínez y A. Hurtado Albir y modificadas según los objetivos.

En conclusión, la investigación aporta los resultados obtenidos a partir del análisis de las unidades léxicas seleccionadas. Demuestran que 1) los medios predominantes empleados para traducir unidades léxicas con referencias culturales no coinciden en una lengua cercana (ruso) y una lengua distante (español); 2) existe una correlación entre la naturaleza de las unidades léxicas con referencias culturales y los medios para traducirlas en diferentes idiomas; 3) el grado de homogeneidad o heterogeneidad en los medios para traducir unidades léxicas con referencias culturales clasificadas en grupos está determinado tanto por la cantidad de unidades en cada grupo como por la naturaleza de estas referencias culturales y difiere en una lengua cercana (ruso), y una lengua lejana (español). Los factores que determinan los medios para traducir unidades léxicas con referencias culturales difieren y pueden depender de un grado de afinidad lingüística, de las peculiaridades de las referencias culturales, del público meta, etc., así como de la decisión final del traductor que pretende transmitir el estilo del autor y recrear con éxito la atmósfera cultural de la obra literaria.

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LIST OF ABBREVIATIONS

AT	Approximate Translation
Bel.	Belarusian
Eng.	English
NCC	National-Cultural Components
OT	Original Text
Rus.	Russian
SL	Source language
Sp.	Spanish
T	Translation
TL	Target Language
TT	Translated Text

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INTRODUCTION

Chapter 1: INTRODUCTION

1.1. Relevancy of the Research Theme

Given the modern conditions of a globalised world, there are many ways to carry out intercultural dialogue. The promotion of high-quality literary translations of classic works from national literatures preserves cultural heritage while expanding mutual understanding between representatives of different cultures.

The literary text, like no other, reflects national and cultural colouring and conveys the peculiarities of the mentality and character of the people, their spirit, and their values. Nowadays, we can trace a very paradoxical situation: on the one hand, society is highly aware of the necessity to save national cultures, and there is a rising interest in reading the fictional work written by domestic and foreign authors; on the other hand, activities involving translation are becoming more and more pragmatic, embracing primarily scientific texts and works of popular science, as well as texts from the field of business communication. Translation of fictional prose is far from taking leading positions for several reasons. One of them is, in our opinion, the absence of a specific customer for literary translation, and, consequently, the lack of material incentives for translation activities. Nevertheless, leaving this aspect out of our attention, in this study we would like to focus on issues of a slightly different type, namely the ones related to ensuring a high-quality translation of works of fiction and to adequately transmitting national and cultural content in the translated text.

A comparative analysis of the texts of the original and the translation will make it possible to observe whether the choice of certain means of rendering units with a cultural component is related to the nature of the units selected. Determining the categories of the units with cultural reference detected will be carried out on the basis of various classifications already proposed by other researchers and adapted to our requirements.

Another issue that we will find the solution for in the course of the study is determined by the following factors: when translating literary works into different languages, i.e., into a closely related language and a distant language, adequately transmitting lexical units with cultural references becomes more complicated due to differences in the language systems

compared, external extralinguistic factors and the mentality of people communicating in the source language (SL) on the one hand and the target language (TL) on the other hand. The successful solution of this problem in literary translation is fundamentally important for mutual understanding of people in intercultural dialogue. At the same time, not entirely adequate transmission of lexical units with cultural references can create a radically opposite effect.

The relevance of the research theme chosen is also determined by the fact that Belarusian literary works are not widely known to the readers in the world for different reasons. One of them is a limited number of translations of Belarusian literary works into foreign languages, especially into those of the countries largely distant from Belarus. Another issue contributing to the Belarusian literature's not being exposed to a global audience is the lack of literary translations done from Belarusian; the majority of translations is done from Russian, a language mediator in this case. On the one hand, it assists in promoting Belarusian literature as there are, unfortunately, not so many literary translators from Belarusian. On the other hand, a global audience associates Belarusian literature with part of Soviet literature, thus, automatically part of Russian literature with such consequences as ignoring Belarusian national and cultural authenticity, imposing their background knowledge of Russian culture upon Belarusian culture, without identifying two different cultures, languages, nations. This tendency also inevitably leads to much more substantial translation losses in transmitting national peculiarities in general and cultural phenomena in particular, depriving them of national colouring.

Another point that determined the choice of the research theme implies the scarcity of research works related to the translation of Belarusian literature into other languages, especially into distantly related languages. Within this context, the Spanish language is a perfect example that proves this fact: if we take into account the research of Belarusian literature, there are some scientific works, dedicated to the literary prose and poetry; as for the research related to the translation issues of Belarusian literature, the coverage of this field even with the involvement of Russian as a TL, i.e., a closely related language, is scarce and remains out of the research focus when referring to other languages.

1.2. Research Object and Subject

The *material* of our research will embrace the stories of V. Bykov *Абеліск* (Eng. *Obelisk*) and *Знак бяды* (Eng. *Sign of Misfortune*) and their translation into Russian, i.e., *Обелиск* and *Знак беды*, and into Spanish, i.e., *El obelisco* and *El signo de la desgracia*. The research coverage is about 500 pages of the original texts and about 400 pages of the texts translated for each language, i.e., Russian and Spanish, totalling about 1300 pages. It is complicated to count the number of words in the corpus since some of the editions used for this research are only issued in paper.

The emphasis will be accentuated on lexical units with cultural components, which are actually the main means of conveying the national and cultural colouring in the literary works. One of the main functions of these units in the original works analyzed, representing the genre of psychological realism, is the artistic recreation of the space and the “atmosphere” of those times, described by the author. It is the culturally specific information of the stories that provokes the interest of the foreign reader as it reflects the profiles of the protagonists, revealing themselves in different situations of choice, in the interaction of the plot and portrait description. At the same time, the reconstruction of the cultural and historical background in the translation are the adequate transmission of the national and cultural colouring by means of the TL, namely the choice of the optimal technique to render the culturally marked lexical units of the original in order to preserve the perlocutionary effect of the original literary work in the text of the translation as much as possible, are one of the most important as well as the most complicated tasks for the translator of fiction prose.

To sum it up, we can regard the lexical units with cultural references in the original text and their translations as the research *object*. As for the means of rendering the lexical units with cultural references into foreign languages, they will be regarded as the research *subject*.

1.3. Research Objectives

The *main objective* of the study is to carry out the research of the prevailing tendencies, strategies and means of rendering the lexical units with cultural references found in the stories written by V. Bykov and translated into Russian and Spanish within the context of translation adequacy required for creating the authentic atmosphere and national colouring and for transmitting them to non-specified Russian- and Spanish speaking readers with an intention to minimize translation losses. To achieve this general objective, we set up the following *tasks*:

- to review the scientific sources related to the issue under the study of cultural references and their translation: on the one hand, we will examine the concept of cultural references studied by different researchers; on the other hand, we will focus on the importance of issues in rendering cultural references within the translation process;
- to define the concept of cultural references and to detect the lexical units with cultural references in the stories written by V. Bykov and translated into Russian and Spanish;
- to elaborate the classification of lexical units with cultural references based on different criteria and to apply it to the material selected;
- to reveal the tendencies of translation and means of transmitting lexical units into foreign languages studied by various researchers and to make a selection of them applicable to our research material;
- to reveal a means of transmitting cultural references for each lexical unit selected and rendered into Russian and Spanish and to systemize the data obtained by categorizing and grouping;
- to carry out a contextual analysis of the obtained results for rendering lexical units with cultural references into Russian and Spanish and to make a comparative analysis related to the means and tendencies of translation within the cultural context.

1.4. Research Hypothesis

Carrying out the research dedicated to the translation of cultural references, which are detected in the stories written by V. Bykov and classified by various criteria, from Belarusian (the source language - SL) into Russian (the target language - TL), i.e., a closely related language, and Spanish (the target language - TL), i.e., a distant language, leads us to the following hypothesis:

- ❖ The choice of means of rendering lexical units with cultural references and translation tendencies are determined by the degree of distance between the SL and the TL. We suppose that the leading means of transmitting cultural references and the prevailing translation tendency are unlikely to coincide in a closely related language and in a distantly related language due the differences of the language systems and the cultures expressed through the languages mentioned.
- ❖ Considering the differences in semantic loads of lexical units with cultural references and, therefore, in their belonging to various categories and thematic groups by different criteria, we can assume that there is a correlation between the nature of the lexical units with cultural references and the means of rendering them in different languages, in a closely related one (Russian) and in a distantly related one (Spanish).
- ❖ By exploring the lexical units with cultural references, classified into various categories and groups by different criteria, we presume that a degree of homogeneity or heterogeneity in the means of rendering these units within their semantic groups is determined both by the quantity of the units in each group and by the nature of these units with cultural references and differs in a closely related language, i.e., Russian, and a distantly related language, i.e., Spanish.

1.5. Theoretical Fundamentals of the Research Work

As our research is based on the importance of the cultural factors in translation, i.e., the analysis of difficulties arising from rendering lexical units with cultural references into foreign languages, and pragmatic aspects, i.e., the translation analysis with a certain degree of adequacy and loss in the process of translation, we consider it essential to focus on the theoretical fundamentals of these issues in the present section.

Starting in the 1970s, some theories began to regard translation as a process of cultural transmission, and to make an emphasis on the text but not on the language at the research analysis, considering what position it occupies in the given context, its genre and function in the TL and the profile of the target recipient. We can mention the following representatives of the so-called functionalist theories: J. House (1997), P. Newmark (1988), K. Reiss (1989), and M. Snell-Hornby (1988). The specific cultural components and the challenges of their transmission into different languages became the subject of thorough research in a series of linguistic disciplines, namely: the theory of intercultural communication, ethnolinguistics, linguistic and cultural studies, and comparative linguistics.

As our thesis is dedicated to the translation of cultural references into Russian and Spanish, we find it appropriate to name the Spanish and Russian researchers whose scientific theories enormously influenced the outline of our research. Among the Spanish scholars who dedicated various research works and studies to the issues defined are J. Marco Borillo (2010), S. Gamero Pérez (2005), R. Mayoral Asensio (2000), F. Lafarga (1999), J. Franco Aixelá (1996), A. Hurtado Albir (1996, 2001), J.S. Santoyo (1989), etc. The Russian school also evidently demonstrated the interest in the problem of translating cultural elements and it is represented by such scholars as V.V. Sdobnikov (2011), T.A. Kazakova (2001), V.N. Komissarov (2001), G.D. Tomahin (2007), and V.S. Vinogradov (1980). Finally, the Finnish researcher R. Leppihalme (1997) is worth mentioning, whose point of view is of particular interest since she extends the use of the term *culture bumps* to translation to refer to a situation in which the reader of the translated text (TT) encounters problems when trying to understand a cultural element of the original text (OT).

In our overview of the theoretical framework relevant to our research, we discuss the issues of translatability and untranslatability. Within this context, we consider the ideas of the scientists who are nowadays regarded as classical philosophers as well as of the current century's scholars. On the side of untranslatability, we consider the theory of fundamental untranslatability by W. von Humboldt (1985), the hypothesis of linguistic relativity by E. Sapir (1983) and B. Whorf (1956), the concept of ontological relativity in relation to language by W. Quine (1969), the concept of ontological relativity in connection with the theory of language frameworks by R. Carnap (1937), the ideas of untranslatability expressed by G. W. Leibniz (2010). As for the scholars, opposing the idea of untranslatability, we refer to theories of N. Chomsky (1991) and R. Jakobson (1959).

When considering *realias* as a type of lexical unit with cultural reference, we also must refer to the works of S. Vlahov and S. Florin (1980), and E. Verešagin and V. Kostomarov (2005), who present classifications of lexical units with cultural components by different criteria and distinguish a set of means to render the lexicon defined as units with cultural references. Their ideas construct a fundamental base for developing our classifications of *realias*, being divided into various categories, thematic groups, and subgroups by specified criteria, and for choosing the means of rendering *realias* selected from the material under study, which became the basis of our research.

Regarding foreign language inclusions as the lexicon with cultural components, we will mention the following scholars: A.A. Leont'ev (1966), who introduced the proper term *foreign language inclusions*; I.R. Gal'perin (1970), E.B. Kolomejceva (2016), S.I. Manina (2010) — they focus on functions of foreign language inclusions in a literary text. Linguists also study “code switching” when they take into account foreign language inclusions. The research about “code switching” is basically carried out in the field of communication, but recently attention has been paid to written texts. The famous works devoted to written texts on the issue of “code switching” are done by M. G. Moyer (1998), I. Callahan (2004), C. Jonsson (2005), etc.

1.6. Research Methodology

After studying the relevant theories, we decided to take two different types of the lexicon with cultural references as an object for our research, namely: realias and foreign language inclusions from the stories of V. Bykov *Абеліск (Obelisk)* and *Знак бяды (Sign of Misfortune)* and their translation into Russian, i.e., *Обелиск* and *Знак беды*, and into Spanish, i.e., *El obelisco* and *El signo de la desgracia*. That is why our research consisted of two parts, and each part was structured into several phases.

In case of realias, firstly, our aim was searching and collecting the lexicon with cultural reference in the text under analysis. Secondly, having studied several classifications of culturally marked lexical units, we made an adaptation of the classifications by S. Vlahov and S. Florin (1980), G. Tomahin (1980) and E. Verešagin and V. Kostomarov (2005) to single out the categories, groups, and subgroups of the collected material by the criteria of subject matter and place in accordance with our goals and tasks. Thirdly, we defined the means of translating cultural references from Belarusian as a SL into Russian and Spanish as TLs. Then, we carried out the analysis of the data obtained for each language from the point of the hypothesis proposed.

As for the second part of the research, firstly, we identified and selected foreign language inclusions from the texts being analyzed. Secondly, we classified the units selects by the criterion of language (Polish, Russian, and German). Thirdly, we examined the selection of foreign language inclusion in TLs in terms of translation strategies and tendencies. Then, the detailed analysis of the results was developed for the purpose of proving or rejecting the hypothesis.

The research methodology was represented by continuous sampling method, quantitative (statistical, parametric), and analytical methods (contextual, descriptive-comparative). In addition, textual and semantic analysis of the units studied in the original texts with their equivalents in translation was applied.

1.7. Overview of this Thesis

As for the structure of the thesis presented, it is outlined in several sections: *Introduction*, *Theoretical Framework*, *Methodology*, *Analysis of Cultural References and Their Translation*, *Conclusions*, and *References*.

In the part of *Introduction*, we present the research with its relevancy of the theme, its object and subject, objectives, hypothesis, the scheme of methodology, the relevant theory, and the structure of the thesis itself.

The section of *Theoretical Framework* is divided into several chapters: *Translatability of Literary Texts*, *Theoretical Background of the Studies of Cultural References*, *Translatability of Cultural References*, and *Vasil Bykov's Literary Legacy*.

- In Chapter 2, i.e., *Translatability of Literary Texts*, we consider cultural aspects of literary translation based on the works of the following researchers: R. Leppihalme (1997), J. Marco Borillo (2010), T. Hermans (1999), R. Mayoral Asensio (2000), F. Lafarga (1999), J. Franco Aixelá (1996), A. Hurtado Albir (1994, 1996), B. Hatim and I. Mason (1995). The chapter also includes the discussion about the issues of translatability and untranslatability of literary texts, based on different theories, including the ones that are already considered classic - J.A. Catford (1978), E. Sapir (1983), W. von Humboldt (1985), B.L Whorf (1956), W. Quine (1969), R. Carnap (1937), R. Jakobson (1959), N. Chomsky (1991), etc.
- In Chapter 3, i.e., *Theoretical Background of Cultural References*, we review the theories related to cultural references, their definitions, and classifications by various criteria, proposed by R. Leppihalme (1997), M. Baker (1992), J. Franco Aixelá (1996), R. Antonini (2007), H. Vermeer (1983), P. Newmark (1988), V. V. Vorobëv (1997), A. Wierzbicka (1999), V.N. Teliâ (2000), T.F. Novikova, (2014), A.D. Šmelëv (1998), V.S. Vinogradov (2001), etc. Then, we focus on the types of units with cultural references that constitute the object of our research and regard the issues of realias and foreign languages inclusions in literary texts. Within this context, it is worth mentioning the works of S. Vlahov and S. Florin (1980), G. Tomahin

(1980) and E. Verešagin and V. Kostomarov (2005). We also focus on the works dedicated to the issues of foreign language inclusions, namely: A.A. Leont'ev (1966), I.R. Gal'perin (1970), S.I. Manina (2010), E.B. Kolomejceva (2016), etc.

- Chapter 4, i.e., *Translatability of Cultural References*, contains the discussions about the issues of rendering cultural references in other languages and includes various points of view upon translation strategies and tendencies, their notions, and classifications, based on the works of the following researchers: L. Molina Martínez and A. Hurtado Albir (2002), T.A. Kazakova (2001), V.V. Sdobnikov (2011), V.N. Komissarov (1990), S. Vlahov and S. Florin (1980), L. Venuti (1995), etc.
- Chapter 5, i.e., *Vasil Bykov's Literary Legacy*, is dedicated to the personality of the author, his main biographical facts his style in writing prose since we suppose this provides an additional key to understanding the cultural context of his narratives. The chapter also includes the summaries of the stories under study.

In the following part — *Research Methodology* — we describe the research process, the stages of the research, the principles of the classifications developed for the realias and foreign language inclusions as the lexicon with cultural components, and the methods applied to the research.

The section of *Analysis of Cultural References Their Translation into Russian and Spanish in V. Bykov's Literary Works* also consists of two chapters, namely: *Rendering the Realias from V. Bykov's Works* and *Foreign Language Inclusions in V. Bykov's Works and Their Translation into Russian and Spanish*.

- In Chapter 7, i.e., *Rendering the Realias from V. Bykov's Works*, we discuss the phenomenon and definition of the realias we study from the stories, the principles of the detailed classification based on different criteria and applied to the selection of the realias. In the same chapter, we emphasis the means of rendering realias in Russian and Spanish, conduct the analyses of these means and present the results of the research (firstly, about rendering realias into Russian; secondly, about rendering realias into Spanish).

- In Chapter 8, i.e., *Foreign Language Inclusions in V. Bykov's Works and Their Translation into Russian and Spanish*, we present the results of the research analysis for the selection of foreign language inclusions by developing the general classification and focusing on translation tendencies (domestication and foreignization), used by the translator for transmitting foreign language inclusions in the stories under study.

In *Conclusions*, we place the main research outcomes of rendering cultural references from the stories by V. Bykov into Russian, a closely related language, and Spanish, a distantly related language.

The thesis ends with *References* that includes references to the scientific works, which constitutes the basis for the theoretical framework of this study, the literary works selected for the analysis and all other sources that contribute to carrying out the research presented in this thesis.

Section I: THEORETICAL FRAMEWORK

Chapter 2: TRANSLATABILITY OF LITERARY TEXTS

2.1. Cultural Aspect of Literary Translation

When analyzing the nature of cultural references and by taking into account the difficulty involved in defining this phenomenon, we will now comment on the most relevant aspects for its translation to another language. Both today and in the past, the relation between culture and translation is obvious.

Being able to communicate in another language not only requires possessing certain linguistic and grammatical knowledge, but also when learning language means asking oneself about the social and cultural reality that hides behind the words (Hurtado Albir, 1994: 12). Knowing the social, cultural, and historical conditions surrounding a language is an essential requirement when translating. R. Leppihalme in the book *Culture Bumps* (1997) also highlights the importance of the cultural aspect of translation, offering an illustrative metaphor for the translation process:

Culture-oriented translation studies do not view the source text and the target text simply as samples of linguistic material. The text occurs in a given situation and in a given culture in the world, and each text has a specific function and its own addressee; [...] the modern researcher and translator approach the text, as if in a helicopter: first they see the cultural context, then the situational context, and finally the text itself. (Leppihalme, 1997: 03)

Translation plays an essential role in international cultural relations. The exchanges in this cultural interaction could not be absolutely an equivalent and, as F. Lafarga rightly points out, the cultural hegemony that some countries have enjoyed in certain historical moments — sometimes supported by political or military supremacy — has introduced perverse ways in the fluidity of culture. Due to this cultural colonialism, a national culture has imposed its linguistic and literary models on another national culture (e.g., Indian and English or Western African and French). In the process of translation, what is transferred from one language to another is a text that belongs to a specific cultural system. The question arises at the transmission to the target cultural system of those elements of the original cultural

system that do not fit into the same one; or they are not easily understood by the recipient (Lafarga, 1999: 156-157).

J. Franco Aixelá admits the fundamental role of cultural transfer in translation and shares the same opinion that the original cultural system occupies a hegemonic position with respect to the target culture: this cultural asymmetry between two linguistic communities is reflected in the speeches of its members and includes opacity and potential unacceptability to the target culture. According to the author, it is important to bear in mind that the more international contacts there are between two cultures and the more familiarity of the culturally marked elements, the higher the degree of their translatability: the number of cultural references that require less and less increases manipulation by the translator to make them acceptable in the target culture. J. Franco Aixelá offers as an example the constant importation of consumer articles (cultural and others) from English-speaking countries, which implies not only the growing familiarity of different communities with the Anglo-Saxon vision of the world, but also a clear process of gradual acceptability of their values and their specific cultural reality, which establishes certain translation strategies (Franco Aixelá, 1996: 54-55).

In our case, we cannot speak of absolute supremacy or the influence by Russian or Spanish culture (as for Belarusian, it cannot even be mentioned due to the dominance of the Russian culture in the Soviet Union). In Soviet times, when the stories, the object of our studies, were written by V. Bykov, the distance between the Belarusian and Russian cultures on the one hand and the Spanish culture on the other hand is enormous. Since the beginning of the 20th century, there are very few translations of Soviet works published in Spanish magazines that are made directly from Russian or any other language from the USSR. There are mostly indirect translations, realized from French, German, or English, which was the most common practice for many years. As I. Mychko-Megrin writes, in Franco's Spain, the perception of Soviet authors appears linked to political and ideological patterns, and this confusion persists over many years. With the Spanish Civil War and the rise to power of General Franco, the flow of Soviet literature in Spain was considerably reduced and it was only in the 1960s that the works of Soviet writers began to be published (Mychko-Megrin, 2011: 130-134).

The cultural load and the spatial and temporal distance that separate the cultural antecedents of the reader from the source text and those of the target recipient, fill the translator's work with complexity and condition the positions that culture adopts when it adapts resources with foreign cultural connotations. According to T. Hermans, there are four basic positions that individual cultures can adopt when adapting specific cultural elements to their norms:

- the “transdiscursive” position: when one culture sees the other one as compatible and the translation does not provide any reason for concern;
- the “defective” position: it is assumed that one culture lacks something that is available in another and can import the lacking elements;
- the “defensive” position: when a culture tries to prevent imported elements, since they can threaten its identity;
- the “imperialist” position: it is assumed that one culture allows the imported elements of the other one only when they are thoroughly naturalized (Hermans, 1999: 89).

There are numerous studies that highlight the importance of cultural issues in the translation process. J. Marco Borillo speaks of the “cultural turn” that translation studies experience from the 1980s. The author lists the key moments in the development of this relationship between language and culture (Marco Borillo, 2002: 203-205). M. Snell-Hornby, from an anthropological point of culture, affirms that translation does not occur between languages but between cultures, so that the translator, in addition to being bilingual, must be bicultural (Snell-Hornby, 1988: 46). B. Hatim and I. Mason write that what has value as a sign in one culture may be deprived of any significance in another one and translators mediate between cultures, trying to resolve the incompatibilities that generate obstacles to transmitting the meaning (Hatim & Mason, 1990/1995). A. Neubert and G.M. Shreve affirm in their works that the context in which texts are translated remains incomplete without considering the cultural factor (Neubert & Shreve, 1992).

In this work, we support the idea spoken out by the researchers mentioned above that the concept of culture is fundamental in translation, which we will see later in the comparative analysis of the stories of V. Bykov and their corresponding translations into Russian and Spanish.

It is curious to observe how the importance that a certain community gives to a part of reality is reflected in its language. The distinction between the various shades of white in Icelandic, over seventy types of snow in Greenland that we find in P. Hoeg's famous book *Miss Smilla's Feeling for Snow* (Hoeg, 1996), or the various denominations of the word "nut" in Hindi as they respond to a need arising from their natural environment. As explained by M. Casado Velarde, the abundance or scarcity of semantic distinctions are a reflection of the interests, needs and sensitivity of a community for a certain sphere of reality. The author gives as examples the existence of two different words for paternal and maternal uncles in Arabic or the wealth of vocabulary for the description of typographic features of the language of the Paiutes (a desert people of indigenous American ethnicity), which show a particular interest for each community of speakers. Thirty-seven different words for "hero" or "prince" and a dozen for "battle" also appear in the English epic poem *Beowulf* (Casado Velarde, 1988: 68).

As for the language of the Soviet era, it stands out for the abundance of the so-called mutilated language (distorted words or expressions used incorrectly at the lexical, phonetic, grammatical, or syntactic level) and colloquialisms, reflecting the emergence of a new social fabric, a lower class of the population that began to form part of the cultural life. We can trace these examples in the stories analyzed. The writer aspired to reproduce oral discourse as a verbal feature of their characters, so it is one of the most relevant resources to create the special effect in the stories. As we can see, the cultural aspect on which the original text is based is of great importance and must be taken into account in the translation process. Translation is always a type of communicative encounter in which the translator acts as a mediator and must have a deep knowledge of both cultures to eliminate the obstacles that arise when the linguistic resources that contribute to the creation of the special effect in the source text do not exist in the target culture.

2.2. Issues of Text Translatability and Untranslatability

In modern studies, it is customary to distinguish two types of untranslatability — cultural and linguistic. This dichotomy is determined by the fact that we can talk about the existence of difficulties of two types: the discrepancies of the language systems themselves and the cultural differences.

Linguistic untranslatability in essence is the impossibility of finding an equivalent in the TL only because of the differences between the TL and the SL. Cultural untranslatability arises when some situations, people's ways of thinking, role models that are functionally relevant to the SL are completely absent in the target culture.

According to J.A. Catford, cultural untranslatability is inherently a kind of linguistic untranslatability since it arises from the impossibility of finding an equivalent in the TL (Catford, 1978). His followers described linguistic untranslatability as a situation in which the linguistic elements of the original cannot be replaced functionally, semantically, structurally, or linearly with adequate terms, since there is a mismatch between their connotative and denotative functions. In modern translation theory, linguistic untranslatability is most often explained by cultural differences.

Due to the existence of linguistic and cultural untranslatability, it is natural that there are opposite concepts of translation — the concept of fundamental untranslatability of texts and the opposite concept of universal and relative translatability.

The concept of universal translatability was generated from the ideas of the transformational grammar of N. Chomsky (1991). The main idea of this trend was that everything said in one language can be said in any other language. The concept of relative fundamental translatability suggests that due to the similarities of people's thinking, regardless of their cultural affiliation, as well as due to the universality of thinking itself, translation is possible, despite some inevitable losses when translating from one language to another. The concept of fundamental untranslatability, in contrast to the abovementioned, suggests that translation is impossible at all, precisely because of the loss of the form and content of the OT.

As can be seen from the above, the elements of culture that are present in the text are an important factor influencing not only the very possibility of translation, but also the perception of the text by another culture.

2.2.1. Overview of Ideas of Fundamental Untranslatability

When it comes to translating from one language to another, the most important question is whether it is possible to carry out translation. The concept of untranslatability is based on the fact that translation is impossible due to the fact that a certain loss of form and content of the text inevitably occurs. Even in antiquity, translators already thought about the degree of closeness of the translation to the original. In the Middle Ages, sacred texts were considered untranslatable. The same theory of fundamental untranslatability was created in the 17th century by W. von Humboldt, who believed that languages are fundamentally asymmetric (Humboldt, 1985). This is expressed in lexical-grammatical and emotional-stylistic structures, conveyed by using words. The words of different languages do not coincide with each other. It means that it is impossible to translate anything from one language to another. In the 20th century, this issue became especially obvious, and the ability to translate the meaning was regarded as the milestone of text translatability. If we briefly formulate the main problems of transferring the meaning from one language to another one, then we can claim the following: the specificity of the language, its unique structure, features of the grammatical structure and vocabulary distinguish it from all other languages, thereby making up its national spirit. Moreover, as the supporters of this concept believe, it is impossible to create identical texts written in different languages.

It should be mentioned that we always demand from the translation to meet two incompatible requirements: it must adhere to the language and culture of the OT, but at the same time — to the language and culture of the text of translation. Hence, we can talk about two translation strategies: the first declares that it is necessary to translate the text literally, adhering to the original as much as possible, while the second claims that it is necessary to convey its essence, sacrificing linguistic accuracy, if necessary. This means we can say that translation

should be understood not as just a formal translation from language to language, but as a transfer of a certain image and cultural-semantic meanings imprinted in the language.

Many researchers mean by translation precisely the exact reproduction of the original by means of another language, and with the obligatory preservation of style and content. Precisely, this maximum closeness to the OT differs the translation from a simple retelling. It is natural that maximum accuracy is required when translating non-fiction texts. However, this work is directly devoted to literary translation, and therefore we will not speak about the features of the translation of non-fiction texts.

Within the question whether it is possible to completely translate a text from one language into another one, we cannot but mention the idea of linguistic relativity, which was present in the works of such philosophers as W. von Humboldt (1985), F. Boas (1940), B.L Whorf (1956), but it was finally formulated by E. Sapir (1983).

The hypothesis of linguistic relativity was based on two of his thoughts:

- Language, being a social product, is a linguistic system in which we are brought up and think from childhood. Because of this, we cannot fully realize reality without appealing to language, and language is not only a by-product of solving some particular problems of communication and thinking, but our “world” is built by us unconsciously on the basis of linguistic norms. We see, hear and perceive in one way or another, certain phenomena, depending on the language skills and norms of our society.
- Depending on the living conditions, on the social and cultural environment, different groups may have different language systems. There are no two languages that are so similar and can be claimed that they express the same social reality.

The worlds in which different societies live are different worlds, not just the same world with different labels glued to it. In other words, each language contains a peculiar view of the world, and the greater the difference between the pictures of the world is, the more the languages differ from one another.

We are talking here about the active role of language in the process of cognition, about its heuristic function, about its influence on the perception of reality and, consequently, on our

experience: a socially formed language, in turn, affects the way society understands reality. Therefore, for Sapir, language is a symbolic system that does not simply refer to experience obtained largely independently of this system, but in some way determines our experience. Developing and concretizing E. Sapir's ideas, B. Whorf already tests them on the concrete material of the Hopi language and culture and, as a result, formulates the principle of linguistic relativity: we dismember nature in the direction suggested by our native language. That is, the world appears in front of us as a kaleidoscopic stream of impressions, which is organized by our consciousness, and thus, basically, by the language system stored in our consciousness.

Thus, no one is free to describe nature completely independently, but we are all connected with certain ways of interpretation, even when we consider ourselves the most independent. And, we come across a new principle of relativity, which says that similar physical phenomena make it possible to create a similar picture of the universe only if there are similarities, or at least the relevance of language systems.

But B. Whorf focuses on the influence of language on the norms of thinking and behaviour of people. He points out to the fundamental unity of thinking and language, criticizes the point of view of "natural logic", according to which speech is only an external process associated only with the communication of thoughts, but not with their formation, and different languages are basically parallel ways of expressing the same conceptual content, and, therefore, they differ only in minor details that only seem important.

Why might all this be important for translation? The answer to this question lies in B. Whorf's thought that the linguistic structure itself can determine our thoughts and our culture. Language affects our cognition, the way we think, and, therefore, speakers of different languages will not only think differently, but also perceive the world differently. As a result, it will be impossible to complete a full and sufficient transfer of the meaning of the text by means of another language, since the way of thinking in this language will be different. Moreover, we will try to comprehend the OT through our vision of the world, which will entail certain distortions of perception.

Summarizing all the above, it is worth saying that the thought of the followers of the fundamental untranslatability concept is quite simple. Since each language constructs a

different worldview, it also contains a different cultural code, it is merely impossible to completely and sufficiently convey the entire completeness of the source text, all the meaning inherent in it by means of another language. We will either retell it or try to think it through the prism of our cultural and linguistic picture of the world.

2.2.2. Overview of Ideas of Absolute Translatability

Speaking about the existence of the concept of fundamental untranslatability, we can logically assume that there are not only opponents of this concept, but moreover there is an opposite concept of complete or at least partial translatability. Accordingly, we can talk either about the fundamental possibility of translation from one language into another, or about the possibility of finding the equivalent of the linguistic unit of the SL in the TL. In general, it is worth saying that a sufficient degree of solving the problem of translatability depends on how the relation of linguistic and non-linguistic aspects of translation is interpreted, on the requirements submitted, and the normative criteria for its assessment.

It was already clarified above that the issue of the possibility of translation is philosophical and methodological, derived from the interpretation of the problem of the relationship between language and thinking. We had a look at the sharply negative position presented by W. von Humboldt (1985), E. Sapir (1983), and B.L. Whorf (1956). We mentioned that the untranslatability of the text is determined by the nature of the language. And if we proceed from the fact that each language contains its own picture of the world, which determines the perception of non-linguistic reality by its carriers, then untranslatability becomes a general linguistic axiom.

The opponents of this concept claim that in this case an insoluble contradiction will arise. It is outlined by the fact that in its essence translation transmits the linguistic content of one language into the linguistic content of another one, while simultaneously creating its own spiritual intermediate world, which makes the real world of a person accessible to understanding and communication. That is, by placing one language in the universum of another one, we create the possibility of understanding and communication between these two languages. It may sound absurd if we discard the idea of the followers of the linguistic

relativity theory that the logical structure of thought is the same for all people, because it comes out of the nature of human cognition and is conditioned by the needs of human cognitive activity. And, therefore, no peculiarities of different languages can change it.

Precisely, due to the commonality of the logical structure of thought and the universal human nature of logical forms, as well as the presence of semantic universals that will characterize the language in general, we can talk about the concept of the possibility of translatability. Moreover, its followers state that the existing semantic discrepancies do not create an insurmountable barrier to interlanguage communication and translation.

It is quite natural that the expressive capabilities of any language are limited, but this does not interfere with the cognitive activity of people, because cognition is carried out not on the basis of some fixed system of language, but on the infinitely diverse, mobile and flexible speech that uses the means of the language system and has unlimited possibilities of combining its units. Hence, we can conclude that, on the contrary, the more there is communication between different peoples and language systems, the more the differences between them are levelled out and the greater the unity between them is acquired.

In addition, the opponents of the concept of fundamental untranslatability make an important argument that speech has a linguistic and situational context. That is, we can talk as much as we like about the difference in grammar, in the structure of semantics, in the lexical component of the two languages, but one of the main tasks of translation will be levelling or at least the possibility of neutralizing these differences in the text. For example, the lack of the grammatical form necessary in the TL is very often compensated for by introducing a lexical unit into the text that will convey the meaning of this form. This means that the absence of any grammatical form necessary in the language is not an obstacle to expressing its meaning in translation. The same way we can neutralize other problems arising from translation. Moreover, the supporters of the concept of the fundamental possibility of translation appeal to the fact that it is proved by practice and by the indisputable achievements of translators.

After all, if we accept the concept of fundamental untranslatability, it is worth talking not only about the fact that all existing translations of texts are insufficient, but also about the fact that communication between peoples is impossible, which is easily disproved.

It is worth mentioning that the fundamental possibility of translation is not disproved by the presence of difficulties in interlingual communication and the inevitability of some loss of the form and structure of the original during translation. As we have already said, translatability comes from the commonality of the logical structure of thought for all people and the presence of semantic universals.

The concept of absolute untranslatability is associated with the concept of translation as a mere language operation. It should also be said that the semantic differences between languages, cited by the supporters of the theory of untranslatability, are overcome in the speech that makes the translation, with the help of situational and linguistic contexts. It is important that the most easily solvable obstacle to translatability arises in the transmission of such a speech function as a referential or denotative function, which is directly related to the reflection of the so-called extra-linguistic reality in the text. And the greatest difficulties are related to the transmission of functional parameters of the text, the untranslatable or hard-to-translate components of which can be compensated for with the help of other components of the recipient language. So, for example, the untranslatable local component of speech will be partially compensated by the transmission of the social component. Naturally, it is the context that can help in the translation of such difficult features as jokes and puns. Often, for the sake of an adequate translation of the feature, it is required to sacrifice some semantics or make a certain semantic shift; however, it allows to achieve the communication effect necessary in translation.

Breaking down the theory of fundamental untranslatability, it is worth paying attention to such concepts as equivalence and adequacy. The supporters of the theory of fundamental untranslatability talk not only about the fact that when translating from one language into another it is impossible to achieve complete equivalence of two texts, but also about not achieving equivalence between them in general. However, as we have already seen from what was said above, at least some partial equivalence of the translation is possible, moreover, even with the preservation of the adequacy of the text. It should, nevertheless, be borne in mind that fundamental translatability, which allows for certain losses, proceeds from the fact that these losses are related to secondary elements of the text, assuming the obligatory preservation of its main, functional dominants.

Therefore, in support of the abovementioned, we can cite the concept of ontological relativity by W. Quine in relation to language (Quine, 1969). He says that the utterances of our languages can be different, and what we recognize as existing or non-existing depends on what utterances are included in our languages, that is, they are quantified. The concept of ontological relativity was developed by R. Carnap in connection with the theory of language frameworks, which was necessary to explain how we can use various abstract entities such as numbers, classes in reasoning (Carnap, 1937). What is important for us is that W. Quine, developing R. Carnap's theory, says that we can talk, for example, about temperature using the Celsius scale, but we can also use the Fahrenheit scale. We get different statements and ontologies, but the physical world does not change. If we draw an analogy here with different languages, then we will see the same applicable principle: no matter what language we speak around the world, the world itself does not change from this fact.

We can say that the theory of untranslatability is based on G.W. Leibniz's idea that language is not an instrument of thought, but its defining means (Leibniz, 2010). Untranslatability will be subdivided, as we have already mentioned, into cultural and linguistic. The opposing concept of universal translatability is formed by N. Chomsky (1991), as well as by R. Jakobson (1959), K.R. Bausch (1970), and others. They state everything that we can say in one language can be said in another. However, it is still worth saying that a perfect translation, that is, excluding any discrepancies with the original, is impossible, although it is the goal of any translation activity.

2.3. Boundaries of Translatability

Speaking about the fact that both theories (fundamental untranslatability and absolute translatability) fail, it is worth raising the question of how then a translator should take action. In general, if we are talking about the fact that two polar theories are deficient, then there should be a certain middle way. As we have mentioned before, it is the concept of relative translatability.

We can accept the fact that we will never be able to achieve perfect translation accuracy, however, we cannot say either that we, in general, cannot translate from one language into another. This means that we are talking about how to achieve maximum translation equivalence, how to level the differences and make the text understandable for the recipient.

First, we will go back to the previously raised issue of the transfer of cultural context in translation. We can say that culture largely determines the basis of the behaviour of a certain linguocultural community and is a serious barrier to the equivalence of translation. After all, even if people speak the same language, they often come across communication failures precisely because of the difference in cultural experience. That is why, for an adequate translation, it is necessary to achieve mutual understanding of cultures and their dialogue.

It is worth saying that translation is a kind of linguistic transmission, determined by language and by culture. We can see the manifestations of national culture in the text at a visible level, for example, as linguistic models, that is, grammar, vocabulary, and so on. However, the most complex category will consist of the elements of culture, which are an extra-linguistic reality associated with the internal manifestations of culture (ideas, values, etc.). Such elements are usually implied at the level of judgments, evaluations, behaviour and ways of thinking.

The translation is supposed to correspond to the equivalence and adequacy. It is also worth mentioning that there are four main factors that influence translation, and which must always be taken into account:

- interaction of the linguistic concept of a foreign language with consciousness;
- interaction of the linguistic concept with the consciousness of a native speaker;

- interaction of the concept of one language with the concept of another language;
- subjective-personal perception by the translator of this or that concept, since all the translator's activity is subjective by nature and is not reduced to a mechanical correlation of language units.

Also, the problem lies in the translation of the so-called non-equivalent vocabulary, translating which, the translator must sacrifice the perfection of the exact translation, but focus on conveying the essence of the concept, explaining it to the recipient. That is, in fact, the question of translating a text from one language into another turns out to be a question of balancing between the accuracy of the translation and the depth of the transfer of the meaning. All translation decisions are related to how exactly to transfer the essence of the original with all its cultural characteristics, without losing its form. After all, two extremes are also possible here. If we try to adhere to the maximum accuracy of the translation, then at the output we risk getting a sterile, ideally verified text that will brilliantly convey the semantics and vocabulary of the OT but will be empty in its semantic load. Even more than that, it will be just a certain set of words that do not carry the "spice" of the OT.

The other extreme point is related to the fact that if we focus all our attention on conveying the cultural characteristics of the text, on how to convey its meaning, then we have every chance of being involved in retelling the text instead of directly translating the text, which, as we said earlier in this chapter, in no way can it be equivalent.

Consequently, the boundaries of the translatability of the text lie in the extent to which the translator can skillfully balance between the abovementioned extremes and convey not only the letter, but also the spirit of the original. The whole conversation about the possibility of translatability is reduced to the point of conveying one language by means of another as accurately as possible, while not losing the identity of the foreign language.

As a bearer of two linguistic identities, a translator must do the most important task: to convey the text in a foreign language so that the readers, dealing with it in their native language, can read not only the given text, but also feel the cultural peculiarities, ideally, read the text the way as if they were reading it in the original. Obviously, this is a practically

unachievable ideal, but the quality of the translation is largely influenced by the subjective perception of the text by the translator oneself, and, thus, one should not be noticeable in it.

Here, it is necessary to cite the words of J. Derrida (2001). It is quite natural that some losses will occur when expressing the OT in the TL, however, translatability is not equal to the ability to express the text, but it allows us to express the difference between the expressed (OT) and the expressing (TT). Moreover, the power of the translator lies precisely in the understanding of these differences. Only being at the junction of two linguistic universes, which are different languages, the translator can fully estimate the differences between them and choose the right strategy for transmitting them. Ultimately, if absolute translatability is impossible, then translation will always be an attempt to come as close to it as possible.

Within the issues of transferring the cultural context, the translations of V. Bykov's works can serve as a sufficiently illustrative example, since the author is known for a rich cultural originality of texts. It will be even more interesting to have a look at translations into Russian, a language that is closely related to Belarusian and into Spanish, so different from both abovementioned languages.

Chapter 3: THEORETICAL BACKGROUND OF CULTURAL REFERENCES

3.1. Cultural References

We have already looked upon the cultural aspect in literary translation and the issues of text translatability and untranslatability from different points of view. In the following part, we will study cultural references and the concepts closely related to them.

When reading translated literary works, we often encounter difficulties in understanding some items in the TT that might be crucial in understanding the described scene and, thus, we feel deprived of the ability to re-create the environment of the narrative. The issue we face is not caused only by some lack of knowledge in our linguistic background but also in our cultural one. The text may contain the entities we feel helpless to understand since our imagination appeals to the items of the culture we were brought up in and it is not enough to reconstruct the picture of foreign reality in our mind. We refer to all these unknown entities that relate to another culture and country, or even to another historical period. In order to continue studying cultural references in our work, we will firstly pay attention to the concepts of reference, cultural and then cultural reference defined by various researchers.

In linguistics, references are studied within the fields of lexical semantics and logical language analysis, in linguoculturological and discursive-communicative aspects. Reference is understood as the relation of actualized (included in speech) entities, nominal expressions (nominal groups) or their equivalents to objects of reality (referents, denotations) (Padučieva, 1990: 411). Referential status is defined as a means of correlating a linguistic expression with reality when it is used in speech. The object or a set of objects to which the linguistic expression in a particular utterance is related is called the referent of this linguistic expression (Šmelěv, 2002: 28). The denotation can be defined as the relationship between the words and the items they name and the verbal substitutes for which they are. The relation of reference is equated with denotation, provided that it is connected with actualized speech, with a concrete statement.

The concept of reference is closely linked with the theme of extralinguistic knowledge about the world, with the concepts of connotation in general and cultural connotation, with the

analysis of cognitive mechanisms for interpreting linguistic signs. According to V.G. Gak, any explanatory dictionary is an inventory of not only words, but also concepts, objects, knowledge that constitute the achievements of people who speak this language (Gak, 1972); the semantic content of the word is correlated with extralinguistic knowledge about the world, enclosed in the framework of a certain culture, which is, thus, effectively transmitted by language (Koseriu, 1989: 64). As we know, there is a widespread statement that language closely correlates with culture. According to C. Kramsch language is “bound up with culture in multiple and complex ways [...]. Words reflect their authors’ attitudes and beliefs, their point of view, that are also those of others [...] Language expresses cultural reality” (Kramsch, 1998: 3). However, other scholars claim for even stronger connection stating that “without language, culture would not be possible” (Jiang, 2000: 328). An interdependence of language and culture as two superimposed semiotic codes can be seen in their interaction though “special signs that can store and accumulate a rather significant amount of cultural knowledge and reflect peculiar ways of national worldview of reality” (Zykova, 2016: 135).

The concept of culture itself has been defined in hundreds of ways from different perspectives. Many scholars from numerous fields of research have tried to define culture in terms of their disciplines. We will take one of the most quoted definitions offered by Edward Burnett Taylor, who sees it 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” (Katan, 1999: 16). Another definition of culture is proposed by H. Vermeer, who believes “culture consists of everything one needs to know, master and feel, in order to assess where members of a society are behaving acceptably or defiantly in their various roles” (Katan, 2009: 82). In these definitions, we can trace the tendency of generalizing the concept, and it can be applicable both to human culture in general and to a specific culture expressed by numerous references, belonging only to it and foreign to other cultures.

P. Newmark, in his book *A Textbook of translation*, defines the concept of culture by separating it from the idea of global culture, focusing on its connection with language: “I define culture as a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988: 94). The same differentiating approach is applied by G. Hofstede, who sees culture as “the collective

programming of the mind that distinguishes the members of one group or category of people from others” (Hofstede et al., 2010: 6), and by translation theorist E. Davies, who defines “culture as the set of values, attitudes and behaviours shared by a group and passed on by learning” (Davies, 2003: 68). By them, the manifestation of a culture and its differences might be realized in several ways, which embraces the entire concept: symbols, heroes, rituals, and values. In addition, J. Franco Aixelá states that cultural asymmetry between two linguistic communities is necessarily reflected in the discourse of their members (Franco Aixelá, 1996: 54). Being complex, the concept of cultural reference is conditioned by the function of cultural memory in time (due to cultural changes) and by the type of discourse that can vary in genre (political, socio-ideological, philosophical, literary, religious, mythological, folklore and poetic) (Bragina, 2007: 11-12). Thus, culture being transmitted via specific references can cause a challenge for bearers of other cultures to perceive it.

According to V.N. Teliâ, cultural references are understood as the correlation of natural language signs with the language of culture. Acquiring the ability to recognize culturally significant content in linguistic entities characterizes the cultural and linguistic competence of the speech subject, which predetermines the ability for cultural references, as well as a certain depth of the cognitive procedure of cultural interpretation of linguistic entities (Teliâ, 1999: 23). The essence of cultural references is determined by the fact that their components do not correlate with generalized and typified denotations (or objects of the real world), but with signs of a certain culture code, to be even more precise, with the valuable content of culture embodied in these signs. As we can notice, there are no unified definitions of cultural references in scientific literature; and all of them are determined by research approaches and aspects in focus. However, cultural references in the simplest way can also be looked upon as elements of a certain culture, i.e., cultural manifestations of a certain community.

In the following part, we will consider a variety of terminology offered by different researchers in regard to cultural references as well as categorizations for lexical units with cultural elements.

3.2. A Variety of Terms: Definitions and Categorizations

Researching translation with a focus on cultural references provoked a massive interest among scholars; therefore, many studies dedicated to this subject have been published. Here, we can mention the works by W. Koller (1992, 1995), S. Vlahov and S. Florin (1980), P. Newmark (1988, 2010), E. Nida (1964, 1998), C. Nord (1991), K. Reiss and J.H. Vermeer (1996), V.M. Cartagena (1992, 1998), J. Franco Aixelá (1997), R. Agost (1999), R. Mayoral Asensio (1999/2000), J. Mikutyte (2005), L. Molina Martínez (2006), D. Katan (2009), Y. Gambier (2007), R. Guzmán Tirado (2016, 2019), and others, whose works we will consider further in our research.

When doing research upon cultural references, one of the issues scholars may come across is a vast variety of terms related to cultural references offered by scholars:

- *cultural presuppositions* — E.A. Nida and W. Reyburn (1981),
- *realias* — S. Vlahov and S. Florin (1980), D. Robinson (2019)
- *cultural words* — P. Newmark (1988, 2010),
- *culture-bound concepts* — M. Baker (1992),
- *linguocultureme* — V.V. Vorobëv (1993),
- *words with national-cultural connotation* — V.N. Teliâ (1996),
- *culture-specific items* — J. Franco Aixelá (1996),
- *culturally marked segments* — R. Mayoral and R. Muñoz (1997),
- *cultureme* — C. Nord (1997), E. Oksaar (1988), K. Reiss and J.H. Vermeer (1984), I. Even-Zohar (1998),
- *allusions* — R. Leppihalme (1997),
- *culture-specific words* — A. Wierzbicka (1999),
- *culture-bound references* — J. Pedersen (2005), B. Nedergaard-Larsen (2003), N. Ceramella (2008),
- *culture specific references* — R. Antonini (2005, 2007), D. Chiaro (2005)
- *cultural symbols* E. Piirainen (1998)
- *culture-loaded words* — W. Liu and H. Meng (2018).

The list is far from being complete since there are various research schools that study cultural references.

It is worth mentioning that besides a significant diversity of terms within studies of cultural references, which can lead to an issue in carrying out a well-structured overview of the works by various scholars, the terms themselves are often not defined clearly when being considered from different points of view, research approaches and objectives; consequently, they can coincide in their principle meaning and / or overlap each other.

Further, we will consider some of the terms related to studies of cultural references used by western schools as well as by the so-called Slavic or (post-)Soviet school. In our study, we find it logical to present the schools separately since at the initial stage of the relevant studies they were conventionally limited in cooperation and communication due to various reasons, including political and technological ones, and developed independent research systems that turned into a foundation for carrying out further research. Although the elimination of obstacles led to an increase in collaboration and joint research tendencies, to a certain extent the schools continue developing their research lines, based on the principles founded earlier.

3.3. Western Schools' Representatives

In the following part, we will pay attention to the terminology related to studies of cultural references, which was developed by various representatives of Western schools.

We will start with *allusions*, which is the term used by R. Leppihalme, a professor from the University of Helsinki, to define “usually brief borrowings, in unaltered or altered form, of the words of another, in expectation of receiver recognition of either the meaning they have in the original [...] context, or the meaning they are collectively though to have as culturally established collocations: or as references, including a key-phrase, to other texts; or as brief references, usually by name, to fictional or real-life persons, places, events etc. sufficiently removed from the world of the text to require an act of inference by the receiver before the meaning of the reference is understood“ (Leppihalme, 1997: 9). The researcher explains that allusions are not only a literary phenomenon but can also appear in other human activities such as music, painting and even cinema. Allusions can be regarded as a translation issue because “when the reader/hearer is grounded in another culture, as happens in translation, s/he may well be unable to draw the intended inference, so that communication is not successful” (Leppihalme, 1997: 9).

M. Baker appeals to the term *culture-specific concept* and states that it may be as “abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food” (Baker, 1992: 21). She defines culture specific concepts as “source-language words [that] express concepts totally unknown in the target culture” and, in the end, calls these concepts as culture-specific items” (Baker, 1992: 21).

The term *culture-specific items* is developed by J. Franco Aixelá, who defines these items as “elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the target text” (Franco Aixelá, 1996: 14). Referring to culture-specific items, he states: “Each linguistic or national-linguistic community has at its disposal a series of habits, value judgments, classification systems, etc. which sometimes are clearly different and sometimes overlap. This way, cultures create a variability factor the translator will have to take into account” (Franco Aixelá, 1996: 53). The more detailed and complete definition of culture-specific

items provided by J. Franco Aixelá is as follows: “[...] textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.” (Franco Aixelá, 1996: 58)

In addition, he develops a categorization of culture specific by dividing them into two main categories:

- *proper names*, which, in their turn, form two other groups:
 - *conventional proper nouns*, “seen as ‘unmotivated’ and thus as having no meaning of themselves” (Franco Aixelá, 1996: 59);
 - *loaded proper names*, “seen as ‘motivated’; they range from faintly ‘suggestive’ to overtly ‘expressive’ names and nicknames and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in [...] a particular culture” (Franco Aixelá, 1996: 59).
- *common expressions*, which are represented by the “world of objects, institutions, habits, and opinions restricted to each culture and that cannot be included in the field of proper names” (Franco Aixelá, 1996: 59).

Taking the categorization offered by J. Franco Aixelá as a basis for their research, different scholars developed their own classifications. For example, within common expressions, D. Blažytė and V. Liubinienė distinguishes the following subgroups:

- rituals, traditions, religion and spiritual life (“Halloween”);
- concepts, slogans, and items of popular culture (“Always Coca-Cola”);
- fictional characters (“Hansel and Gretel”);
- food and drinks (“McMuffins”);
- nationalities (“Iranians”);
- measurements (“20 oz.”) (Blažytė & Liubinienė, 2016: 42-57).

Another example of categorization was developed by R. Antonini, who considers “education, politics, history, art, institutions, legal systems, units of measurement, place names, foods

and drinks, sports and national pastimes” as *culture specific references* (Antonini, 2007: 154). Accordingly, culture specific references are broadly categorized as “education system, food and measurements, sport, institutions, famous people, and events, [and] the legal system” (Antonini, 2007: 160).

Another term that is often used in studies of cultural references and actually highlights some aspects of a certain culture by generating issues of transposition into other cultures is *cultureme*. It is defined by H. Vermeer as “a social phenomenon of culture A, which is considered relevant by the members of this culture and which, when compared with a corresponding social phenomenon in culture B, is found to be specific to culture A” (Vermeer, 1983: 8). G. Lungu-Badea proposes a more detailed definition by stating that cultureme serves to determine an utterance that carries cultural information or a cultural unit of variable size in the OT and has to be identified in the TT in a variable form and size (Lungu-Badea, 2001: 371).

P. Newmark, an English professor of translation from the University of Surrey, coined another term related to cultural references, which is *cultural words* (Newmark, 1988: 93). He developed two categorizations of cultural words (see *Table 1. Categorization of cultural words by P. Newmark*), and both of them are so far popular with scholars who carry out research related to translation of cultural references. In 1988, the first one was published in his work, and it included five main categories:

- 1) *ecology* — animals, plants, local winds, mountains, and plains;
- 2) *material culture* — food, clothes, housing, transport and communications;
- 3) *social culture* — work and leisure;
- 4) *organizations, customs, activities, procedures, ideas* — political, social, legal, religious, and artistic aspects;
- 5) *gestures and habit* — patterns of people’s behaviour in different cultures (Newmark, 1988: 103).

Later, the researcher revised the initial categorization and modified it according to his latest points of view upon the theme of cultural references. In 2010, the updated version consisted of the following categories:

- 1) *ecology* — geological and geographical environment;
- 2) *public life* — politics, law or governmental patterns in a community;
- 3) *social life* — economy, occupations, social welfare, health or education systems;
- 4) *personal life* — food, clothing, housing patterns;
- 5) *customs and pursuits* — body language, hobbies, sports and the related national idioms;
- 6) *private passions* — religion, music, poetry, social organizations, churches, poetry societies (Newmark, 2010: 174-177).

Table 1. Categorization of Cultural Words by P. Newmark

	1988		2010	
1.	ecology	e.g., “tundra”	ecology	e.g., “steppe”
2.	material culture	e.g., “palazzo”	public life	e.g., “the Tories”
3.	social culture	e.g., “patisserie”	social life	e.g., “OxCam”
4.	organizations, customs, activities, procedures, ideas	e.g., “Riksdag”	personal life	e.g., “taco”
5.	gestures and habit	e.g., “moutza”	customs and pursuits	e.g., “Capoeira”
6.			private passions	e.g., “Shintoism”

We can see that the latter categorization by P. Newmark is wider and more detailed in groups. At the same time, there are some categories that coincide in both categorizations.

To sum it up, we have studied a significant variety of terms and a number of classifications related to cultural references, provided by researchers that represent the so-called Western research schools. We can state that there are no unique approaches to the issues under analysis but there are numerous shared elements in definitions, categorizations, research principles and methodology. In the next part, we will consider the terms and classifications developed by researchers of the so-called (post-)Soviet school.

3.4. Words with National-Cultural Components

3.4.1. Issues of Defining Words with National-Cultural Components

Another approach related to cultural references that was developed by the Soviet school of linguists and is often taken as a research focus at the present deals with words or lexical units with national and cultural components as a conceptual class. As we know, many researchers discuss about the connection between culture and language by emphasizing the lexical-semantic level of the language, the units of which change over time in various spheres of human activities, which makes research more complicated and presupposes a return to the problem at each new stage.

The *national-cultural component* (NCC) (from Latin *componens*) is a component of the meaning of the word, carrying information about the national culture of the people. Researchers claim that units with a culturally specific component reflect the people's way of life and their thinking, therefore they are called *cultural universals* (Wierzbicka, 1999: 268). At the basis of the semantic systems of different languages there is a conceptual class that has been formed in the minds of representatives of a certain linguocultural community. Linguistic works by S.E. Nikitina (1991), N.G. Komlev (1966, 1969), etc. constantly point out to the importance of universal human qualities for the foundation of conceptual systems: the commonality of the material world, the basic conditions of life, the general tendencies of human activities within the civilization, the basis of mechanisms for human perception of the surrounding reality.

Many linguists, such as V.V. Ošepkova (1995), V.V. Vorobëv (1997), E.M. Verešagin and V.G. Kostomarov (1980), G.D. Tomahin (1980), S.E. Nikitin (1993), etc. state that in the same life conditions of different nations there are some qualities characterizing only them: features in everyday life, culture, environment, inherent only in this culture, other people do not own these features. These aspects are reflected in the language in linguistic units inherent in a certain nation, with a "cultural imprint in national verbal images" (Ošepkova, 1995: 267).

Language units with NCC in their meaning are also called *linguocultureme*. This term was introduced by V.V. Vorobyev, the founder of linguoculturology that studies the interaction

of language and culture (Vorobëv, 1997). In his understanding, linguocultureme is a unit that describes the connection between language and culture, singled out for the purpose of using it in the linguocultural methodology, mainly in teaching Russian as a foreign language (Vorobëv, 1993: 21). Unlike the word and the lexical-semantic variant as proper language units, a linguocultureme includes segments not only of language, i.e., linguistic meaning, but also of culture, i.e., non-linguistic cultural meaning, represented by the corresponding sign (Vorobëv, 1997: 44).

Linguocultureme can formally be called a word, a phrase, a sentence, a proverb, an expression, and even large fragments of literary texts or entire literary works (Vorobëv, 1993: 53). Their appropriation allows individuals to familiarize themselves with the people's culture, understanding this culture and functioning in its conceptual sphere.

Culture-specific words, as defined by A. Wierzbicka, are conceptual tools that reflect the experience of the nation regarding actions and thinking about various things by certain means, they contribute to the perpetuation of these means" (Wierzbicka, 1999: 269).

Linguists state that the conceptual series of many language groups and their elements carry mismatching parts, certain national-specific information that could be understandable only for a special national-cultural group of people.

The first scholars who presented works dedicated to the national-cultural aspect of the lexical meaning of the word were E.M. Verešagin and V.G. Kostomarov, who developed a linguistic-cultural theory of the word based on the Russian language. The NNC, from the point of the units of the lexical meaning of the word, is considered from the inner part of a certain historical community of people. Words of this kind are called *non-equivalent vocabulary* (by E.M. Verešagin and V.G. Kostomarov, A.S. Mamontov) or *realias* (by G.D. Tomahin).

National-semantic units are present in the lexical background. In these cases, lexical units equal in meaning may diverge in a certain semantic periphery, i.e., knowledge and associations related to a particular item or phenomenon in the minds of native speakers of a certain language. Such lexical parts are called *background vocabulary* by G.D. Tomahin (1980), V.V. Ošepkova (1995), V.V. Vorobëv (1997). Researchers provide various

examples of other terms to interpret the national-cultural reference as part of the lexical meaning: the *national-cultural component of the meaning* by L.V. Malahovskij and L.T. Mikulina (1982: 53), A.S. Mamontov (2000: 117); the *cultural-historical component* by V.V. Ošepkova (1995: 11).

The term *linguoregional reference* of the word is offered by linguoculturology, which focus on the methodological and linguistic aspects of the connection between language and culture: a systemic representation of the people's culture in their language, in their dialectical interaction and development (Vorobëv, 1993: 52). The purpose of this tendency is to identify and demonstrate the connecting threads of language and culture in the national form in a developed state or in a separate period as stated by V.N. Teliâ. Both linguoregional studies and linguoculturology analyze the conceptuality of lexical units to highlight especially significant cultural information. In linguoculturology, it is customary to divide such units into those in which culturally significant information is in the denotative aspect of meaning, and into those in which it is concentrated in the connotative aspect of meaning (Teliâ, 1996). This approach correlates with aspects of cognitive studies that are used to describe word semantics, i.e., the denotative component of the meaning is considered as a typical image of a class of objects and phenomena in the minds of native speakers.

The connotative aspect of meaning in this approach is an interpretation or addition to the denotative aspect with a variety of data: associative-background, empirical, cultural-historical or ideological (Teliâ, 1996: 73). The national-cultural (or cultural-historical) connotation is the most important concept of linguoculturology (Teliâ, 1996: 78). Its basis emphasizes the systematization of linguistic meanings with one or another cultural code that the representatives of a certain linguocultural community possess (Teliâ, 1996: 82). Owning a cultural code is the key to the correct interpretation of culturally significant information contained in its meaning.

In modern methodological and linguistic literature there is no definite term for words with NCC. The opinions of scholars differ significantly: A. Wierzhbicka (1999) speaks about *key words of culture*; N. Arutûnova (1991) and D. Liháčëv (1997) call them *cultural concepts*; E. Verešagin and V. Kostomarov (1980) use the concept of *non-equivalent vocabulary*; we can also come across the definition of *a word with a cultural component of a connotative*

nature proposed by Ū.A. Belchikov (2000); and some researchers in the same work may use several names at once to define these words.

As we have found out, there is no single definition for words with NCC yet, so we will consider several of them:

- the cultural component of the word meaning is its extralinguistic content. In linguistics, it is assumed that it directly reflects the national culture served by the language. At the same time, the semantic parts that present the lexical background, i.e., a variety of all non-conceptual ideas of the culture bearers, are included in the word meaning of the word (Nešimenko, 2000: 28).
- the cultural component of the word meaning for speakers of a certain language is directly revealed in texts in which, by any means and reason, socio-historical epochs, stereotypes, speech behaviour of representatives from different social strata, professions, political groups are compared (Nešimenko, 2000: 29).
- NCC is a component of the word meaning that carries information about the people's national culture.

Thus, we can conclude that the NCC refers to certain features of a language that are not characteristic of denoting any objects in another language, which are created over time by developing traditions and values of a certain linguocultural group of people. Linguistic and communicative realias are the main ones in this process. In the following part, we will focus on the classifications of words with NCC, offered by various scholars.

3.4.2. Classifications of Words with National-Cultural Components

Previously, we have studied the issues of defining words with NCC and noticed that there is no definition of these words adaptable to all the approaches while dealing with them. Therefore, there are no universal principles of selecting words with NCC and systemizing them by various criteria. However, some researchers developed the classifications of words with NCC, which we will consider in our work.

T.F. Novikova identifies thematic lexical complexes, called as language units with NCC, which can be systematized as follows (Novikova, 2007):

- non-equivalent words and set expressions, i.e., vocabulary that does not have correspondences in other languages or subcodes of a certain language and is not subject to translation into other languages;
- dialectisms, characteristic of territorial dialects included in literary speech;
- names of ethnographic realias, natural phenomena, concepts belonging to the people's life and culture;
- names of phenomena and facts of national culture;
- names of realias, reflecting the administrative-territorial structure, localisms, toponyms, microtoponyms;
- historicisms and names of historical events, i.e., words or set-expressions representing the names of objects and human life phenomena that existed once but disappeared;
- all types of anthroponyms, i.e., the people's names and their individual components;
- mythonisms, names of phenomena from religious culture, mythological names;
- kinship terms;
- words representing the concepts of world culture;
- phraseological units, figurative expressions, sayings and proverbs;
- elements and formulas of Russian speech etiquette.

Although not having precisely determined criteria, this classification provides us with the opportunity to systemize objects denoted by words with NCC and collected for linguistic research.

Another classification of types of words with NCC is presented by V.N. Teliâ (2000: 38) and is different from the one we have mentioned above since criteria applied are also different:

- in terms of the content of the lexical meaning core;
- in terms of the content of the word lexical background;
- vocabulary with an informative type of the lexical meaning;
- vocabulary with a pragmatic type of the lexical meaning;
- vocabulary with predominant background semes of pragmatic nature;
- vocabulary with predominant informative semes;
- vocabulary containing background semes.

Another example of classifying words with NCC is offered by A.D. Šmelëv, who carried out research based on the Russian language and culture; thus, some categories of the vocabulary reflect the main features of Russian national character and mentality (Šmelëv, 1998: 51-52):

- words that correspond to certain aspects of universal philosophical concepts;
- words that are represented by concepts that exist and in other cultures, but especially significant for the Russian one;
- words that define universal Russian concepts;
- words reflecting the peculiarities of the Russian spatial and temporal ideas;
- words that in a certain way conceptualize the events that happened in the life of the subject, or their plans for the future;
- modal words, particles, interjections expressing not only the inner state of the speaker when expressing themselves, but also their regular attitude towards life.

Thus, we can state that nowadays there is still no single concept for denoting words with NCC. Their classifications also differ; therefore, the issues of these studies are still problematic and open to discussion.

3.5. Realias

The Soviet school of linguists — and later, the post-Soviet one — also dedicated lots of research works to the issues of transmitting cultural references in literary texts and developed the concept of realias, which became the focus of studies within the theme mentioned. In this part we will pay attention to the discussion about a variety of definitions of realias and their classifications proposed by the scholars of this school.

In any language, we inevitably come across lexical units that cannot be translated word by word or have no equivalent in other languages. As we know this is determined by the specific features of culture reflected in the language of the speaker. Therefore, this type of lexical units is an integral part of any language and often called realias.

In the article, Ū.V. Âvari describes realias as lexical units that denote material objects of national life and culture, as well as phenomena and concepts of the spiritual life of the certain people, unfamiliar to representatives of other peoples, which represent means of expressing national and historical originality in literary works (Âvari, 2016: 133).

We will take an example: the Ukrainian lexical unit “борт”, which can literally be translated as “beetroot soup”, but most often the word is transmitted as “borsch”, or “borscht”, by using transliteration and without any descriptive translation and commentary in the literary text, since this is a realia meaning “a soup made with beetroot and usually served with sour cream, associated with the cuisine of eastern and central Europe, especially Russia, Poland, and Ukraine” by Oxford Languages. We can notice that realias belong to the category of non-equivalent units. The reader is supposed to have some background knowledge about culture, which is an essential requirement to understand them in the translated text without losses of meaning.

There are many definitions of *realias*, presented in dictionaries and research works. We will have a close-up look at some of them and carry out analysis to thoroughly observe their connection with cultural references and their ability to express these references.

3.5.1. Definitions of Realias

Linguists started discussions about realias in the early 1950s. At the same time, they started talking about realias as *carriers of cultural colouring* or *elements of national identity*. For the first time, they were defined by the Russian linguist L.N. Sobolev as household and other specific national lexical units denoting objects and phenomena that do not exist in other countries in daily life and, therefore, have no equivalents in other languages (Sobolev, 1955: 281). In this case, the scholar understands the realia not only as a referent (object) denoted by it but also a phraseological unit that can be expressed by a saying or a proverb.

There is no universal approach to defining the term “realia” among translation specialists and linguists. In the *Dictionary of Linguistic Terms*, O.S. Ahmanova provides several definitions for this term (Ahmanova, 1966: 371):

- different factors, studied by external linguistics, such as the state structure of the country, the history and culture of the people, linguistic contacts of native speakers, etc. in terms of their reflection in the given language;
- objects of material culture.

In the dictionary of S.I. Ožegov the realia is described as an object of material culture, a phenomenon of the objective world, a single unit, a thing (Ožegov, 2008: 671).

From the definitions provided, realias are material objects of the surrounding world from a certain ethnographic community and serve as a basis for the nominative meaning of lexical units.

The *Explanatory Translation Dictionary* by L.L. Nelûbin contains several meanings of the realia (2003: 178), where we can see that one of them coincides with one provided by O.S. Ahmanova:

- words or expressions denoting objects, concepts, situations that do not exist in the practical experience of people speaking a different language;
- a variety of factors studied by external linguistics and translation studies, such as the state structure of the country, the history and culture of the people, linguistic contacts of native speakers, etc. in terms of their reflection in a given language;

- items of material culture that serve as a basis for the nominative meaning of the unit;
- words denoting national specific features of daily life.

The second meaning, given by L.L. Nelûbin, entirely coincides with the meaning in the *Dictionary of Linguistic Terms* by O.S. Ahmanova. However, the latter presents only one meaning of the realia (factors of external linguistics), while in the *Explanatory Translation Dictionary* by L.L. Nelûbin the concept of realia is presented much broader, since realias are considered from several sides at once. Therefore, the closeness of the languages and culture is expressed in realias. With new objects and phenomena in the material and spiritual life of society, new lexical units with national specific colouring appear in the language, i.e., realias.

In the dictionary by D.E. Rosental' and M.A. Telenkova, realias are defined as the objects of material culture that serve as the basis for the nominative meaning of the word (Rosental' & Telenkova, 1985: 234). While most authors define the realia as a word or a linguistic phenomenon, these authors define the realia as an object and only then as the basis for the nominative meaning of the word.

V.S. Vinogradov describes realias as specific facts of the history and state structure of a national community, features of its geographical environment, characteristic objects of material culture of the past and present, ethnographic and folklore concepts (Vinogradov, 2001: 36). In addition, he notes that realias are understood not only as facts, phenomena and objects, but also their names, words and word combinations. He also singles out a specific type of realias, which he calls "associative". These realities "find their materialized expression in the components of the meanings of words, in the shades of words, in emotionally expressive overtones, in the inner verbal form, etc., revealing information mismatches of conceptually similar words in the compared languages" (Vinogradov, 2001: 37). An evident example illustrating associative realias are symbolic meanings of numbers and colours, which have different meanings for different peoples and cultures, e.g.:

- Number "13" in many western cultures carries a negative connotation and while in Chinese culture this number is neutral but Number "4" is a symbol of bad luck as it is associated with death;

- white colour in western cultures often symbolizes purity, joy, happiness, positively perceived ideas and is used in clothes for celebrations while in oriental culture it is associated with unhappiness and is employed for ceremonies of mourning.

L.S. Barhudarov describes realias as words denoting objects, concepts and situations that do not exist in the practical experience of people speaking a different language (Barhudarov, 2010: 95). He refers to realias words that denote objects of material and spiritual culture that are peculiar only to a certain people, e.g., the names of national dishes (Polish “żurek” and “bigos”, Spanish “paella” and “tortilla”, French “foie gras” and “croissant”), types of national clothes (Russian “kokoshnik”, Indian “sari”, Japanese “kimono”), folklore dances (Greek “sirtaki”, Italian “pizzica”, Ukrainian “hapak”), folklore singing (Austrian “yodelling”, Croatian “klapa”, American “country”), etc. In addition, L.S. Barhudarov refers to realias words and set phrases that denote political institutions and social phenomena that were typical of only a named country (Russian “perestroika”, English “lobbyist”) (Barhudarov, 2010: 95).

S. Vlahov and S. Florin define realias as lexical units naming objects characteristic of life (everyday life, culture, social and historical development) of one nation or ethnic group and alien to others; being carriers of national and/or historical colouring, they, as a rule, do not have precise correspondences or equivalents in other languages, and, therefore, cannot be translated on general grounds and require a special approach in rendering them (Vlahov & Florin, 1980: 47).

By G.D. Tomahin’s definition, realias are names of objects of material culture, historical facts, state institutions, names of national and folklore heroes, mythological creatures, etc., inherent only to certain nations and peoples (Tomahin, 1988: 5). In addition, he writes, as a rule, they denote, firstly, objects of material culture that serve as the basis for the nominative meaning of the word, and, secondly, abstract entities that are associated with spiritual values, folk customs, socio-political structure, as well as cultural and social traditions of the country, that is, all the real facts concerning the history of the country and its culture” (Tomahin, 1988: 11).

G.D. Tomahin notes that in linguistic and cultural studies, first of all, onomastic realias are regarded as realias, which include geographical names, names of historical figures, literary

works, e.g., English. “Plymouth Rock” is a toponym that also means the supposed landing site of Puritan settlers in North America in 1620; or “John J. Smith, Jr” is an anthroponym, where “J” means a middle name, and “Jr” means “junior, younger”. Secondly, the concept of realia also includes realias, denoted by appellative vocabulary (common nouns), such as geographical terms, words of the state structure, e.g., “prairie” as a region with a certain of climate, flora, and fauna; “prairie states” as the states located in the prairie region; “the Prairie State” as the nickname of the state of Illinois.

According to G.D. Tomahin, it is difficult to clearly see the difference between some linguistic realias and terms since terms can also be correlated with the so-called unique referents. Terms, like realities, are included in the lexical-semantic system of the literary language. Terms are usually referred to scientific literature, and realia, on the contrary, are used in fiction, where they recreate national, local, and historical colouring. However, G.D. Tomahin emphasizes that such a view of the distinction between realias and terms raises fair objections, since it does not consider the psychological characteristics of the modern epoch, which generates a large number of lexical units denoting realias inherent to a particular culture, not only to the field of fiction literature (Tomahin, 1988: 16).

G.D. Tomahin believes that some differences can be determined in etymology. Terms are created for the artificial naming of concepts and objects, while realias arise naturally as a result of folk word creation. In addition, terms and realias are distributed differently. Terms are distributed simultaneously with the objects they name and can be the property of all humankind. Realias are the property of only the people in whose language and culture they appeared. In addition, terms, unlike realias, are not characterized by emotionality, imagery, or stylistic and national colouring. However, many realias can be regarded as realities-terms because realities can belong to a certain functional area of language use. The author gives as an example the words “bear” and “bull”, which are likely to be understood by many American readers, but when translating into other languages, they are to be clarified that “bears” in American stock exchange jargon are called speculators who play for a decrease, and “bulls” are those who play for an increase (Tomahin, 1988: 16). It should be noted that these words belong to jargon, and, therefore, they might not be understood by everyone.

In the work of I.S. Alekseeva, the terms “exoticisms” and “words-realias” are not distinguished at all. They are described as lexemes in the language, denoting the realias of daily and social life, specific to any people, country, or place (Alekseeva, 2004: 181).

R.K. Min’âr-Beloručev believes that realias are objects, phenomena, traditions, customs that make up the features of a certain social community, ethnic group. Realias are also called words and phrases denoting them. Most national realias refer to non-equivalent vocabulary (Min’âr-Beloručev, 1999: 172). The author also traces the connection of realias with non-equivalent vocabulary, to which he refers the words of the source text denoting national realities, i.e., concepts, objects, phenomena that have no correspondences in the target language (Min’âr-Beloručev, 1999: 172). It can be concluded that R.K. Min’âr-Beloručev considers non-equivalent vocabulary to be a broader concept than the concept of realia.

Meanwhile, not all researchers separate the concepts of *non-equivalent vocabulary* and *realia*. Within this context, it is necessary to consider some definitions of the concept of *non-equivalent vocabulary* and determine the differences between this concept and the concept of *realia*. In the dictionary by L.L. Nelûbin, the definitions of the concept of *non-equivalent vocabulary* (Nelûbin, 2003: 24):

- Lexical units that have neither full nor partial equivalents among the lexical units of another language. Traditionally, non-equivalent vocabulary includes word-realias, temporarily non-equivalent terms, randomly non-equivalent words.
- The words of the source text denoting local phenomena, concepts, realias that do not have correspondences in the target language.

These definitions point out to the fact that non-equivalent vocabulary is something that cannot be translated into another language. At the same time, the concept of *non-equivalent vocabulary* is wider than the concept of *realia* and embraces it.

In the dictionary by T.V. Matveeva, *non-equivalent vocabulary* is the one that has no equivalents in other languages, is not translated in one word and is incompletely understood out of the precise sensory idea about the item, e.g., Italian “ravioli”, Russian “shapka-ushanka”, Chinese “baozi”, etc. Such words in the plane of content are associated with a certain ethnocultural and linguistic community. While studying the language, understanding

them requires some knowledge of this community's culture (Matveeva, 2010: 35). In this definition, *non-equivalent vocabulary*, like in the one by L.L. Nelûbin, this is something that cannot be translated, and the issues of untranslatability become essential.

The problem of untranslatability of *non-equivalent vocabulary* is also emphasized in the dictionary by T.V. Žerebilo, where it is defined as the one that has no correspondence in other languages or in other subcodes of a certain language, and is not subject to translation into other languages: 1) *exoticisms*, denoting phenomena and concepts that are absent in the life of the people (“papaya”, representing a name of tropical fruits; “kung fu”, being a type of martial arts); 2) *ethnographisms* are lexemes that, unlike other dialectisms, do not have equivalents in a standard language (“khokhlyak”, a recently born baby seal with black and gray fur (among Pomors)) (Žerebilo, 2010: 47).

Having considered the concept of *non-equivalent vocabulary*, we can conclude that, unlike realias, non-equivalent vocabulary is any linguistic phenomenon that is difficult to translate into another language due to its being culturally marked. Realias, in their simple meaning, are words that denote objects of material culture. Therefore, the concept of *non-equivalent vocabulary* is still wider than the concept of *realia* and embraces it. Another essential difference is that non-equivalent vocabulary can be identified only in the process of translation, while realias exist out of this process.

Unlike many authors, in his article Ū.V. Kobenko does not define realias as objects of material culture but as specific content elements of a political, institutional, social, or geographical format, as well as units of the corresponding lexicon (Kobenko, 2014: 47). According to this researcher, realias are stable units of the conceptual and terminological apparatus of onomastics as a section of lexicology, textual criticism, translation studies and other linguistic disciplines.

From the above definitions of realias, we can conclude that some of them refer realias to objects of material culture, and some to words that name objects and concepts. Thus, in linguistics there is no single understanding of realias. Other concepts can also be used to denote realias in linguistics, e.g., non-equivalent vocabulary. In addition, along with the term “realia” there are the terms *exoticisms* and *barbarisms*, which act as phenomena of a foreign language origin, but unlike borrowed words, they practically do not lose anything from the

features inherent to them as units of the language to which they owe origin (Tomahin, 1988: 12). Some authors do not distinguish between these concepts.

Despite a wide use of the term *realia*, many researchers note that in different fields of studies (linguistics, cultural studies, methodology, etc.) there are no sufficiently clear criteria for defining realias (Tomahin, 1988: 10).

Considering all the definitions we have discussed in this part, we can conclude that the linguistic term “realia” presents lexical units that contain the features of national and / or cultural colouring and, thus, are nationally marked. A complex of realias includes items belonging to various spheres of the nation’s life, such as culture, politics, production, daily life that all together indicate the nature of the subject content. Since realias name the objects inherent to a certain people / country and they are alien to other cultures, it is complicated to find equivalents for them. As a result, they cause significant issues for transmitting national and / or cultural uniqueness and identity.

Below, we will consider various classifications developed by different researchers with a basis on certain criteria, depending on linguistic and extralinguistic factors.

3.5.2. Classifications of Realias

One of the most complicated issues related to the research of realias is classifying them, which can be required to define the phenomena precisely. As A.V. Fëdorov notes, specific national realias are numerous within each culture and can be included into various groups and subgroups based on the criterion of their belonging to a certain sphere of daily life, spiritual life, social activities, nature, etc. (Fëdorov, 2002: 170).

Nowadays, there are many classifications of realias based on various criteria, and there is no agreement among researchers upon either a universal classification of realias or upon criteria for classifying them. Below, we will consider some of the examples.

One of the very first classifications of realias contains seven groups of words that E.M. Verešagin and V.G. Kostomarov single out from non-equivalent vocabulary. Taking the Russian language as a basis, they grouped these words by the criterion of their origin or thematic affiliation (Verešagin & Kostomarov, 1990: 61-63):

2. sovietisms, i.e., words expressing those concepts that appeared as a result of radical changes after the Revolution of 1917 in Russia (“collectivization”);
3. words of new life that are closely adjacent to sovietisms (“perestoika”);
4. names of objects and phenomena of traditional life (“valenki”);
5. historicisms, i.e., words denoting objects and phenomena of previous historical periods (“sazhen”, “versta”);
6. vocabulary with phraseological units (“nesolono khlebovshi” = “empty-handed”);
7. folklore words (“Baba-Yaga”);
8. words of non-Russian origin, e.g., turkisms, mongolisms, etc. (“tundra”, “bazaar”).

Another classification is presented by A.M. Lûkseburg, who distinguishes five thematic groups of realias that are also called *exoticisms* (Lûkseburg, 2008: 24-25):

- 1) *daily life* or *ethnographic* realias, which include:
 - a) buildings, dwellings (“chum”, “yaranga”);
 - b) clothes, hats and shoes (“kippah”, “kimono”);
 - c) food and drinks (“ayran”, “mate”);
 - d) national activities, as well as the figures doing activities (“samurai”);

- e) banknotes and units of measure (“złoty”, “rupee”);
 - f) musical instruments, folk songs and dances, performers (“lambada”, “balalaika”);
 - g) folk holidays, rituals, games (“sumo”, “lapta”);
 - h) fabulous creatures, deities, legendary places (“Santa Claus”, “troll”);
 - i) ethnic and social communities and their representatives (“Cossack”, “punk”);
- 2) *geographical* realias:
- a) terms of physical geography that are related to the terrain, landscape and climate (“wadi”, “taiga”, “selva”);
 - b) *plants and animals* (“opossum”, “aloe”, “koala”);
- 3) *socio-political* realias:
- a) administrative units, state institutions (“canton”, “vilayet”);
 - b) public organizations, parties, as well as their members (“Tory”, “NATO”);
 - c) industrial and agricultural enterprises, trading centres (“Walmart”);
 - d) military and police units and ranks (“oprichniks”);
 - e) civil professions, positions, titles and ranks (“infante”, “dauphin”);
- 4) *onomastic* realias:
- a) anthroponyms, namely: common names and surnames, individual names and surnames of famous personalities, which require additional comments in translation (“Nelson Mandela”);
 - b) toponyms (names of real geographical objects) (“Klyuchevskaya Sopka”);
 - c) names of literary characters (“Hamlet”);
 - d) names of companies, museums, theaters, palaces, shops, etc. (“Madame Tussauds”);
- 5) *associative* realias:
- a) *vegetative symbols* (“four-leaf clover”, meaning “exceptional luck”);
 - b) *colour symbols* (“orange”, a symbol of the Ukrainian Revolution in 2004-2005);
 - c) *animalistic symbols* (“peacock”, a symbol of immortality in Ancient Rome);
 - d) *folklore, historical, literary allusions, containing hints at the way of life, behaviour, traits of historical, folklore and literary characters* (“Sodom and Gomorrah”);
 - e) *linguistic allusions, with phraseological units, proverbs etc.* (“money be green”).

This classification proposed by A.M. Lûkseburg is a combination of two other classifications developed by V.S. Vinogradov (2001: 100) and I.S. Alekseeva (2008: 181).

One of the peculiar features in their classifications is that all of them include onomastic realias, which constitute a significant part of cultural realias. V.S. Vinogradov singles out *onomastic realias* as a separate category due to the fact that in literary translation proper names not only perform the functions of naming a creature or an object, but they are also those few words, the very form of which indicates the national or ethnic origin of the item named. (Vinogradov, 2001: 109). In its turn, the classification of V.S. Vinogradov was based on the classification of S. Vlahov and S. Florin, but, like other classifications, it considers only thematic division. The list of classifications of realias can be widened by other examples: A.E. Suprun offers to classify realias by subject matter of semantic groups (Suprun, 1958: 52-53); the classification by A.A. Reformatsky is based on the subject and language principle (Reformatskij, 2010: 139).

Another popular detailed classification of realias is proposed by G.D. Tomahin, who distinguishes three large groups (Tomahin, 1988: 46-61):

- *onomastic* realias: geographical realities (toponyms); anthroponyms (names of historical figures, public figures, scientists, writers, artists, characters of fiction and folklore); names of works of literature and art, historical facts and events in the country, names of state and public institutions) etc.;
- realias, denoted by *appellative* vocabulary: geographical terms denoting the features of the geographical environment, flora and fauna; words related to the state system, the socio-political life of the country, jurisprudence, military affairs, art, traditions and customs, everyday life, etc.;
- realias of the *aphoristic* level: quotes, set expressions, sayings, proverbs, etc.

Although the names of the categories are different from the ones we have regarded in other classifications, the criteria of division mostly coincide. In the groups mentioned, it is worth emphasizing as unique the realias of the aphoristic level. Understanding the meaning of the quotation itself is not difficult, but its meaning and the meaning of the entire statement cannot be understood if the context from which it is taken is not known (Tomahin, 1988: 10).

The most detailed and all-embracing classification of realias is developed by S. Vlahov and S. Florin. According to them, the classification of realias can be based on different criteria,

depending on national and linguistic affiliation, in synchronic and diachronic planes, by connotative meaning (Vlahov & Florin, 1980: 50). The general scheme for classifying the realias offered by S. Vlahov and S. Florin is based on different criteria (Vlahov & Florin, 1980: 51):

- ❖ by subject matter;
- ❖ by place (depending on ethnic and linguistic identity);
- ❖ by time (in synchronic and diachronic planes).

As we can notice, this classification shares the common criteria of subject matter with other classifications, but it differs from the others by considering the criteria of time and place.

By subject matter, the scholars distinguish three categories that are divided into numerous thematic groups and subgroups:

a) *geographic* realias:

- objects of physical geography;
- geographic objects tied to human activities;
- names of endemics;

b) *ethnographic* realias:

- daily life (food, drinks; household establishments; clothes and footwear; accommodation, furniture, dishes and other utensils; transportation means and “drivers”; others;
- work (working people; work tools; work organization);
- art and culture (music and dances; musical instruments; folklore; theatre; other types and items of art; performers; mythology; holidays, games; customs, rituals; cult — places and objects of worship, clergy and followers; calendar);
- ethnic objects (ethnonyms; aliases, usually playful or offensive; people according to the place of residence);
- measures and money (units of measure; units of money; vernacular names of measures and money);

c) *socio-political* realias:

- administrative divisions (units of administrative division; settlements);
- authorities and functions (bodies of power; holders of power);
- socio-political life (political activities and people; patriotic and social movements; social phenomena and movements; ranks, degrees, titles, forms of addressing; social classes and castes; social class signs and symbols; organizations; educational and cultural institutions);
- military realias (subdivisions; weapon; equipment; military people).

At the end of the classification by subject matter, it is necessary to mention that the further distribution (by place and by time) concerns the same realias, only considered from different angles of view. The authors also note that in the classification the division by place is conditional, since realias are assigned to one or another group not strictly according to the place, but by taking into account two inextricably linked and interdependent criteria (Vlahov & Florin, 1980: 54): the nationality of the object designated by the realia, i.e., its referent; the languages involved in translation.

Thus, the scheme for classifying realias *by place and language* is as follows:

Within one language:

1. “Own” realias in most cases are the original words of the language:
 - a) *national realias* are objects that belong to a certain ethnic group or nation, and, therefore, will be alien for the outer world. National realias generate associations related to a certain ethnic group or country;
 - b) *local realias*, unlike national ones, do not belong to the language of a particular nation, but to a dialect or a language of a region or a social group;
 - c) *microrealias* may be characteristic of a city, a town or village.
2. “Alien” realias are either borrowings from other languages that are included in the vocabulary of the language, calque, or transcribed realias of another language:
 - b) *international realias* function in the vocabulary of many languages and have already included in the dictionaries, but they can retain their original national colouring. (Vlahov & Florin, 1980: 63);

- c) *regional realias* are those that have crossed the borders of the country or are widespread among several nations along with the referent, being an integral part of the vocabulary of several languages. The researchers single out sovietisms within regional realias as they are already their own realias not only on the (post-) Soviet territory, but also for most of the nations of the (ex-)socialist countries. These words, being transcribed or calqued, are included in the respective languages together with their referents (Vlahov & Florin, 1980: 63).

Within a pair of languages, realias are considered from the point of translation. In this case, the realias can be divided into two groups:

- *external realias* are equally alien to both languages within a certain pair of languages;
- *internal realias* belong to one language from the pair and are alien to the other one.

Classifying realias *by time* generally presupposes the following groups:

- *contemporary realias* related to the contemporary period within the context;
- *historical realias* related to a certain period in the past within the context.

When considering the classifications, we can conclude that all of them are mainly based on thematic criteria. Thus, the classification of S. Vlahov and S. Florin can be regarded as the most complete classification of realias, because its developers do not classify realias into groups only according to their thematic features, but also take into account the other factors: languages, time and place. However, the authors note that the classification of realias is conditionally determined and different realias can be attributed to several categories, groups or subgroups of the classification at the same time.

In our research, we have developed the classification of realias based mostly on the one proposed by S. Vlahov and S. Florin with modifications and adaptations determined by the specific features of the material under analysis.

3.6. Foreign Language Inclusions

The use of foreign language inclusions in literary texts is famous for its long tradition. In the language of fiction, foreign language elements are, as a rule, represented by stylistically coloured vocabulary and function as symbols of a foreign culture. According to L.V. Černec, it is exactly what the reader, professional critic, literary critic is called upon to notice and evaluate (Černec, 2004: 6).

The functions of foreign language components may vary from text to text, depending on what goals the author pursues in each particular case. Sometimes foreign language inclusions are used to make the character's profile as a stranger, a village or city dweller. Some researchers believe that if the character of the novel speaks Latin, this defines one as a scientist. The character's use of the French language positions one as a representative of bourgeois society. No other stylistic means is as effective in characterizing a foreigner as their use of foreign language elements. In addition, foreign language components serve to create an exotic atmosphere, especially if they remain incomprehensible.

According to researchers, as early as in the Early Middle Ages in Germany, each specific language carried out certain functions in a literary text. So, the characters of the literary works used to sing in Italian, scientific conversations used to be held in Latin. French used to be employed for secular conversations. The lovers used to appeal to Spanish. English obtained the fame as the language of ill-mannered people (Schmeling & Schmitz-Emans, 2002: 16).

The phenomenon of foreign language inclusions in a literary text is of interest for research, primarily in the field of literary criticism, text stylistics, cognitive linguistics, and intercultural communication and translation studies. The study of foreign language inclusions follows the aim of identifying the peculiarities of the author's style, disclosing the author's intention of the work, identifying and contextual analysis of intertextual connections and determining the methods of their equivalent translation. It may depend on certain functions in a literary text that foreign language inclusions perform in the works of multicultural literature. In the research literature devoted to the study of foreign language inclusions, there can also be various terms, such as *foreign word*, *loanword*, *in-text foreign*

language, bilingualism, bilingueme, barbarism, exoticism, exotic word, alienism, borrowing, mixing of language codes, macaroni speech, switching codes, etc. The scholars that have been working on the issues of inclusions are as follows: T.V. Krasnova (2009), V. P. Berkov (2004), Ū.T. Listrova-Pravda (2001), V.N. Pavlov (1977), D.E. Rozental' (1974), L.P. Krysin (1968), etc.

In linguistics, foreign language inclusions are defined and classified in different ways. I.R. Gal'perin (1970), for example, distinguishes between barbarisms and foreign words. Barbarisms, often perceived as foreign words, are partially assimilated words that are on the periphery of the language and are an integral part of it; in a literary text they carry their own stylistic load. Pure foreign words, on the contrary, are not included in the corpus of the language and are not mentioned in the dictionary, with the exception of appendices in which the most common ones are given. In the etymological dictionary, there are the terms *barbarism* and *exoticism*, or words to denote household items that have no analogues and are new to the reader (Larin, 1986). In the text, exoticisms can be explained not directly, but through the contextual environment, which hints at the area or sphere of the word's use. If we compare barbarisms and exoticisms, then the formers are more assimilated and, depending on the nature of their use, can become "facts of speech", while exoticisms are rare and novel, but they are used routinely to characterize certain aspects of society. M.A. Kuzina identifies the types of foreign words according to the degree of their assimilation: partially adapted, unadapted and fully adapted (Kuzina, 2017: 30). V.V. Kabakči introduces the broad concept of *xenonym*, which embraces barbarisms, exoticisms, and borrowings, and is defined as lexical units functionally aimed at denoting elements of external cultures (Kabakči, 1998: 20).

The term *foreign language inclusions* was introduced by A.A. Leont'ev (1966: 60) and was further developed in the work of S. Vlahov and S. Florin *Neperevodimoe v Perevode* (translated as *Untranslatable in Translation*). They define this phenomenon as words and expressions in a language different from the SL, in their foreign language or transcribed without morphological or syntactic changes, introduced by the author to provide the text with authenticity, to create colouring, atmosphere or the impression of being well-read or learned, sometimes to make a shade of comic or irony (Vlahov & Florin, 1980: 15).

Foreign language inclusions in literary texts can be presented in the form of a letter, a statement, a remark in a foreign language, a separate foreign language word, a well-known quotation, sayings or aphorisms by using, e.g., transliteration. Foreign language inclusions can also be contained in the frame components of the text: titles, chapter titles, epigraphs, dedications, footnotes and notes. A special type of foreign language inclusions is macaroni speech, i.e., a meaningless expression that imitates foreign speech or disorderly mixes words in different languages. In all of the above cases, foreign language inclusions carry a special semantic load and perform various functions in accordance with the author's intention.

I.R. Gal'perin singled out the function of creating the colouring, daily routine and atmosphere of a different culture. Foreign language inclusions contribute to the creation of a chronotope, or local-temporal atmosphere. Another function of foreign words is to create a stylistic device for improperly direct speech. The use of foreign language vocabulary in an improperly direct speech of the character adds details and elements to their image, and also helps to reveal the intention of the author of the work. Foreign language inclusions can serve for expressiveness and colorfulness of speech. In the research work, E.B. Kolomejceva mentions another set of functions of foreign language inclusions in a literary text, and some of which can be relevant for our study:

- the attractive-expressive function, where foreign language vocabulary acts as a stylistic device to attract attention on some passage of the text,
- the emotive function, which consists in describing the emotional outbursts of the characters of the work,
- the intertextual function that conveys quotes, thoughts, allusions to texts and phenomena of another culture,
- the leitmotif function, creating a leitmotif is of the greatest interest when promoting the most significant and important information for the author. Although other functions can serve the same purpose to a certain degree. (Kolomejceva, 2016: 14).

The functions of foreign language inclusions are presented in detail in the work of S.I. Manina. The author highlights the following functions:

- documenting, in this case a toponym denoting a geographical name on a map of another country, names of hotels, streets and boulevards in a foreign language creates a plausible background for the events described;
- creating a local colouring, which is achieved thanks to the names of dishes and drinks of the national cuisine in the SL;
- exoticizing, i.e., creating an unusual setting, introducing details that provide a whimsical character of the scene, character, etc. by using exoticisms;
- euphonizing, or creating the aesthetic effect of the euphony in the narration or speech of the character;
- euphemizing or softening an expression that is incorrect in a given situation by replacing it with a foreign language equivalent;
- establishing a connection between the author's work and the world literary tradition and world culture by citing certain sources in the SL;
- demonstrating the author's critical position. At the same time, a foreign language inclusion creates a "stylistic and semantic contrast" with the main text and conveys the author's critical attitude to the subject of description.
- creating a comic effect, author's irony, sarcasm or other critical attitude of the author to the described situation;
- the function of fascination or expressivity, i.e., "enchanting" or involving the reader in the artistic world of the work, carried out, among other things, with the help of graphic means, since a foreign language element in the text represents a graphic system different from the main text (Manina, 2010).

Linguists also study *code switching* when they talk about foreign language inclusions. This research is basically carried out in the field of communication, but recently attention has been paid to written texts. The famous works devoted to written texts on the issue of code switching are done by M. G. Moyer (1998), I. Callahan (2004), C. Jonsson (2005). This type of research is mostly based on C. Myers-Scotton's model (1993), first presented in the book *Duelling Languages* and developed in subsequent works, on the semantic model of J. Gumperz (1982) and the model of P. Auer (1995). However, it should be mentioned that these models were originally used to study the phenomenon of code switching in oral speech.

As for the pragmatic function of code switching, foreign language inclusions, exoticisms and barbarisms, it consists in influencing the addressee, as well as in creating a special space in which the author's identity is reflected. The place and time of writing a novel plays a special role in the analysis of foreign words in the text and in assessing their importance. Analysis of foreign inclusions allows us to reveal conceptual and subtextual information: the author's intention and philosophy, their sense of self-awareness in a new culture and a critical understanding of the native one, comparison of mentalities.

We have decided to include foreign language inclusions in our research by several reasons. They are an integral part of cultures, both original culture (from where they come) and recipient culture (where they are adapted by members of society). Considering the variety of terms related to cultural references and to foreign language inclusions we notice some coincidence both in terminology (e.g., barbarism or exoticisms) and in functions (e.g., contributing to -re-creating the atmosphere of time place depicted in literary works as well as to transmitting national colouring). Being foreign by origin, foreign language inclusions are absorbed by local culture, and become natural to speakers at a certain period of time and historical events described in the stories by V. Bykov. Therefore, they can be regarded as a cultural phenomenon that transmits cultural elements through a set of lexical units. This is the issue that is the focus of our research.

Chapter 4: TRANSLATABILITY OF CULTURAL REFERENCES

4.1. Translation strategies from different perspectives

“Finding the best equivalent for culture specific items is one of the main concerns for each translator” (Maasoum, 2011: 1767)

As we have already mentioned in the previous sections, there is a very close relationship between the language and the roots of the national culture. The language, being a peculiar part of the national culture, reflects in itself almost all its elements, preserving in the written texts the testimonies of cultural values, and also, it is the only material of its kind with which the masterpieces of national and world literature are created. Preserving the national peculiarity of the OT in translation is a very complicated and challenging task. The question of the translatability of certain words and expressions marked culturally, or cultural references is a subject of permanent debate within the field of the relation between culture and translation.

There are a large number of terms used by different authors to name translation procedures: strategies, techniques, methods, transformations, etc.

To avoid confusion, we will have a look at some of these concepts, citing L. Molina Martínez and A. Hurtado Albir (2002), who state that a differentiation must be made between method, technique, strategy, and procedure, and offer the definitions of these notions.

The translation method refers to a particular translation process that is carried out with respect to the goal of the translator, it is a global option that affects the entire text. Procedures have to do with the distinction between declarative knowledge (*what is known*) and operational or procedural knowledge (*know-how*). The strategies are related to the mechanisms used by translators throughout the translation process to find a solution to the problem. The techniques describe the result obtained and can be used to classify different types of translation solutions; they allow us to describe the steps taken by the translators in each textual microunit and obtain clear data on the methodology used. The authors point out

that, although the strategies are part of the process and the techniques affect the result, some mechanisms can work in both ways, and they propose that they should be differentiated from the strategies and be called translation techniques (Molina Martínez & Hurtado Albir, 2002: 499-508).

The difference between translation procedures and translation methods are mentioned by P. Newmark “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language” (Newmark, 1988: 81). J.D. Gallagher also describes translation procedures as “the technical devices to convey the message of a text in one language into another language” (Gallagher, 1996: 31).

R. Muñoz and R. Mayoral consider “strategies” as routines or decision-making processes according to established parameters and “procedures” simply as expressive resources that allow the results of applying strategies to materialize. According to Y. Gambier “strategy is [...] a tool to tackle the possible problems that emerge during the translation process” (Gambier, 2010: 414).

We can also call strategies of translation as means of rendering realias or vocabulary with cultural references since they actually coincide in their meaning with the difference that when using the latter one, we imply the untranslatability of these lexical units; thus, they can only be rendered in other languages by applying a variety of means.

After having defined the terms, we can analyze the classifications of translation strategies, paying special attention to those authors who offer proposals for the translation of elements with cultural references.

4.1.1. L. Molina Martínez and A. Hurtado Albir VS. J.-P. Vinay and J. Darbelnet

The Canadian researchers J.-P. Vinay and J. Darbelnet (Vinay & Darbelnet, 1958: 46-55) apply the categories of internal stylistics and propose the first classification of translation strategies (in the English-French language pair). The internal stylistics is structured in three parts: the lexicon, the articulation (morphology and syntax) and the message (the set of meanings of a statement). The authors call the strategies “technical translation procedures”, presenting seven procedures and distinguishing two translation methods. The first method is *direct translation*, when there is an exact equivalent in the TL or when the translator takes the term from the SL. Within direct translation they identify three procedures: *borrowing*, *calque*, and *literal translation*. The second method is the so-called *oblique translation*, when the TL does not offer an exact equivalent to express the desired content. Within this type of translation, the following procedures are distinguished: *transposition*, *modulation*, *equivalence*, and *adaptation*.

The second proposal of particular interest is developed by L. Molina Martínez and A. Hurtado Albir, who offer a fairly broad classification, the elements of which are also used in our analysis (Molina Martínez & Hurtado Albir, 2002: 509-510): *adaptation*, *linguistic extension*, *amplification*, *calque*, *compensation*, *linguistic compression*, *description*, *elision*, *coined equivalent*, *generalization*, *modulation*, *particularization*, *borrowing*, *substitution*, *literal translation*, *transposition*, and *variation*. Below, we define each strategy:

- *Adaptation*: a cultural element of the original culture is replaced by one of the target culture (the change from baseball to soccer). It is what J.-P. Vinay and J. Darbelnet also call *adaptation*.
- *Linguistic extension*: Linguistic elements are added. For example, translating *No way* by *De ninguna manera*, instead of using an expression with the same number of words (in absolute).
- *Amplification*: It involves the introduction of details not indicated in the source text. In a translation from Arabic to Spanish, the *Ramadan* is followed by *el mes del ayuno para los musulmanes*. It is what J.-P. Vinay and J. Darbelnet call *explanation*.

- *Calque*: It is the literal introduction of a foreign word or phrase, either lexical or structural (the English term *Normal School* from the French *École normale*). It coincides with the proposal of J.-P. Vinay and J. Darbelnet.
- *Compensation*: A stylistic effect or element of information is introduced into the TT that could not be reflected in the same place where it appeared in the OT. It coincides with the proposal of J.-P. Vinay and J. Darbelnet.
- *Linguistic compression*: Linguistic elements are synthesized, e.g., it is preferred to translate as ¿Y? the question phrase *Yes, so what?*, instead of using another possibility with the same number of words ¿Sí, y qué?
- *Discursive creation*: A temporal equivalence is set up, limited to its context and, therefore, unpredictable outside of it (the translation of the title of the film in English *Rumble fish* by *La ley de la calle*).
- *Description*: A term or expression is replaced by the description of its form or function. This is what happens when translating the Italian *Pannettone* as the *traditional cake eaten on New Year's Eve in Italy*.
- *Elision*: It is the non-inclusion in the TT of existing information elements in the OT. An Arabic translation does not include *el mes del ayuno* as an apposition to *Ramadan*. J.-P. Vinay and J. Darbelnet call the same strategy implicitation.
- *Coined equivalent*: A term or expression recognized by the dictionary or by use as an equivalent in the TL is used. For example, the English expression *They are as like as two peas* and the Spanish *Se parecen como dos gotas de agua*. It corresponds to the equivalence and literal translation of J.-P. Vinay and J. Darbelnet.
- *Generalization*: A more general or neutral term is used. It corresponds to the conception of J.P. Vinay and J. Darbelnet.
- *Modulation*: A change (lexical or structural) of point of view, focus or category of thought is made in relation to the formulation of the OT. One of the proposed examples is the translation into the Spanish language *Vas a tener un hijo* of what literally in Arabic is expressed as *Vas a convertirte en padre*. It coincides with the proposal of J.-P. Vinay and J. Darbelnet.
- *Particularization*: A more concrete or specific term is used. It corresponds to the conception of J.-P. Vinay and J. Darbelnet.

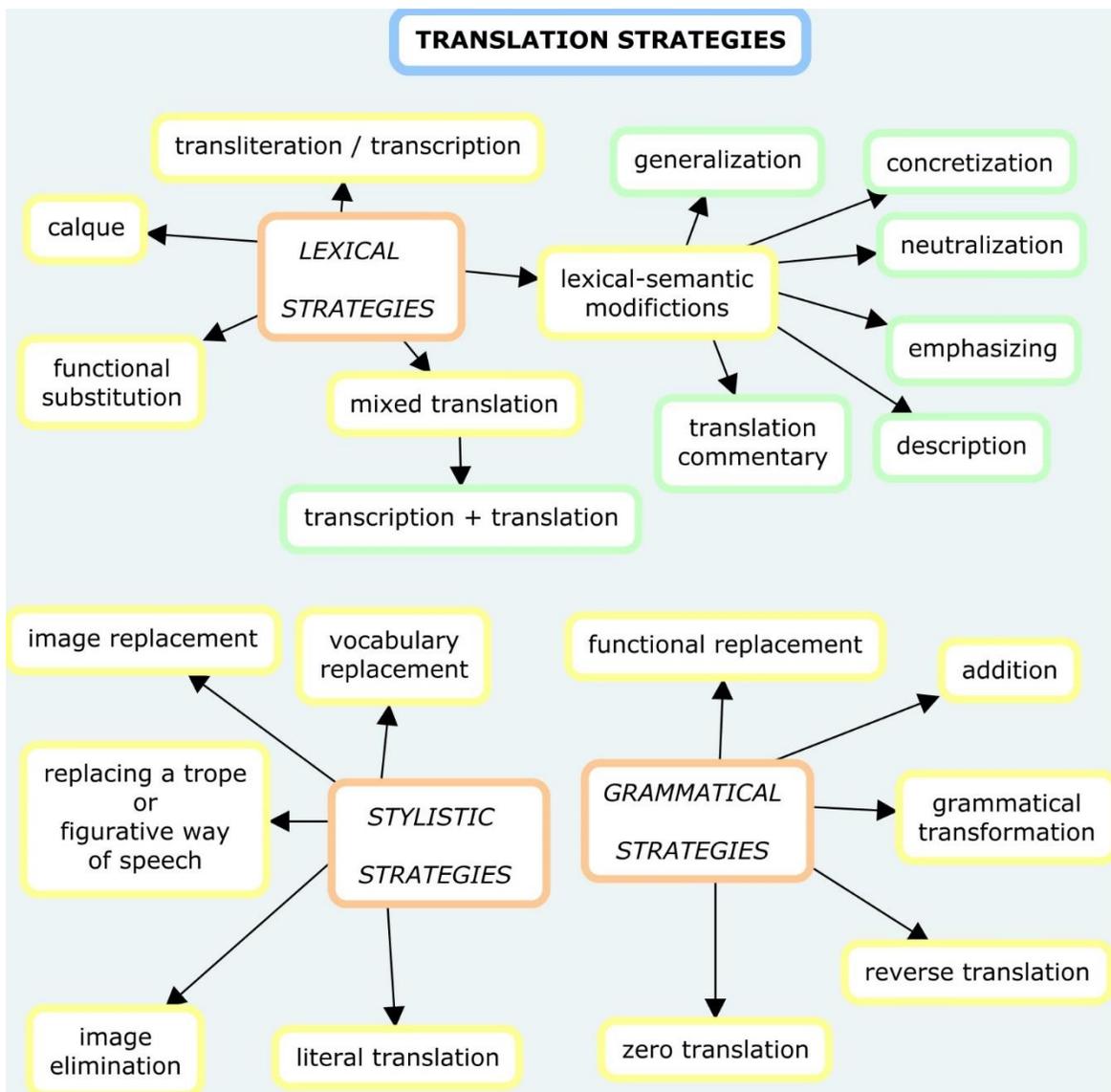
- *Borrowing*: A word or expression is taken from the other language. It can be “pure” or “naturalized”. It is “pure” when no changes are made, for example, when the English word *lobby* is used in the Spanish text. It is “naturalized” when there is a transliteration of the SL, as occurs with the English word *meeting*, which has given rise to the Spanish *mitin*.
- *Substitution (linguistic, paralinguistic)*: Linguistic elements are exchanged for paralinguistic elements (gestures, intonation) or vice versa. An example is the translation for *thanks* of the Arabic gesture of bringing the hand to the heart.
- *Literal translation*: A phrase or expression is translated word for word, e.g., when *They are as like as two peas* is translated by *Se parecen como dos guisantes*. It coincides with the literal translation of J.-P. Vinay and J. Darbelnet.
- *Transposition*: A change of grammatical category is made. For example, *He will soon be back* is translated into Spanish as *No tardará en venir* (the change of the adverb *soon* to the verb *tardar*), instead of the translation: *estará de vuelta pronto*.
- *Variation*: the linguistic or paralinguistic elements that affect aspects of linguistic variation are changed: change of social dialect, geographic dialect, tone, etc.

One of the obvious advantages of this taxonomy is that it offers an abundance of examples in the explanation of almost all the strategies and a comparison between the terminology used by L. Molina Martínez and A. Hurtado Albir and the one proposed by J.-P. Vinay and J. Darbelnet. However, not all the means proposed by the authors are relevant in our study, since they are used in dubbing, subtitling, consecutive or simultaneous interpretation (e.g., linguistic extension, linguistic compression, substitution, and variation). Therefore, to elaborate our own taxonomy, oriented particularly to the analysis of the translation of cultural references, we can take an advantage of some elements from the classification of L. Molina Martínez and A. Hurtado Albir and combine it with some other classifications, which we will consider further in our research

4.1.2. Classification of Strategies by T.A. Kazakova

In her classification, T.A. Kazakova distinguishes, in general, three groups of strategies: lexical, grammatical, and stylistic, each of which includes specific techniques. Here, we reproduce her classification in the figure below and then present the definitions of each strategy (Kazakova, 2001: 63- 103).

Figure 1. Classification of the Translation Strategies by T.A. Kazakova



1. *Lexical strategies:*

- *transliteration*: the process of representing symbols of one writing system with symbols of another one;
- *transcription*: the phonetic imitation of the word from the OT, the reproduction of the lexical unit from the OT through the phonemes of the TT;
- *calque*: the reproduction of the constituent parts of a word (morphemes) or phrase (lexemes) from the OT through the corresponding elements from the TT;
- *semantic modification*:
 - *generalization*: the use of a more general term with the intention of eliminating the unknown referent, but at the same time maintaining its function in the communicative act;
 - *concretization*: a more concrete or specific term is used;
 - *neutralization*: a more neutral term is used;
 - *emphasizing*: the opposite of neutralization; it is required to be careful when using this means, since, on the one hand, it can produce a very significant effect, and, on the other, it can influence the communication process;
 - *description*: it is used in parallel with the transcription, when terms, objects, or phenomena unknown to the target culture are translated;
 - *translation commentary*: the most detailed description of the concept that names the word given in the OT and appears outside the text at the foot of the page.
- *functional substitution*: it is used when in a dictionary there is no equivalent corresponding to the given context; its usage is more frequent in the cases when the vocabulary has equivalents in the TT (cultural references). It is what L. Molina Martínez and A. Hurtado Albir call “*adaptation*”.

2. *Grammatical strategies:*

- *functional replacement*: it is used when the functions or meanings of similar grammatical forms do not match in the SL and the TL; in these cases, the original

form can be replaced by a different type of form in the TL based on the similarity of functions;

- *addition*: it is used if in the OT there are implicit components or connotations of the meaning, and the TT requires its explanation;
- *grammatical transformation*: this implies the change of grammatical category, if a grammatical form does not exist or performs different functions in the TT;
- *reverse translation*: it changes the affirmative form into the negative one and vice versa, i.e., an antonym is used instead of a traditional equivalent;
- *zero translation*: it implies the omission of a certain grammatical form and is used to translate non-equivalent grammatical units in cases when they are purely grammatical in nature and do not affect semantic information.

3. Stylistic strategies:

- *literal paraphrase*: it always entails a loss of the figurative meaning of the expression and leads to some stylistic loss;
- *image replacement*: it is used when the associations of this image in the OT and the TT do not coincide and must be adapted for better comprehension;
- *replacing a trope or figurative way of speech*: it implies replacing a metaphor with a simile, retaining a similar image;
- *image elimination*: it presupposes omitting a metaphor; sometimes it happens in poetic or colloquial texts when a metaphor is redundant;
- *literal translation*: it implies searching for precise equivalences in the TL with respect to structure and meaning of the units from the SL.

In our work, the greatest importance for the analysis is the lexical strategies, since they are applied in the cases in which in the OT there are linguistic units that are characteristic of the source culture and produce a specific effect, but do not exist in the TL. Our material under analysis consists of units with cultural references more at the lexical level rather than at the stylistic level.

4.1.3. Approach to Strategies by V.V. Sdobnikov

Recently, some studies have been carried out in which the question of the necessity to recreate the communicative intention of the author of the OT is associated not only with the type of text, but also with the communicative situation in which the translation is performed. In this regard, it is worth mentioning the ideas of V.V. Sdobnikov, who provides a definition of translation strategies. According to him, it is a program for implementing translation activities, which is formed on the basis of the translator's general approach to translating in a certain communicative situation of bilingual communication, determined by the specific features of the given situation and the purpose of translation and, in its turn, determining the nature of the translator's professional behaviour within the framework of this communicative situation (Sdobnikov, 2011: 165-172). V.V. Sdobnikov identifies the following translation strategies:

- the strategy of communicatively equal translation, i.e., the reproduction of the author's communicative intention is the main purpose of the translation,
- the tertiary translation strategy, i.e., the reproduction of the author's communicative intention is not initially assumed in the translation,
- the redirection strategy, which presupposes the retaining of the communicative intention, but already adapted to another type of addressee) (Sdobnikov, 2011: 114- 123).

Thus, the traditional requirement for the recipient of the TT to produce the same effect that the OT makes on its addressee turns out to be initially specified only when two out of three strategies are used. V.V. Sdobnikov makes the choice of a certain translation strategy dependent on the type of communicative situation and, in accordance with this, determines the adequacy of translation not through the obligatory recreation of the communicative potential of translation, but through the compliance with the goal for which this translation is performed (Sdobnikov, 2010: 132-144). The presence of three different strategies (and each of them presupposes its own set of tactics implemented by using a certain set of translation operations (Sdobnikov, 2012: 180-203)) means that the same text can not only be translated due to the initial multivariate translation, but also should be translated in different ways, depending on the communicative situation in which it is being translated.

And, in this case, the adequacy of the TT will be assessed not by its compliance with the communicative intention of the author of the OT, but by its compliance with the expectations of the recipient or customer of this translation, according to its compliance with the purpose for which it is supposed to be used. As we can see, V.V. Sdobnikov's approach to translation strategies is significantly different from the ones mentioned above.

4.1.4. Principles of Translation Strategies by V.N. Komissarov

V.N. Komissarov in the book "Theory of Translation" notes that the specific strategy of the translator and the techniques one uses in the translation process largely depend on the relationship between the SL and the TL and the nature of the translation issue being solved. The translation strategy is based on a number of fundamental attitudes, from which the translator consciously or unconsciously proceeds. They seem self-evident, although they are implemented in different ways under the specific conditions of the translation process (Komissarov, 1990: 179). The author defines the strategy as a kind of translation thinking, which underlies the actions of the translator (Komissarov, 1990: 356), and identifies five groups of principles for the implementation of the translation process, which form the basis of translation strategies. The principles proposed by the researcher include the entire set of linguistic and extralinguistic factors: initial attitudes; a selection of a general action course, by which the translator will be guided when making specific decisions; a choice of actions and their sequence in the translation process:

- *The first principle*: it is assumed that the translation process is immediately preceded by the comprehension of the OT that in the translation process, the understanding of the original always precedes its translation, not only as two successive stages, but also as a prerequisite for the implementation of the translation process.
- *The second principle*, which largely determines translation strategies, is formulated by V.N. Komissarov as a requirement to translate the meaning, but not the letter. Here, as we can see, there is a well-known dichotomy in relation to the strategy of translation, namely, literal-free translation. V.N. Komissarov notes that it is unacceptable to blindly copy the original form, however, this rule should not apply

to the need to reproduce the structure of the OT (Komissarov, 1990: 191). The adequate interpretation of the meaning of linguistic units in the context, according to the author, is the key to a high-quality translation.

- *The third principle* of translation strategies is based on the fact that the translator, striving to convey the content of the original as all-embracingly as possible, in the canvas of the OT should be able to highlight the most important elements of the meaning that are relevant for translation and be ready for translation losses and compensation means, respectively.
- *The fourth principle* of translation strategies comes down to the fact that the meaning of the whole is more important than the meaning of individual parts, i.e., the translator can and must sacrifice individual details for the adequate transmission of the whole. It is assumed that all changes made by the translator do not reduce the accuracy of the translation, but, on the contrary, contribute to the transmission of the meaning of the message as a whole.
- *The fifth principle* of translation strategies states that the text of the translation must fully comply with the norms, the translator must by all means avoid the so-called *translation language*, which appears in translations under the pressure of foreign language forms (Komissarov, 1990: 213).

V.N. Komissarov neither offers nor describes means of transmitting realias, however, he highlights the correspondences that are obtained as a result of applying a certain means of translation. The author believes that the presence non-equivalent units in the text, which include national realias, does not mean that their meaning cannot be conveyed in the TT or that they are translated with less accuracy than units that have a direct correspondence. He provides a classification of occasional correspondences that can be applied when translating non-equivalent vocabulary. The classification is as follows (Komissarov, 1990: 148):

- *Correspondence-borrowing*: it is created by applying transcription or transliteration. These correspondences can become fixed in the TL and be used regularly in the translation of the corresponding words, e.g., “Brighton Beach” (English) and “Брайтон-Бич” (Russian).
- *Correspondence-calque*: it is created by reproducing the morphemic composition of the word, e.g., “money laundry” (English) and “адмыванне грошай” (Belarusian).

As in the type of correspondence-borrowing, this one also enters the TL and gradually ceases to be non-equivalent.

- *Correspondence-analogue*: it is created by finding the closest unit by semantic meaning in the TL for a non-equivalent unit of the SL, e.g., “drugstore” (English) is a pharmacy. However, this translation can only be applied in a certain context because a pharmacy is not always the same as a drugstore. The difference is that in addition to medicines and hygiene products, the American drugstore sells other items, such as newspapers, magazines, drinks, and some food products. Therefore, “pharmacy” is not always acceptable as a translation variant and only the general context may determine the translator’s choice of the equivalent (Komissarov, 1990: 150).
- *Correspondence — lexical substitution*: it is created when transmitting the meaning of a non-equivalent word by using translation transformations. The author demonstrates an example with the word “exposure”, which does not have a direct correspondence in Russian. Therefore, the sentence “He died of exposure” can be translated differently depending on the context using the transformation of concretization or modulation (Komissarov, 1990: 150).
- If it is impossible to create a correspondence, the translator can make use of *description*. It reveals the meaning of a non-equivalent word via an expanded phrase (Komissarov, 1990: 150), e.g., “палутарка” (Belarusian) and “un camión de tonelada y media” (Spanish).

In his classification, V.N. Komissarov does not offer fundamentally new ways of translating non-equivalent vocabulary, he only notes the correspondences that are the result of applying a certain means of rendering non-equivalent vocabulary.

4.1.5. Means of Rendeing Realias by S. Vlahov and S. Florin

The issue of translating vocabulary with cultural references is one of the most complicated in the theory of literary translation, because it is associated with a number of heterogeneous elements, such as the translation aspect of country studies, the culture of the translator, the background knowledge of the reader of the translation (being familiar with relevant environment, culture, epoch) in comparison with the usual perceptions of the reader of the original and, finally, a lot of literary and linguistic moments (Vlahov & Florin, 1980: 17).

Being a representative of another culture, the translator faces difficulties in translation since there is unlikely to be an equivalent of the realia in the TL as well as the translation should contain not only its subject meaning but also its national (including local) and historical colouring (Grabovskij, 2004: 482).

According to S. Vlahov and S. Florin, the translation of realias is part of a large and important problem of transmitting national and historical identity, which probably goes back to the very birth of the theory of translation as an independent discipline. Rendering realias in various texts is one of the most difficult tasks for any translator, so this problem attracts the attention of many linguists. Each time, encountering any realia in the OT, the translator has to make a complicated decision, namely, to decide which of the techniques will be better for the perception of the text by the reader and how to fully transmit the original colouring. In the theory of translation linguists share different points of view related to the translation techniques to render the information from the SL in the TL.

As for S. Vlahov and S. Florin's opinion, realias are mostly untranslatable, i.e., realia cannot be easily found in the dictionary and they can be transmitted in context, but not through word-by-word translation. They state the main difficulties are as follows:

- there is no correspondence in the TL since the speakers of this language have no object (referent) denoted by the realia;
- there is a necessity, along with the subject meaning of realias, to convey its national and historical coloring (Vlahov & Florin, 1980: 80).

In their work, S. Vlahov and S. Florin emphasize that, first of all, it is necessary to rely on the contextual situation, as well as on experience, intuition, and background knowledge in order to choose the most appropriate way in each individual case.

In their turn, these researchers generally reduce the transmission of realias to two vast means: *transcription* and *translation* of realias (also called as replacement by the authors) (Vlahov & Florin, 1980: 87). We will consider the means of rendering realias offered by these authors below.

I. *Transcription*: it is classically defined by A.A. Reformatskij as recording foreign names and items by using the historically established spelling system of the language into which they are transmitted; a means of including the words from one language into another one with retaining approximately the sound forms of these words (Reformatskij, 2010: 13). Unlike transcription, transliteration presents a reproduction of the sound form of a foreign word. D.E. Rozental' defines transliteration as a transmission of the letters of a foreign word to another language by using the letters of the alphabet of this language (Rozental' & Telenkova, 1985: 324) Withing the given context related to rendering realias in other languages, S. Vlahov and S. Florin define transcription as a mechanical transmission of realias from the SL to the TL by graphic means of the TL with a phonetic form as close as possible to the original (Vlahov & Florin, 1980: 87). It is worth mentioning that they do not separate transcription and transliteration since the emphasis is made on the written form of the words; that is why some realia called as transcribed are eventually transliterated or combine both means. However, it is irrelevant to the readers because they can usually perceive the graphic forms. At the same time, it may be different in case of audiobooks; though, they also presuppose the TTs, here we deal with recipients who are technically listeners. In this case, the degree of relevance in differentiating transcription and transliteration is more fundamental, e.g., “ikebana” (Japanese), “baozi” (Chinese), “Masleenitsa” (Russian)

II. *Translation* (according to S. Vlahov and S. Florin) is to be used in cases when transcription is impossible or undesirable. It can be realized by a variety of means.

1. *Introducing neologisms*: this means, according to the authors, is the most appropriate, after transcription, to preserve the colouring and content of the translated realia when the translator creates a new word, which can be either *calque* or *semi-calque*.
 - i) *Calque* is a borrowing via literal translation. Calques allow the translator to save the semantic content, but do not always retain colouring. By the authors, the coloring of the word is acquired due to the belonging of the referent, i.e., the object denoted by the word, to a certain people, country or locality, a specific historical epoch, by the fact that this referent is characteristic for culture, daily life, tradition, in general for the features of reality in a certain country or historical epoch, unlike other countries, peoples, epochs (Vlahov & Florin, 1980: 105), e.g., “skyscraper” (English) and “хмарачос” (Belarusian).
 - ii) *Semi-calque* is a kind of partial borrowing, a new word or phrase, consisting partly of its own element, and partly from the element of a foreign word (Vlahov & Florin, 1980: 88), e.g., “Большой театр” (Russian) and “the Bolshoi Theatre” (English).
 - iii) *Adaptation* means giving the realia the form of a native word on the basis of a foreign language element. The authors note that with this means, realias can change not only the form, but also lose part of their semantic content (Vlahov & Florin, 1980: 89), e.g., “concierge” (French) and “консьержка” (Russian).
 - iv) *Semantic neologism* is a conditionally new word or phrase that the translator “composed” and that allows them to convey the semantic content of realias. It differs from calque in the absence of an etymological connection (Vlahov & Florin, 1980: 90), e.g., “прорубные деньги” (Russian) and “ледосечнина” (Bulgarian).
2. *Approximate translation*: although it is possible to convey the substantive content of realias by this means; however, the national colouring is almost always lost. This is due to the translation of realias by a word neutral in style. Several cases of approximate translation are possible.
 - i) The principle of *hyper-hyponymic replacement*: hyper-hyponymic replacement conveys the approximate content of realia by a unit with a broader meaning. This

- can also be called *generalization*, i.e., a means in which the translator replaces the particular with the general, e.g., “Borjomi” (Georgian) and “mineral water” (English).
- ii) *Functional analogue*: it is a replacement of realias with their neutral analogues. This means allows the translator to replace an object unfamiliar to the readers with a familiar object, e.g., “чарка” (Belarusian) and “copa” (Spanish).
- iii) *Description, explanation, interpretation*: this means is used in cases when the translator for some reason cannot use the means presented above. Therefore, the translator has to simply explain the meaning of the word-reality. This means of rendering realias is close to hyper-hyponymic replacement. The authors note that this type is precisely not a translation of realias itself, but rather their interpretation, e.g., “corrida” (Spanish) and “bullfighting” (English).
3. *Contextual translation*: when there are no correspondences of the word translated, its meaning is transmitted by using the context transformed in an appropriate way. The term “contextual translation” is usually in contrast with “dictionary translation”, implying that the meaning within the context may be different from the one included in dictionaries (Vlahov & Florin, 1980: 90-92), e.g., “путевка” (Russian) and “accommodations” (English).

S. Vlahov and S. Florin single out some prerequisites that might determine the translator’s choice of means while rendering realias in other languages. They are as follows:

- Employing a certain means is influenced by the *genre features* of the text, e.g., in the scientific style, realias, as a rule, are terms and they are rendered by terms. Transcription is usually used in journalist texts. In fiction, it depends on the nature of the text (Vlahov & Florin, 1980: 94).
- When choosing between transcription and translation, an important factor is the *degree of importance* given to the realia in the text content (whether attention is focused on the realia or whether it is an inconsequential detail in the text. The authors believe that the lesser evil of transcribing realias will be in those cases when attention is focused on them in the original (Vlahov & Florin, 1980: 96).
- the choice of the means also depends on the *nature of the realia* itself, i.e., its being familiar / unfamiliar in the system of languages, literary and linguistic traditions, as

well as its belonging to a particular class by subject, time, and place. The authors state that international realias are known for a high degree of familiarity to TL speakers and, thus, are easily understandable in most cases (e.g., “flamenco”, “mile”, “franc”). They are called dictionary realias and are most often transcribed

- the choice between transcription and translation depends on *the SL and the TL*. This decision is determined by their word-formation capabilities, peculiarities of speech culture, grammatical features. A.V. Fëdorov writes that in Russian translations of European literary works, translators try to avoid transliteration and actively make use of it when translating from oriental languages (Fëdorov, 2002: 211).
- According to the authors, the choice between transcription and translation may also depend on *the reader of the translation*. They emphasize that translation must be done for their “own” reader. If the reader does not perceive the realia, then no communicative goal will be achieved. It is crucial for the translator to be able to look at the described realia through the eyes of the readers of the OT and of the TT and be able to imagine how they will perceive realias (Vlahov & Florin, 1980: 96).

All these factors are likely to be considered by the translator in complex when rendering realias in other languages. Among other scholars, we can also mention A.L. Koralova and S.P. Romanova, who reduce all translation strategies to four types: *transcription* (or *transliteration*), *calque*, *analogue* (or *approximate correspondence*) and *explanation* (or *explanatory translation*) (Koralova & Romanova, 2004: 33). The researchers G.D. Tomahin (1988), L.K. Latyšev (2005) and V.F. Šičko (2004) distinguishes five major types of translation strategies, which mainly coincide with the ones considered above.

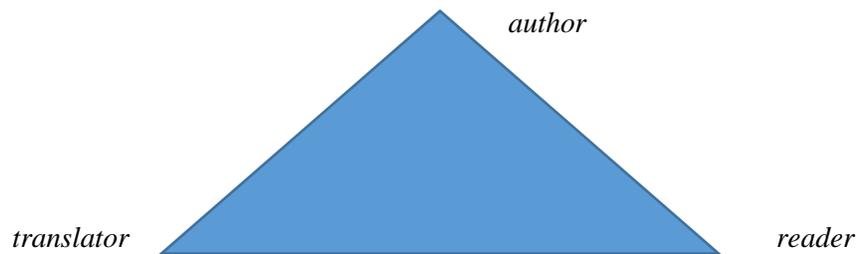
There are other works that consider different approaches to translation strategies. However, most of them often share many elements and are not drastically different from each other.

All strategies can be flexibly combined and become quite complex transformations. As Z.D. L’vovskaâ (1985), there is no blind wall between different groups of strategies, there are debatable cases, when the same strategies can be attributed to different groups. In our work, we take as a basis the proposals of S. Vlahov and S. Florin (1980), L. Molina Martínez and A. Hurtado Albir (2002), G.D. Tomahin (1988) and T.A. Kazakova (2001) to offer a complete and systematic overview, elaborating our own classification, which we describe in detail below in Chapter 6 (*Research Methodology*).

4.2. Translation Tendencies. Foreignization vs. Domestication

It is important to distinguish two possible positions when translating a text full of resources that contain specific cultural components. E.C. Landers represents the relationships between the author, the translator, and the reader graphically in the form of a triangle (Landers, 2001: 50).

Figure 2. Illustration of the Author-Translator-Reader Relationship (Landers, 2001: 50).



The underlying concept in this scheme would be ideal if the translator maintained the same proximity between the author (or the source text) and the reader (the final product, the target text). However, the translation actually becomes a disproportionate triangle, an irregular oscillation always occurs that favours the author or the reader, what F. Schleiermacher calls the double movement: towards the author or towards the reader (Schleiermacher, 1992).

Based on the line of the double movement, P. Newmark (1988) differentiates between semantic translation and communicative translation. Semantic translation focuses on the author and is typical of expressive texts; communicative translation is directed towards the addressee and is typical of informative and vocative texts.

R. Van den Broeck (1986: 107) also considers the translational process as an act of communication for which it is necessary to fulfill certain requirements and the commitment on the part of the translator to respect the communicative intention of the original author, to maintain the structure of the TT and to meet the needs of the recipient of the target text. Later, these requirements are reflected in the work of C. Nord (1994: 97) and are presented

as textual dimensions that must maintain the equality relationship so that the OT and the TT are equivalent:

- 1) equality of pragmatic values: the source text and the target text are aimed at the same group of recipients and maintain the same value or communicative effect;
- 2) equality of linguistic-stylistic values: the target text imitates the form of the source text or “shows its beauty”;
- 3) equality of semantic values: the source text and the target text retain the same meaning and / or convey the same message.

By equivalence within the framework of functionalist theory is understood an adaptation, in which the function between the initial text and the final is kept “constant” (Reiss and Vermeer, 1996: 124-125). It is obviously impossible in professional reality to respect all conditions at the same time and to the same extent since the decisions of the translator will be influenced by the prevailing demands and norms of the TL and culture.

G. Toury adapts to translation the concept of norm (from sociology and social psychology), defined as the formulation of general values or ideas shared by a community in a particular situation. There are three types of norms: preliminary, operational and initial. The last type of norms refers to the option on the part of the translator to make an adequate translation (adherence to the textual relationships and norms of the original) or an acceptable translation (according to the literary and linguistic norms in force in the target culture), or a combination of both (Toury, 1980: 53-54).

L. Venuti (1995: 17-20), whose terminology we adopt in the present work, differentiates two main tendencies: foreignizing and domesticating. Domesticating is an ethnocentric reduction of the foreign text to the cultural values of the TL, bringing the author to this culture; foreignizing is a deviation of these values to establish the linguistic and cultural differences of the foreign text, taking the reader to another culture. In this sense, the author introduces the concept of invisibility, maintaining that the adequate translation assumes that the target text is transparent, but that it reflects the personality of the original writer and maintains their intention:

A translated text [...] is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities

makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text, the appearance, in other words, that the translator is not in fact a translator, but 'an original'. (Venuti, 1995: 17)

Before, we have considered various classifications of realias based on different criteria. According to K.A. Gudij, this typology of realias is also closely related to the issues of translation theory: *domestication vs. foreignization* (Gudij, 2015: 54). The choice of following a certain translation tendency depends on linguistic and extralinguistic factors, such as cultural, socio-political, economic, and social. With the tendency of domestication, the translator seeks to adapt the text to the recipient culture. The positive outcome of this approach is revealed in the fact that the TT becomes more understandable to the reader. The negative outcome presupposes that the stylistic originality of the source text is lost in the TT irretrievably (Samohina, 2012: 9).

According to I.A. Samohina, most translators choose to follow the tendencies of foreignization, which awakens the reader's reflection on the foreignness of the world, presented in translation as the world of the original culture (Samohina, 2012: 9). However, the tendency of foreignization can enrich the TL with new lexical units. This tendency is often applied through such means as *transliteration* and *transcription*.

Considering that our research is dedicated to the literary texts written in the languages exploiting Cyrillic alphabets, i.e., Belarusian and Russian, and in the language with the Latin alphabet, i.e., Spanish, we find it appropriate to mention the problems transliteration since even the current practice of transliteration from Cyrillic-based languages to Latin-based ones can seem disorganized, inconsistent, and subject to not infrequent change. There are different scholars who highlight these issues, among them are I.V. Zoc (2020), L. Ivanov (2017), S. Alvarado Socastro (2003), J.T. Shaw (1967), etc.

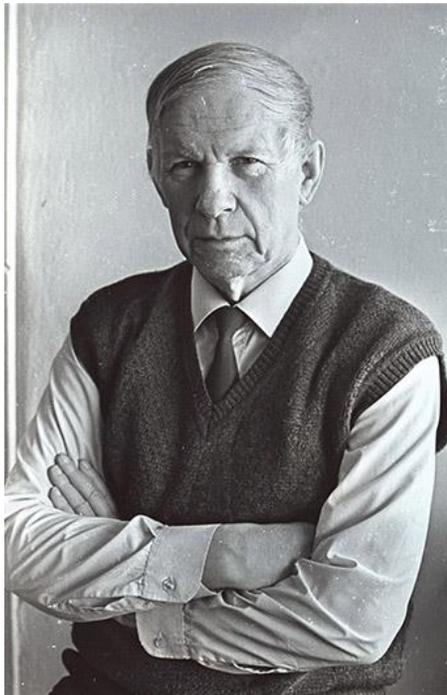
In this way, the analysis in the practical part of the strategies used in the translation of the stories by V. Bykov will allow us to find the options the translators apply when facing with units with cultural references, their purpose and whether the tendency used turns out to be successful in transmitting the pragmatic effect to the target text.

Chapter 5: VASIL BYKOV'S LITERARY LEGACY

5.1. Biographical Facts: Life and Literary Paths

Nowadays V. Bykov is called a classic writer of Belarusian war prose and psychological realism. He is also often referred to as a man who survived. However, it is worth saying that he did not only survive, participating in the battles on the fields of World War II, but also remained in the memory of many devotees of literature as the immortal author of powerful works. The novels and stories of V. Bykov are saturated with the cruel truth of those years of hardships, he was not afraid to move away from ideological labels, for which he was persecuted and face hate campaigns. Only by getting familiar with Bykov's life, it is possible to find an approach to a deeper understanding of his works, because the events of his life determined his literary path (Kapotki zмест, 2022).

Figure 3. Photo of V. Bykov



“Я не лідар і не ‘сумленне нацыі’, я просты,
біты жыццём беларус, які мае толькі адну
мэту — застацца сумленным...”

V. Bykov
(Pryhodzič, 2020)

I am neither a leader nor the ‘conscience of the
nation’, I am a simple Belarusian, beaten by life,
who has only one goal - to remain honest...
(own translation)

Early Years

V Bykov was born on the *Belarusian-Belarusian* border on June 19, 1924, in the village of Byčki, Ušačy District, Viciebsk Region. Until 1939, the Polish-Soviet border was set up two kilometers away from Byčki. His mother Hanna Ryhoraŭna came from the village of Zavulak, which remained on the Polish territory after the Peace Treaty of Riga in 1921. Therefore, the family was divided, and it was impossible to maintain contact with “foreign” relatives for political reasons. Vasil’s uncle lived abroad, with whom there was no connection for twenty years before the war. His mother felt sorry for her relatives after listening to the agitators about the difficult life in Western Belarus. Only after September 1939, when the border moved beyond Białystok, his mother dared to visit her brother. When she returned, she brought a gift from him. V. Bykov remembered this for the rest of his life: he managed to eat a hearty meal. His father Uladzimir was a strict and stubborn peasant who saw the world and grief at work in Latvia, on the fronts of World War I, being a German prisoner. As a child, Vasil was afraid of his reticent father. Only when he grew older, he was able to explain to himself the reasons for his father’s extreme gloom: it was the mood of a peasant cornered by collectivization, who found it difficult to feed his family, regardless of working hard (Naša Niva, 2021).

V. Bykov remembered his childhood as a time when there was often nothing to eat or to wear. He helped his parents in the household, whenever it was possible, and later he showed concern for his relatives, helped them financially. “Joy is nature and books” - this is how V Bykov later characterized his childhood. Vasil learned to read early, at the age of six he went to school. Reading became one of his favorite activities. While still at school he got acquainted with the works of M. Lyn’koŭ, Ja. Kolas, Ja. Kupala, Ja. Maŭr; he read Russian writers, such as L. Tolstoj, F. Dostoevskij, A. Čehov, M. Gorkij, and adventure classics, such as J. Verne, M. Reed, D. London, V. Scott, and others. From childhood, V. Bykov loved to draw, and he carried this creative ability throughout his life. At school, he used to edit a newspaper and to design it by himself (Kapotki zмест, 2022).

In 1939, Vasil graduated from the 8th grade of Kubličy school and started studying at Vitebsk Art School in the painting department, then he changed it for the sculpture department. However, a year later he had to leave this educational institution, because state

scholarships were cancelled and the financial situation of the family could not afford to let him continue his education at that moment. The young man entered the Vocational Viciebsk School No. 5, which he graduated in May 1941. Then, he was sent to work in Ukraine in the town of Šostka (Archivy Belarusi).

Military Experience

When World War II began, Bykov was mobilized for defence work. As part of the engineering battalion, he built facilities in various cities. In the winter of 1941-1942, he found himself in the town of Atkarsk, Saratov Region, where he studied at the railway school.

In the summer of 1942, V. Bykov joined the Red Army and was sent to study at Saratov Military Academy. Since 1943, he fought on the 2nd and 3rd Ukrainian fronts in the rank of junior lieutenant, then lieutenant, commanded first a rifle platoon, then a platoon of forty-five-millimeter guns. He was wounded twice. His parents were informed that he had died in the fighting. Near the city of Kirovohrad (nowadays the city of Krapyvnycki) in Ukraine, there is even an obelisk with the name of V. Bykov on it. It was a mistake as he had only been wounded (Archivy Belarusi).

For military service, V.U. Bykov was awarded the Red Star Order, the medal “For Combat Merit”. V. Bykov’s military career continued on the territory of Romania, Hungary, and Austria. After the end of the war, Bykov’s military unit was sent to Bulgaria, where he had been serving for a year. He submitted demobilization reports, but they were declined. Later, he was transferred to serve in Odesa Region, then in the city of Mykolaiv (Naša Niva, 2021).

After having been demobilized in May 1947, Bykov came back to Belarus. He decided to choose the city of Grodno as his place of residence (by the way, his father once served in the tsar’s army in this city). For some time, he had been working in an art workshop, later he got a job at the editorial team of the regional newspaper *Hrodzienskaja Praŭda* (Гродзенская праўда). He was a proofreader, style editor, sometimes worked as a journalist. In 1949, his first short stories in Russian on a military theme were published on the pages of this newspaper: *On that day* (У той дзень) and *At the first battle* (У першым баі).

In 1948, Vasil Bykov married Nadzieja Kulagina, a student at the Pedagogical Institute, who became a teacher of Russian Language and Literature. The family was enlarged with the birth of sons Sergey and Vasil (Archivy Belarusi).

In Grodno, in 1949, he joined the Soviet Army for the second time. In 1949-1955, Bykov served in the Far East, on the Kuril Islands, also submitted reports with a request for demobilization, once even wrote to the Minister of Defence Malinovskij, but it was declined. Later, he was transferred to Belarus, where he began to write, which was quite late for a writer – being at the age of 31. They were demobilized from the army, there was no work to earn a living, but it was time to think about the place in the world and the life goals. He devoted almost ten years of his life to military science, unsuitable for peaceful life and antagonistic to his nature. His schools as a young writer and artistic internships were the front, the hospital, the military units on the Kurils and Sahalin. At the end of 1955, V. Bykov returned to Hrodna. He started working again at the newspaper *Hrodzienskaja Praŭda*. As for his work as a writer, his first collections *Knight move (Ход канём)* (stories) and *Crane's Cry (Жураўліны крык)* (short stories) were published in 1960 (Naša Niva, 2021).

Work and Social Activities

Since January 1959, Bykov was a member of the Union of Writers. In 1971-1978, Vasil Bykov was the secretary of the Grodno regional branch of the Union of Writers of the BSSR. In 1978, V. Bykov moved to Minsk. It so happened that Bykov broke up with his first wife and connected his life with Irina Suvorova, with whom he worked together for a long time in the “*Hrodzenskaya Gazeta*” (Kapotki zмест, 2022).

Over the years, V. Bykov's works have been published in various republics of the former Soviet Union. It should be noted that most of the translations into Russian were made by the writer himself, he believed that such a translation would be the most adequate, preserving all the nuances of the author's style and content. These are the stories *Kruglyany Bridge (Круглянскі мост)*, *Cursed Height (Праклятая вышыня)*, *Sotnikov (Сотнікаў)*, *Live till Sunrise (Дажыць да світаньня)*, *His Battalion (Яго батальён)*, *Wolf Pack (Воўчая зграя)*, *To Go and Not Return (Пайсці і не вярнуцца)*, *In the Fog (У тумане)*, *Wolf's Den (Ваўчыная яма)*, the novel *Quarry (Кар'ер)* and other works (Prajdzi Sviat, 2020).

V. Bykov often spoke out in periodicals with journalistic and critical articles, took an active part in social activities. He was elected a deputy of the Hrodna Regional Council of Workers' Deputies (in 1963-1965; in 1973-1977), a deputy of the Supreme Soviet of the BSSR (in 1978-1990) and was a People's Deputy of the USSR (1989).

V. Bykov was a member of the organizing committee, and then the Assembly of the Belarusian People's Front, the president of *Bačkaŭščyna (Homeland)* (the World Belarusians Association), the president of the Belarusian PEN-Center (Archivy Belarusi).

After having been invited by the Finnish PEN-Center, V. Bykov went to Finland in the summer of 1998, where continued to write stories and started to work on a new genre for him, i.e., parables or "fairytale for adults" (Naša Niva, 2021).

In February 2000, V. Bykov moved to Germany where he delivered lectures and wrote several works. Here he finished the book of memoirs *The Long Way Home (Доўгая дарога дадому)* and some parables. Since December 2002, the writer had been living in Prague after being personally invited of the President of the Czech Republic, Vaclav Havel, and underwent a surgical operation there.

On May 23, 2003, Bykov came back to Minsk, where he consulted doctors because of his health issues. On June 22, 2003, V. Bykov passed away. He was buried at the Eastern Cemetery in Minsk (Kapotki zмест, 2022).

V. Bykov's activities literary works have been marked by state awards many times: honorary titles, prizes, orders, and medals. The commemoration of V. Bykov is visible nowadays in museums, memorial places, and toponymy (streets named after him can be found in Hrodna, Lieľčycy, Źdanovičy, Smalievičy, Fanipól) (Archivy Belarusi).

V. Bykov is known for his concerns related to the Belarusian people, their history, culture and future in general. All these issues are vividly seen in his works as well as in his interviews, lectures, discussions, etc. Reflecting on the fate of Belarusians, V. Bykov said in 1991 (Archivy Belarusi):

[...] we do not have yet what every nation of the world should have, for the sake of which, in fact, it exists under the sky. And all because, due to some caprice of history,

we missed our national train and found ourselves in the role of eternal passengers, deprived of a decent fate capable of sheltering our own statehood (own translation).

Pain for his people, reflections on the fate of the Belarusian nation are typical manifestations of the civic position of V. Bykov as both a writer and a citizen.

V. Bykov is known as an author with authority among a wide circle of readers and writers, first of all, because he truthfully showed in his works not only the horrors and immorality of war, but also how his characters after finding themselves under tragic circumstances showed a wide variety of character traits by demonstrating cruelty and compassion, self-sacrifice and selfishness, courage and betrayal, high patriotism and conformity. This evaluation is consistent with the principles of the writer, from which he never stayed back either in his work or in his life (Archivy Belarusi).

The writer and Nobel Prize winner S. Aliaksijevič said this about V. Bykov:

“Нешта для нас усіх сышлося ў гэтай асобе, хоць здавалася, што мы маем справу з народамі і часам, калі няма ніякіх апосталаў, праведнікаў, прапаведнікаў. Не, як высвятляецца, ёсць. У нас быў гэты чалавек...” (Archivy Belarusi).

Something came together for all of us in this person, although it seemed that we were dealing with the people and the time when there are no apostles, righteous people, preachers. No, as it turns out, there is. We had this man... (own translation).

5.2. Literary Works of Golden Legacy

In this section, we will get familiar with the literary works written by V. Bykov, their short summary and analyses. In addition, we will get to know the genre and thematic spectrum as well as the features of V. Bykov's literary style. We will be able to see the points of the author's main ideas and the opinions of literary critics.

V. Bykov is a classic of realism. However, his realism is not just traditional typical characters in typical circumstances, determined in a certain social environment. V. Bykov is used to be perceived as a writer who primarily tried to reflect the truth of his era and people in this era in the forms of life itself. Indeed, for this he was true and honest in every detail: in the descriptions of time, space, and texture; in the well-grounding of the characters and the motivation of their actions; in the absolute logic of the development of conflicts and plots in general. V. Bykov's realistic story became an actual genre example. Concise and energetic, like a compressed spring, at the moment of culmination, it sharply "shoots", impressing with painful truth and full of emotions, which it is impossible not to empathize with. However, in any literary work there is always a bright artistic conventionality. Nevertheless, in V. Bykov's prose it did not dominate the plastic expression of reality for a long time. We will see various examples of the works that represent the genres and literary features V. Bykov used to develop and work on for all his life.

First Literary Experience

V. Bykov published his first story *The Last Fighter* (*Апошні баец*) in 1957. It was dedicated to the initial stage of World War II. After some time, Bykov will give it the following assessment: ...a very bad story. Invented. After that, I realized that you cannot make up stories about the war, because you cannot tell a lie. War is a very serious matter for this (own translation).

Bykov believed that it is possible to tell the truth about the war only by realistically showing its tragic events. Any intentional romanticization, voluntary or involuntary aestheticization of this national disaster is an insult to its living participants and to the memory of those twenty million who were killed. This should be well remembered by the artist who appeals to the harsh years of the war, as he said (Archivy Belarusi). A very important thought was

spoken out here. Later in all his work, the writer tried not to get alienated from this postulate, for which he had both certain problems and universal respect.

One more aspect of V. Bykov's work can be noted, to which the writer himself pointed out already in the late 1950s, and which he kept consistently until the end of his days – a person and their soul. It is interesting that in 1958 the critic Y. Kane wrote that the main thing that defines V. Bykov's works is the depth of his thoughts about life and a person. A person is always the center of his attention. Events are of interest to V. Bykov not for their being, but as a summary of circumstances in which a person's character, their essence, can manifest itself (Prajdzi Sviet, 2020). Later, the researcher of the work of the writer V. Buran wrote that from the very beginning, V. Bykov refused to fictionalize military battles and focused on people, on their psychology (Archivy Belarusi).

As the literary critic S. Andrajuk noted that rereading such stories as *The Loss* (*Сьпата*), *The Man's Death* (*Смерць чалавека*), *Oboznik* (*Абознік*) today, comparing them with his later work, we see that the writer immediately found his creative path. In these works, the real-life basis, the personality of front-line impressions, the tendency to an organic combination of the heroic and the tragic in the depiction of war, the desire to reveal the impermanent in the daily life, special attention to events and situations that are acutely dramatic, internally complex, heroes of a patriotic and humanistic character (Archivy Belarusi).

In 1959, he finished working on the story *Crane's Cry* (*Жураўліны крык*) (Naša Niva, 2021). This is the first of the works that can be named as the typical Bykov's creative manner. As the literary critic D. Buhaev believes, the reader can clearly see the characteristic features of V. Bykov's mature story: the condensation of the action in a small space and in a time limited by its duration, the author's concentration on a small circle of characters, mainly ordinary participants in the war, the truth in everything is in its depiction. The plot of the story contains the fight of a small group of soldiers for a railway crossing in the autumn of 1941. The author was able to show clearly the characters of the soldiers, courage and betrayal in a quite short story, the way the decision to sacrifice themselves manifested in the fight against the enemy is crystallized in many of them. Having put different people in equally dramatic and complex circumstances, he very carefully observes their behavior, thoughts, and

experiences. Gradually, the character is defined more clearly and definitely, the true essence of everyone is revealed. Although all the characters of the story die, in the end there remains faith in the future victory over Nazism.

Evolution of the Literary Talent

In the early 1960s, V. Bykov wrote the short stories *Betrayal* (1960) (*Здрада*), *The Third Rocket* (1961) (*Трэцяя ракета*), *Trap* (1962) (*Пастка*), *Alpine Ballad* (1963) (*Альпійская балада*). All of them are dedicated to the events of World War II. Bykov repeatedly expressed this opinion by saying that war is against the essence of human nature, and nothing can justify its existence. In addition, what is more terrifying is that war is also immoral because it is capable of breaking a person spiritually (Prajdzi Sviat, 2020).

Showing the war, the writer tries not only to glorify the greatness of the feat, the courage and self-sacrifice of people, but also to expose the negative side that was revealed during the dramatic period of trials and that was hidden during peaceful days. In the short story, *Betrayal* (*Здрада*), the image of Blyščynski represents the type of a militant conformist. He is a conscious careerist with the following life principle “I am on my own” that finally leads him to the path of betrayal.

The characters of the story *The Third Rocket* (*Трэцяя ракета*) are soldiers operating a forty-five-foot cannon. Owing to the plot development, the true face of the characters and their inner core are revealed. The author carefully traces where the essential feature of a person came from, which goes forward to the front in certain military circumstances. In particular, he shows the conformist Zadarožny, who values only himself in life, tends to sit in the back when his comrades die in battle while performing their military duty (Karotki zмест, 2022).

The character of the story *Trap* (*Пастка*) Lieutenant Klimčanka, who was captured, is released by the Nazi, trying to present him as a traitor in the eyes of his military comrades. Coming back to his family, Klimčanka really faces the wave of suspicion, he is ordered to be arrested, and only the fact that the attack began saves the officer. However, Bykov does not seem to lead the situation to a conclusion, because it is not clear what will happen after the attack. The author clearly emphasizes the idea of the perniciousness of excessive suspicion (Archivy Belarusi).

In the plot of *Alpine Ballad* (*Альпийская баллада*) is based on the escape from the fascist concentration camp of the two prisoners: Soviet sergeant Ivan Ciareška and Italian partisan Giulia. By appealing to the theme of a human being in German captivity, Bykov is opposing the fact that for a long time the Soviet soldiers who ended up there were treated with suspicion and considered as traitors. The story is centred on the idea that an ordinary person in the fight against the Nazi happened to show courage in the most difficult circumstances. The author described Ciareška's fourth escape from the camp. He was ready to endure all the predestined trials in order to gain freedom. The will to resist, as well as the love for Julia, which arises despite the terrible circumstances, contribute to the manifestation of the nobility of Ivan, who dies saving the woman. In the love that arises between the characters, Bykov sees the greatest desire for life and happiness, for which a person is capable of heroic deeds.

The next story *The Dead Don't Feel Pain* (*Мёртвым не больно*) was written in 1965 and was published in the magazine *Maladosć* (*Маладосць*) (Naša Niva, 2021). It is an intertwine of the events of the present and the wartime. In it, the writer asks the question, what price for the Victory was paid? The work presents the bitter truth that the fight against a strong enemy sometimes led to enormous casualties due to miscalculations of intelligence services, and due to the incompetence of the commanding team, the thoughtlessness of its actions. When writing the work, Bykov made use of the facts of his own front-line biography, those events when his entire regiment died in the battles in Kirovograd Region, he was also seriously wounded and even considered killed. The author claimed that there is the least amount of fiction, almost everything related to the plot and circumstances is documentary.

The story *The Dead Don't Feel Pain* (*Мёртвым не больно*) is full of atrocity, filled up to the brim with drama and tragedy (Karotki zмест, 2022). D. Buhaev writes that it is not so much the fault of the writer, who honestly and truthfully depicted what he had experienced at the war, as the war itself, which treated people very cruelly, mercilessly tested them on the steep turns of the most unexpected situations.

The characters of the story must stop a tank attack, and they fight to the end in the most tragic circumstances. Their death is for the sake of victory over the enemy. Bykov by himself assessed the facts on which he relied when writing the story. As he stated, now it is clearer: our sacrifices were not in vain, every drop of blood spilled on the battlefield brought our

victory closer in one way or another, because in that war and our tough combat, only a cup filled to the brim with human blood prevailed (Archivy Belarusi).

Showing the courage and heroism of common soldiers, V. Bykov also brings out in his works the images of headquarters officers, the so-called “personalists” Sachno and Habraciuk, whose excessive cruelty and inhumanity sometimes lead to unjustified victims, which the author clearly condemns. He tries to show that humanism is the feature without which it is impossible to exist either in peacetime or in wartime.

For such an opinion, V. Bykov was criticized by the high party and military leadership. The articles published in the all-union and republican press where he was accused of seeing the truth of war only from the soldiers’ trench, not understanding the essence of the strategic tasks that the chief commanders had to deal with, and even distorting the picture of the heroic struggle of the Soviet people (Archivy Belarusi).

V. Bykov’s civil position was supported by the editorial staff of the Moscow magazine *Novy Mir* and its editor-in-chief Aleksander Tvardovskij. The story *The Dead Don’t Feel Pain* (*Мёртвым не балиць*) appeared on the pages of this publication. For a long time, V. Bykov became one of the authors of the *Novij Mir* (*Новый Мир*). It is interesting that the story *The Dead Don’t Feel Pain* (*Мёртвым не балиць*) was translated into German and published in West Germany in 1965 (Naša Niva, 2021).

The story *Cursed Height* (1968) (*Проклятая вышыня*) was also created on the basis of the events in which V. Bykov himself took part. The writer A. Adamovič rated the story as one of the most profound and trustworthy works about the war (Archivy Belarusi).

Senior Lieutenant Apanieŭ is not a very educated person but stands out for his youthful directness and innocence. His relationship with other soldiers is marked with deep understanding between each other, and the “too correct” Hrynievič, the deputy commander for political affairs, cannot understand this relationship. He does not understand how Apanieŭ exchanged the German soldier for his elderly comrade. Hrynievič does nothing to defend himself, or at least to understand his commander.

The story *Kruhliany Bridge* (*Круглянскі мост*) was also written in 1968 (Karotki Zmest, 2022). The work became the first in the whole “partisan cycle” of the writer, where Bykov

got concentrated on a new war issue for him as an author: the partisan struggle of the Belarusian people. Bykov himself, of course, could not see the partisan fighting; he got acquainted with the theme already after the war by meeting with former partisans and by working in archives. He was very impressed by the massive heroism of the forest fighters and realized that he could not help but write about the partisans. At the same time, the writer seeks to do research upon an eternal question that arises in war: the question of life and death.

It was impossible for everyone to survive, and no one wanted to die. The impossibility of solving the conflict is the main essence of any work on the war theme. All the rest are just the details that are not a huge problem for the writer. This is how V. Bykov succinctly formulated the principles of the philosophical understanding of military events in literature.

In the works of the “partisan cycle”, Bykov did not try to present the artistic history of the partisan war in all its scope. The material of this war, mastered by the writer very deeply and perfectly, turned out to be suitable for him in order to raise some moral and ethical problems, fundamentally important for that time, and for his contemporaries, and for the future.

The story *Kruhliany Bridge* (*Круглянскі мост*) is based on a real fact, reinterpreted by the author, as D. Buhaev writes, in the light of his humanistic concept of man (Archivy Belarusi). The partisans Brytvin and Špak do not complete the combat mission, and they delegate it to others. As a result, Maslakoŭ, the group commander, was killed. They also send the teenager Micia to die by sending him with a cart filled with explosives to destroy the bridge. The conformist Britvin is opposed by the young partisan Sciopka Taŭkač, who cannot accept what happened and hopes for a fair decision to be made by the commissar upon these circumstances. V. Bykov is trying to understand the problem of choice here, whether it is possible to act inhumanely, even if the circumstances supposedly demand it. A. Tvardovskij called this work a “wonderful and noble story”.

Achieving the Title of the Wartime Theme Writer

Since the 1970s, V. Bykov became generally famous as a wartime writer whose experience was exactly that trustable basis of all his literary works. Precisely this period of a mature writer is characterized by a wide degree of literary productivity with a high-quality label as well as by the general recognition of his talent.

The short stories *Sotnikaŭ* (1970) (*Сотнікаў*), *Obelisk* (1971) (*Абеліск*), *Wolf Pack* (1974) (*Воўчая зграя*), *To Go and Not Return* (1978) (*Пайсці і не вярнуцца*) are also devoted to the partisan theme. At the same time, he also wrote stories about the war, e.g., *To Live till Sunrise* (1972) (*Дажыць да світаньня*) and *His Battalion* (1975) (*Яго батальён*) (Prajdzi Sviet, 2020).

Some critics call the story *Sotnikaŭ* (*Сотнікаў*) one of V. Bykov's most perfect and profound works. What is a person capable of, if the possibilities to protect life are already made use of to the end and it is impossible to prevent death? This is how Bykov outlined the moral questions to which he was looking for an answer in this work. However, it can be said that with all of his literary work he conceptualizes a philosophical problem: "What is a person in front of the destructive force of inhuman circumstances?" He comes to think about the essence of good and evil.

The partisans Sotnikaŭ and Rybak, after being captured, act in a different way. They embody different human types: Sotnikaŭ's heroism and self-sacrifice are contrasted with Rybak's pragmatism and lack of high moral ideals. Until his last moments, Sotnikaŭ tries to care for other people, to fulfill the last thing left to him with dignity – to die decently and, thus, morally to oppose the enemy. Rybak, on the contrary, sets up the goal to survive at any cost by adapting to any circumstances. In fact, he does not even try to stand up to evil, eventually turns into an executioner, and deserves the praise of the polizei's side.

The story *Obelisk* (*Абеліск*) presents to the readers the heroic and noble deed of the young teacher Alieś Maroz, who of his own free will joins the students arrested by the Nazis; they tried to fight but did not have any experience. He wants to support his students until the last moment and dies with them. Only one of the students managed to escape - Miklašievič. They are trying to dispute the feat of the teacher already after the war. It is believed that he simply surrendered to the enemy. The official Ksianzoŭ does not consider his act heroic. Miklašievič continues the work of his teacher on education of youth. He was able to achieve a proper assessment of the feat of Alieś Maroz. The asceticism and self-sacrifice of the teacher in all their manifestations is one of the main themes of the story *Obelisk* (*Абеліск*).

The plot of the story *To Live till Sunrise* (*Дажыць да світаньня*) is a search for a German base on the enemy territory by a group under the command of Lieutenant Ivanoŭski. To

complete the combat task, the young lieutenant is ready to overcome any difficulties. However, the commander does not act thoughtlessly; he cares for saving his soldiers. He dies, but consciously comes to the decision to sacrifice his own life to cause damage to the enemy powers and to make victory closer at such a great price. The lieutenant is clearly aware that he is struggling for his land; it helps him find the strength and courage to fight.

Liaučuk, the character of the story *Wolf Pack (Воўчая зграя)*, does not consider himself a war hero, although went through many risky and dangerous moments; he fought when being surrounded by the Nazis as well as he was a partisan. He cannot forgive himself for just one thing: when he came back to his native village after the blockade, he showed imprudence, not listening to his father's advice, he lived there openly, then joined the partisans. Consequently, the polizeis took revenge and killed his father. The author reflects on how difficult it is to be kind and humane at war, but Liaučuk's behavior when he saves a little boy shows that honesty and humanity should remain in people, despite any difficult circumstances. In the story, there is a symbolic comparison of Nazis with a wolf pack. The cruelty of the enemy is more terrible than the fury of wild animals. The struggle with this enemy is a struggle for life itself.

In the story *His Battalion (Яго батальён)*, Battalion Chief Valošyn strives to complete the combat task and to lose his soldiers as few as possible. He understands that the order given to him by Regiment Commander Huńko does not take into account the real situation and it can lead to the unjustified death of his battalion. Valošyn worries for all his subordinates, for him their lives are more valuable than the desire to earn a living. Valošyn did not leave his battalion even when the tyrant Huńko deprived him of the right to manage the operation, entrusting the command to the headquarters chief Markin. Valošyn understands that Markin will try to complete the task at any cost. Valošyn's desire to save his soldiers as much as possible results in him effectively acting in the battle, remaining a leader for his soldiers. The humanity he showed towards the fighters is returned to him. During the gas attack, one of the soldiers wanted to give the commander a gas mask. This is the will of chance, and circumstances do not have powers over humanity - this is the conclusion V. Bykov leads the reader to (Karotki zмест, 2022).

In the short story *To Go and Not Return* (*Пайсці і не вярнуцца*), Bykov makes an emphasis on an eternal question: why does one person remain humane even in the most unfavourable circumstances, while the other rolls down into inhumanity, betrayal, and meanness? In this work, the author compares the opposite characters of the central personages: partisans Zośka Narejka and Anton Halubin. If Zośka thinks about completing the task at any cost, and does not stay away from her principles, the conformist Halubin is ready to take the enemy's side at the slightest hint of a change in circumstances, justifying possible betrayal to himself. He eventually tries to kill the girl to whom he only recently expressed his deep feelings, so that she will not reveal his intentions to the partisans. Yet Zośka remains alive, the author leaves the reader with the hope that she will overcome the merciless force of circumstances.

In Search of New Literary Horizons

V. Bykov's work continues to comprehend the endless theme of human behavior in the extraordinary circumstances of war, morality and cruelty, betrayal and nobility. However, in the 1980s and 1990s new motives are detected. Bykov analyzes the dramatic destiny of the people in a broader chronological perspective, e.g., how Stalinism affected people, looks for the origins of human courage and meanness, and interprets the fate of the Belarusian nation.

The story *Sign of Misfortune* (*Знак бяды*) was published by V. Bykov in 1982, or a sign of national misfortune as Bykov called it (Prajdzi Svet, 2020). The story is one of his most profound works on the philosophical meaning of life. The fate of the main characters Piotrok and Sciepanida Bahaćkas is tragic. They die as victims of military events, but Bykov shows the tragedy of their lives even before the war. In fact, all the characters bear the stamp of tragedy. Local people suffered a lot from the fact that in the pre-war period, during the years of collectivization, no one cared about their interests. The injustice and brutality of the expropriation campaign, or dekulakization, would later be echoed by the effects of evil already during the war years. To achieve justice, the Bahaćkas even wanted to ask Head of the BSSR Čarviakoŭ for help, who somehow happened to come to their house. However, he was no longer alive. The injustice remains untouched. The inhumanity of the German Nazis, who came with weapons, and the brutality and meanness of their polizei officers, this is already absolute evil. It is necessary to fight with it, and even an ordinary woman Sciepanida wants to do this, when she intends to blow up a bridge built by the Germans with a bomb.

However, she dies without realizing her plan. The place where the field of the Bahaćkas was located is called Golgotha as a symbol of their unbearable suffering.

In the novel *Quarry* (1986) (*Kap'ep*), Bykov appeals to the topic of the struggle in the underground resistance movement during the war years. The main character, Senior Lieutenant Paviel Ahiejeŭ, was wounded at the beginning of the war and eventually remained on the occupied territory. He feels morally obliged to fight against the enemy and joins the underground resistance councils. The polizei chief suspects who Ahiejeŭ is and forces him to sign a document for collaboration with the Nazis. However, Ahiejeŭ is not going to become a traitor and tells the underground resistance about this situation. As a result, some of his fellows become suspicious of him, and Ahiejeŭ strives to prove he is worth trusting. In order to complete the assigned task as quickly as possible, he sends his beloved Maryja to hand over the money to the underground resistance fellows at the station. Maryja is caught red-handed by the police, and Ahiejeŭ is also arrested. He together with some other fellows are taken to be shot dead, but Ahiejeŭ is saved by a lucky chance. He never finds out what happened to Maria, but for tens of years after the war he feels guilty. To get rid of his moral feelings, Ahiejeŭ excavates the quarry at the place of execution, he wants to find out if Maryja was shot dead there, but he does not find her body. According to the critic D. Buhaev, the author here focuses on the idea of the great value of human life and how carefully one should treat other people's lives (Prajdzi Sviet, 2020).

“The idea of human hopelessness set up firmly in my mind and from time to time tried to get realized,” said V. Bykov about his story *In the Fog* (1987) (*У тумане*). The Germans forced the main character, the railway worker Šušćenia, to collaborate with them, even made him a supervisor. Railway workers committed sabotage. All of them, including Šušćenia, who was against this action at first because he understood that it would be difficult for them to escape, were arrested. Šušćenia's comrades were hanged, but after being tortured, he was released after not having agreed to cooperate with the Germans. It was the vile plan of the German officer Grossmeier. In fact, he succeeds, because Šušćenia falls under the suspicion of his own people. He never managed to justify himself, dispel the fog of distrust. Šušćenia, who was not guilty of anything, could not live with the moral stain, he committed suicide. In fact, he was killed by the system built on universal suspicion and fear.

The character of the story *Raid* (1988) (*Аблава*), Chviedar Roŭba, who was among thousands of Belarusian peasants, was subject to dekulakization. Being reported by a fellow villager, he was sent to the North together with his wife and daughter. After his wife and daughter died in exile, he set off on a long journey to his homeland to find his last shelter near his ancestors. However, when he finally reached his native village, his fellow villagers organized a raid, and the worst thing is that it was led by Chviedar's own son, who, having become the local chief, renounced his father. Chviedar even tried to understand his son in his thoughts, he was looking for some kind of justification while thinking: "Kindness must be where there is justice and truth. And where is the class ruthlessness, the cruelty of the uppers towards those who are lowers, what kindness is over there!". In the end, Chviedar Roŭba dies in the swamp. His fate is a symbol of the tragedy of the Belarusian peasantry and of the entire nation in the 20th century. As the literary critic D. Buhaev states, according to its inner pathos, the story *Raid* (*Аблава*) is, first, a work about the immorality of Stalinism, about how it did not only physically destroy many people, but also dehumanized a person, trampled the soul's empathy and compassion, mercy and the ability to feel someone else's pain, ordinary neighbourly friendliness and kinship feelings (Archivy Belarusi).

The tragic circumstances of the times of collectivization take a significant place in the story *Blizzard* (1961-1991) (*Сцюжэса*), intertwined with military events. Since the author dated his work with such a long-time interval, it can be assumed that this theme bothered Bykov a lot. Nevertheless, in earlier times, he would not have been able to publish this literary work that critically evaluates the activities of the main character, Jahor Azievič, a Komsomol and party functionary. To become a powerful party member and for the sake of his career, he has to give up his girlfriend, agrees to write a report on his boss, takes part in robbing his native village, taking away the last resources from the peasants. In the story, the image of Dašeŭski, the first secretary of the party district committee, who, trying to gain favor, constantly reveals someone, and after the arrival of the Germans, goes to their service to stay in power. During the war, Azievič tries to look upon his own activities in a different way. He also feels guilty of the situation that was set up in the country in the pre-war years. The title of the work is also symbolic here – "Blizzard", it is a characteristic of the mentioned era. Azievič's willingness to fight to the end with the Nazis, who bring destruction to everything, is repentance (Archivy Belarusi).

New Epoch – New Literary Experiments

The world of the human soul is explored by Bykov in stories written in the mid-1990s: *On the Black Ice* (*На Чорных лядах*), *Poor People* (*Бедныя людзі*), *Yellow Sand* (*Жоўтыя пясочак*), *Palitruk Kalamijec* (*Палітрук Каламіец*) and other works. He is also interested in various issues: the fate of the participants of the anti-Bolshevik Sluck uprising; the mistakes and failures of the Belarusian liberation movement (from which no proper conclusions were drawn); the aspirations of the soul of a teacher-informer; the resistance of people who are being taken to be executed in Kurapaty; the tragicomic case when the politruk (political officer), urging the soldiers to obey the order to the end and not to give up, by suddenly inspiring them with the promise that after the war Stalin will definitely dissolve the kolkhoz (Naša Niva, 2021).

In the short story *Love me, Soldier* (1996) (*Пакахай мяне, салдацік*), the events take place at the very end of the war, on the territory of Austria. The love that arises between Lieutenant Zmitrok Barejka and his compatriot Frania is interrupted in the very beginning. Upon returning to their house, the lieutenant finds the girl and her Austrian owners murdered. Who and for what killed innocent people after the end of the war? Human cruelty and ruthlessness, which destroys hope, come from “their own people”, because the Germans had already laid down their arms (Naša Niva, 2021).

When living in Finland, V. Bykov wrote the short story *Wolf's Den* (1998) (*Ваўчыная яма*), several short stories, as well as works of a new genre for him, i.e., parables or “fairytales for adults”. The characters of *Wolf's Den* (1998) (*Ваўчыная яма*), rejected by the world, live in the Chernobyl zone, a zone of exclusion, both physically and metaphorically. Not only do they have no place under the sun, but most also don't even have a name.

About this story, the literary critic G. Туцька said that here the reader sees Bykov as a writer who thinks in the categories of modern philosophical thought about humanity, the work more than other stories by V. Bykov meets the criteria of “high” literature, as defined by A. Adamovič (Naša Niva, 2021).

[...] In terms of its humanistic essence and social relevance, the story certainly surpasses both the stories *Sotnikaŭ* (*Сотнікаў*) and *Sign of Misfortune* (*Знак бяды*).

At least, it seems this way today, said the critic I. Zaprudski. The characters are escaping from an inhuman world built by someone unknown and hostile to them, where not only the weak and frail, but also the honest have no place (own translation).

In the parables, V. Bykov thinks philosophically about the fate of his people. As noted by the critic R. Dubašynski, the concept of “Homeland” is central to all the writer’s works, including parables. “Each nation has its own land. Every single person from this nation has their own homeland. Unfortunately, there are cases in history when one or another nation experiences a national catastrophe – it ceases to feel its own. Its own turns into someone else’s, unusual, far away, and truly someone else’s becomes its own. But, despite these circumstances, the connection with the fatherland, even at the genetic level, will still be preserved and after some time, perhaps, it will be clearly felt, even against its own will and circumstances. However, the way to return to the Homeland is always extremely difficult, painful. Finding the lost homeland is not an easy task. It can be completed only with being closely united around a common goal and steadfastness of the spirit, - this is what the great writer V. Bykov leaves to Belarusians, states R. Dubašynski (Archivy Belarusia).

The character of the story *The Afghan* (1998) (*Афганец*) named Stupak does not find himself after the collapse of the Soviet Union. His small company closes, he breaks up with his wife and is even forced to sell the garage where he lived for no money after leaving his wife. He considers the big boss to be a source of his problems, who, speaking on TV, promises everyone mountains of gold, but none of this comes true. Stupak decides to take revenge on the boss. An acquaintance offers him, considering that he is a former Afghan soldier, to get a job in the special services that protect the boss, and Stupak agrees, deciding that this way he will be able to get access to weapons and accomplish what he intended. Nevertheless, when he was accepted to the services, he could no longer gather his resolve and courage and became more and more involved in the service of someone whom he hated so much. As a result, he loses the ability to manage his own wishes (Prajdzi Sviat, 2020).

The characters of the short story *Swamp* (2001) (*Балота*) Husakoŭ, Ahryzkaŭ and Tumaš were thrown onto the enemy’s territory. However, they landed not where they had expected, and in order to go to the target area to meet with the partisans, they forced the local teenager Koscia to lead them over there. When Koscia finally brought them to the right tract, the

group commander Husakoŭ realized that the boy could not go any further with them and ordered to shoot him. Ahryzkaŭ resolutely refused, and Tumaš led the boy into the thicket, he did not shoot him, ordered him to run away and shot upwards. Partisans heard the shot, and as a result the group found itself under their fire.

V. Bykov is the author of several dozen works of various literary forms. These are novels, stories, short stories, parables, plays, screenplays, journalistic articles, which, in addition to separate publications, were included in multi-volume collections of works. Since 2005, a complete collection of V. Bykov's literary works in 14 volumes has been published.

V. Bykov's works are known for the linguistic variety of their translations. They were published in Abkhazian, Arabic, Armenian, Azerbaijani, Bengali, Bulgarian, Chinese, Chuvash, Czech, Danish, Dari, Dutch, English, Estonian, Finnish, French, Georgian, German, Greek, Hindi, Hungarian, Italian, Japanese, Kazakh, Kyrgyz, Latvian, Lithuanian, Mokshan, Moldavian, Mongolian, Ossetian, Polish, Portuguese, Romanian, Russian, Serbian, Slovak, Spanish, Swedish, Tajik, Tamil, Tatar, Telugu, Turkish, Turkmen, Tuvan, Ukrainian, Urdu, Uzbek, Vietnamese, Yakut languages (Archivy Belarusi).

The geography of the writer's books published around the world is also impressive. Bylov's works went out in Bulgaria, Canada, China, Cuba, the Czech Republic, Denmark, Egypt, Finland, France, Germany, Great Britain, Greece, Hungary, India, Italy, Japan, Mongolia, the Netherlands, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Sweden, Turkey, the USA, Vietnam, in all the republics of the former Soviet Union (Archivy Belarusi).

V. Bykov's works found their representation in the arts: theatre performances, plays, ballets, operas, radio performances, films, and documentaries (Archivy Belarusi).

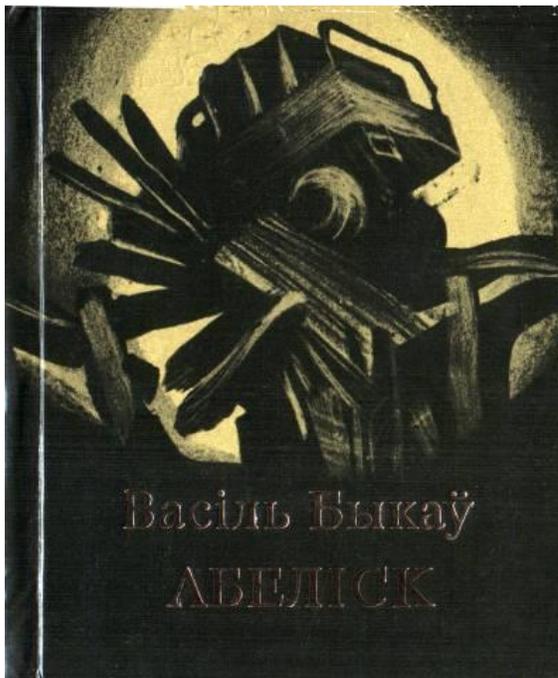
5.3. Outlines of the Literary Works under Study

In this section, we will deal with the summary of the stories chosen for doing research in addition to the analysis determined by the theme and carried out while doing research. The stories as well as their translations into Russian and Spanish are as follows: *Obelisk* (*Абеліск / Обелиск / El obelisco*) and *Sign of Misfortune* (*Знак бяды / Знак беды / El signo de la desgracia*).

5.3.1. Summary of Story *Obelisk* (*Абеліск*)

V. Bykov wrote his short story *Obelisk* (*Абеліск*) in 1971 (Букаў, 2006). Three years later, for this story and the other work, “To Live till Sunrise”, the writer received the USSR State Prize. In this part, we will retell the plot of the story. V. Bykov wrote *Obelisk* in Belarusian. Then, this story was translated into other languages, including Russian and Spanish. It takes place in a Belarusian village.

Figure 4. *Book Cover: Obelisk.*



“Быкаў не бытапісальнік вайны, не баталіст. Ён філосаф, грамадзянін які ўвесь у сучаснасці, у роздуме пра чалавека, яго месца ў гэтым далёка не заўсёды літасцівым свеце”

S. Andrajuk (Archivy Bielarusi)

Bykov is neither a daily routine war writer nor a combatant. He is a philosopher, a citizen who is completely in the present, thinking about people, their place in this world that is far from always being merciful.

(own translation)

Obelisk

The summary of the book *Obelisk* by V. Bykov begins as follows. Miklaševič, a quite young teacher, died in the village of Sialco. As a teenager, he was involved in the guerrillas' operations during World War II. His school friends were shot dead by the German Nazis in 1942. Miklaševič managed to make local authorities build a small monument to honour those people in Sialco. The five names of his comrades are written on the obelisk, and below, there is a line painted in oil — “Maroz A. I.”

Funeral Reception

Maroz was remembered by everyone at the funeral reception. Different people started speaking about him. He was a teacher who was adored by his students. One of those students was Miklaševič. Later, he also became a teacher and got along with children very well. There were complaints that Maroz treated his students as adults and equals and did not maintain discipline, taught them without applying any strict rules. Alieš Ivanavič used to live at that school, in a little room beside the class. That teacher taught children by his own example when doing different activities together with the students, e.g., together with the children he cut down a fallen tree for firewood. Ms Jadzia, a teacher, believed that way would lead to the loss of his authority over the children.

Teacher's life

Alieš Ivanavič came across lot of many conflicts. For example, he allowed schoolchildren to keep dogs in the yard, and one of the dogs had only three paws. Then, they hosted a very weak starling and a blind cat there. Maroz taught the students to be kind and responsive.

In the evening, he used to accompany the sisters through the forest as far as their homes and even to deal with household chores. Receiving his small teacher's salary, he bought each of the girls a pair of shoes, as their mother had decided not to let them go to school when it was frosty, he let the boy Paūlik Miklaševič live at his home after his drunken father beat him. The father appealed to the prosecutor, as the child was required by law to live in a family. The father started beating his son with a belt in front of the school. Then, Alieš Ivanavič almost got involved into a fight and did not let this man pick up the boy. The committee decided to send the boy to the orphanage, but Maroz was in no hurry to send the boy there.

Maroz tried to look for books for the school library wherever it was possible. He carried them from the old manor across the ice-covered river. He fell under the ice near the shore and lay down sick for a whole month. However, even lying in his little room, he read aloud Tolstoj's stories to the students.

Maroz also used to help the local peasants with providing advice for them or going to Grodno and other places by hitching rides. Suddenly, the war broke out. Three days later the Germans entered Sial'co. Maroz stayed at school, some people considered him to pander to the Nazis. Alieš Ivanavič became the most reliable helper as he managed to get a radio set for them and noted down everything he could hear.

Two Polizeis

There were two *polizeis* in Sial'co. The first, Laučenia, tried to help people, even being a *polizei*. And the other one was named Cain, and he totally deserved this name: he shot the wounded commanders hiding in the woods, burned the manor of the liaison person, and killed his wife, children and parents. He abused Jews and organized raids against them and other civilians. Cain suspected something was going on around Maroz's school. They carried out an interrogation and ransack. Barodič, a student of Alieš Ivanavič, hinted to him that they could make the *polizei* disappear. However, the teacher forbade him to lynch anyone.

By the spring of 1942, the teacher already had a small group of devoted teenagers in Sial'co. They were Paviel Miklaševič (14 years old), Kolia Barodič (17 years old), the brothers Kožan — Astap and Cimka, Mikolaj Smurny (13 years old, the youngest) and Andrej Smurny — the namesakes. These students decided to get rid of Cain in secret from their teacher. At night, Maroz came to the partisans and found out that they had been captured. He himself barely managed to escape as the *polizei* Laučenia had warned him.

Sabotage

Cain came to the farm in a German car with a soldier, a German sergeant major, and with two other *polizeis*. In Sial'co, they took away pigs and chickens. The students decided to saw the bridge over which the *polizeis* had to go back with their people. The car overturned, but only the German died as being pressed by the car. The others saw the boys fleeing away.

Laučenia knocked on Maroz's door at night to warn that the students had been taken away and the polizeis were about to come and grab him. The polizeis and the Germans found out exactly who could have committed the sabotage. Alieš Ivanavič ran away to the partisans. However, here came Ulliana, a liaison person, with the message that the Nazis demanded the teacher to come and surrender, otherwise they threatened to shoot the students. It was clear that teacher would be killed, and the boys would not be released. However, Maroz decided to meet the requirement of the ultimatum. The boys were meanwhile locked up in barns, beaten and dragged for interrogation. In the midst of torture appeared the teacher who got immediately arrested. Cain wrote the report to the authorities, claiming that the leader of the partisan gang — Frost — was caught.

Execution

The boys were being led to their deaths. The eldest of the twins, Ivan, asked to be released as the Germans had promised. However, he only got a kick in his teeth. Then the boy could not stand it and kicked the Nazi in his belly, he was shot immediately.

Maroz knew that Paūlik could run fast. The teacher screamed out in order to distract the Nazis, and Paūlik tried to run away, but he was shot. Considering him dead, the Nazis threw him in the water thawed aside the road. The old woman, at whose house Maroz used to live picked him up at night and took him to his father, who ruthlessly had beaten his son with the belt at school times. He brought a doctor from the city, hid and cured his son, and eventually the boy managed to survive.

The rest of the boys were hanged on the first day of Easter — on Sunday. Of the seven boys, only Miklaševič stayed alive. However, he was weak and constantly sick: his chest had been shot through. He suffered from tuberculosis, then a heart attack, and he was about to die.

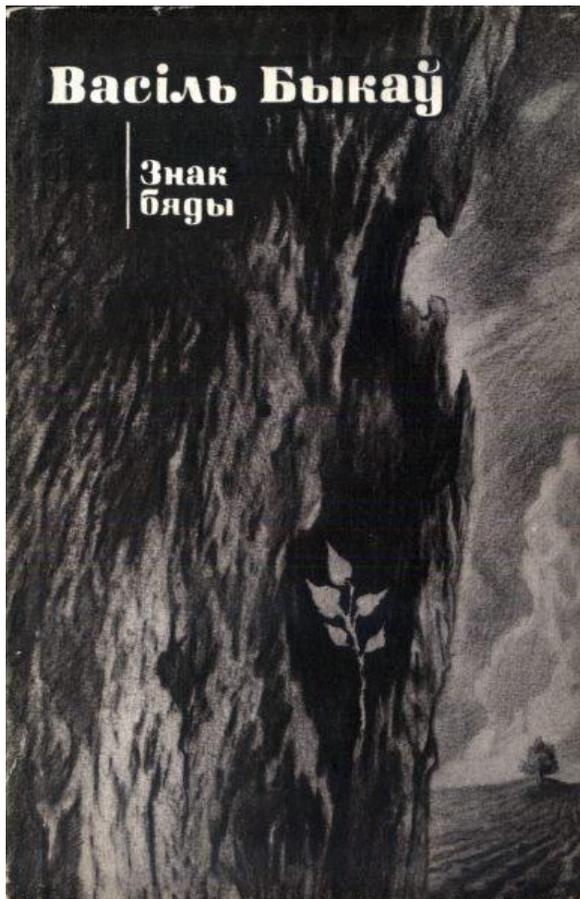
Hero?

After the funeral, there were hot disputes over whether Alieš Ivanavič had made a hero's feat or not. He had voluntarily sacrificed his life for the sake of his students, which is more valuable than if he had killed a hundred Nazis.

5.3.2. Summary of Novel *Sign of Misfortune* (*Знак бяды*)

V. Bykov is a Belarusian writer who dedicated many of his works to the tragic history of Belarus during the USSR and World War II. His story *Sign of Misfortune* (*Знак бяды*), written in 1982 and published in 1985, became one of the first attempts to tell the truth about the war. The story is about the fate of people who had to experience the horrors of those years. The story is centered around people living at war. A person does not always go to fight; the war sometimes comes to their home, as happened with two Belarusian elderly people, peasants Piatrok and Sciepanida Bahaćkas (Букаў, 1984).

Figure 5. Book Cover: *Zniak Biady*.



“Яго неўтаймоўная шчырасць – раскоша для цяперашняга часу, яго няздатнасць да любога кампрамісу – гэта тое, што застанецца з намі разам з яго кнігамі, разам з яго здагадкамі і перасцярогамі. Застанецца асоба – асоба шчырая, ідэалістычная”.

S. Aliaksijevič (about V. Bykov).
(Archivy Bielarusi)

His unbridled sincerity, that is a luxury for the present, and his inability to compromise will remain with us along with his books, along with his guesses and warnings. A personality will remain, and a sincere, idealistic personality.
(own translation)

Bahaćka Family

Piatrok and Sciepanida Bahaćkas live on the Jachimauščyna farm, three kilometers from the town of Vysielki. Their son Fiedzia is carrying out military service in the tank troops, and their daughter Fienia is studying to become a doctor in Minsk. The war suddenly breaks out. The war front is rapidly rolling to the east; the Germans are occupying the place. There comes a terrible life in the unpredictability of new troubles.

Polizei's Visit

At first, the Germans set up their ruling only in the town and do not visit the farm. The first who comes are "local authorities" or collaborators, the polizei Huž and Kalandzionak. Kalandzionak once, at the time of collectivization, was an errand boy at the village council. Although Huž is a distant relative of Piatrok, he rudely humiliates the owners, demanding total obedience. Piatrok suffers from insults and threats, but he does not speak out any objection; Sciepanida behaves proudly and defiantly. Huž recalls that she was a collective farm activist and threatens to kill her. Finally, the polizeis leave, having drunk the self-made vodka brought with them. Sciepanida scolds her husband for his ingratiating behaviour. The visit of the polizeis was not accidental because Huž was looking for the farm for a German officer with his team.

German Nazis at the Farm

A few days later, the Germans arrive in a heavy truck. They order the owners to wash the house for the officer, while Sciepanida and Piatrok themselves are forced to move out to live in a shed. The Germans are wreaking havoc on the household. The owners only can observe all this with fear and expect troubles that are even more terrible. When Sciepanida tries to show that the cow does not give enough milk, the Germans milk the cow themselves and beat the owner for disobedience. The next time, Sciepanida secretly pours all the milk into the grass. Having obtained no milk, the sergeant-major shoots the cow. While the Germans are being occupied with the cow carcass, Sciepanida manages to hide behind the farm, in a badger hole, the surviving piglet. The deaf-mute shepherd Janka helps her in it. At night, Sciepanida steals the cook's rifle and throws it into the well. The next morning, the Germans

makes a mess in the whole shed in search of the rifle and take away Piatrok's violin. During the day, he is forced to dig a closet for the officer. Encouraged by the fact that the officer praised him for his work, Piatrok decides to ask for his violin back in the evening. He has been playing the Germans for a long time. The violin is given back to him. At night, close shots and shouts of "Bandits!" are heard around. The Germans are dragging the body of Janka into the yard, who, for some unknown reason, approached the farm was got shot dead. The next day, after receiving a message brought by a motorcyclist, the Germans get prepared and leave the farm. It seems to Sciepanida that she ceases to feel herself in this world, and thinks only "what for?" and "Why did such a punishment fall down on her and on people?" And her memory takes her back ten years.

Organizing the Kolkhoz

At that time, the kolkhoz was organized in Vysielki. At the next meeting, a representative from the district spoke out, scolding everyone for their irresponsibility, except for the members of the committee, no one signed up for the kolkhoz. The eighth meeting ended up in the same way. A day later, Novik, a representative of the District Committee, applied a new method of organizing the kolkhoz: the question of the de-kulakization (de-farming) of those who did not want to sign up was raised at the meeting. Intimidating the members of the committee with the often-repeated words "sabotage", "deviationism", Novik sought to ensure that the majority while voting was in favor of de-kulakization. At these meetings, there was an errand boy at the village council, the overgrown Patapka Kalandzionak, who made use of everything he heard in his notes for the district newspaper. With horror, the members of the committee later read these notes signed with the pseudonym Hramociej. They contained many locals who were not kulaks at all. But since they employed farmworkers, they were subject to de-kulakization. Sciepanida recalls the grief of families thrown out of their houses on the snow, taken along with small children into an unknown place and time. The local policeman Vasia Hančaryk, after the de-kulakization of the family of his girlfriend, committed a suicide by shooting himself. He was the elder brother of Janka, who was then three years old and who, having become deaf and dumb for life, would be shot by the Germans on the farm of Jachimauščyna.

Living on Their Own Farm

Sciepanida also recalls how she and Piatrok obtained this farm. It belonged to Pan Jachimoŭski, an impoverished nobleman, a lonely old man. Sciepanida and Piatrok, having married, worked for the old man and lived on his farm. After the revolution, the authorities began to take property and land away from noble families and divide all this among the poor. The farm went to the Bahačka family; of the vast land holdings that Jachimoŭski rented out, Sciepanida and Piatrok cut out two dessiatines (a land measure equivalent to 2.7 acres) on the mountain. To avert troubles from the earth, Piatrok puts a cross on the mountain, and people call this mountain Golgotha. When Sciepanida came to Jachimoŭski to ask for forgiveness as she had been tormented by her conscience that she owns someone else's property, the old man replied: "Jesus Lord will forgive." Sciepanida justified herself, saying that if it were not for them, they would have given it to others anyway, and the old man replied with suffering: "But you didn't refuse ... It's a sin to covet someone else's property." They gave food to the old man, took care of him, but he did not eat anything and one terrible day he hanged himself in the barn. On this day, before finding the old man in the barn, Sciepanida and Piatrok found a frozen lark in the field, which had been deceived by the first warmth. And Sciepanida decided that this was an omen of trouble, a sign. And so, it happened. The horse died, the clay earth did not give birth, and all the hard life did not bring the Bahačkas family either happiness or joy. Then, collectivization with its human grief, hopeless hard work at the kolkhoz, and now the war.

Fighting for Survival

Huž and Kalandzionak arrive in a cart to pick up the body of the murdered Janka, Huž orders Piatrok to go for a work to finish building the bridge that had been bombed out. Piatrok comes home from work barely alive. He decides to make vodka and pay off the polizei. He exchanges his violin for a serpentine tool necessary in the equipment. However, self-made vodka does not help as the polizeis demand more and more, one day the polizeis from a distant village tumble in. Not finding the vodka, which Huž already took away, these polizei beat the owners almost to death. Piatrok decides to put an end to this idea, breaks down the equipment, digs out a bottle of the first high quality self-made vodka hidden in the forest, carries it home to treat the beaten Sciepanida, where Huž is already waiting for him.

Desperation makes Piatrok shout out all the curses accumulated inside at the polizeis and Germans. The polizeis beat him, drag him half-dead to the town, and Piatrok disappears forever... A man, who had never done harm to anyone in his whole life, weak-willed, but still once touched the merciless millstones of history.

Helping People

Sometime in the snowy winter, some cars got stuck on the road near the farm. The people from the cars went into the house in order to warm up. Their chief, looking at the hard life of the owners, gave them a ten-ruble bank note for medicine that a sick daughter needed. This man was Čarviakoŭ, the chairman of the Central Executive Committee of Belarus. And when the kolkhoz leader Liavon was arrested, Sciepanida collected signatures from the collective farmers for a letter of petition about the innocence of the leader, and she sent Piatrok to Minsk to give the letter to Čarviakoŭ and at the same time repay him the debt, a ten-ruble bank note. Piatrok was late for one day — Čarviakoŭ had already been buried...

Taking Revenge

Sciepanida, recovering from the beatings, after hearing how Huž was torturing Piatrok, decides to take revenge on the polizeis and the Germans, on everyone who destroyed her life, even though miserable. She knows that at the bridge, one of the locals took away the unexploded bomb. Sciepanida is sure that only Karnila could do this. She goes to the town to try to get something to eat for Piatrok in the prison and asks Karnila for a bomb. They kick her away from prison and deprive her of the parcel for Piatrok. The cunning Karnila agrees to bring a bomb to her house on a cart in exchange for the surviving pig. Sciepanida decides to use a bomb to blow up the bridge, which was already rebuilt. Sciepanida buries the bomb into the ground for the time being. In the town, she meets a convoy taking away Karnila somewhere, and in fear she returns home to find a better place for the bomb. Being exhausted, Sciepanida lies down to rest in the shed. The polizeis start knocking on the door and breaking it down, they demand from her to show where the bomb is hidden. Sciepanida does not open the door. They shoot through it. Sciepanida pours the shed from the inside with kerosene and sets it on fire. Thinking that the bomb is hidden inside, the polizeis scatter in every direction. No one puts out the blazing flames, fearing a powerful bomb explosion. However, the bomb was biding its time.

RESEARCH METHODOLOGY

Chapter 6: RESEARCH METHODOLOGY

6.1. General Information

This chapter is divided into three parts and dedicated to the justification of the choice of the literary works for our research, to the application of the theoretical concepts outlined in the previous chapters that consequently contributes to the research methodology and, thus, to the development of the sample analysis schemes, which are applied in the practical part of our research. In addition, we present the classifications that serve to divide the units selected into categories, subgroups and groups by different criteria and the means of rendering the units used in translation versions. Finally, we describe the steps of the analyses of the data obtained.

Having studied the theories related to cultural references in literary translation, we have come to the following decision: in order to carry out the research for cultural references found in the literary works written by V. Bykov, we consider two types of lexical units with cultural components from a group of terms and phenomena related to cultural references since they are obviously present in the stories in a significant number and volume and, thus, empowered with potential to make relevant analyses and to deduct representative results upon rendering the selected units in the translated versions of the literary works:

- *realias* — the term is defined by S. Vlahov and S. Florin (1980: 47) as lexical units naming objects characteristic of life (everyday life, culture, social and historical development) of one nation or ethnic group and alien to others; being carriers of national and/or historical colouring, they, as a rule, do not have precise correspondences or equivalents in other languages, and, therefore, cannot be translated on general grounds and require a special approach in rendering them.
- *foreign language inclusions* — the term was introduced by A.A. Leont'ev (1966: 60) and was further developed by S. Vlahov and S. Florin (1980: 15). It is defined as words and expressions in a language different from the SL, in their foreign language or transcribed without morphological or syntactic changes, introduced by the author to provide the text with authenticity, to create colouring, atmosphere or the

impression of being well-read or learned, sometimes to make a shade of humour or irony.

Our further research is principally based on the analyses of these units.

6.2. Literary Works for the Research

As for the literary works, selected for our research, the choice is determined by various factors: the ability of the narratives to demonstrate the Belarusian reality in detail at certain historical periods, including national culture, colouring and character; the availability of the translations of the narratives from Belarusian into Russian and Spanish. We regard the works written by V. Bykov as the most representative within the mentioned context since they are already considered classical in Belarusian literature and transmit the national characteristics via describing real events, the daily environment and the protagonists, mostly common people, often from rural areas with a typical way of life, facing challenges and going through hardships determined by external circumstances and conditions. Most of V. Bykov's works are translated into Russian and only some of them can be read in Spanish. The limitation of available translations, imposed by this external circumstance, makes our choice less complicated, and, in the end, the narratives selected for our research are as follows:

- ✓ In *Belarusian* (original):
 - *Абеліск (Abielisk)* (Eng. *Obelisk*) (Быкаў, 2006),
 - *Знак бяды (Znak biady)* (Eng. *Sign of Misfortune*) (Быкаў, 2013);
- ✓ in *Russian* (translation):
 - *Обелиск (Obelisk)* Bykov, 2015a),
 - *Знак беды (Znak Bedy)* Bykov, 2015b);
- ✓ in *Spanish* (translation):
 - *El obelisco* (Bykov, 2015c),
 - *El signo de la desgracia* (Bíkov, 1987).

At the same time, while doing research, we faced another type of complication, i.e., working with the literary editions in paper, especially concerning the translations of the narratives in Spanish. Thus, we can state that the selections of units that formed the basis of our research were compiled literally manually, which required much attention to details, precision in the approach of selecting the material and clear organization in systemizing it.

We also suppose it is important to mention that our analysis of realias is based on the ones detected in the story *Абеліск* (Eng. *Obelisk*) since they are repetitive and practically coincide with the similar realias from the story *Знак бяды* (Eng. *Sign of Misfortune*). As for the analysis of foreign language inclusions, it is predominantly based on the selection from the story *Знак бяды* (*Sign of Misfortune*), where the lexical units of our interest are found in abundance; the foreign language inclusions from the other narrative *Абеліск* (*Obelisk*) are also included into the general data, though in a smaller volume.

Since we focus on analyzing two different concepts related to cultural references, our research consists of two principal parts: the analysis of realias and the analysis of foreign language inclusions.

6.3. Structure of the Analysis: Realias

The research part that deals with the analysis of realias and their rendering into Russian and Spanish is divided into several stages:

- searching and collecting the lexicon with cultural reference in the original texts under analysis and their equivalents in the Russian version and the Spanish version;
- developing our own classification through adapting the classifications proposed by the other scholars mentioned in *Section II Theoretical Framework* to our objectives;
- distributing the collection of realias into various categories, thematic groups and subgroups by different criteria according to the classification developed;
- selecting a list of means of rendering realias proposed by other scholars and adapt them according to our objectives;

- define a means of rendering for each unit from the collection of realias translated into Russian and Spanish;
- carrying out the analysis of the data obtained for each language from the point of the hypothesis proposed.

At the very initial stage, we search for all the lexical units with cultural references in the narratives and place them in the table cells, preferably in context. They can consist of a word or a combination. Then, we find their equivalents in the translation versions in Russian and Spanish and locate them in the table slots with the units from the original. After, we select the units that can be regarded as realias targeted for further research.

At the next stage, we adapt the classifications of culturally marked lexical units, proposed by such scholars as S. Vlahov and S. Florin (1980), G. Tomahin (1980) and E. Vereșagin and V. Kostomarov (2005), and then we single out the categories, groups, and subgroups of the collected material by the criteria of subject matter and place in accordance with our goals and tasks. As a result, we develop the classification precisely for the collection of our realias:

❖ by place:

- national,
- regional (including Sovietisms);
- international;

❖ by subject matter:

- geographic:
 - objects of physical geography,
 - geographic objects tied to human activities;
- ethnographic:
 - daily life:
 - food, drinks,
 - household establishments (catering, etc.);
 - clothes and footwear;
 - accommodation, furniture, dishes and other utensils;
 - transportation means and “drivers”

- others;
- work:
 - working people;
 - work tools;
 - work organization;
- art and culture:
 - holidays, games;
 - customs, rituals;
 - cult:
 - places and objects of worship,
 - clergy and followers;
 - calendar;
- ethnic objects:
 - aliases, usually playful or offensive;
 - people according to the place of residence;
- measures and money:
 - units of measure;
 - units of money;
 - vernacular names of measures and money;
- socio-political:
 - administrative divisions:
 - units of administrative division,
 - settlements;
 - authorities and functions:
 - bodies of power,
 - holders of power;
 - socio-political life:
 - political activities and people,
 - patriotic and social movements,
 - social phenomena and movements,
 - ranks, degrees, titles, forms of addressing (FA),

- organizations,
- educational and cultural institutions;
- military realias:
 - subdivisions,
 - weapon,
 - military people.

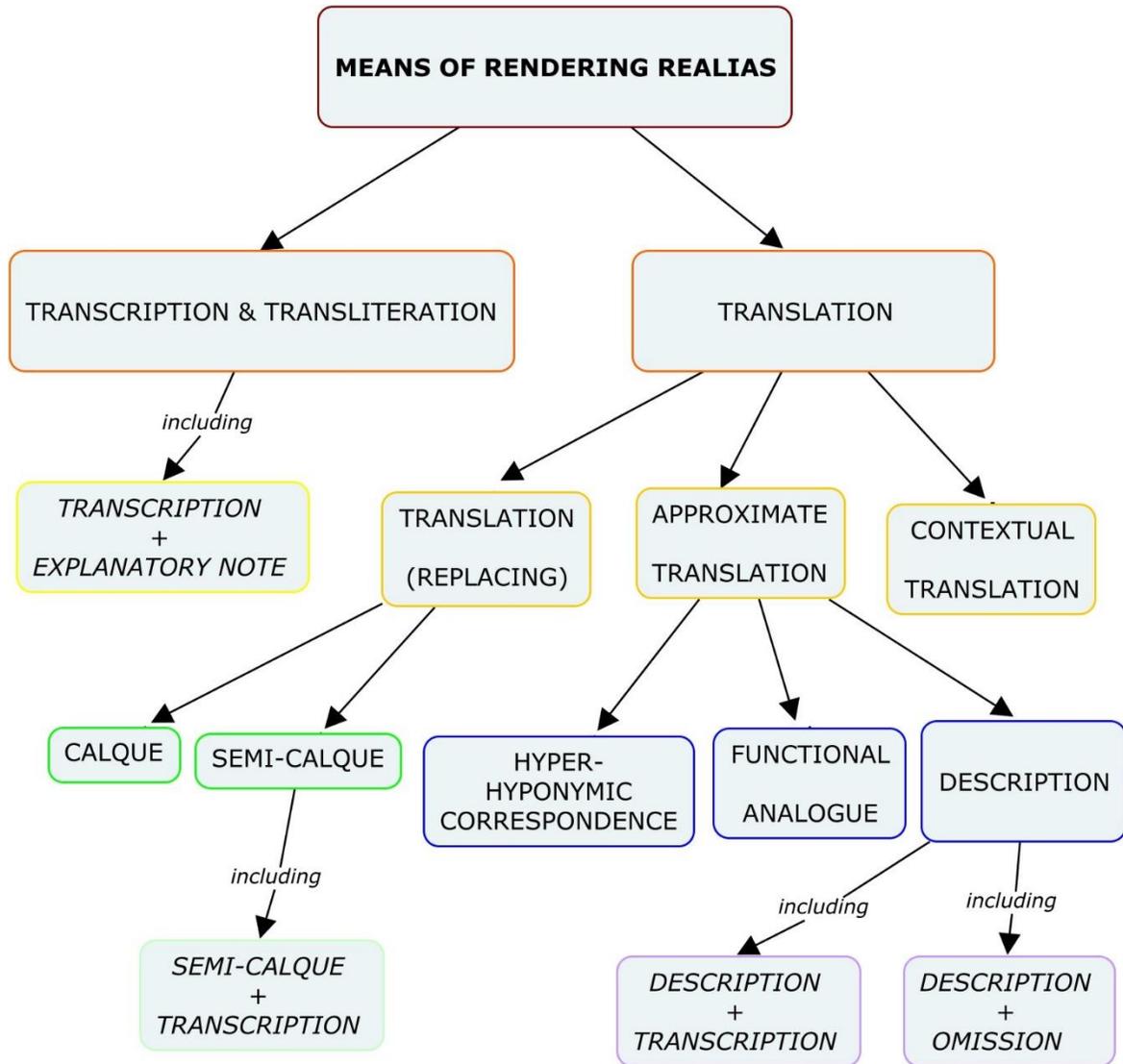
Our next step is to collocate all the realias selected into categories, thematic groups and subgroups from the classification developed and demonstrated above and to present the intermediate results in the table and graphics with calculations in numbers and percentages.

For further research, we require a list of means of rendering realias that are applied to our selected material. We mainly consider the means from the classifications proposed by S. Vlahov and S. Florin (1980), by T.A. Kazakova (2001), and by L. Molina Martínez and A. Hurtado Albir (2002) and adapt them to our objectives by introducing relevant modifications and additions. In the end, our list of means of rendering realias is as follows:

- ❖ transcription / transliteration, including
 - a combination of transcription and explanatory note
- ❖ translation, represented by:
 - translation itself, or often called replacing / substitution and divided into
 - calque,
 - semi-calque, including
 - a combination of semi-calque and transcription;
 - approximate translation divided into:
 - hyper-hyponymic correspondence,
 - functional analogue,
 - description, including
 - a combination of description and transcription,
 - a combination of description and omission;
 - contextual translation.

Below, we can see the means of rendering realias, presented graphically in the figure (Fig. 6).

Figure 6. Means of Rendering Realias



The following stage requires from us to identify a means of rendering for each realia both in the Russian version and in the Spanish version and present the data in the tables with comments for each case of rendering realias. Then, we realize calculations referring to a number of usages for each means of rendering realias classified by subject matter. Since the classification based on this criterion is branchy and relatively complicated, we present all the calculations with diagrams in numbers and percentages on each level, i.e., categories, thematic groups, and subgroups. After, we define a degree of homogeneity or heterogeneity

in each thematic groups and subgroups according to a number of means with prevailing ones observed in each group and subgroup that can be labelled as:

- ✓ homogeneous, i.e., only one means of rendering realias;
- ✓ predominantly homogeneous, i.e., 2-3 means of rendering realias with one prevailing;
- ✓ heterogeneous, two or more means of rendering realias without any prevailing.

We apply the same algorithm for the realias classified by the criterion of place, though due to the simplicity of the classification by place the data are less complicated to analyze.

The final stage of this part is to realize the data analyses in regard to the postulates of the hypothesis, considering the correlation between the nature of realias and means of their rendering, a degree of homogeneity or heterogeneity detected a ratio of prevailing means, and the linguistic affinity of the languages.

6.4. Structure of the Analysis: Foreign Language Inclusions

The research part that is dedicated to the analysis of foreign language inclusions and their translation into Russian and Spanish is also structured into several stages:

- searching and collecting the lexicon with cultural reference in the original texts under analysis and their equivalents in the Russian version and the Spanish version;
- developing the classification for the foreign language inclusions detected and distributing them into relevant groups;
- selecting a list of translation strategies applicable to the issue of transmitting foreign language inclusions and define strategies for each unit in both TLs, i.e., Russian and Spanish;
- the analysis of the data obtained for each language in terms of translation strategies and tendencies for the purpose of supporting or rejecting the hypothesis.

The first step related to this part of our research is to search for all the lexical units that can be regarded as foreign language inclusions in the narratives chosen. The process of selecting foreign language inclusions for doing research and presenting them may encounter difficulties since these inclusions can cover words, word combinations, phrases, dialogues and even a mixture of all these elements. In the end, we decide to make up a selection of foreign language inclusions based on their language representation, on their functionality and repetitions in the OT.

The classification that is applied to the selection of foreign language inclusions is based only on the criterion, i.e., language. Therefore, we single out three groups:

- ✓ *Polish language inclusions,*
- ✓ *Russian language inclusions,*
- ✓ *German language inclusions.*

We present the data in the tables, one for each group with their translations into Russian and Spanish. We carry out simple calculations upon a number of foreign language inclusion in the groups. Each entry is analyzed with due regard to translation strategies and tendencies and accompanied with the detailed comments in the tables, explaining the semantic load, function and reason for using a foreign language inclusion within a certain context as well as a degree of their successful translation into a foreign language by evaluating the effect that can be preserved or lost. Finally, after observing the results, we outline the conclusions related to a dominant translation tendency in each TL.

6.5. List of the Methods Applied

In the end, we can sum up that our research methodology includes:

- continuous sampling method,
- quantitative methods (statistical, parametric),
- analytical methods (contextual, descriptive-comparative).

In addition, *textual* and *semantic analysis* of the units studied in the original texts with their equivalents in translation is also applied.

**Section II: ANALYSIS OF CULTURAL REFERENCES AND
THEIR TRANSLATION INTO RUSSIAN AND SPANISH IN
V. BYKOV'S LITERARY WORKS**

Chapter 7: RENDERING THE REALIAS FROM V. BYKOV'S WORKS

7.1. Cultural References as a Target of Studies

In the contemporary global environment, the translator of fiction as a socio-cultural mediator plays a primary role in preserving cultural diversity by ensuring adequate quality of translation of literary works while giving due regard to the socio-cultural context. Rendering lexical units with cultural reference in translation plays a crucial role in solving this problem; and the success of cross-cultural communication through fiction depends on the adequate adaptation of the OT to the cultural and linguistic peculiarities of the language into which it is translated. Preserving the socio-cultural background of the OT without damaging the integrity and artistic value of the literary text in translation becomes one of the most important tasks of the translator.

Rendering the lexicon associated with cultural references into another language is one of the essential challenges the translator faces. In many cases, they are references with a high degree of cultural identity, rooted in culture, which cause difficulties for translators regarding the choice of linguistic means in the TL or conveying adequate cultural coloring. For this goal to be achieved when translating Belarusian literary works into other languages, pre-translation analysis of the OT should cover, among other things, lexical units with cultural reference. In the work, we focus on such units from the stories written by the Belarusian writer V. Bykov (Bykaŭ, 2006) and its translation into Russian (Bykov, 2015a) and into Spanish (Bykov, 2015c).

The material under study includes lexical units with a cultural component in semantics. The latter have attracted the attention of many researchers for they reveal the interrelationship of language and culture, and an adequate interpretation of their cultural components may help bridge the gap between cultures in cross-cultural dialogue. Such units have been analyzed within a number of studies, ranging from lexicology and lingua-cultural studies to translation theory, text linguistics, pragmatics, culture studies, and theory of intercultural communication. They are also the object of research in comparative linguistics, ethno-linguistics and partly even in methods of foreign languages teaching.

In the following part, we will outline the main points of what was told about in the previous sections. As mentioned before, the term *cultural reference* has not been defined completely yet for there are various schools dealing with researching the culture related peculiarities of lexicon. In recent literature, we may come across such terms as *realia* (Leppihalme, 2011), *culture-specific items* (Franco Aixelá, 1996), *names of specific cultural referents* (Mayoral, 1999/2000), *cultural words* (Newmark, 1988), etc.

In our work, we deal with such research areas as theory of translation and lingua-cultural studies and we operate with such terms as *realia* (Vlahov & Florin, 1980) and *non-equivalent lexical units* (Min'âr-Beloručev, 1999), *connotative lexical units*, *background lexical units* (Tomahin, 1980; Verešagin & Kostomarov, 2005).

The relevance of this research can be illustrated by the fact that V. Bykov is one of the most important figures in Belarusian literature and yet is still little known in the rest of the world, mostly due to the lack of translations of literary works from the Belarusian language. The subject matter of his works lies within the spectrum of the problems related to World War II and the postwar period in Belarus, one of the Soviet republics. The characters of his narratives are typically common people, neither celebrities nor heroes. Their day-to-day life is outlined by the conditions and circumstances of the epoch and local socio-cultural environment. In order to create the atmosphere of the stories and convey it to the reader, the author makes use of lexical units with cultural references that always prove problematic when translated into other languages, even into closely related ones. Moreover, the greater the degree of cultural specificity, the greater the degree of interference of the translator (Sokolova & Guzmán Tirado, 2016).

As mentioned above, the narrative we have chosen for our analysis was written by V. Bykov as well as its translation from Belarusian into Russian and into Spanish. While translating his literary works the translator presumably preserved the peculiarities of the writer's style as well as minimized inevitable losses in conveying historical coloring of the cultural context, thus saving a certain pragmatic effect of the OT for the reader of the TT.

7.2. Outline of Methodology Applied

The research was structured into several phases. Firstly, we aimed at searching and compiling the lexicon with cultural reference in the text under analysis. Secondly, having studied several classifications of culturally marked lexical units, we adapted the classifications by S. Vlahov and S. Florin (1980), G. Tomahin (1980) and E. Verešagin and V. Kostomarov (2005) to determine the categories, groups and subgroups of the collected material. Thirdly, the means of translation of cultural references from the Belarusian language into Russian were identified. For this purpose, we mainly considered the means from the classifications proposed by S. Vlahov and S. Florin (1980), by T.A. Kazakova (2001), and by L. Molina Martínez and A. Hurtado Albir (2002) and adapt them to our objectives by introducing relevant modifications and additions.

The research methodology was represented by continuous sampling method, quantitative (statistical, parametric), and analytical methods (contextual, descriptive-comparative). In addition, textual and semantic analysis of the units studied in the original texts with their equivalents in translation was applied.

Based on the results of the research, we have come to a conclusion that choosing the means of translation of lexical units with cultural reference depends on their category as well as on the context within which they function.

7.3. Results and Discussion

7.3.1. Realias: Definitions and Classifications

As has been mentioned above, conveying national cultural colouring in translating fiction is one of the greatest challenges for a translator who serves as a cultural mediator between the author of the OT and the reader of the TT, both representing different cultures, having different worldviews, and varying in attitudes to the subject matter of the narrative. Of special interest to the translator in this respect are culturally marked lexical units, which we predominantly refer to as *realias* in our work

When starting our research, we immediately came across difficulty finding an exact and complete definition of this term. There is no consensus among researchers about what *realia* means. For instance, in the broader sense, realias are understood as specific phenomena, or features of a certain culture which is absent in other cultures. In the narrower sense, realias are linguistic units reflecting such phenomena or facts (Barhudarov, 1975; Tomahin, 2007).

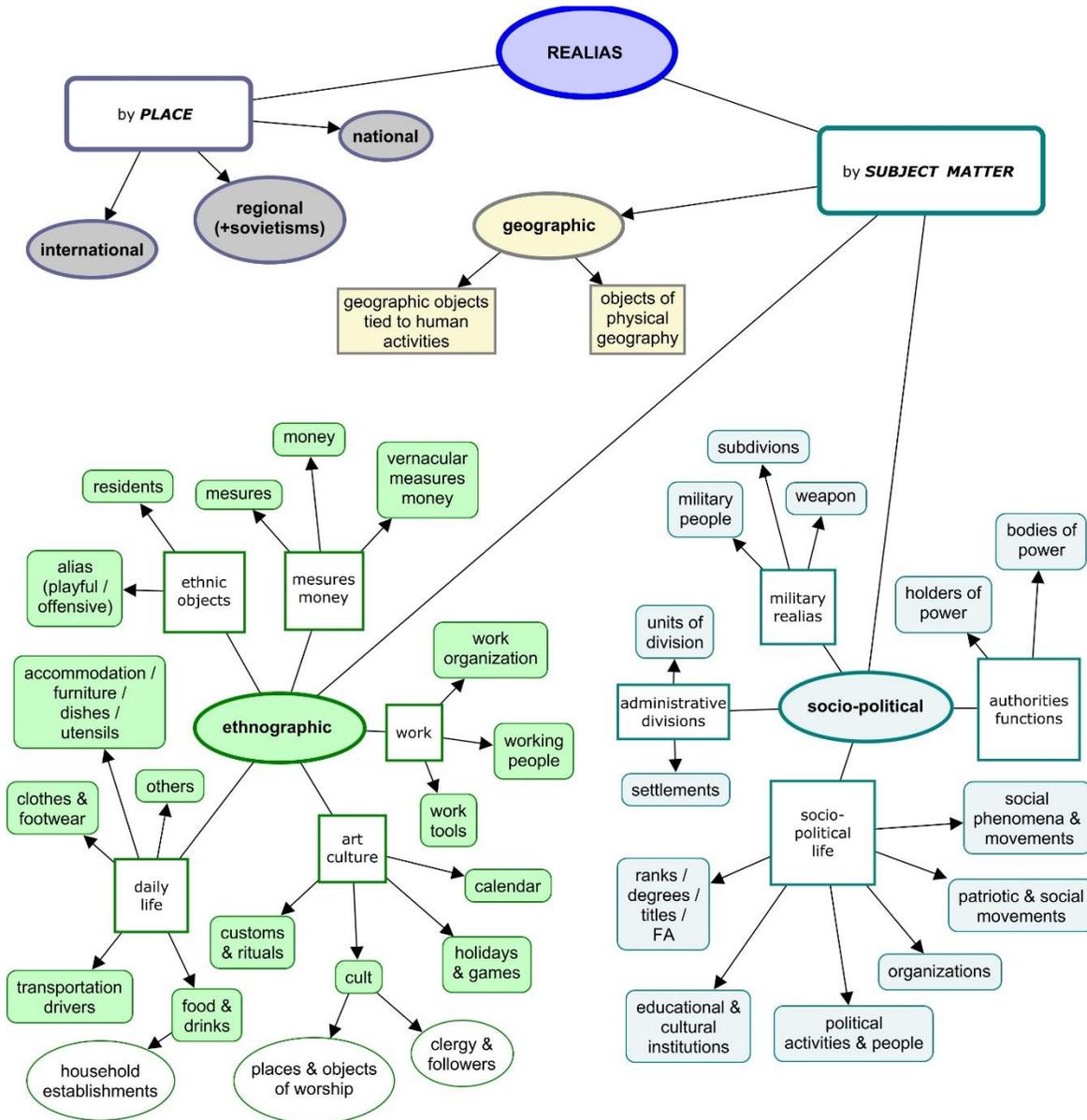
Within cognitive linguistics, three types of realias are distinguished: *L-realias* (nominative means of a certain language for culture-specific things), *R-realias* (artifacts and constants of the natural and geographical habitat of the nation), and *C-realias* (elements of the socio-cultural context of the society and aspects of the national mentality) (Ulanovič & Verbilovič, 2017: 210). In our case, we decided it would be useful to refer to the works of S. Vlahov and S. Florin, who define the term *word-realialia* as an element of the lexicon of the language. It is a sign that assists an *object realialia* — its referent — to acquire a language form. The term *realialia* in the meaning of the “word-realialia” is widespread in translation studies, and it is only a lexical or phraseological unit but not an object (a referent) behind it (Vlahov & Florin, 1980: 7).

To preserve the national colouring in translation, realias cannot be translated into the TL literally. While carrying out the selection of the lexical units with cultural reference from the narratives by V. Bykov and analyzing their semantics, we came to a conclusion that the degree of the translator’s involvement in each case might vary depending on the nature of realias and their cultural “load”. This led us to another step in the research. It consisted in

building a categorization system for realias. Hypothetically, we supposed that a certain category of realia might correlate with a certain means for rendering it in a TL, though we presume that the nature of this correlation might vary depending on the TL being closely related to the original or distant. Further research is required to prove this hypothesis. As for creating a categorization system, we had to figure out the criteria for differentiating and systemizing the lexical units into categories, groups, and subgroups. By investigating a variety of works related to the translations of lexical units with cultural reference, we concluded that the classification of realias, developed by S. Vlahov and S. Florin (Vlahov & Florin, 1980: 50). Being multifold and multi-aspect, it allows for detailed analysis of the semantics of realias, thus making it possible to reveal the peculiarities of their cultural references. In accordance with the classification, all the realias can be categorized, depending on such leading criteria as time reference, place, and subject matter. As the realias in V. Bykov's works carry the information, tightly related to local daily life, socio-political changes, historical events, etc. because the author mostly writes about common people living in towns and villages during the Polish governing, Nazi occupation, and Soviet times. We suppose that the model, with all the divisions and sections, offered by S. Vlahov and S. Florin will be adequate to serve our objectives. We also consider the classifications, proposed by G. Tomahin (1980) and E. Vereșagin and V. Kostomarov (2005) since they share the main criterion and principles in categorizing lexical units with cultural reference and can contribute some elements to a classification we develop for our goals.

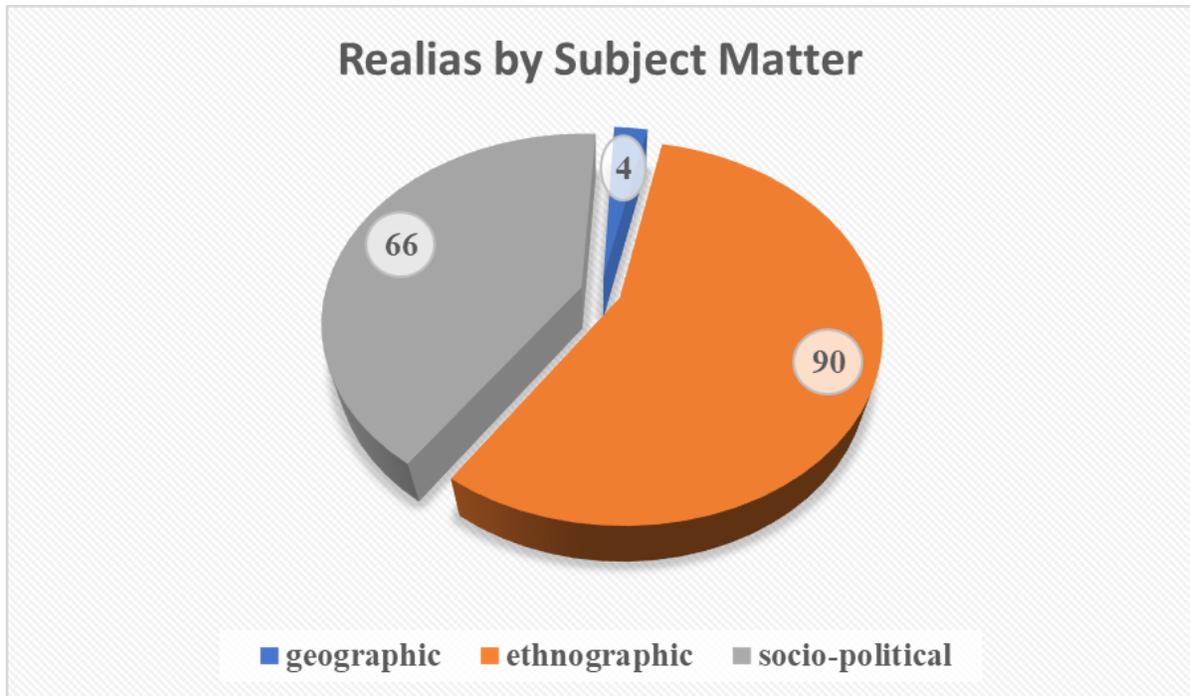
The total selection of realias we detected by implementing continuous sampling method in the narrative comprises 160 units. The entire list of realias with their translations into Russian and Spanish can be seen at the *Table of the List of Realias* (p. 182). Considering the specific features of the material, we adapted the above-mentioned classifications to organize the realias by different criteria and divide them into several categories, subgroups, and groups. Below, we demonstrate the figure that represents all the elements of the classification in detail (see Fig. 7).

Figure 7. Classification of Realias in V. Bykov's Works.



The first thing we noticed about the semantics of the lexical units under analysis was the difference in subject matter. Therefore, according to the criterion *subject matter* we could single out *geographic*, *ethnographic*, and *socio-political realias* in the narrative. These categories make up 2.5%, 56.25% and 41.25% of the total sample correspondingly. In the figure below, we see the statistical data about the categories, presented graphically (see Fig. 8)

Figure 8. Realias by Subject Matter



Geographic realias (4 units) include two groups:

- objects of physical geography — “пушча”,
- geographic objects tied to human activities — “выселкі”, “брук”.

In our research, the group of *ethnographic realias* (90 units) turned out the most massive and diverse as it contains numerous groups, which in their turn can also be further subdivided into those associated with:

- daily life:
 - food, drinks — “бульбачка”, “чарніла”, “прастакваша”,
 - household establishments (catering, etc.) — “чайная”;
 - clothes and footwear — “чуні”, “анучы”, “армяк”, “вагоўка”;
 - accommodation, furniture, dishes and other utensils — “гародчык”, “панскі маёнтак”, “леснічоўка”, “гарлач”, “капцюшка”, “нары”;

- transportation means and “drivers” — “фурманка”, “газік”, “міліцэскі вазок”, “палутарка”;
- others — “самасейка”;
- work:
 - working people — “сельскае настаўніцтва”, “заўмаг”, “буфетчыца”;
 - work tools — “трактар ‘Беларусь’”;
 - work organization — “калгасны статак”, “калгас”;
- art and culture:
 - holidays, games — “Кастрычніцкія святы”;
 - customs, rituals — “памінкі”;
 - cult:
 - places and objects of worship — “касцёл”;
 - clergy and followers — “ксьёнз”, “поп”, “служкі”;
 - calendar — “бабіна лета”;
- ethnic objects:
 - aliases, usually playful or offensive — “фрыц”, “недалугі”, “намецкі паслугач”, “быдла”;
 - people according to the place of residence — “усходнікі”, “савецкі народ”;
- measures and money:
 - units of measure — “боханы хлеба”, “чарка”, “вярста”;
 - units of money — “медзякі”;
 - vernacular names of measures and money — “два па сто”.

The third group includes *socio-political realias* (66 units) that is also quite representative and complicated in structure:

- administrative divisions:
 - units of administrative division — “раён”, “раённае мястэчка”;
 - settlements — “мястэчка”, “вёска”, “хутар”;
- authorities and functions:
 - bodies of power — “выканкам”, “камендатура”, “СД”;
 - holders of power — “міліцыянер”, “стараста”, “участвокы”, “стараста”;

- socio-political life:
 - political activities and people — “Саветы”, “член парты”, “пры панах”;
 - patriotic and social movements — “піянеры”, “партызаны”;
 - social phenomena and movements — “самадзейнасць”, “паліцай”;
 - ranks, degrees, titles, forms of addressing — “пані”, “таварыш”, “цётка”, “дэпутат сельсавета”, “актывіст”;
 - organizations — “райком”, “наркамат аветы”, “райано”, “Саўінфармбюро”;
 - educational and cultural institutions (“піянерскі лагер”, “ВНУ”, “педінстытут”, “настаўніцкі двухгадовы”);
- military realias:
 - subdivisions — “узвод”, “штаб”;
 - weapon — “парабелум”, “кісцень”;
 - military people — “камбрыг”, “бальшавіцкі камісар”, “начальнік штаба”.

Traditionally, based on the criterion of time reference realias are distributed into two categories: modern and historical. However, we believe that for the units in our selection such categorization is irrelevant because all of them can be treated as historical, in so far as they reveal the historical background of the narrative covering two periods — Soviet and pre-Soviet. Although the story was written in 1971 (Hardzicki, 1994: 78), i.e., in Soviet times, the realias conveying the historical coloring of that period could be considered contemporary; by making use of such realias in the text, the author re-created the historical atmosphere of Soviet Belarus; still nowadays it is a bygone past. Even if we take into account the fact that a significant number of these realias are represented in the modern Belarusian life as well as the language, they still might differ in the constituents on the denotative or connotative levels and in the lexical background due to the modifications caused by the changes of the epochs, e.g., “выканкам” is derived from “выканаўчы камітэт” (“executive committee”) that was also shortened from “выканаўчы камітэт Савета народных дэпутатаў” (“executive committee of the Soviet of people’s deputies”). It originates from the Russian “исполком” and is translated into Belarusian by calque. During the Soviet period, it meant a local representation of the Soviet authorities, set up strictly in accordance with the Soviet laws and carrying out the policy also outlined by the Soviet ideology. In the

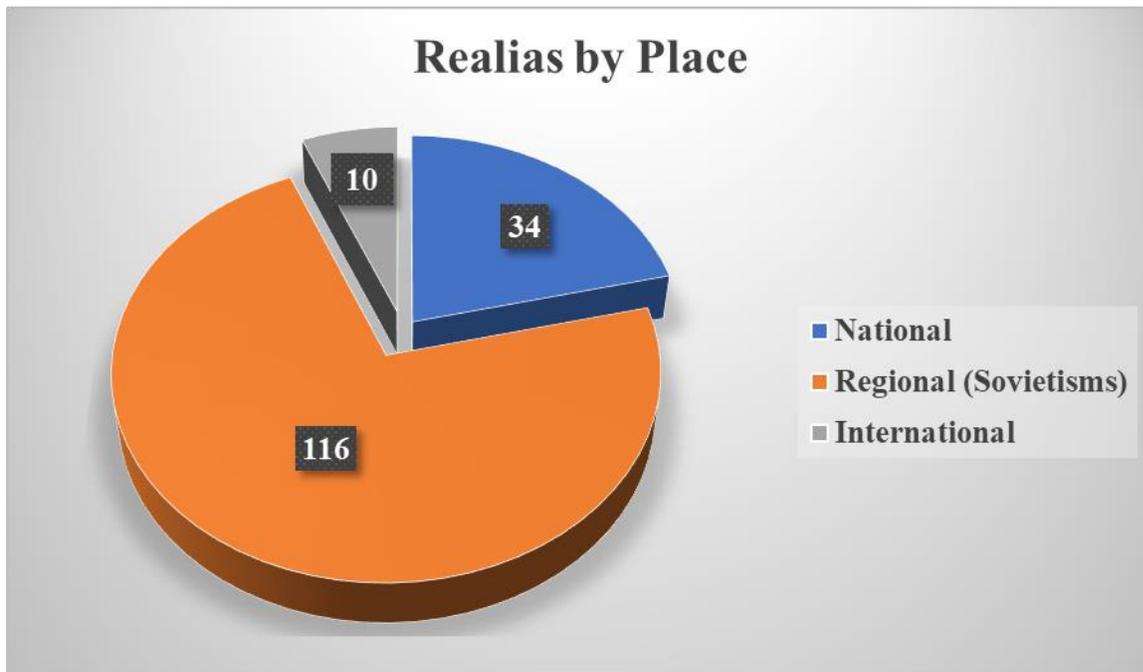
modern Belarus, it is simply the name of a local government, which is formed in accordance with the laws of Belarus and is quite different from its Soviet approximate equivalent in areas of functions, competences, and responsibilities. Thus, based on the criterion of time reference, all the units in our selection can be classified as historical realias.

Within the framework of one language, the classification of realias by place, offered by S. Vlahov and S. Florin, conventionally distinguishes between two categories: “home” and “alien”. The first group includes national, local and micro-realias; the second one contains international and regional realias. In our selection, the realias from the narrative under analysis could be categorized by place as:

- *national*,
- *regional*,
- *international*.

We can see the data related to the classification by place below with numbers of realias for each category (see Fig. 9).

Figure 9. Realias by Place



National realias name the objects, belonging to one nation and perceived as alien by another nation, e.g., “гамашы”, “хатулі”, “пан”, etc. Their selection from the story includes 34 units, which makes up 21.25% of the group.

Regional realias are those that crossed the borders of one nation and spread among some other nations, usually together with the referent, being a constituent of the lexicon of several languages, e.g., “выселкі”, “ватоўка”, “нары”, “капцюшка”, “поп”, “хутар”, etc.; the selection in the story includes 116 units, which equals 72.5%.

International realias can be traced in many languages, they are included in national dictionaries but at the same time they retain their national coloring, e.g., “паліцай”, “венецыянскія вокны”, “фельдфебель”, “парабелум”, etc. The selection in the story counts 10 units, which is 6.25%.

Within the group of regional realias, a particular niche is occupied by numerous *sovietisms* (57 units, or 35.5%), which are naturally perceived by most of the Soviet people and are absorbed by many languages of the former Soviet Union: “міліцэйскі вазок”, “калгас”, “заўмаг”, “раён”, “перадавы настаўнік”, etc.

As we can see, the group of regional realias is the most representative. In our opinion, it can be accounted for by the fact that Belarusian and Russian are closely related languages; and these nations have much in common in history. Furthermore, this literary work was created during Soviet times, and the plot of the story develops in the Soviet Belarus of World War II and afterwards. Therefore, it allowed us to conclude that, in the context of translation from Belarusian into Russian, this group is the least problematic. However, the situation turns out to be different when paying attention the same group translated into Spanish as a distantly related language, the speakers of which are supposed to possess some background knowledge, and the translator’s task is to consider this fact.

The realias, distributed in different categories, by applying such criteria as the subject matter and the place can be seen in the *Table of Classifications of Realias* (p. 193).

In general, lexical units with cultural reference in the story under analysis serve two main functions. Firstly, they are used to represent local cultural colouring in narration and secondly, they serve as a certain stylistic means in building descriptive dialogue of the

characters in the story, thus representing by implication the national character of the local population at the time depicted.

For the TT to retain these functions, adequate means for rendering realias in the TL are required. As mentioned above, our hypothesis was that there is correlation between the category of realia and the means of the TL for its renomination (Ulanovič, 2016), which would make it possible to convey the authentic meaning to the reader with minimal loss in the effect of expression.

Working over the narratives translated into Russian and Spanish, we detected a variety of means of rendering realias based on the classification by S. Vlahov and S. Florin (1980:93):

- ❖ transcription,
- ❖ translation; the latter represented by:
 - translation itself, or often called replacing / substitution and divided into
 - calque,
 - semi-calque;
 - approximate translation divided into:
 - hyper-hyponymic correspondence,
 - functional analogue,
 - description;
 - contextual translation.

Choosing the means of rendering realias depends on different factors. First, we always keep in mind that our study is based on the literary works translated into Russian (a closely related language) and Spanish (a distantly related language). The realias themselves can be of great importance in the context as being central phenomena that constitutes the atmosphere of the literary works. It is also essential to consider the nature of the realias in the SL and the TLs. We also pay attention to the capabilities of languages to transmit realias, and it turns out the means of rendering may vary from language to language. The type of the reader cannot be ignored either as background knowledge plays a crucial role in understanding deeply realias of literary works.

In the table below, there are general data acquired from the analysis of the realias rendered into Russian and Spanish (see *Table 2*). We can see the detailed information related to the

means of rendering realias and precise calculations presented in number and percentage for each means of rendering, which allows us to make comparisons of the results for the TLs.

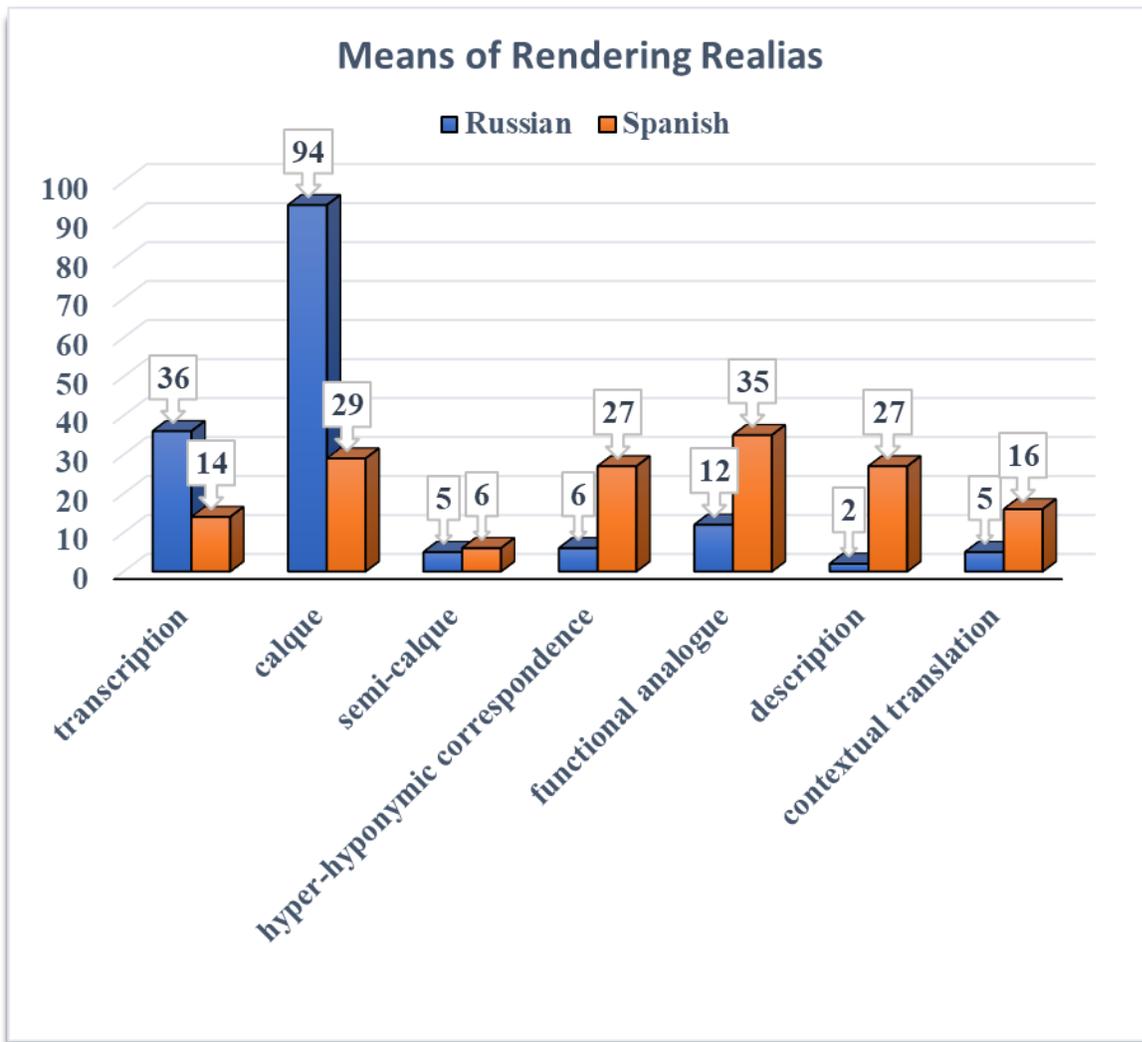
Table 2. Means of Rendering Realias: Russian vs. Spanish (General Data).

Means of Rendering		Russian Version		Spanish Version	
		No	%	No	%
I. Transcription:		36	22.5 %	14	8.75 %
	transcription (pure)	36	22.5 %	10	6.25 %
	transcription +explanatory note	—	—	4	2.5 %
II. Translation:		124	77.5 %	146	91.75 %
1. translation (replacing):		99	61.875 %	35	21.785 %
a.	calque	94	58.75 %	29	18.125 %
b.	semi-calque (general):	5	3.125 %	6	3.75 %
	semi-calque (pure)	—	—	5	3.125 %
	semi-calque +transcription	—	—	1	0.625 %
2. approximate translation:		20	12.5 %	95	59.375 %
a.	hyper-hyponimic correspondence	6	3.75 %	27	16.875 %
b.	functional analogue	12	7.5 %	35	21.875 %
c.	description (general):	2	1.25 %	33	20.625 %
	description (pure)	—	—	27	16.875 %
	description + transcription	—	—	2	1.25 %
	description + omission	2	1.25 %	4	2.5 %
3. contextual translation		5	3.125 %	16	10 %
TOTAL:		160	100 %	160	100 %

In the following part, we will have a closer look at the means of rendering the realias of the stories by V. Bykov from Belarusian into Russian and Spanish.

On the table below, there are general data acquired from the analysis of the realias rendered into Russian and Spanish that include numbers of realias for each means of rendering (see Fig. 10).

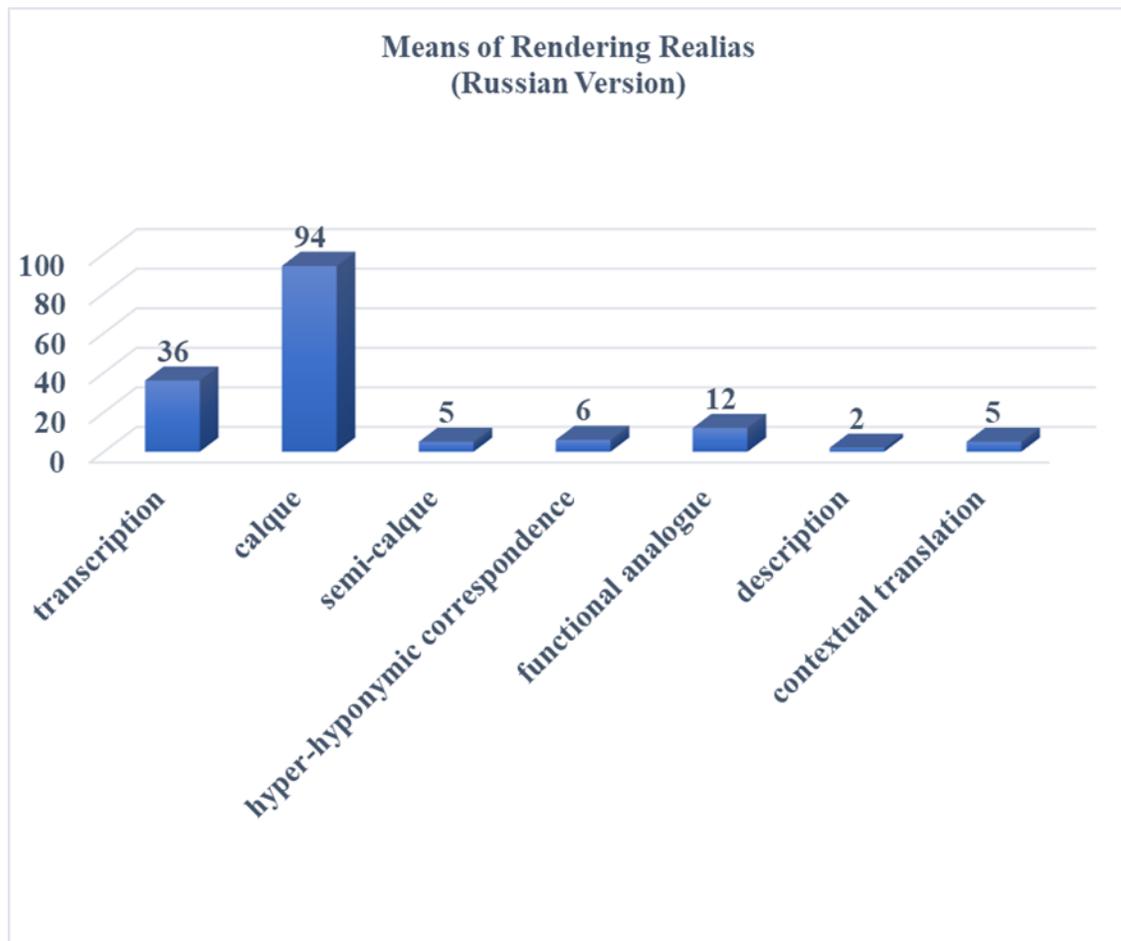
Figure 10. Means of Rendering Realias: Russian vs. Spanish



7.3.2. Means of Rendering Realias into Russian

We analyzed the means of rendering realias from the narratives by V. Bykov in its Russian translation. The analysis was carried out in two stages: first, we defined a means of translation for each realia; second, we studied the correlation between the character of realias and the means of their rendering in the subgroups, groups, and categories. In each case, we had to pay attention to the context within which the realias function in the text to observe the adequacy of the translation. During the analysis, the following means of rendering realias were detected (also see Fig. 11):

Figure 11. Means of Rendering Realias (Russian Version)



- ✓ *transcription* (36 units), e.g.:
 - “...у мястэчка...” — “...в местечко...”,
 - “Усё ўспамінала матку боску...” — “Все поминали матку боску...”,
 - “Пан Габрусь...” — “Пан Габрусь...”;

- ✓ *calque* (94 units), e.g.:
 - “...з калгаса...” — “...из колхоза...”,
 - “...жыў у баковачцы пры класе” — “...жил в боковушке при классе”,
 - “...на выканком...” — “...на исполком...”;

- ✓ *semi-calque* (5 units), e.g.:
 - “...райкомаўская «Волга»...” — “...райкомовская «Волга»...”,
 - “...ў міліцэйскі вазок...” — “...в милицейский возок...”,
 - “...закурыў самасейкі...” — “...закурил самосаду...”;

- ✓ *hyper-hyponymic correspondence* (6 units), e.g.:
 - “Каля леснічоўкі такая дуплянка” — “У сторожки висела дуплянка”,
 - “...ў ВНУ...” — “...в Институт...”,
 - “...ад раённага мястэчка...” — “...от райцентра...”;

- ✓ *functional analogue* (12 units), e.g.:
 - “...хатулі...” — “...торбы...”,
 - “...за плотам...” — “...за тыном...”,
 - “...ў хлявок...” — “...в сарайчик...”;

- ✓ *description* (2 units), e.g.:
 - “адпітая бутэлька на сталe з лязгатам упала на талерку ад *вінегрэту*” — “пустая бутылка на столе, подскочив, покатилась между тарелок”;

- ✓ *contextual translation* (5 units), e.g.:
 - “палявы працаўнік трактар «Беларусь»” — “колхозный трактор”,
 - “...не нейкія там недалугі...” — “...не какие-то вахлахи...”,
 - “...нямецкі служачы...” — “...немецкий прихвостень...”.

7.3.2a. Rendering Realias Classified by Subject Matter

Having analyzed the means of rendering realias into the subgroups, we conventionally divided them into several types, based on the criterion of translation means chosen:

- *homogeneous*,
- *predominantly homogeneous*,
- *heterogeneous*.

Homogeneous subgroups are characterized by the choice of only one means of rendering realias by the translator; in predominantly homogenous subgroups there can be more than one means used but there is one that prevails; and heterogeneous groups are those with a number of means of rendering realias used and it is hardly possible to single out one prevailing means. As a result, we figured out the following thematic groups (or the subgroups here):

- *14 homogeneous (43.75%),*
- *10 predominantly homogeneous (31.25%),*
- *8 heterogeneous (25%).*

As can be seen from the data obtained, homogeneous and predominantly homogenous subgroups prevail (75%).

On the level of thematic groups in each of the three categories, we could observe the following correlation:

- ✓ in the category of geographic realias, 1 out of the two groups is *homogeneous (objects of physical geography)* and the other one is *predominantly homogeneous (geographic objects related to human activities)*, which makes 100% in terms of the “homogeneous” essence;
- ✓ out of the five groups in the category of ethnographic realias 1 group is *homogeneous (measures and money)*, 2 groups are *predominantly homogeneous (work and art and culture)* and 2 groups are *heterogeneous (daily life and ethnic objects)*. As we see, homogeneous and predominantly homogeneous groups total 60%;

- ✓ out of the four groups in the category of socio-political realias, 3 groups are *predominantly homogeneous* (75%) (*authorities and functions, socio-political life* and *military realias*) and 1 group is *heterogeneous* (25%) (*administrative divisions*).

Thus, we can conclude that based on the data obtained in relation to the homogeneity of the thematic subgroups and groups in our selection the correlation between the nature of the realia and the means of rendering it in the TL is quite noticeable. Moreover, as a result of the analysis we could observe the predominant means of rendering realias, which is calque. It is used in:

- 75% of cases of rendering geographical realias,
- 63.6% — socio-political realias,
- 54.4% — ethnographic realias.

It allows us to make a conclusion about the prevailing role of this means in the entire narrative. We consider it to be accounted for by the close relation between the language of the original and the TL.

Another observation we could make during the analysis is that there is a direct correlation between the volume of the group and its heterogeneity in the choice of translation means — the higher the volume, the more heterogeneous the group is; and vice versa — the lower the volume, the more homogeneous the group is.

At the same time, there are groups that can be regarded as exceptions. Despite the large volume of the group denoting *socio-political life*, it is *predominantly homogeneous* with *calque* prevailing (63.4%), which equals 26 usages out of 41.

On the other hand, the low-volume groups, denoting ethnographic objects and units of administrative division, are characterized by a rather wide variety of translation means:

- ✓ in the group of *ethnic objects* (10 usages), we can notice 3 different means of rendering that are almost equally distributed, such as:
 - *transcription* (3 usages),
 - *calque* (4 usages),
 - *contextual translation* (3 usages);

✓ in the group of *administrative divisions* (3 usages), though *calque* (4 usages) is the most frequent but not dominant means of rendering realias and is neighbored by the cases of

- *transcription* (1 usages),
- *hyper-hyponymic correspondence* (1 usages),
- *functional analogue* (1 usages).

It can be explained by the absence of the realias from the OT in the TL and the necessity to render them in order to retain their cultural coloring.

In the table below, we can see all the data related to the means of rendering realias by subject matter in the Russian version (see Table 3).

Table 3. Means of Rendering Realias by Subject Matter (Russian Version)

Means of Rendering Realias by Subject Matter (RUSSIAN VERSION)								
No	Means Realias	transcription	calque	semi-calque	hyper-hyponymic correspondence	functional analogue	description	contextual translation
I	GEOGRAPHIC (4):	—	3	—	—	1	—	—
1.	objects of physical geography (1)	—	1	—	—	—	—	—
2.	geographic objects related to human activities (3)	—	2	—	—	1	—	—
II	ETHNOGRAPHIC (90)	19	49	5	3	9	1	4
<i>I.</i>	<i>daily life (59)</i>	12	29	5	3	9	1	—
a.	food, drinks, etc. (15)	5	8	1	—	—	1	—

b.	clothes (8)	—	5	—	2	1	—	—
c.	accommodation, furniture, dishes and other utensils (22)	1	12	1	1	7	—	—
d.	transportation (means and “drivers”) (13)	6	4	2	—	1	—	—
e.	others (1)	—	—	1	—	—	—	—
2.	<i>work (7)</i>	—	6	—	—	—	—	1
a.	working people (4)	—	4	—	—	—	—	—
b.	work tools (1)	—	—	—	—	—	—	1
c.	work organization (2)	—	2	—	—	—	—	—
3.	<i>art and culture (8)</i>	4	4	—	—	—	—	—
a.	holidays, games (1)	—	1	—	—	—	—	—
b.	customs, rituals (1)	—	1	—	—	—	—	—
c.	cult (5)	4	1	—	—	—	—	—
d.	calendar (1)	—	1	—	—	—	—	—
4.	<i>ethnic objects (10)</i>	3	4	—	—	—	—	3
a.	aliases (usually playful or offensive) (7)	2	2	—	—	—	—	3
b.	people according to the place of residence (3)	1	2	—	—	—	—	—
5.	<i>measures and money (6)</i>	—	6	—	—	—	—	—
a.	units of measure (4)	—	4	—	—	—	—	—
b.	units of money (1)	—	1	—	—	—	—	—
c.	vernacular names of measures and money (1)	—	1	—	—	—	—	—
III	SOCIO-POLITICAL REALIAS (66)	17	42	—	3	2	1	1

1.	<i>administrative divisions (6)</i>	1	3	—	1	1	—	
a.	units of administrative división (2)	—	1	—	1	—	—	—
b.	settlements (4)	1	2	—	—	1	—	—
2.	<i>authorities and functions (8)</i>	2	6	—	—	—	—	—
a.	bodies of power (3)	1	2	—	—	—	—	—
b.	holders of power (5)	1	4	—	—	—	—	—
3.	<i>socio-political life (41)</i>	11	26	—	2	—	1	1
a.	political activities and people (5)	2	3	—	—	—	—	—
b.	patriotic and social movements (2)	—	2	—	—	—	—	—
c.	social phenomena and movements (2)	1	1	—	—	—	—	—
d.	ranks, degrees, titles, forms of addressing (16)	5	9	—	—	—	1	1
e.	organizations (8)	—	8	—	—	—	—	—
f.	educational and cultural institutions (8)	3	3	—	2	—	—	—
4.	<i>military realias (11)</i>	3	7	—	—	1	—	—
a.	subdivisions (2)	—	2	—	—	—	—	—
b.	weapon (2)	1	—	—	—	1	—	—
c.	military people (7)	2	5	—	—	—	—	—
	TOTAL (160):	36	94	5	6	12	2	5

The list of realias with the detailed comments upon the means of rendering can be seen at the *Table of the Means of Rendering Realias into Russian* (p. 210).

7.3.2b. Rendering Realias Classified by Place

As we have described above, the classification of realias based on the criterion of place is not so extensively developed as the classification based on the criterion of subject matter presented by different categories, groups, and subgroups. It contains of only three categories, i.e., *national*, *regional*, and *international* and total 34 units, 116 units and 10 units respectively, with a specific thematic group of 57 units that are named *sovietisms* (57 units) within the category of regional realias. Therefore, it makes our calculations less complicated and easier to present them in the figure below (see Fig. 12) (p. 163).

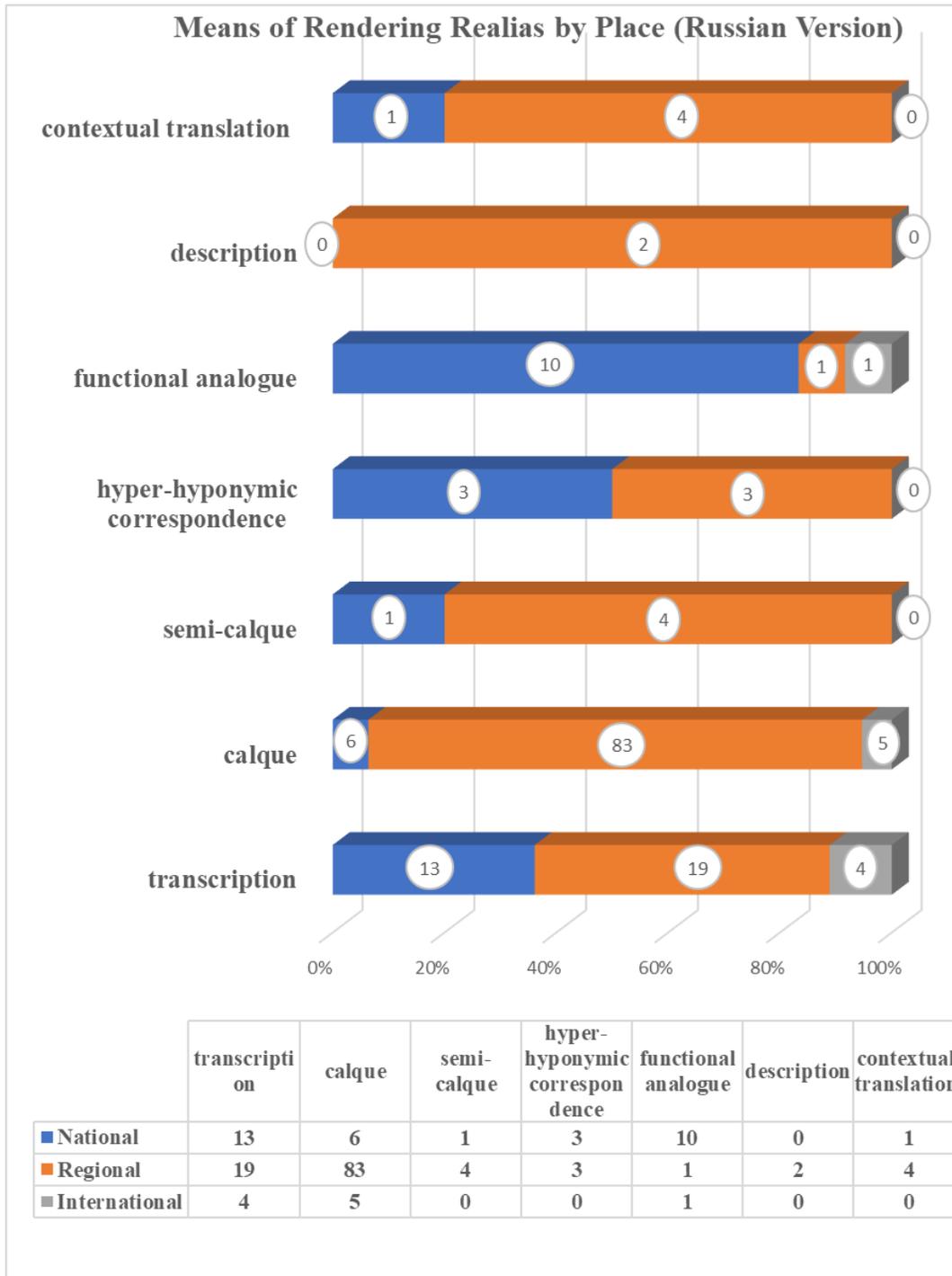
Although being the most numerous and very diverse in the variety of mean of rendering (embracing all the means from the classification adapted), *regional* realias represent a predominantly homogeneous group, the homogeneity of which is determined by one widely applied means of rendering, outnumbering the others by several times. This feature vividly singles it out when comparing it with other numerous groups and subgroups distinguished in the classification by subject matter.

The leading means of rendering realias in this category is *calque* with 83 usages (or 71.55%) (e.g., “калгасны статак” — “колхозное стадо”, “Кастрычніцкія святы” — “Октябрьские праздники”, “боханамі гарадскога хлеба” — “буханки городского хлеба”, etc.), followed by another much less frequent one that is *transcription* with only 19 usages (or 16.4%) (e.g., “служкі” — “служки”). This result can be explained by the nature of the category, and it includes the realias that come out over the national level due to cultural, historical, social and political contexts, within which two closely related languages function.

Besides, an enormous contribution to the homogeneity of the category is made by *sovietisms* with 40 usages of calque within the group (or 70.2%), which are out of the shade of any difficulty for the translator to transmit them and for the speakers of both languages to understand them. E.g.: “калгаз” — “колхоз”, “Саўінфармбюро” — “Совинформбюро”, “выканком” — “исполком”, etc. In this case, we can mention the so-called *conventional calque* when realias rendered into Russian are reversely translated, and the elements of many realias often coincide in form due to a high degree of the proximity of the languages and

understandable to the readers (“заўмар” — “забмар”), which is different from the effect of realias rendered by calque into a distantly related language, i.e., Spanish.

Figure 12. Means of Rendering Realias by Place (Russian Version)



The next category consists of *national* realias is much smaller in number (34) but also diverse in means of rendering (6). However, the heterogeneity of the category is explicitly obvious with several leading means of rendering, such as:

- *transcription* (13 usages, or 38.2%) (e.g., “мястэчка” — “местечко”),
- *functional analogue* (10 usages, or 29.4%) (e.g., “фурманка” — “подвода”),
- *calque* (6 usages, or 17.6%) (e.g., “усходнікі” — “восточники”).

The heterogeneity of the category can be explained by the nature of realias and a high degree of their authenticity, and the translator decided to employ a variety of the means of rendering them to reconstruct the national colouring and peculiarities of the local atmosphere. However, it is worth noting that some realias transmitted by transcription are already adopted in the Russian language and used in the same form with the reference to the region described in the stories. E.g., “касцёл” — “костел” precisely means a catholic church, which are numerous in the places mentioned in the stories and cannot be used to imply any temple or even an orthodox church. The realia “усходнікі” — “восточники” is rendered by calque, but unlike many Sovietisms that are clear to monolingual Russian speakers this is the case when the realia can be understandable within the context as the “westerners” — “easterners” division is relevant only in Belarus.

The least numerous category is represented by *international* realias (only 10 units). However, it is also heterogenous and employs three means of rendering with the leading means, as follows:

- *calque* (5 usages) (e.g., “венецыянскія вокны” — “венецианские окна”),
- *transcription* (4 usages) (e.g., “парабелум” — “парабеллум”).

As a rule, international realias do not generate complications for readers to understand them as in most cases they are present in many cultures if not worldwide. However, it may depend on other factors, such as: the reader’s background knowledge, the context within which the realia is mentioned and, naturally, the translator’s ability to choose the most adequate means of rendering.

After analyzing the data obtained from the realias classified by place, we can also conclude that there is a correlation between the nature of the realia and the means of rendering as well as the determined tendencies between the closely related languages.

7.3.2c. Other Aspects of Rendering Realias into Russian

We consider it important to pay attention to some peculiar aspects related to the realias we came across while analyzing the OT and the translated version. The story in Belarusian contains several realias that are conveyed by foreign lexical units, e.g.:

“мамка боска” (Polish), “веласіпед” (Russian), “дзетдом” (Russian), “паліцай” (German), etc.

The reason why the writer included them into the speech of the characters is to make the narrative sound more authentic as it was quite natural for people living in Western Belarus at that time to use foreign words from the above-mentioned languages due to the historical events the region went through. Understanding the meaning of these lexical units causes no problem to the Belarusian reader.

In the Russian version we came across a lot of Belarusian lexical units, such as:

“ровар”, “татка”, “местечко”, “бульбочки”, etc.

Although the Russian reader might misunderstand the meaning of some units of this kind, the author left them untranslated in some places in order to create the images of the characters and the atmosphere of that period, having rendered in Russian just a few of them in a limited number of contexts.

Of special interest related to the field of translating lexical units with cultural reference is a subgroup of Sovietisms within the group of regional realias:

“райана”, “таварыш”, “Саўінфармбюро”, etc.

They belong to the cultural space shared by all the peoples of the ex-Soviet Union and, thus, are clear to the reader. As a rule, the author could hardly face any problem rendering them

into the translated language. In this case, we deal with reverse translation because most sovietisms presumably came into Belarusian from Russian.

Moreover, in our selection there are two realias found in the OT that are omitted in the Russian version, e.g.:

“вінегрэт”, “дэпутат сельсавета”.

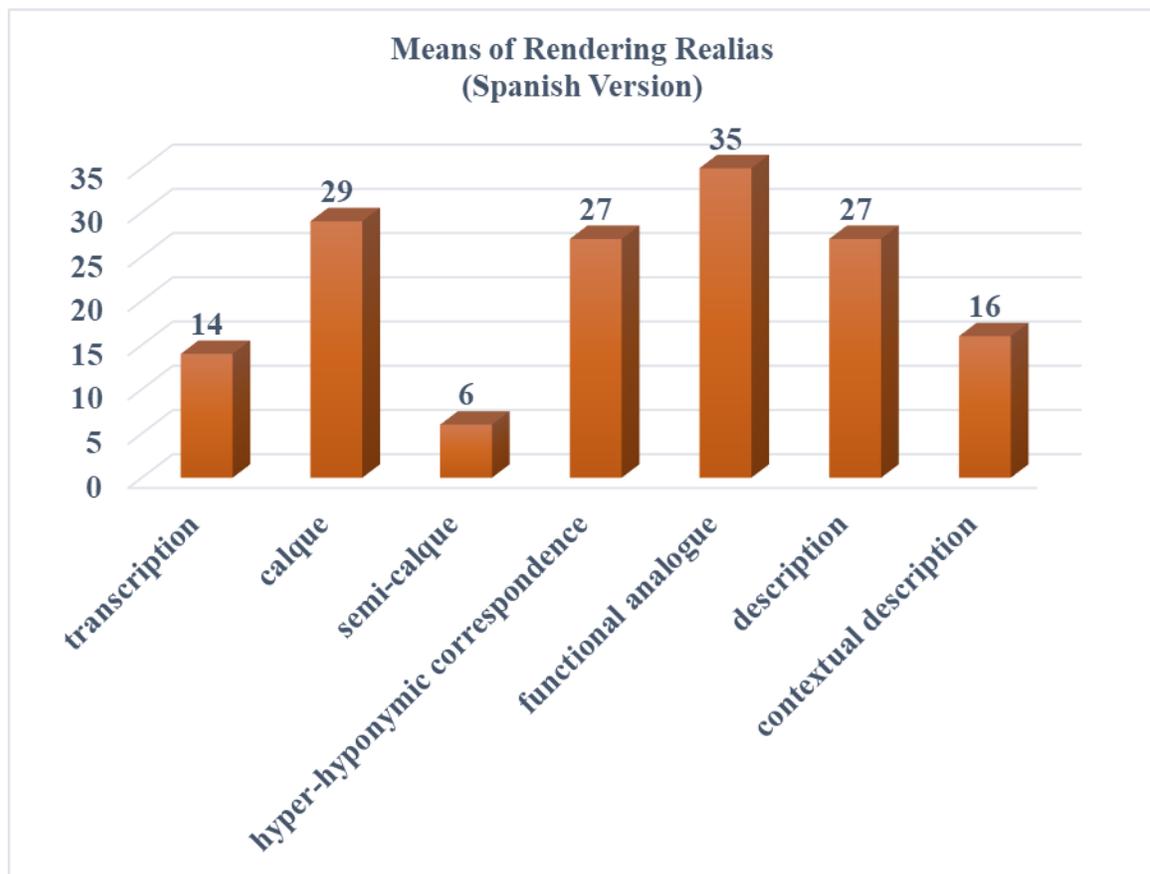
Although the translator should have had no problem rendering these units into Russian, they preferred to employ the description of the scene, avoiding mentioning the realias. As for the Spanish version, the translator also decided to avoid rendering these realias and to make a general description. At the same time, Spanish speaker are unlikely to be familiar with the meaning of these units.

In our selection, some units might not be regarded as realias at first glance. However, we included them in our list due to the certain context within which they are used. In this case, their meanings are expanded or specified on the denotative or connotative levels, and they acquire features of realias, e.g., the lexical unit “Волга” is a Soviet car make. At the same time, in the narrative “райкомаўская ‘Волга’” means a vehicle that indicates the high social status of its user who is most probably a representative of the authorities.

7.3.3. Means of Rendering Realias into Spanish

This part of studies reflects the analysis of rendering realias from the stories by V. Bykov in its Spanish translation. It was also carried out in two stages: first, each realia was studied to define its means of rendering into Spanish; second, the study was focused on the correlation between the character of realias and the means of their rendering in the subgroups, groups and categories. As we were to observe the adequacy of the translation, our attention was paid to the context within which the realias function in the text. During the analysis, we found out the following means of rendering realias (also see Fig. 13):

Figure 13. Means of Rendering Realias (Spanish Version)



✓ *transcription* (14 units), e.g.:

“...вярсты тры будзе...” — “...unas tres verstas...”

“...прыватніцкі «Масквіч» ...” — “...un Moskvich privado...”,
 “...Сталічная...” — “...Stolichnaya...”;

✓ *calque* (29 units), e.g.:

“...ў педінстытуце...” — “...en el Instituto de Pedagogía...”,
 “Кастрычніцкія святы” — “las fiestas de Octubre”,
 “...на выканком...” — “...al Comité Ejecutivo...”;

✓ *semi-calque* (6 units), e.g.:

“...ў міліцэйскі вазок...” — “...al carro de la milicia...”,
 “...калгасны статак...” — “...un rebaño koljosiano...”,
 “...старшыню сельсавета...” — “...un presidente del Soviet Rural...”;

✓ *hyper-hyponymic correspondence* (27 units), e.g.:

“...ў гародчыках...” — “...los jardines...”,
 “...памяшканне чайнай...” — “...el salón...”,
 “...ля сельмага...” — “...la tienda...”;

✓ *functional analogue* (35 units), e.g.:

“...два па сто...” — “...dos copas dobles...”,
 “...ў старасты...” — “...el síndico...”,
 “...ў ВНУ...” — “...la Enseñanza Superior...”;

✓ *description* (27 units), e.g.:

“...пры панах...” — “...bajo el régimen de los magnates...”,
 “...з участковым...” — “...con el miliciano del recinto...”,
 “...ў армяку...” — “...un abrigo aldeano de paño rústico...”;

✓ *contextual translation* (16 units), e.g.:

“...Рэчы Паспалітай...” — “...durante la soberanía polaca...”,
 “...у мястэчка...” — “...a la localidad...”,
 “Роля папа...” — “El papel del pope...”.

Among the usages of transcription, there is a set of examples that are rendered with a combination of *transcription and explanatory notes* (4 units) provided by the translator, e.g., “СД” — “la SD (Note: “Servicio de Seguridad en la Alemania nazi)””.

The group of realias transmitted by semi-calque includes an example of the combination of *semi-calque and transcription* (1 unit), e.g., “...райкомаўская «Волга»...” — “...un Volga...del Comité distrital del Partido...”.

Some realias are rendered with the combinations of:

- *description and transcription* (4 units), e.g., “...«газік»...” — “...un coche todoterreno GAZ...”);
- *description and omission* (2 units), where the translator provides descriptions excluding realias, e.g., “...адпітая бутэлька на сталі з лязгатам упала на талерку ад вінегрэту ...” — “...una botella vacía dio un brinco y rodó entre los platos de la mesa...”.

7.3.3a. Rendering Realias Classified by Subject Matter

When analyzing the realias rendered into Spanish, we will apply the same techniques, i.e., we choose the selected means of translation for each realia within the groups classified by subject matter, and, consequently, divide them into categories based on the “homogeneity <—> heterogeneity” degree:

- ✓ *homogeneous* (in case the translator employs one means of rendering realias within a group),
- ✓ *predominantly homogeneous*, (in case the translator makes use of two means of rendering realias but with one prevailing)
- ✓ *heterogeneous* (in case the translator applies at least two means of rendering realias and there is no prevailing means).

As a result, we figured out the following thematic groups (or the subgroups here):

- 10 *homogeneous* (31.25%),
- 5 *predominantly homogeneous* (15.625%),
- 17 *heterogeneous* (53.125%).

From the results obtained, we can sum up that those homogeneous and predominantly homogenous subgroups together total 46.875%.

When we have a close-up look at the level of thematic groups in each of the three categories, we will observe the following:

- ✓ in the category of geographic realias, 1 out of the two groups is *homogeneous (objects of physical geography)* and the other one is *predominantly homogeneous (geographic objects related to human activities)*;
- ✓ out of the five groups in the category of ethnographic realias all 5 groups are *heterogeneous (100%) (daily life, work, art and culture, ethnic objects and measures and money)*, with a variety of means applied when rendering realias (between 4 and 7 types of means without any prevailing),
- ✓ out of the four groups in the category of socio-political realias, 4 groups are *heterogeneous (100%) (administrative divisions, authorities and functions, socio-political life and military realias)*; with a variety of means applied when rendering realias (between 3 and 7 types of means without any prevailing).

After analyzing the results obtained, we can conclude that in relation to the homogeneity in our selection the correlation between the nature of the realia and the means of rendering it in the TL is relatively noticeable on the level of subgroups where the homogenous element is 50%. As for the same correlation on the level of groups, it is not obvious. We can single out a high degree of homogeneity only within the category of *geographic realias*, which is not numerous. Within this category, the predominant means of rendering is *functional analogue* (3 usages, or 75%), followed by *description* (1 usage, or 25%). On the other hand, within the two other categories rendered by the entire range of means of rendering realias (all the seven types), we can point out to two leading means but not enormously outnumbering the other means:

- ethnographic realias:
 - *description* (27 usages, or 30%),
 - *functional analogue* (18 usages, or 20%);
- socio-political realias:
 - *calque* (18 usages, or 27.27%),

- *functional analogue* (17 usages, or 26.76%)

The analysis allows us to make a conclusion that there is no obviously prevailing means of rendering realias in the narrative. We consider it to be likely explained by the distant relation between the language of the original, i.e., Belarusian, and the TL, i.e., Spanish.

In the part of rendering realias into Spanish, we can notice another outcome determined by the data analyzed: the correlation between the volume of the group and its heterogeneity in the choice of translation means is evident — the higher the volume, the more heterogeneous the group is; and vice versa — the lower the volume, the more homogeneous the group is.

Meanwhile, there are groups that come out of this correlation, making a set of exceptions and cause some difficulty to distribute them from the point of the “homogeneous — heterogeneous” degree. For example, the group *administrative divisions* is not numerous (6 units) and rendered with 3 means (out of 7), i.e., it might technically be considered as a predominantly homogeneous group, but within the group there is no prevailing means of rendering, and all of them are equally distributed:

- ✓ *calque* (2 usages),
- ✓ *functional analogue* (2 usages),
- ✓ *contextual translation* (2 usages).

Another example that is worth exposing when we deal with the level of subgroups is the “*clothes*” from the groups of daily life objects and the category of ethnographic realias. In total, it counts 8 units and is also rendered by 3 means. Although there is a slightly prevailing means of rendering, i.e., *description* (4 usages) followed by *functional analogue* (3 usages) and *calque* (1 usage), but it does not make over 50%, and we consider this group heterogenous.

On the contrary, there are low-volume groups and subgroups that are distinguished by an extensive number of means of rendering realias. E.g.:

- ✓ in the group “*art and culture*” (8 units), we identify 5 different means of rendering that are relatively equally distributed, such as:
 - *calque* (2 usages),
 - *hyper-hyponymic correspondence* (1 usage),

- *functional analogue* (2 usages),
- *description* (2 usages),
- *contextual translation* (1 usage);
- ✓ in the subgroup “*cult*” (5 usages), and we see the same set of means of rendering realias, absolutely equally distributed:
 - *calque* (1 usages),
 - *hyper-hyponymic correspondence* (1 usage),
 - *functional analogue* (1 usage),
 - *description* (1 usage),
 - *contextual translation* (1 usage).

The abovementioned examples are determined by a high percentage of the realias in the OT that have no equivalents in the TL, but they are to be transmitted by employing all possible means to retain their cultural coloring.

In the picture below, we can see all the data related to the means of rendering realias by subject matter in the Spanish version (see Table 4).

Table 4. Means of Rendering Realias by Subject Matter (Spanish Version)

Means of Rendering Realias by Subject Matter (SPANISH VERSION)								
No	Means Realias	transcription	calque	semi-calque	hyper-hyponymic corresponden	functional analogue	description	contextual translation
		I.	GEOGRAPHIC (4):	—	—	—	—	3
1.	objects of physical geography (1)	—	—	—	—	1	—	—
2.	geographic objects related to human activities (3)	—	—	—	—	2	1	—
II.	ETHNOGRAPHIC (90)	9	11	3	13	18	27	9
I.	<i>daily life (59)</i>	7	7	2	7	14	18	4
a.	food, drinks, etc. (15)	3	1	—	3	1	5	2

b.	clothes (8)	—	1	—	—	3	4	—
c.	accommodation, furniture, dishes and other utensils (22)	1	2	—	2	9	6	2
d.	transportation (means and “drivers”) (13)	3	2	2	2	1	3	—
e.	others (1)	—	1	—	—	—	—	—
2.	<i>work (7)</i>	1	1	1	1	—	3	
a.	working people (4)	—	1	—	—	—	3	—
b.	work tools (1)	—	—	—	1	—	—	—
c.	work organization (2)	1	—	1	—	—	—	—
3.	<i>art and culture (8)</i>	—	2	—	1	2	2	1
a.	holidays, games (1)	—	1	—	—	—	—	—
b.	customs, rituals (1)	—	—	—	—	—	1	—
c.	cult (5)	—	1	—	1	1	1	1
d.	calendar (1)	—	—	—	—	1	—	—
4.	<i>ethnic objects (10)</i>	—	1	—	2	—	3	4
a.	aliases (usually playful or offensive) (7)	—	—	—	2	—	1	4
b.	people according to the place of residence (3)	—	1	—	—	—	2	—
5.	<i>measures and money (6)</i>	1	—	—	2	2	1	—
a.	units of measure (4)	1	—	—	1	1	1	
b.	units of money (1)	—	—	—	1	—	—	—
c.	vernacular names of measures and money (1)	—	—	—	—	1	—	—
III.	SOCIO-POLITICAL REALIAS (66)	5	18	3	11	17	5	7
1.	<i>administrative divisions (6)</i>	—	2	—	—	2	—	2
a.	units of administrative división (2)	—	—	—	—	1	—	1
b.	settlements (4)	—	2	—	—	1	—	1
2.	<i>authorities and functions (8)</i>	2	1	1	—	3	1	—
a.	bodies of power (3)	1	1	—	—	1	—	—
b.	holders of power (5)	1	—	1	—	2	1	—
3.	<i>socio-political life (41)</i>	3	11	1	7	10	4	5
a.	political activities and people (5)	1	1	1	—	—	1	1
b.	patriotic and social movements (2)	—	2	—	—	—	—	—
c.	social phenomena and movements (2)	—	—	—	2	—	—	—

d.	ranks, degrees, titles, forms of addressing (16)	1	3	—	2	4	2	4
e.	organizations (8)	1	1	—	2	3	1	—
f.	educational and cultural institutions (8)	—	4	—	1	3	—	—
4.	<i>military realias (11)</i>	—	4	1	4	2	—	—
a.	subdivisions (2)	—	—	—	1	1	—	—
b.	weapon (2)	—	—	—	1	1	—	—
c.	military people (7)	—	4	1	2	—	—	—
	TOTAL (160):	14	29	6	24	38	33	16

The list of realias with the detailed comments upon the means of rendering can be seen at the *Table of Means of Rendering Realias into Spanish* (p. 222).

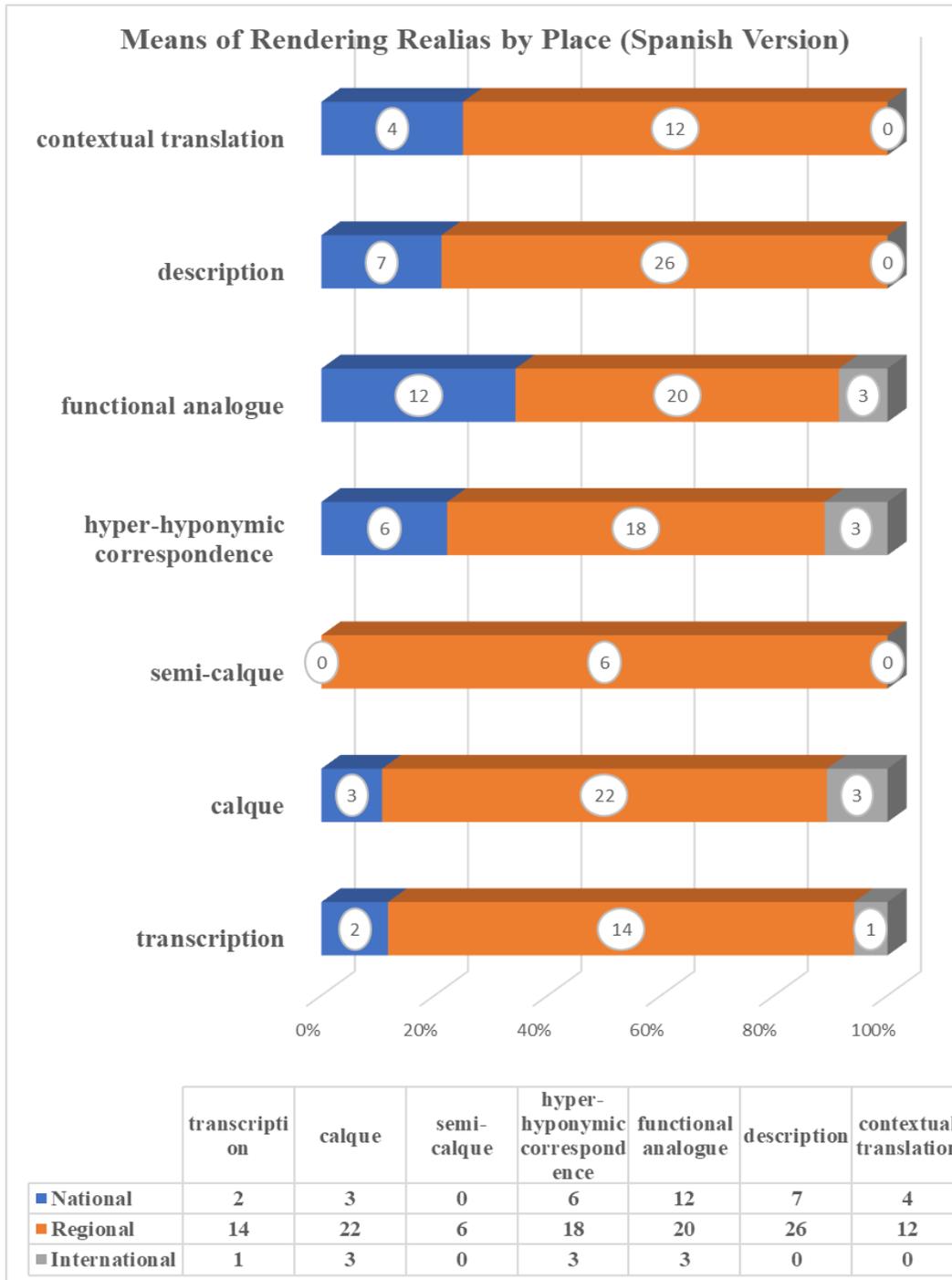
7.3.3b. Rendering Realias Classified by Place

In order to analyze the realias classified by place and rendered into Spanish, we will take the same data as we studied when working on the realias classified by place and rendered into Russian, i.e., *national* (34 units), *regional* (116 units) (including 57 units of *sovietisms*) and *international* (10) (see Fig. 14) (p. 175).

In this classification based on the criterion of place, the most numerous category is represented by *regional* realias. Unlike the same category realias rendered into Russian that result in being predominantly homogeneous, the ones rendered into Spanish obviously present a heterogenous group no possibility to single out any prevailing means of rendering realias. In this groups, we can observe 7 means of rendering (out of 7) with the leading position belonging to *description* (26 usages, or only 22%) (e.g., “нары” — “el rústico catre de madera”) and immediately followed by: *calque* (22 usages, or 19%) (e.g., “чыгуначным шынялі” — “un capote de ferroviario”), *functional analogue* (20 usages, or 17%) (e.g., “два па сто” — “dos copas dobles”), *hyper-hyponymic correspondence* (18 usages, or 15%) (e.g., “сельмар” — “la tienda”). The rest of the means are also represented significantly in numbers: *transcription* (14 usages, or 12%) (e.g., “вярсты” — “verstas”),

contextual translation (12 usages, or 10%) (e.g., “веранда” — “mirador”), *semi-calque* (6 usages, or 5%) (e.g., “у царскія часы” — “los tiempos del zarismo”).

Figure 14. Means of Rendering Realias by Place (Spanish Version)



This result can also be explained by the nature of the category. Although these realias come out of the national circle, they are not well-known to the Spanish speakers due to scarce direct contacts between cultures and distant relations between languages. The translator is supposed to apply all possible means to render them into Spanish, and, thus, making them more understandable to the readers.

It is also worth analyzing *sovietisms* independently from the entire category they are included in. The leading means of rendering within this group is *calque* (19 usages, or 33%), which coincides with the result related to the sovietisms rendered into Russian; however, Spanish speakers differ Russian speakers in perceiving these realias. The sovietisms might not be well-known or even misleading to the Spanish readers without background knowledge. E.g., the realias “піянерські лагерь” rendered into Spanish as “el campamento de pioneros” may be understood in a different way if the reader is not provided with the meaning of “pioneros” that was widely used in Soviet times as “a member of the youth communist organization” but not simply “a person who is one of the first people to do something”. In these cases, the context plays a decisive role and explanatory notes contribute to their clarification significantly.

The category *national* realias, being much less numerous (34), is also characterized by a variety of means of rendering (6 out 7), and, thus, considered heterogenous. We can see the leading means, but it is not obviously prevailing, i.e., *functional analogue* (12 usages, or 35%) (e.g., “ў свірне” — “en el granero”). It is followed by *description* (7 usages, or 20.6%), *hyper-hyponymic correspondence* (6 usages, or 17.6%) (e.g., “брык” — “carretera”), and other means of rendering. Such a diversity can be explained by a high degree of the authenticity of national realias and is necessary to be employed by the translator in order to transmit the national colouring and peculiarities of the local atmosphere. However, taking into account specific features of national realias, the losses in translation are inevitable. For example, “мястэчка”, being “a type of settlement between a village and a town by size” is rendered with *contextual translation* as “el district” and “la localidad”, which does not transmit the entire original meaning but provides only the concept of settlement.

Despite being the least numerous (10 units), the category of *international* realias is also heterogenous, even though it confronts the idea about low-volume groups featured with a

high degree of homogeneity. This category employs 6 means of rendering with the 3 leading ones distributed equally: *calque* (3 usages, or 30%) (e.g., “венецыянскія вокны” — “ventanas venecianas”), *hyper-hyponymic correspondence* (3 usages, or 30%) (e.g., “парабелум” — “la culata de la pistola”), *functional analogue* (3 usages, or 30%) (e.g., “шэсць вяздзеходаў на гусеніцах” — “6 todoterrenos orugas”).

On the one hand, international realias are quite well-known universally and cause fewer challenges of rendering them than other categories of realias. On the other hand, they might not be familiar to bearers of certain cultures. The example “СД” is rendered with *transcription* as “SD” and the translator’s explanatory note “Servicio de Seguridad en la Alemania nazi”. The choice of means of rendering can be justified by the specific peculiarities of the realias. Being already historic but not present in the culture of Spanish speakers, these realias were defined by the times of WWII, in which Spain did not officially take part in the war and stayed away from the main military events. Therefore, they are not close to the readers of the translated version and understanding them largely depends on background knowledge as well as requires other ways of clarifying them.

After analyzing the data obtained from the realias classified by place, we can conclude that the correlation between the nature of the realia and the means of rendering as well as the determined tendencies between the distantly related languages, i.e., Belarusian and Spanish, is not so evident as between the closely related languages.

7.3.3c. Analysis of Examples of Rendering Realias into Spanish

We will consider several examples of realias from the stories by V. Bykov's and analyze the means of rendering them into Spanish, which demonstrate the importance of accurate translation of the sociocultural component of realias.

In the list of realias detected, we find the realia “зямлянка”, which can be classified by subject matter as *ethnographic realias* → *daily life* → *accommodation, furniture, dishes, etc.*:

“Ну, пагрэліся крыху ў зямлянках, абвыкліся з лясным жыццём”
(Bel. “Абеліск”, p. 91).

This realia is also identified as *regional* in the classification by place as it can be traced in some Eastern European languages and cultures; however, it is out of the world picture of a Spanish speaker. To transmit this lexical unit, the translator applies the means called *transcription* based on the Russian language and offers the following option:

“*Bueno, entramos en calor en las zemliankas, nos acostumbramos a la vida lobuna*”
(Sp. “El obelisco”, p. 69).

Although the context to some extent reveals the meaning of the realia, the translator believes that this is not enough and decides to add a linguacultural commentary as a footnote, which brings the reader closer to the understanding of this text fragment:

“*Viviendas cavadas en la tierra y revestidas de tablas rústicas*” (Sp. “El obelisco”, p. 69).

The translator employs the same means in some other cases when transmitting lexical units denoting *socio-political realias* → *socio-political life* → *ranks, degrees, titles, forms of addressing* by subject matter and belonging to the category of national realias by place. So, “пані Ядзя” is translated as “Pani Yadia” by transcription based on the Russian language and is accompanied by the explanatory note “señora, en polaco” (Sp. “el obelisco”, p. 39):

“У гэтым Сяльцы разам з Марозам рабіла Падгайская, пані Ядзя, як мы яе звалі” (Bel. “Абеліск”, p. 46).

“*En Seltsó, junto con Moroz, trabajaba Podgáiskaya, pani Yadia, como le decíamos*”
(Sp. “El obelisco”, p. 39).

It can be assumed that this is the way the speaker expresses his special attitude to the character. At the same time, in other cases the forms of addressing are transmitted with *functional analogue* and represented by the corresponding equivalents in Spanish:

- “нан Габрусь” (Bel. “Абеліск”, p. 45) — “*señor Gabrús*” (Sp. “El obelisco”, p. 38),
- “нан шэф” (Bel. “Абеліск”, p. 46) — “*señor jefe*” (Sp. “El obelisco”, p. 39),
- “наненка” (Bel. “Абеліск”, p. 47) — “*señorita*” (Sp. “El obelisco”, p. 39).

In the Spanish version, we can see that the translator uses such a technique of approximate translation as *hyper-hyponymic correspondence*, e.g.:

“На радасці, мабыць, здалося, што ўсім фрыцам <...> канут...”
(Bel. “Абеліск”, p. 132).

“*De los contentos que estaban les debió haber parecido que liquidaron a todos los alemanes...*” (Sp. “El obelisco”, p. 95).

The lexical unit “фрыцы” from the category *ethnographic realias* → *ethnic objects* → *aliases* by subject matter and *regional realia* by place is a front-line offensive nickname for German soldiers, derived from the common German name Fritz. However, in the presented translation of the realia, only the nationality of the soldiers is conveyed, but there is no negative connotation — a dismissive and negative attitude from other people, since the Spanish “alemanes” means absolutely neutral “Germans”.

An identical technique — *hyper-hyponymic correspondence* — is used when rendering the lexical unit “касцёл” from the type *ethnographic realias* → *art and culture* → *cult* — *places and objects of worship* by subject matter and *national* by place:

“...кажа вучням, што не трэба хадзіць да касцёла...” (Bel. “Абеліск”, p. 47).

“...*decía a los alumnos que no fueran a la iglesia...*” (Sp. “El obelisco”, p. 39).

The “iglesia” in its general meaning of a church as any Christian temple in this case is a hypernym for the “касцёл” since there is no hyponym for a Catholic church in Spanish. However, it is worth noting that the reader will most likely imagine the “касцёл” as only a Catholic church because Catholicism is traditionally the dominant religion in Spanish-speaking countries. However, the loss during the translation will imply that the reader will not discover the fact of multi-confessionalism in Belarus at that time.

Another means of rendering in approximate translation — *functional analogue* — is also quite actively used by the translator, e.g.:

“У абодвух хатулі за плячыма” (Bel. “Абеліск”, p. 93).

“Los dos con el morral al hombro” (Sp. “El obelisco”, p. 70).

The unit “morral” (a backpack used by hunters to store prey and products) is not an equivalent to “хатулі” (the category *ethnographic realias* → *daily life* → *clothes* by subject matter and *national* by place). However, it can be regarded as a functional substitution in recreating the image of the characters. since the original is unfamiliar to the Spanish reader.

The functional analogue is even more clearly traced in the example of the translation of the lexical unit “катлеты” (the category *ethnographic realias* → *daily life* → *food, drinks, etc.* by subject matter and *regional* by place):

“На закуску буфетчыца прапанавала катлеты...” (Bel. “Абеліск”, p. 157).

“Para tapar el trago la mujer me ofreció albóndigas...” (Sp. “El obelisco”, p. 111).

The mentioned unit “albóndigas” implies “small fried or stewed balls of minced meat or fish, mixed with breadcrumbs, egg and spices”, which does not coincide in the meaning the the “катлеты”, i.e., “minced meat dish in the form of a little oval flatbread”.

Within the type of approximate translation in rendering realias, the translator also makes use descriptions, e.g.:

“Чым прыехаў? — Папутнай...” (Bel. “Абеліск”, p. 30).

“¿En qué viniste? — En un camión que venía para este lado...” (Sp. “El obelisco”, p. 29).

The lexical unit “папутная” of the category *ethnographic realias* → *daily life* → *transportation (means and “drivers”)* by subject matter is transmitted with a descriptive explanation that might not be interpreted in the precise meaning by the reader.

The same technique — *descriptions* — can be traced in rendering the realia “ватоўка” (the category *ethnographic realias* → *daily life* → *clothes* by subject matter and *regional* by place), where “chaqueta guateada” implies a quilted jacket:

“Адзін у ватоўцы так саўгануў стол...” (Bel. “Абеліск”, р. 149).

“*Uno de ellos, en chaqueta guateada, dio tal empujón a la mesa...*” (Sp. “El obelisco”, р. 105).

In some fragments of the stories, the translator employs omissions and applies descriptions. It is the case when there is no unit in Spanish that could be used to roughly convey the meaning of the Belarusian culture realia. Although this may lead to some loss in recreating the national colouring, the omission does not cause any distortion of the meaning, e.g.:

“...з вялізнаю сумкай, набітай боханамі гарадскога хлеба” (Bel. “Абеліск”, р. 9).

“...*un bolsón lleno de pan, comprado en la ciudad*” (Sp. “El obelisco”, р. 15).

In the culture of Spanish speakers, bread is of another type and measure and does not have the shape of a loaf familiar to Belarusians; apparently, that is why the translator decided not to translate the realia “бохан” (the category *ethnographic realias* → *measures and money* → *units of measure* by subject matter and *regional* by place).

In the following fragment, to convey the lexical unit “чарніла”, belonging to the type *ethnographic realias* → *daily life* → *food, drinks, etc.* by subject matter, the translator applies *contextual translation*, which might be called a semantic neologism in this context:

“Цярпець не магу гэтага чарніла” (Bel. “Абеліск”, р. 157).

“*Yo no soporto esa “tinta”, como le dicen*” (Sp. “El obelisco”, р. 111).

In Spanish, the lexical unit “tinta” means “ink” (for writing), and only in the context of the conversation of the characters and in combination with the construction “como le dicen” the reader understands that they are talking about alcohol.

As we notice from the examples presented, the difficulties and challenges that a translator of literary prose may experience while carrying out the renomination of realias in the TT, can be singled out in linguistic, extralinguistic and cognitive aspects.

7.4. Tables of Realias for Analysis

In this part of the chapter, there are tables with detailed information related to the realias under study and their rendering in Russian and Spanish. Each table represents the realias in a certain aspect discussed in the analyses described above in the corresponding parts. The tables are as follows:

- *List of Realias;*
- *Classifications of Realias;*
- *Means of Rendering Realias into Russian;*
- *Means of Rendering Realias into Spanish.*

7.4.1. List of Realias

The table below includes a list of realias selected from the original version (Belarusian) of V. Bykov literary work with the continuous sampling method and their equivalents found in the Russian and Spanish versions. The total number is 160 units.

Table 5. List of Realias

	ORIGINAL VERSION	RUSSIAN VERSION	SPANISH VERSION
1.	...глытаў медзякі... (p. 8)	...глотал медяки... (p. 8)	...se tragaba los cobres... (p. 14)
2.	...боханамі гарадскога хлеба... (p. 9)	...буханками городского хлеба (p. 9)	...un bolsón lleno de pan... (p. 15)
3.	...апошняя пары бабінага лета... (p. 9)	...середина бабьего лета... (p. 9)	...a mediados del veranillo... (p. 16)
4.	...калгасны статак... (p. 9)	...колхозное стадо... (p. 10)	...un rebaño koljosiano... (p. 16)
5.	... палявы працаўнік трактар «Беларусь»... (p. 10)	...колхозный трактор... (p. 10)	...tractor... (p. 16)

6.	...ў гародчыках... (p. 10)	в палисадниках...(p. 10)	...los jardines... (p. 16)
7.	...панскі маёнтак... (p. 15)	...помещицья усадьба... (p. 15, p. 31)	...la finca de un terrateniendo... (p. 19)
8.	...старасвецкі панскі палац... (p. 15), ...старасвецкі палац... (p. 18)	...старосветский особняк... (p. 16), ...старосветский дворец... (p. 18)	...la mansión de los tiempos lejanos... (p. 19), ...vestusta mención... (p. 21)
9.	...«газік»... (p. 17, p. 19)	...«газик»... (p. 17, p. 19)	...un coche todoterreno GAZ... (p. 20, p. 21)
10.	...райкомаўская «Волга»... (p. 17)	...райкомовская «Волга»... (p. 17)	...un Volga...del Comité distrital del Partido (p. 20)
11.	...фігурная балюстрада веранды... (p. 18)	...фігурная балюстрада веранды... (p. 18)	...balaustrada labrada del mirador... (p. 21)
12.	...венецыянскія вокны... (p. 18)	...венецианские окна... (p. 18)	...ventanas venecianas... (p. 21)
13.	...бутэлек з «Маскоўскай»... (p. 19)	...бутылок «Московской»... (p. 20)	...botellas de vodka Moskóvskaya... (p. 22)
14.	...сельпо... (p. 19)	...сельпо... (p. 20)	...la tienda rural...(p. 22)
15.	...памінкі... (p. 20)	...поминки... (p. 21)	...llegamos a la mesa de funerales en memoria del difunto... (p. 22)
16.	...двое дзядзькоў (p. 21)	двое мужчин... (p. 21)	...dos hombres... (p. 22)
17.	Вып'ем, таварыш / Давай брат (p. 22)	Выпьем, товарищ / Давай, брат (p. 23)	Bebe, compañero / Bebe, hermano (p. 23)
18.	...шклянку гарэлкі... (p. 22)	...стакан водкі... (p. 23)	...un vaso de vodka... (p. 23)
19.	З пачкі «Прымы»... (p. 23)	Из пачки «Примы»... (p. 23)	Paquete de Prima... (p. 24)
20.	...загадчык райана... (p. 23, p. 26, p. 26, p. 27, p. 28)	...заведующий районо (p. 24, p. 25, p. 26, p. 27, p. 28), заврайоно (p. 24, p. 26, p. 27)	...Jefe del Departamento Distrital de Instrucción Pública... (p. 24); Jefe del departamento (p. 24)

21.	...перадавы настаўнік... (p. 24)	...передовой учитель... (p. 24)	...maestro de los mejores... (p. 24)
22.	Актыўны абшчэсцвеннік... (p. 24)	Активный общественник... (p. 24)	Activista... (p. 24)
23.	...савецкі народ... (p. 25)	...советский народ... (p. 25)	...pueblo soviético... (p. 25)
24.	...адпітая бутэлька на стале з лязгатам упала на талерку ад вінегрэту ... (p. 25)	...пустая бутылка на столе, подскочив, покатилась между тарелок... (p. 25)	...una botella vacía dio un brinco y rodó entre los platos de la mesa... (p. 25)
25.	...з калгаса... (p. 30, p. 43, p. 75)	...из колхоза... (p. 30, p. 44, p. 77)	...del koljoz... (p. 28) (p. 58)
26.	...у горадзе... (p. 30), ...з горада... (p. 30, p. 30)	...в городе... (p. 30), ...из города... (p. 31, p. 31)	...en la ciudad, de la ciudad... (p. 28)
27.	...у гамашах... (p. 32)	...в ботинках... (p. 32)	...usaba botines... (p. 29)
28.	...легкавушка... (p. 33)	...легковушка... (p. 34)	...un auto... (p. 30)
29.	...прыватніцкі «Масквіч»... (p. 33)	...частный «Москвич»... (p. 34)	...un Moskvich privado... (p. 30)
30.	...самазвал... (p. 35)	...самосвал... (p. 36)	...un camión volquete... (p. 32)
31.	...паслугач нямецкі... (p. 41)	...прислужник немецкий... (p. 41)	...ni tampoco colaboró con los alemanes (p. 35)
32.	...«Волга»... (p. 41, p. 41)	...«Волга»... (p. 42, p. 42)	...un Volga / el Volga... (p. 35)
33.	...чарку магу часам узяць... (p. 42)	...чарку могу взять... (p. 43)	...me doy incluso el lujo de tomar unas copas... (p. 36)
34.	...наркамат асветы... (p. 43)	...наркомат просвещения... (p. 44)	...el Comisariado de Instrucción Pública... (p. 37)
35.	...у педінстытуце... (p. 43)	...в пединститут... (p. 44)	...Instituto de Pedagogía... (p. 37)

36.	...настаўніцкі двухгадовы скончыў... (p. 44)	...учительский двухгодичный окончил... (p. 45)	...la Escuela del Magisterio, que era bianual... (p. 37)
37.	...ніякага педа не выйшла... (p. 44)	...никакого «педа» не вышло... (p. 45)	...el Instituto... (p. 37)
38.	...райком... (p. 44)	...райком... (p. 45)	...el Comité del Partido... (p. 37)
39.	Пан <i>Габрусь</i> ... (p. 45)	Пан <i>Габрусь</i> ... (p. 46)	el señor Gabrús... (p. 38)
40.	...то ў асадніцкіх сядзібах, то ў панскіх, а то проста ў вясковых хатах... (p. 45)	...в осадничких, а то и просто в деревенских хатах... (p. 46)	...en casa abandonadas de colonistas polacos o simplemente bajo un techo campesino (p. 38)
41.	...райана... (p. 45)	...районо... (p. 46, p. 55)	...el Departamento de Instrucción Pública... (p. 38)
42.	Па раёне... (p. 46), ...ў раёне... (p. 49)	По району... (p. 47), в районе... (p. 50)	Por el distrito... (p. 39)
43.	Пані <i>Ядзя</i> ... (p. 46)	Пани <i>Ядя</i> ... (p. 47)	Pani Yadia... (p. 39) (Note: “señora, en polaco”)
44.	Пан шэф... (p. 46)	Пан шеф... (p. 47)	Señor jefe... (p. 39)
45.	Паненкі... (p. 47)	Паненки... (p. 48)	De una señorita... (p. 39)
46.	...наркаматаўскіх праграм, наркаматаўскіх праграм... (p. 47)	...программ наркомата, наркоматовских программ... (p. 48)	...los programas del Comisariado... (p. 40)
47.	Касцёл... (p. 47)	Костел... (p. 48)	La iglesia... (p. 39)
48.	...веласіпед, «ровар» патутэйшаму... (p. 48, p. 51), ...з веласіпеда... (p. 49), ровар... (p. 51)	...«Ровар» по-здешнему... (p. 49, p. 52), с велосипеда... (p. 50), ровар... (p. 52)	...la bicicleta... (p. 40), ...de la bicicleta (p. 41), la bicicleta... (p. 42)
49.	...на фурманцы... (p. 48)	...на подводе... (p. 49)	...en carro... (p. 40)
50.	Усё ўспамінала матку боску... (p. 51)	<i>Все поминали</i> матку боску (p. 52)	A la madre de Dios... (p. 42)

51.	...што гэта за настаўнікі ў Саветаў... (p. 51)	...что за <i>учителя</i> у Советов... (p. 52)	¿qué clase de maestros nombran los Soviets... (p. 42)
52.	...ў хлявок... (p. 51)	...в сарайчик... (p. 53)	...al cobertiza... (p. 42)
53.	...жыў у баковачцы пры класе... (p. 51)	...жил в боковушке при <i>классе</i> ... (p. 53)	...vivía en la pieza lateral que daba a la clase... (p. 42)
54.	...паелі бульбачкі... (p. 52)	...поели бульбочки... (p. 53)	...comimos papas hervidas... (p. 43)
55.	З хутара кавалак каўбасы... (p. 52)	С хутора <i>кусок колбасы</i> ... (p. 53)	Del caserío un pedazo de embutido... (p. 43)
56.	З хутара кавалак каўбасы... (p. 52)	С <i>хутора</i> кусок колбасы... (p. 53)	Del caserío un pedazo de embutido... (p. 43)
57.	Гарлач прастаквашы... (p. 52)	<i>Крынку</i> прастокваши... (p. 53)	Un jarrón de leche cuajada... (p. 43)
58.	Гарлач прастаквашы... (p. 52)	Крынку <i>простокваши</i> ... (p. 53)	Un jarrón de leche cuajada... (p. 43)
59.	...пасля педвучылішча... (p. 52)	...после <i>окончания</i> педтехникума... (p. 53)	...después de estudiar en la Escuela Pedagógica... (p. 43)
60.	...ў ВНУ... (p. 53)	...в Институт... (p. 55)	...la Enseñanza Superior... (p. 44)
61.	Матэматычка... (p. 54)	Математичка... (p. 55)	La maestra que dicta matemáticas... (p. 44)
62.	Быў член партыі... (p. 54)	Был членом <i>партии</i> ... (p. 55)	Miembro del Partido... (p. 44)
63.	...не быдла... (p. 55)	...не быдло... (p. 56)	...no bestias de carga... (p. 45)
64.	...не <i>нейкія там</i> недалугі... (p. 55)	...не <i>какие-то</i> вахлахи... (p. 56)	...zopencos... (p. 45)
65.	Паны... (p. 55), ...пры панах... (p. 79)	Паны... (p. 56), ...при панах... (p. 82)	...Terratenientes polacos... (p. 45)

			...bajo el régimen de los magnates... (p. 61)
66.	Роля папа... (p. 56)	<i>Роль</i> попа... (p. 57)	El papel del pope (p. 45)
67.	...ксяндза... (p. 56)	...ксендза... (p. 57)	...del sacerdote católico... (p. 45)
68.	...сельскае настаўніцтва... (p. 56)	...сельское учительство... (p. 57)	...el magisterio rural... (p. 45)
69.	...ў царскія часы... (p. 56)	... <i>во времена</i> царизма... (p. 57)	...los tiempos del zarismo... (p. 45)
70.	...Рэчы Паспалітай... (p. 58)	...Речи Посполитой... (p. 58)	...durante la soberanía polaca... (p. 46)
71.	...таварыш інспектар... (p. 58)	...товарищ инспектор... (p. 59)	...el camarada inspector... (p. 47)
72.	...паліцаі... (p. 58)	...полицай... (p. 60)	...los policías... (p. 47)
73.	... <i>матор</i> ... «Ікаруса»... (p. 62)	... <i>мотор</i> ... «Икаруса»... (p. 64)	...motor de ...Ikarus... (p. 50)
74.	...да той іх вёскі... (p. 66)	...до того села будет... (p. 67)	¿Queda tan lejos la aldea? (p. 52)
75.	Вярсты тры будзе... (p. 66)	Версты три будет... (p. 67)	Unas tres verstas... (p. 52)
76.	... <i>мой</i> тата <i>б'еца</i> ... (p. 66)	... <i>мой</i> татка <i>дерется</i> ... (p. 69)	...mi papá me pega... (p. 52)
77.	...ў кажусе... (p. 68)	...в кожухе... (p. 70)	en pelliza aldeana (p. 54)
78.	...ў міліцэйскі вазок... (p. 69)	...в милицейский возок... (p. 71)	...al carro de la milicia... (p. 54)
79.	...з участковым... (p. 69)	...с участковым... (p. 71)	...con el miliciano del recinto... (p. 54)
80.	...на верандзе... (p. 70)	...на веранде... (p. 72)	...en el mirador... (p. 55)
81.	...міліцыянер... (p. 70)	...милиционер... (p. 72)	...el miliciano... (p. 55)
82.	...на выканком... (p. 72)	...на исполком... (p. 74)	...al Comité Ejecutivo... (p. 56)
83.	...дзетдом... (p. 72)	...в детдом... (p. 74)	...el orfanato... (p. 56)

84.	...у мястэчка... (p. 73), ...у мястэчка... (p. 86)	в местечко... (p. 75), в местечко... (p. 89)	...a la cabeza (глава) del distrito... (p. 57), ...a la localidad... (p. 66)
85.	...ад раённага мястэчка... (p. 74)	...от райцентра... (p. 75)	...de la ciudad... (p. 57)
86.	...сундук... (p. 74)	...сундук... (p. 76)	...un baúl... (p. 57)
87.	...маналог князя... (p. 76)	...монолог князя... (p. 78)	...el monólogo del duque Andéi... (p. 59)
88.	...падавацца ў НСШ... (p. 80)	...давацца в НСШ... (p. 82)	...la Escuela Media... (p. 61)
89.	...займаўся... самадзейнасцю... (p. 80)	...занимався самодеятельностью (p. 82)	...un círculo teatral... (p. 61)
90.	...служкі... (p. 81)	...служки... (p. 83)	...los hermanos legos... (p. 62)
91.	...усходнікі... (p. 85)	...восточники... (p. 88)	...bielorrusos orientales... (p. 65)
92.	...пакідалі ў палутарку... (p. 86)	...погрузили в полуторку... (p. 88)	...habían acabado de cargar...en un camión de tonelada y media (p. 65)
93.	...шэсць вяздзеходаў на гусеніцах... (p. 86)	...шесть вездеходов на гусеничном ходу... (p. 89)	...6 todoterrenos orugas... (p. 66)
94.	...самых сапраўдных фрыцаў... (p. 86), ...фрыцам... (p. 132)	...полно самых настоящих фрицев... (p. 89), фрицам (p. 133)	...llenos de alemanes verdaderos (p. 66), todos los alemanes (p. 95)
95.	...актывіст... (p. 88)	...активист... (p. 91)	...activista... (p. 67)
96.	І так ляснуў дзвярыма, што з падстрэшша пасыпалася. (p. 89)	Он так грохнул дверью, что аж с подстрешья посыпалось. (p. 91)	Y dio tal portazo que hizo estremecer todo el alero. (p. 67)
97.	Цётка... (p. 89)	Тётка... (p. 91)	Una mujer... (p. 67)
98.	...схавала пад снапамі ў пуньцы... (p. 89)	...спрятала под снопами в пуньке... (p. 92)	...en el gavillero... (p. 68)
99.	...сякіх-такіх партызан... (p. 89)	...каких-нибудь партизан... (p. 92)	...los guerrilleros... (p. 68)

100.	...камандзір... (p. 91)	...командир... (p. 94)	...comandante... (p. 69)
101.	...перайшли ў пушчу... (p. 91)	...перебрались в пущу... (p. 94)	...bosque... (p. 69)
102.	...ў зямлянках (p. 91)	...в землянках... (p. 94)	...en las zemliankas... (Note: "Viviendas cavadas en la tierra y revestidas de tablas rústicas") (p. 69)
103.	...старшыню сельсавета з сакратаром... (p. 92)	...председателя сельсовета с секретарем... (p. 95)	...un presidente del Soviet Rural y su secretario... (p. 70)
104.	Кастрычніцкія святы (p. 92)	Октябрьские праздники (p. 95)	Las fiestas de Octubre (p. 70)
105.	...у чыгуначным шынялі (p. 93)	...в железнодорожной шинели... (p. 96)	...un capote (плащ) de ferroviario... (p. 70)
106.	...ў армяку... (p. 93)	...в армяке... (p. 96)	...un abrigo aldeano de paño rústico... (p. 70)
107.	...хатулі... (p. 93)	...торбы... (p. 96)	...el morral... (p. 70)
108.	...дэпутат сельсавета... (p. 93)	(absent) (p. 96)	(absent) (p. 71)
109.	...заўмаг... (p. 94)	...завмаг... (p. 96)	...el administrador de la tienda... (p. 71)
110.	...ля сельмага... (p. 94)	...возле сельмага... (p. 96)	...la tienda... (p. 71)
111.	...анучы... (p. 94)	...портыянки... (p. 97)	...los peales... (p. 71)
112.	...нямецкі служачы... (p. 95)	...немецкий прихвостень... (p. 98)	...un lameculos de los alemanes... (p. 72)
113.	Жыве ў старой бабулі... (p. 96)	Живет у бабкі-бобылькі... (p. 99)	Vivía en la de una vieja solterona... (p. 73)
114.	...ў загуменні... (p. 97)	...пождет в загуменье... (p. 99)	...detrás del cobertizo... (сарай) (p. 73)
115.	...шамациць па саломе на страхах... (p. 97)	...в соломе на стрехах... (p. 100)	...susurraba sobre la paja del techado... (p. 73)
116.	У хаце гарыць капцюшка... (p. 98)	В хате горит коптилка... (p. 101)	Adentro había un quinqué encendido (p. 74)

117.	...большавіцкіх камісараў... (p. 101)	...большевицских комиссаров... (p. 104)	...comisarios bolcheviques... (p. 76)
118.	...нават бутэлечка, мутнай, праўда, знайшлася... (p. 104)	...даже бутылочка «мутной» нашлась... (p. 107)	...incluso traje una botella de vodka casero (домашний), algo turbio... (облачный) (p. 77)
119.	...зводкі Саўінфармбюро... (p. 106)	...сводки Совинформбюро... (p. 109)	...los partes del Sovinformburó... (Note: “Buró Soviético de Información”) (p. 79)
120.	Каля леснічоўкі такая дуплянка... (p. 107)	У сторожки висела дуплянка... (p. 110)	El tronco del pino que se alzaba sobre la caseta del guardabosque tenía un hueco que más bien parecía un nido abandonado... (p. 80)
121.	Каля леснічоўкі такая дуплянка... (p. 107)	У сторожки висела дуплянка... (p. 110)	El tronco del pino que se alzaba sobre la caseta del guardabosque tenía un hueco que más bien parecía un nido abandonado... (p. 80)
122.	...адзін раз ударылі кісцянем... (p. 111)	...один раз кастетом ударили... (p. 114)	...un sólo golpe de rompecabezas... (p. 82)
123.	...бедная веска, выселкі (p. 111)	...бедное село, выселки... (p. 115)	...una aldeíta pobre, más bien un caserío... (p. 82)
124.	Гэткая вёска пры бруку... (p. 111)	Такое село на большаке... (p. 115)	...una aldea así, al borde de la carretera... (p. 83)
125.	У Камбрыга Куруты... (p. 116)	У комбрига Куруты... (p. 117)	El comisario de brigada Kuruta... (p. 84)
126.	...піянерскі лагер... (p. 117)	...пионерский лагерь... (p. 118)	...al campamento de pioneros... (p. 85)

127.	...вясковая баба... (p. 117)	...деревенская баба... (p. 118)	...una mujer aldeana... (p. 85)
128.	...з камендатуры... (p. 120)	...из комендатуры... (p. 122)	...de la comandancia... (p. 87)
129.	...на просецы... (p. 126)	...на просеке... (p. 127)	...del camino del bosque... (p. 90)
130.	...саратавец... (p. 126)	...саратовец... (p. 127)	aquel de Sarátov (p. 91)
131.	...апускаецца на нары... (p. 127)	...присел на нары... (p. 129)	...se sentó en el rústico catre de madera... (p. 91)
132.	...закурыў самасейкі... (p. 128)	...закурил самосаду... (p. 129)	...lío un cigarrillo con tobacco casero... (p. 92)
133.	...немцам-фельдфебелем... (p. 128)	...немцем-фельдфебелем... (p. 130)	...un suboficial alemán... (p. 92)
134.	Дзядзька Яўмен... (p. 131)	Дядька Евмен... (p. 132)	El aldeano Yevmén... (p. 94)
135.	...паліцаям капут... (p. 132)	...полицаям капут... (p. 134)	...Que liquidaron a todos los policías (p. 95)
136.	...абувае чуні... (p. 136)	...обуваает чуни... (p. 138)	...se estaba calzando para salir... (p. 97)
137.	...цётка Таццяна і цётка Груша... (p. 146)	...тётка Татьяна и тётка Груша... (p. 144)	...dos vecinas: Tatiana y Grusha (p. 103)
138.	...ватоўка... (p. 149), ...у ватоўцы... (p. 158)	...телогрейка... (p. 150), ...в ватнике... (p. 160)	...la chaqueta guateada... (p. 105), ...en chaqueta guateada... (p. 112)
139.	...начальніка штаба... (p. 151)	...начальника штаба... (p. 153)	...al jefe del Estado Mayor... (p. 107)
140.	...начальніка штаба... (p. 151)	...начальника штаба... (p. 153)	...al jefe del Estado Mayor... (p. 107)
141.	...з камандзіраў узводаў... (p. 151)	...из командиров взводов... (p. 153)	...a los jefes de secciones... (p. 107)
142.	...з камандзіраў узводаў... (p. 151)	...из командиров взводов... (p. 153)	...a los jefes de secciones... (p. 107)

143.	...за плотам... (p. 154)	...за тыном... (p. 155)	...a la empalizada... (p. 109)
144.	...збочанага ЗІЛа... (p. 155)	...приткнутого «ЗІЛа»... (p. 157)	...al camión ZIL... (p. 110)
145.	...паршывая забягалаўка... (p. 156)	...задрипанная забегаловка... (p. 158)	...una cantina que daba lástima... (p. 110)
146.	...памяшканне чайнай... (p. 156)	...помещение чайной... (p. 158)	...el salón... (p. 111)
147.	...з буфетчыцай... (p. 156)	...с буфетчицей... (p. 158)	con la mujer que atendía el mostrador (p. 111)
148.	...два па сто... (p. 156)	...два по сто... (p. 159)	dos copas dobles (p. 111)
149.	Было толькі «чырвоне міцне», і я ўзяў бутэльку... (p. 157)	Было только «Міцне», и я взял бутылку... (p. 159)	Sólo vino del más barato, tinto y fuerte, y yo compré una botella... (p. 111)
150.	Катлеты... (p. 157)	Котлеты... (p. 159)	Albóndigas... (p. 111)
151.	А белай няма? (p. 157) Беленькая (p. 158)	А беленькой не нашлось? (p. 159)	¿Y vodka no había? (p. 111)
152.	Цярпець не магу гэтага чарніла... (p. 157)	Терпеть не могу этих «чернил»... (p. 159)	Yo no soporto esa “tinta”, como le dicen... (p. 111)
153.	...Сталічная... (p. 158)	...«Столичная»... (p. 160)	...Stolíchnaya... (p. 112)
154.	...саматужная... (p. 158)	...самодельная... (p. 160)	...casero... (p. 112)
155.	...піянеры... (p. 160)	...пионеры... (p. 162)	...los pioneros... (p. 113)
156.	...ваенкаматы... (p. 161)	...военкоматы... (p. 163)	...Los organismos competentes... (p. 114)
157.	...ў свірне... (p. 161)	...в амбаре... (p. 163)	...en el granero (p. 114)
158.	...ў старасты... (p. 162)	...в старосты... (p. 163)	...el síndico... (p. 114)
159.	СД (p. 165)	СД (p. 166)	La Gestapo y la SD (Note: “Servicio de Seguridad en la Alemania nazi”) (p. 117)
160.	...парабелумам у зубы... (p. 169)	... «Парабеллумом» в зубы... (p. 171)	...la culata de la pistola... (p. 119)

7.4.2. Classifications of Realias

The table below presents the realias selected in the original version (Belarusian) classified by the criteria of subject matter and place. By subject matter, the realias are divided into three main categories (geographic, ethnographic and socio-political) and numerous groups and subgroups, presented graphically in *Figure 7. Classification of Realias* in V. Bykov's Works (p. 146). By place, the realias are categorized into three groups (national, regional and international), with a subgroup of sovietisms in regional realias.

Table 6. Classifications of Realias

	REALIAS	BY SUBJECT MATTER	BY PLACE
1.	...глытаў медзякі... (p. 8)	ethnographic realias → measures and money → units of money	regional
2.	...боханами гарадскога хлеба... (p. 9)	ethnographic realias → measures and money → units of measure	regional
3.	...апошняя пары бабінага лета... (p. 9)	ethnographic realias → art and culture → calendar	regional
4.	...калгасны статак... (p. 9)	ethnographic realias → work → work organization	regional — Sovietism
5.	... палявы працаўнік трактар «Беларусь»... (p. 10)	ethnographic realias → work → work tools	national
6.	...ў гародчыках... (p. 10)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
7.	...панскі маёнтак... (p. 15)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
8.	...старасвецкі панскі палац... (p. 15), ...старасвецкі палац... (p. 18)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national

9.	...«газік»... (p. 17, p. 19)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
10.	...райкомаўская «Волга»... (p. 17)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
11.	...фігурная балюстрада веранды... (p. 18)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
12.	...венецыянскія вокны... (p. 18)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	international
13.	...бутэлек з «Маскоўскай»... (p. 19)	ethnographic realias → daily life → food, drinks, etc.	regional — Sovietism
14.	...сельпо... (p. 19)	socio-political realias → socio-political life → organizations	regional — Sovietism
15.	...памінкі... (p. 20)	ethnographic realias → art and culture → customs, rituals	regional
16.	...двое дзядзькоў... (p. 21)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
17.	Вып’ем, таварыш / Давай брат (p. 22)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional — Sovietism
18.	...шклянку гарэлкі... (p. 22)	ethnographic realias → measures and money → units of measure	regional
19.	3 пачкі «Прымы»... (p. 23)	ethnographic realias → daily life → food, drinks, etc.	regional — Sovietism
20.	...загадчык райана... (p. 23, p. 26, p. 26, p. 27, p. 28)	socio-political realias → authorities and functions → holders of power	regional — Sovietism
21.	...перадавы настаўнік... (p. 24)	socio-political realias → work → working people → socio-political life → ranks, degrees, titles, forms of addressing	regional — Sovietism

22.	Актыўны абшчэсцвеннік... (p. 24)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional — Sovietism
23.	...савецкі народ... (p. 25)	ethnographic realias → ethnic objects → people according to the place of residence	regional — Sovietism
24.	...адпітая бутэлька на стале з лязгатам упала на талерку ад <i>вінегрэту</i> ... (p. 25)	ethnographic realias → daily life → food, drinks, etc.	regional
25.	...з калгаса... (p. 30, p. 43, p. 75)	ethnographic realias → work → work organization	regional — Sovietism
26.	...у горадзе... (p. 30), ...з горада... (p. 30, p. 30)	socio-political realias → administrative divisions → settlements	regional
27.	...у гамашах... (p. 32)	ethnographic realias → daily life → clothes	national
28.	...легкавушка... (p. 33)	ethnographic realias → daily life → transportation (means and “drivers”)	regional
29.	...прыватніцкі «Масквіч»... (p. 33)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
30.	...самазвал... (p. 35)	ethnographic realias → daily life → transportation (means and “drivers”)	regional
31.	...паслугач нямецкі... (p. 41)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	regional
32.	...«Волга»... (p. 41, p. 41)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
33.	...чарку магу часам узяць... (p. 42)	ethnographic realias → measures and money → units of measure	regional
34.	...наркамат асветы... (p. 43)	socio-political realias → socio-political life → organizations	regional — Sovietism
35.	...у педінстытуце... (p. 43)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
36.	...настаўніцкі двухгадовы скончыў... (p. 44)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism

37.	...ніякага педа не выйшла... (p. 44)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
38.	...райком... (p. 44)	socio-political realias → socio-political life → organizations	regional — Sovietism
39.	Пан <i>Габрусь</i> ... (p. 45)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	national
40.	...то ў асадніцкіх сядзібах, то ў панскіх, а то проста ў вясковых хатах... (p. 45)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
41.	...райана... (p. 45)	socio-political realias → socio-political life → organizations	regional — Sovietism
42.	Па раёне... (p. 46), ...ў раёне... (p. 49)	socio-political realias → administrative divisions → units of administrative division	regional — Sovietism
43.	Пан шэф... (p. 46)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	national
44.	Пані <i>Ядзя</i> ... (p. 46)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	national
45.	Паненкі... (p. 47)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	national
46.	...наркаматаўскіх праграм, наркаматаўскіх праграм... (p. 47)	socio-political realias → socio-political life → organizations	regional — Sovietism
47.	Касцёл... (p. 47)	ethnographic realias → art and culture → cult — places and objects of worship	national
48.	...веласіпед, «ровар» па- тутэйшаму... (p. 48, p. 51), ...з веласіпеда... (p. 49), ...ровар... (p. 51)	ethnographic realias → daily life → transportation (means and “drivers”)	regional

49.	...на фурманцы... (p. 48)	ethnographic realias → daily life → transportation (means and “drivers”)	national
50.	Усё ўспамінала матку боску... (p. 51)	ethnographic realias → art and culture → cult — clergy and followers	national
51.	...што гэта за настаўнікі ў Саветаў... (p. 51)	socio-political realias → socio-political life → political activities and people	regional — Sovietism
52.	...ў хлявок... (p. 51)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
53.	...жыў у баковачцы пры класе... (p. 51)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
54.	...паелі бульбачкі... (p. 52)	ethnographic realias → daily life → food, drinks, etc.	national
55.	З хутара кавалак каўбасы... (p. 52)	socio-political realias → administrative divisions → settlements	regional
56.	З хутара кавалак каўбасы... (p. 52)	ethnographic realias → daily life → food, drinks, etc.	regional
57.	Гарлач прастаквашы... (p. 52)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
58.	Гарлач прастаквашы... (p. 52)	ethnographic realias → daily life → food, drinks, etc.	regional
59.	...пасля педвучылішча... (p. 52)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
60.	...ў ВНУ... (p. 53)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
61.	Матэматычка... (p. 54)	ethnographic realias → work → working people	regional
62.	Быў член партыі... (p. 54)	socio-political realias → socio-political life → political activities and people	regional — Sovietism
63.	...не быдла... (p. 55)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	national

64.	...не нейкія там недалугі... (p. 55)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	national
65.	Паны... (p. 55), ...пры панах... (p. 79)	socio-political realias → socio-political life → political activities and people	national
66.	Роля папа... (p. 56)	ethnographic realias → art and culture → cult — A	regional
67.	...ксяндза... (p. 56)	ethnographic realias → art and culture → cult – clergy and followers	national
68.	...сельскае настаўніцтва... (p. 56)	ethnographic realias → work → working people	regional — Sovietism
69.	...ў царскія часы... (p. 56)	socio-political realias → socio-political life → political activities and people	regional
70.	...Рэчы Паспалітай... (p. 58)	socio-political realias → socio-political life → political activities and people	regional
71.	...таварыш інспектар... (p. 58)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional — Sovietism
72.	...паліцаі... (p. 58)	socio-political realias → military realias → military people (and commanders)	regional
73.	...матор ... «Ікаруса»... (p. 62)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
74.	...да той іх вёскі... (p. 66)	socio-political realias → administrative divisions → settlements	national
75.	Вярсты тры будзе... (p. 66)	ethnographic realias → measures and money → units of measure	regional
76.	...мой тата б'еца... (p. 66)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	national
77.	...ў кажусе... (p. 68)	ethnographic realias → daily life → clothes	national
78.	...ў міліцэйскі вазок... (p. 69)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism

79.	...з участковым... (p. 69)	socio-political realias → authorities and functions → holders of power	regional — Sovietism
80.	...на верандзе... (p. 70)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
81.	...міліцыянер... (p. 70)	socio-political realias → authorities and functions → holders of power	regional — Sovietism
82.	...на выканком... (p. 72)	socio-political realias → authorities and functions → bodies of power	regional — Sovietism
83.	...дзетдом... (p. 72)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
84.	...у мястэчка... (p. 73), ...у мястэчка... (p. 86)	socio-political realias → administrative divisions → settlements	national
85.	...ад раённага мястэчка... (p. 74)	socio-political realias → administrative divisions → units of administrative division	regional — Sovietism
86.	...сундук... (p. 74)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	international
87.	...маналог князя... (p. 76)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
88.	...падавацца ў НСШ... (p. 80)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
89.	...займаўся... самадзейнасцю... (p. 80)	socio-political realias → socio-political life → social phenomena and movements	regional
90.	...служкі... (p. 81)	ethnographic realias → art and culture → cult — clergy and followers	regional
91.	...усходнікі... (p. 85)	ethnographic realias → ethnic objects → people according to the place of residence	national
92.	...пакідалі ў палутарку... (p. 86)	ethnographic realias → daily life → transportation (means and “drivers”)	regional

93.	...шэсць вяздзеодаў на гусеніцах... (p. 86)	ethnographic realias → daily life → transportation (means and “drivers”)	international
94.	...самых сапраўдных фрыцаў... (p. 86), ...фрыцам... (p. 132)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	regional
95.	...актывіст... (p. 88)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional — Sovietism
96.	І так ляснуў дзвярыма, што з падстрэшша пасыпалася. (p. 89)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
97.	Цётка... (p. 89)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
98.	...схавала пад снапамі ў пуныцы... (p. 89)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
99.	...сякіх-такіх партызан... (p. 89)	socio-political realias → socio-political life → patriotic and social movements	regional — Sovietism
100.	...камандзір... (p. 91)	socio-political realias → military realias → military people (and commanders)	regional — Sovietism
101.	...перайшлі ў пушчу... (p. 91)	geographic realias → objects of physical geography	national
102.	...ў зямлянках (p. 91)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
103.	...старшыню сельсавета з сакратаром... (p. 92)	socio-political realias → authorities and functions → holders of power	regional — Sovietism
104.	Кастрычніцкія святы (p. 92)	ethnographic realias → art and culture → holidays, games	regional — Sovietism
105.	...у чыгуначным шынялі (p. 93)	ethnographic realias → daily life → clothes	regional

106.	...ў армяку... (p. 93)	ethnographic realias → daily life → clothes	regional
107.	...хатулі... (p. 93)	ethnographic realias → daily life → clothes	national
108.	...дэпутат сельсавета... (p. 93)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
109.	...заўмаг... (p. 94)	ethnographic realias → work → working people	regional — Sovietism
110.	...ля сельмага... (p. 94)	socio-political realias → socio-political life → organizations	regional — Sovietism
111.	...анучы... (p. 94)	ethnographic realias → daily life → clothes	regional
112.	...нямецкі служачы... (p. 95)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	regional
113.	Жыве ў старой бабулі... (p. 96)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	regional
114.	...ў загуменні... (p. 97)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
115.	...шмаціць па саломе на страхах... (p. 97)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
116.	У хаце гарыць капцюшка... (p. 98)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
117.	...бальшавіцкіх камісараў... (p. 101)	socio-political realias → military realias → military people	regional — Sovietism
118.	...нават бутэлечка, мутнай, праўда, знайшлася... (p. 104)	ethnographic realias → daily life → food, drinks, etc.	regional
119.	...зводкі Саўінфармбюро... (p. 106)	socio-political realias → socio-political life → organizations	regional — Sovietism

120.	Каля <i>леснічоўкі</i> такая дуплянка... (p. 107)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
121.	Каля <i>леснічоўкі</i> такая дуплянка... (p. 107)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
122.	...адзін раз ударылі кісцянем... (p. 111)	socio-political realias → military realias → weapon	international
123.	... <i>бедная веска</i> , выселкі (p. 111)	geographic realias → geographic objects related to human activities	regional
124.	<i>Гэткая вёска пры бруку</i> ... (p. 111)	geographic realias → geographic objects related to human activities	national
125.	У Камбрыга Куруты... (p. 116)	socio-political realias → military realias → military people	regional — Sovietism
126.	...піянерскі лагер... (p. 117)	socio-political realias → socio-political life → educational and cultural institutions	regional — Sovietism
127.	... <i>вясковая баба</i> ... (p. 117)	ethnographic realias → ethnic objects → aliases (usually playful or offensive)	regional
128.	...з <i>камендатуры</i> ... (p. 120)	socio-political realias → authorities and functions → bodies of power	international
129.	...на просецы... (p. 126)	geographic realias → geographic objects related to human activities	regional
130.	... <i>саратавец</i> ... (p. 126)	ethnographic realias → ethnic objects → people according to the place of residence	regional
131.	... <i>апускаецца на нары</i> ... (p. 127)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	regional
132.	... <i>закурыў самасейкі</i> ... (p. 128)	ethnographic realias → daily life → others	regional
133.	... <i>немцам-фельдфебелем</i> ... (p. 128)	socio-political realias → military realias → military people	international

134.	Дзядзька Яўмен... (p. 131)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
135.	...паліцям капут... (p. 132)	socio-political realias → socio-political life → social phenomena and movements	international
136.	...абувае чуні... (p. 136)	ethnographic realias → daily life → clothes	regional
137.	...цётка Таццяна і цётка Груша... (p. 146)	socio-political realias → socio-political life → ranks, degrees, titles, forms of addressing	regional
138.	...ватоўка... (p. 149), ...у ватоўцы... (p. 158)	ethnographic realias → daily life → clothes	regional
139.	...начальніка штаба... (p. 151)	socio-political realias → military realias → military people	regional — Sovietism
140.	...начальніка штаба... (p. 151)	socio-political realias → military realias → subdivisions	regional — Sovietism
141.	...з камандзіраў узводаў... (p. 151)	socio-political realias → military realias → military people	regional — Sovietism
142.	...з камандзіраў узводаў... (p. 151)	socio-political realias → military realias → subdivisions	regional — Sovietism
143.	...за плотам... (p. 154)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
144.	...збочанага ЗІЛа... (p. 155)	ethnographic realias → daily life → transportation (means and “drivers”)	regional — Sovietism
145.	...паршывая забягалаўка... (p. 156)	ethnographic realias → daily life → food, drinks, etc. – household establishments (catering, etc.)	regional
146.	...памяшканне чайнай... (p. 156)	ethnographic realias → daily life → food, drinks, etc. – household establishments (catering, etc.)	international
147.	...з буфетчыцай... (p. 156)	ethnographic realias → work → working people	regional — Sovietism

148.	...два па сто... (p. 156)	ethnographic realias → measures and money → vernacular names of measures and money	regional
149.	Было толькі «чырвоне міцне», і я ўзяў бутэльку... (p. 157)	ethnographic realias → daily life → food, drinks, etc.	regional — Sovietism
150.	Катлеты... (p. 157)	ethnographic realias → daily life → food, drinks, etc.	regional
151.	А белай няма? (p. 157) Беленькая (p. 158)	ethnographic realias → daily life → food, drinks, etc.	regional
152.	Цярпець не магу гэтага чарніла... (p. 157)	ethnographic realias → daily life → food, drinks, etc.	regional
153.	...Сталічная... (p. 158)	ethnographic realias → daily life → food, drinks, etc.	regional — Sovietism
154.	...саматужная... (p. 158)	ethnographic realias → daily life → food, drinks, etc.	regional
155.	...піянеры... (p. 160)	socio-political realias → socio-political life → patriotic and social movements	regional — Sovietism
156.	...ваенкаматы... (p. 161)	socio-political realias → socio-political life → organizations	regional — Sovietism
157.	...ў свірне... (p. 161)	ethnographic realias → daily life → accommodation, furniture, dishes and other utensils	national
158.	...ў старасты... (p. 162)	socio-political realias → authorities and functions → holders of power	regional
159.	СД (p. 165)	socio-political realias → authorities and functions →	international
160.	...парабелумам у зубы... (p. 169)	socio-political realias → military realias → weapon	international

7.4.3. Means of Rendering Realias into Russian

The table below includes the realias selected in the original version (Belarusian) and their equivalents in the Russian version with a means of rendering and interpretive comments for each of them according to the classification, presented above in *Figure 6. Means of Rendering Realias* (p. 135).

Table 7. Means of Rendering Realias into Russian

	<i>ORIGINAL VERSION</i>	<i>RUSSIAN VERSION</i>	<i>MEANS OF RENDERING</i>
1.	...глытаў медзякі (p. 8)	...глотал медяки (p. 8)	T → calque
the meaning of coins is adequately rendered with the literal translation of the element			
2.	...боханами гарадскога хлеба... (p. 9)	...буханками городского хлеба... (p. 9)	T → calque
the measure of bread is adequately rendered with the literal translation of the element			
3.	...апошняя пары бабінага лета... (p. 9)	...середи́на ба́бьего лета... (p. 9)	T → calque
the idea of a short warm period in September conceptually coincides in two cultures and is adequately rendered with the literal translation of the element			
4.	...калгасны статак... (p. 9)	...колхозное стадо... (p. 10)	T → calque
the meaning of a group of animals being a certain of property is adequately rendered with the literal translation of the element			
5.	...палявы працаўнік трактар «Беларусь»... (p. 10)	...колхозный трактор... (p. 10)	contextual translation
the type of the vehicle, already nominal, is rendered with another concept of the vehicle and the omission of the proper name			
6.	...ў гародчыках... (p. 10)	в палисадниках (p. 10)	AT → functional analogue
the type of garden in the household is rendered with the corresponding equivalent			

7.	...панські маєнтак... (р. 15)	...помещицьа усадьба... (р. 15, р. 31)	AT → functional analogue
the kind of the household of nobility is rendered with its corresponding equivalent that does not reflect the entire meaning			
8.	...старасвецкі панскі палац... (р. 15), ...старасвецкі палац... (р. 18)	...старосветский особняк... (р. 16), ...старосветский дворец... (р. 18)	AT → functional analogue
the kind of the household of nobility is rendered with the corresponding equivalent			
9.	...«газик»... (р. 17, р. 19)	...«газик»... (р. 17, р. 19)	transcription
the type of the vehicle, already nominal, is rendered with the transcription and clear to the readers			
10.	...райкомаўская «Волга»... (р. 17)	...райкомовская «Волга»... (р. 17)	T → semi-calque
the type of a high-status vehicle, already nominal, is rendered with the literal translation of its elements; the name is transcribed and clear to the readers			
11.	...фігурная балюстрада веранды... (р. 18)	...фігурная балюстрада веранды... (р. 18)	T → calque
the architectural element is rendered with the literal translation of the elements			
12.	...венецыянскія вокны... (р. 18)	...венецианские окна... (р. 18)	T → calque
the architectural element is rendered with the literal translation of the elements			
13.	...бутэлек з «Маскоўскай»... (р. 19)	...бутылок «Московской»... (р. 20)	transcription
the type of alcohol is transcribed and clear to the readers			
14.	...сельпо... (р. 19)	...сельпо... (р. 20)	T → calque
the type of the shop is adequately rendered with the literal translation of the elements			
15.	...памінкі... (р. 20)	...поминки... (р. 21)	T → calque
the type of funeral traditions is rendered with the literal translation of the elements			
16.	...двое дзядзькоў... (р. 21)	...двое мужчин... (р. 21)	contextual translation
the idea of naming people is transmitted with the units that acquire the meaning within the context and may be different from the one provided in the dictionary			

17.	Вып’ем, таварыш / Давай брат (р. 22)	Выпьем, товарищ / Давай, брат (р. 23)	T → calque
the idea of addressing people is rendered with the literal translation of the elements			
18.	...шклянку гарэлкі... (р. 22)	...стакан водки... (р. 23)	T → calque
the glass for alcoholic drinks is rendered with the literal translation of the elements			
19.	3 пачки «Примы»... (р. 23)	Из пачки «Примы»... (р. 23)	transcription
the tobacco type is rendered with the transcription and is clear to the readers			
20.	...загадчык райана... (р. 23, р. 26, р. 26, р. 27, р. 28)	...заведующий районо (р. 24, р. 25, р. 26, р. 27, р. 28), ...заврайоно... (р. 24, р. 26, р. 27)	T → calque
the top official position is rendered with the literal translation of the elements			
21.	...перадавы настаўнік... (р. 24)	...передовой учитель... (р. 24)	T → calque
the honorary title of teachers is rendered with the literal translation of the elements			
22.	Актыўны абшчэсцвеннік... (р. 24)	Активный общественник... (р. 24)	T → calque
the meaning of the activist promoting the ideas of the ruling party is transmitted with the literal translation of the elements that reflects the entire concept			
23.	...савецкі народ... (р. 25)	...советский народ... (р. 25)	T → calque
the idea of the people is adequately rendered with the literary translation of the element			
24.	...адпітая бутэля на стале з лязгатам упала на талерку ад вінегрэту ... (р. 25)	...пустая бутылка на столе, подскочив, покатилась между тарелок... (р. 25)	AT → description (omission)
the scene is rendered with the description, and the type of the salad is omitted			
25.	...з калгаса... (р. 30, р. 43, р. 75)	...из колхоза... (р. 30, р. 44, р. 77)	T → calque
the idea of the “collective farm” as an economic and social form of property in the USSR is adequately transmitted with the literal translation of the element			

26.	...у горадзе... (р. 30), з города... (р. 30, р. 30)	...в городе... (р. 30), из города... (р. 31, р. 31)	T → calque
the concept is rendered with the literal translation of the element, the idea of the “urban <-> rural” opposition is adequately transmitted			
27.	...у гамашах... (р. 32)	...в ботинках... (р. 32)	AT → hyper-hyponymic correspondence
the type of the boots is rendered with its approximate equivalent			
28.	...легкавушка... (р. 33)	...легковушка... (р. 34)	T → calque
the type of the car is rendered with its hypernym, the informal context is transmitted			
29.	...прыватніцкі «Масквіч»... (р. 33)	...частный «Москвич»... (р. 34)	transcription
the type of the car is rendered with its transcription and is totally understandable			
30.	...самазвал... (р. 35)	...самосвал... (р. 36)	T → calque
the type of the truck is rendered with the literal translation of its components			
31.	...паслугач нямецкі... (р. 41)	...прислужник немецкий... (р. 41)	T → calque
the title of the person is rendered with the description that also reflects the pejorative shade of the idea			
32.	...«Волга» (р. 41, р. 41)	...«Волга» (р. 42, р. 42)	transcription
the type of a high rank car is rendered with its transcription and is totally understandable			
33.	...чарку магу часам узяць... (р. 42)	...чарку могу взять... (р. 43)	T → calque
the glasses for alcoholic drinks are rendered with the literal translation of the element			
34.	...наркамат асветы... (р. 43)	...наркомат просвещения... (р. 44)	T → calque
the educational institution of those times is adequately rendered with the literal translation of the elements and clear to the readers			
35.	...у педінстытуце... (р. 43)	...в пединститут... (р. 44)	T → calque
the educational institution is adequately rendered with the literal translation of the elements and clear to the readers			

36.	...настаўніцкі двухгадовы скончыў... (р. 44)	...учительский двухгодичный окончил... (р. 45)	T → calque
the educational institution of those times is adequately rendered with the literal translation of the elements and clear to the readers			
37.	...ніякага педа не выйшла... (р. 44)	...никакого «педа» не вышло... (р. 45)	transcription
the educational institution is adequately rendered with the transcription			
38.	...райком... (р. 44)	...райком... (р. 45)	T → calque
the official institution is adequately rendered with the literal translation of the elements			
39.	Пан <i>Габрусь</i> ... (р. 45)	Пан <i>Габрусь</i> ... (р. 46)	transcription
the form of addressing people is transmitted with its transcription to keep the authentic component			
40.	...то ў асадніцкіх сядзібах, то ў панскіх, а то проста ў вясковых хатах... (р. 45)	...в осадничких, а то и просто в деревенских хатах... (р. 46)	T → semi-calque
the kind of real estate is rendered with the literal translation of the elements and the corresponding equivalent that describe a certain historical period			
41.	...райана... (р. 45)	...районо... (р. 46)	T → calque
the educational institution is adequately rendered with the literal translation of the constituents of the concept			
42.	Па раёне... (р. 46), ...ў раёне... (р. 49)	По району... (р. 47), в районе... (р. 50)	T → calque
the administrative division unit is adequately rendered with the literal translation of the constituents of the concept			
43.	Пан шэф... (р. 46)	Пан шеф... (р. 47)	transcription
the form of addressing people is transmitted with its transcription to keep the authentic component			
44.	Пані <i>Ядзя</i> ... (р. 46)	Пани <i>Ядя</i> ... (р. 47)	transcription
the form of addressing people is transmitted with its transcription to keep the authentic component			
45.	Паненкі... (р. 47)	Паненки... (р. 48)	transcription

the form of addressing people is transmitted with its transcription to keep the authentic component			
46.	...наркаматаўскіх праграм, наркаматаўскіх праграм... (р. 47)	...программ наркомата, наркоматовских программ... (р. 48)	T → calque
the type of educational documents is adequately rendered with the literal translation of the elements			
47.	Касцёл... (р. 47)	Костел... (р. 48)	transcription
the kind of the religious temple is rendered with the transcription in order to keep the authentic component, typical over there.			
48.	...веласіпед, «ровар» па-тутэйшаму... (р. 48, р. 51), ...з веласіпеда... (р. 49), ровар (р. 51)	...«Ровар» по-здешнему... (р. 49, р. 52), с велосипеда... (р. 50), ровар (р. 52)	transcription
the type of the vehicle, in different languages, is rendered with the transcription as well as the literary translation of the element as an explanatory note in order to keep some effect of the foreign language inclusions			
49.	...на фурманцы... (р. 48)	...на подводе... (р. 49)	AT → functional analogue
the type of the vehicle is rendered with the literal translation of the element			
50.	Усё ўспамінала матку боску... (р. 51)	Все поминали матку боску (р. 52)	transcription
the name of the religious figure is rendered with the transcription that reflects the effect of the foreign language inclusion			
51.	...што гэта за настаўнікі ў Саветаў... (р. 51)	...что за учителя у Советов... (р. 52)	T → calque
the Sovietism reflecting the government is adequately rendered with the literal translation of the element, reflects the epoch and is understandable to the readers			
52.	...ў хлявок... (р. 51)	...в сарайчик... (р. 53)	AT → functional analogue
the agricultural construction is rendered with its corresponding equivalent			
53.	...жыў у баковачцы пры класе... (р. 51)	...жил в боковушке при классе... (р. 53)	T → calque
the type of lateral accommodation is adequately transmitted with the literal translation of the element			

54.	...паелі бульбачкі... (р. 52)	...поели бульбочки... (р. 53) (бел)	transcription
the sort of meal is transmitted with the transcription and preserves the authenticity of the concept			
55.	3 хутара кавалак каўбасы... (р. 52)	С хутора <i>кусок</i> <i>колбасы</i> ... (р. 53)	T → calque
the kind of settlement is adequately rendered with the literal translation of the element			
56.	3 хутара кавалак каўбасы... (р. 52)	С <i>хутора</i> <i>кусок</i> колбасы... (р. 53)	T → calque
the soft of food is adequately rendered with the literal translation of the element			
57.	Гарлач прастаквашы... (р. 52)	<i>Крынку</i> прастокваши... (р. 53)	T → calque
the type of the container is adequately rendered with the literal translation of the element			
58.	Гарлач прастаквашы... (р. 52)	<i>Крынку прастокваши</i> ... (р. 53)	AT → functional analogue
the sort of food is adequately rendered with the literal translation of the element			
59.	...пасля педвучылішча... (р. 52)	...после окончания педтехникума... (р. 53)	AT → hyper-hyponymic correspondence
the educational institution is rendered with the hypernym			
60.	...ў ВНУ... (р. 53)	...в Институт... (р. 55)	AT → hyper-hyponymic correspondence
the educational institution is rendered with the hypernym			
61.	Матэматычка... (р. 54)	Математичка... (р. 55)	T → calque
the idea of calling a schoolteacher is transmitted with the literal translation of the elements that preserves the connotation of informality			
62.	Быў член партыі... (р. 54)	Был членом партии... (р. 55)	T → calque
the status of belonging to the social political group is rendered with the literal translation of its elements and can be easily understood by the readers			
63.	...не быдла... (р. 55)	...не быдло... (р. 56)	transcription
the idea of (not) calling common people is adequately rendered with the literal translation of the element that also transmit a pejorative tone			

64.	<i>...не нейкія там</i> недалугі... (p. 55)	<i>...не какие-то</i> вахлахи... (p. 56)	contextual translation
the idea of naming people is transmitted with the unit that acquires the meaning within the context, but it expresses the negative connotation much stronger			
65.	Паны... (p. 55), ...пры панах... (p. 79)	Паны... (p. 56), ...при панах... (p. 82)	transcription
the idea of a certain historical period is adequately rendered with the transcription that includes the references to the past			
66.	Роля папа... (p. 56)	<i>Роль</i> папа... (p. 57)	T → calque
the idea of calling the religious figure is adequately rendered with the literal translation of the element that also transmit a pejorative tone			
67.	...ксяндза... (p. 56)	...ксендза... (p. 57)	transcription
the idea of calling the catholic religious figure is adequately rendered with the transcription that preserves the authenticity of the local concept			
68.	...сельскае настаўніцтва... (p. 56)	...сельское учительство... (p. 57)	T → calque
the concept of rural teaching staff is adequately rendered with the literary translation of the elements			
69.	...ў царскія часы... (p. 56)	<i>...во времена</i> царизма... (p. 57)	T → calque
the reference to the historical period is adequately rendered with the literal translation of its elements			
70.	...Рэчы Паспалітай... (p. 58)	...Речи Посполитой... (p. 58)	transcription
the reference to the country at the certain historical period is rendered with the transcription; though, the name of the country is likely to be known to the readers			
71.	...таварыш інспектар... (p. 58)	...товарищ инспектор... (p. 59)	T → calque
the idea of addressing the person with the certain work position is adequately rendered with the literal translation of its elements			
72.	...паліцаі... (p. 58)	...полицаи... (p. 60)	transcription
the concept is rendered with the transcription of the unit that also expresses its German origin and transmits the meaning and negative connotation naming the Nazi collaborators			

73.	... <i>матор</i> ... «Ікаруса»... (р. 62)	... <i>мотор</i> ... «Ікаруса»... (р. 64)	transcription
the type of the vehicle (bus) is rendered with the transcription and likely to be understandable to the readers			
74.	...да той іх вёскі... (р. 66)	...до того села будет... (р. 67)	AT → functional analogue
the kind of settlement is rendered with its corresponding equivalent; though, it might not transmit the exact concept of this settlement			
75.	Вярсты тры будзе... (р. 66)	Версты три будет... (р. 67)	T → calque
the measure of distance is adequately transmitted with the literal translation of the elements and likely to be familiar to the readers			
76.	... <i>мой тата б'еўца</i> ... (р. 66)	... <i>мой татка дерется</i> ... (р. 69) (бел)	transcription
the idea of naming the relative is transmitted with the modified transcription			
77.	...ў кажусе... (р. 68)	...в кожухе... (р. 70)	T → calque
the piece of warm clothes is adequately rendered with the literal translation			
78.	...ў міліцэйскі вазок... (р. 69)	...в милицейский возок... (р. 71)	T → semi-calque
the type of the Soviet police vehicle is adequately transmitted with a combination of the literal translation and transcription of its elements			
79.	...з участковым (р. 69)	...с участковым (р. 71)	T → calque
the type of the Soviet police position is adequately rendered with the literal translation of the element			
80.	...на верандзе... (р. 70)	...на веранде... (р. 72)	T → calque
the piece of furniture is adequately rendered with the literal translation of the element			
81.	...міліцыянер... (р. 70)	...милиционер... (р. 72)	transcription
the name of the Soviet police officer is rendered with the transcription and understandable to the readers; though, it is already a historical concept			
82.	...на выканком... (р. 72)	...на исполком... (р. 74)	T → calque
the official institution is adequately rendered with the literal translation of the elements			
83.	...дзетдом... (р. 72)	...в детдом... (р. 74)	transcription

the concept of the house for abandoned children is rendered with the transcription and can give an idea about the character that uses it			
84.	...у мястэчка... (p. 73), ...у мястэчка... (p. 86)	в местечко... (p. 75), в местечко... (p. 89)	transcription
the type of settlement is transmitted with the transcription; though, it might be misleading to the readers as the TL it can reflect another concept			
85.	...ад раённага мястэчка... (p. 74)	...от райцентра... (p. 75)	AT → hyper-hyponymic correspondence
the unit of the administrative division is transmitted with the hypernym, and the type of the settlement is omitted			
86.	...сундук... (p. 74)	...сундук... (p. 76)	T → calque
the piece of furniture is adequately rendered with the literal translation of the element			
87.	...маналог князя (p. 76)	...монолог князя (p. 78)	T → calque
the noble title is adequately rendered with the literal translation of the element			
88.	...падавацца ў НСШ... (p. 80)	...давацца в НСШ... (p. 82)	transcription
the abbreviation for the educational institution is rendered with the literal translation of the elements that can be easily understood from the context			
89.	...займаўся... самадзейнасцю... (p. 80)	...занимаўся самодеятельнасцю... (p. 82)	T → calque
the idea of the activities / hobby in arts is adequately rendered with the literal translation of the element			
90.	...служкі... (p. 81)	...служки... (p. 83)	transcription
the type of the work position is rendered with the transcription and can easily be understood from the context			
91.	...усходнікі... (p. 85)	...восточники... (p. 88)	T → calque
the idea of naming people from a certain place is transmitted with the literal translation of the element that might be understandable from the context			
92.	...пакідалі ў палутарку... (p. 86)	...погрузили в полуторку... (p. 88)	T → calque
the type of the vehicle is adequately rendered with the literal translation of the elements			

93.	...шэсць вяздзеходаў на гусеніцах... (p. 86)	...шесть вездеходов на гусеничном ходу (p. 89)	T → calque
the type of the vehicle is adequately rendered with the literal translation of the elements in a descriptive way			
94.	...самых сапраўдных фрыцаў... (p. 86), ...фрыцам... (p. 132)	...полно самых настоящих фрицев... (p. 89), фрицам (p. 133)	transcription
the concept is adequately rendered with the transcription of the unit that also expresses its German origin and transmits the meaning and negative connotation naming the Nazi soldiers			
95.	...актывіст... (p. 88)	...активист... (p. 91)	T → calque
the meaning of the activist promoting the ideas of the ruling party is transmitted with the literal translation of the elements that reflects the entire concept			
96.	І так ляснуў дзвярыма, што з падстрэшша пасыпалася. (p. 89)	Он так грохнул дверью, что аж с подстрешья посыпалось. (p. 91)	transcription
the roof part of the construction is rendered with the transcription, and the readers can easily guess the meaning from the context and similar cultural concepts			
97.	Цётка... (p. 89)	Тётка... (p. 91)	T → calque
naming people is adequately transmitted with the literal translation of the element			
98.	...схавала пад снапамі ў пуныцы... (p. 89)	спрятала под снопами в пуньке... (p. 92)	T → calque
the agricultural construction is adequately rendered with the literal translation of the element			
99.	...сякіх-такіх партызан... (p. 89)	...каких-нибудь партизан... (p. 92)	T → calque
the type of the social political movement is adequately rendered with the literary translation of the element			
100.	...камандзір... (p. 91)	...командир... (p. 94)	T → calque
the military position is adequately rendered with the literal translation of the element			
101.	...перайшлі ў пушчу... (p. 91)	...перебрались в пушу... (p. 94)	T → calque
the military position is adequately rendered with the literal translation of the element			
102.	...ў зямлянках (p. 91)	...в землянках... (p. 94)	T → calque

the form of primitive accommodation is adequately rendered with the literary translation of the element			
103.	...старшыню сельсавета з сакратаром... (p. 92)	...председателя сельсовета с секретарем (p. 95)	T → calque
the type of the social political position is adequately rendered with the literary translation of its elements and preserves the reference to the epoch			
104.	Кастрычніцкія святы (p. 92)	Октябрьские праздники (p. 95)	T → calque
the type of holidays is adequately rendered with the literal translation of its elements and is understandable to the readers due to its reference to the epoch			
105.	...у чыгуначным шынялі (p. 93)	...в железнодорожной шинели... (p. 96)	T → calque
the type of warm uniform clothes is adequately rendered with the literal translation of the element			
106.	...ў армяку... (p. 93)	...в армяке... (p. 96)	T → calque
the type of warm clothes is adequately rendered with the literal translation of the element that contributes to the historical context			
107.	...хатулі... (p. 93)	...торбы... (p. 96)	AT → functional analogue
the type of the bag is rendered with its corresponding equivalent			
108.	...дэпутат сельсавета... (p. 93)	(absent) (p. 96)	AT → description (omission)
the type of the social political position is omitted and the context is transmitted with the description			
109.	...заўмаг... (p. 94)	...завмаг... (p. 96)	T → calque
the type of top work position is adequately rendered with the literal translation of the elements that also preserves the shortened form of the original			
110.	...ля сельмага... (p. 94)	...возле сельмага (p. 96)	T → calque
the type of the shop (rural) is rendered with the literal translation of the elements			
111.	...анучы... (p. 94)	...портянки... (p. 97)	AT → hyper-hyponymic correspondence
the piece of clothes is rendered with an approximately corresponding equivalent that turns out the hypernym			

112.	...нямецкі служачы... (р. 95)	...немецкий прихвостень... (р. 98)	contextual translation
the idea of naming people in a pejorative way is transmitted with the unit that acquires the meaning within the context and is stronger than the original			
113.	Жыве ў старой бабулі... (р. 96)	Живет у бабки- бобыльки... (р. 99)	contextual translation
the idea of calling a person is transmitted with the concept that is different from the original			
114.	...ў загуменні... (р. 97)	...подождет в загуменье... (р. 99)	T → calque
the agricultural construction is adequately rendered with the literal translation of the element that also transmits the historical context			
115.	...шамациць па саломе на страхах... (р. 97)	...в соломе на стрехах... (р. 100)	T → calque
the roof part of the construction is adequately rendered with the literal translation of the element that also transmits the historical context			
116.	У хаце гарыць капцюшка... (р. 98)	В хате горит коптилка... (р. 101)	T → calque
the type of the lamp is adequately rendered with the literal translation of the element that also transmits the historical context			
117.	...большавіцкіх камісараў... (р. 101)	...большевистских комиссаров... (р. 104)	T → calque
the Sovietism meaning the military position in the early USSR is adequately rendered with the literal translation of the elements			
118.	...нават бутэлечка, мутнай, праўда, знайшлася... (р. 104)	...даже бутылочка «мутной» нашлась... (р. 107)	T → calque
the type of alcohol is transmitted with the literal translation of the element			
119.	...зводкі Саўінфармбюро... (р. 106)	...сводки Совинформбюро... (р. 109)	T → calque
the type of the Soviet news agency is adequately transmitted with the literal translation of all the elements and contains the historical context, understandable to the readers			

120.	Каля <i>леснічоўкі</i> такая дуплянка... (p. 107)	У <i>старажкі</i> висела дуплянка... (p. 110)	AT → hyper-hyponymic correspondence
the kind of the forest ranger's house is rendered with the hypernym, the idea is generalized			
121.	Каля <i>леснічоўкі</i> такая дуплянка... (p. 107)	У <i>старажкі</i> висела дуплянка... (p. 110)	T → calque
the type the bird's nest is adequately rendered with the literal translation of the element			
122.	...адзін раз ударылі кісцянем... (p. 111)	... <i>один раз</i> кастетом <i>ударили</i> ... (p. 114)	AT → functional analogue
the kind of weapon is rendered with an approximate equivalent			
123.	... <i>бедная вёска</i> , выселкі (p. 111)	... <i>бедное село</i> , выселкі... (p. 115)	T → calque
the kind of the settlement is rendered with the literal translation of the element			
124.	<i>Гэткая вёска пры</i> <i>бруку</i> ... (p. 111)	<i>Такое село на</i> <i>большаке</i> ... (p. 115)	AT → functional analogue
the kind of the road is rendered with the corresponding equivalent			
125.	У <i>Камбрыга</i> <i>Куруты</i> ... (p. 116)	У <i>комбрига</i> <i>Куруты</i> ... (p. 117)	T → calque
the military position is adequately rendered with the literary translation of its elements			
126.	... <i>піянерскі лагер</i> ... (p. 117)	... <i>пионерский лагерь</i> ... (p. 118)	T → calque
the social institution is adequately rendered with the literary translation of its elements that reflects the entire concept			
127.	... <i>вясковая баба</i> ... (p. 117)	... <i>деревенская баба</i> ... (p. 118)	T → calque
the social class representative is adequately rendered with the literal translation of the elements that preserves some connotation			
128.	...з <i>камендатуры</i> ... (p. 120)	...из <i>комендатуры</i> ... (p. 122)	T → calque
the military division is adequately rendered with the literary translation of the element			
129.	...на <i>просецы</i> ... (p. 126)	...на <i>просеке</i> ... (p. 127)	T → calque
the kind of forest path is adequately rendered with the literary translation of the element			
130.	... <i>саратавец</i> ... (p. 126)	... <i>саратовец</i> ... (p. 127)	transcription
the origin of the person is adequately transmitted with the transcription			

131.	...апускаецца на нары... (р. 127)	...присел на нары... (р. 129)	T → calque
the piece of furniture is adequately rendered with the literary translation of the element			
132.	...закурыў самасейкі... (р. 128)	...закурил самосаду... (р. 129)	T → semi-calque
the type of tobacco is adequately rendered with the literary translation of the elements			
133.	...немцам- фельдфебелем...(р. 128)	...немцем- фельдфебелем...(р. 130)	transcription
the German military position is rendered with the transcription and the literal translation of the element that preserve the German reference			
134.	Дзядзька Яўмен (р. 131)	Дядька Евмен (р. 132)	T → calque
naming people is adequately transmitted with the literal translation of the element			
135.	...паліцаям капут... (р. 132)	...полицаям капут... (р. 134)	transcription
the concept is rendered with the transcription of the unit that also expresses its German origin and transmits the meaning and negative connotation naming the Nazi collaborators			
136.	...абувае чуні... (р. 136)	...обуваает чуни... (р. 138)	T → calque
the kind of shoes is adequately rendered with the literal translation of the element			
137.	...цётка Тацяна і цётка Груша... (р. 146)	...тётка Татьяна и тётка Груша... (р. 144)	T → calque
the ides of naming people is adequately transmitted with the literal translation of the elements			
138.	...ватоўка... (р. 149), ...у ватоўцы... (р. 158)	...телогрейка...(р. 150), ...в ватнике... (р. 160)	T → calque
the kind of clothes is adequately rendered with the literal translation of the element			
139.	...начальніка штаба... (р. 151)	...начальника штаба... (р. 153)	T → calque
the military division is adequately rendered with the literal translation of the element			
140.	...начальніка штаба... (р. 151)	...начальника штаба... (р. 153)	T → calque
the military position is adequately rendered with the literal translation of the element			
141.	...з камандзіраў узводаў... (р. 151)	...из командиров взводов... (р. 153)	T → calque

the military position is adequately rendered with the literal translation of the element			
142.	...з камандзіраў узводаў... (p. 151)	...из командиров взводов... (p. 153)	T → calque
the military division is adequately rendered with the literal translation of the element			
143.	...за плотам... (p. 154)	...за тыном... (p. 155)	AT → functional analogue
the concept of the fence around the house is transmitted with an approximately corresponding equivalent			
144.	...збочанага ЗІЛа... (p. 155)	...приткнутого ... «ЗИЛа»... (p. 157)	transcription
the type of the vehicle, known to the readers, is rendered with the transcription			
145.	...паршывая забягалаўка... (p. 156)	...задрипанная забегаловка... (p. 158)	T → calque
the type of the eatery is transmitted with the literary translation of the elements and reflects the low quality of this eatery			
146.	...памяшканне чайнай... (p. 156)	...помещение чайной... (p. 158)	T → calque
the type of the eatery is adequately rendered with the literary translation of the element			
147.	...з буфетчыцай (p. 156)	...с буфетчицей (p. 158)	T → calque
the job position at the eatery is adequately rendered with the literary translation of the element			
148.	...два па сто... (p. 156)	...два по сто... (p. 159)	T → calque
the measure of liquid is adequately rendered with the literary translation of the elements			
149.	Было толькі «чырвоне міцне», і я ўзяў бутэльку... (p. 157)	Было только «Міцне», и я взял бутылку... (p. 159)	transcription
the type of alcohol is rendered with the transcription of the reduced name			
150.	Катлеты... (p. 157)	Котлеты... (p. 159)	T → calque
the kind of food is adequately rendered with the literary translation of the element			
151.	А белай няма? (p. 157) Беленькая (p. 158)	А беленькой не нашлось? (p. 159)	T → calque
the type of alcohol is adequately rendered with the literary translation of the elements			
152.	Цярпець не магу гэтага чарніла... (p. 157)	Терпеть не могу этих «чернил»... (p. 159)	T → calque

the type of alcohol is adequately rendered with the literary translation of the element that also transmits the low quality of wine			
153.	...Сталічная... (p. 158)	...«Столичная» (p. 160)	transcription
the type of alcohol is adequately rendered with the transcription of the name, already nominal			
154.	...саматужная (p. 158)	...самодельная (p. 160)	T → semi-calque
the type of alcohol is adequately rendered with the literary translation of the elements			
155.	...піянеры... (p. 160)	...пионеры... (p. 162)	T → calque
the concept of the social group is transmitted with the literary translation of the element			
156.	...ваенкаматы... (p. 161)	...военкоматы... (p. 163)	T → calque
the military institution is adequately rendered with the literal translation of the element			
157.	...ў свірне... (p. 161)	...в амбаре... (p. 163)	AT → functional analogue
the agricultural construction is rendered with its corresponding equivalent			
158.	...ў старасты... (p. 162)	...в старосты... (p. 163)	T → calque
the social position is adequately rendered with the literal translation of the element			
159	...СД... (p. 165)	...СД... (p. 166)	transcription
the type of the Nazi military division is transmitted with its transcription			
160.	...парабелумам у зубы... (p. 169)	... «Парабеллумом» в зубы... (p. 171)	transcription
the kind of the pistol is rendered with the transcription of the name			

7.4.4. Means of Rendering Realias into Spanish

The table below includes the realias selected in the original version (Belarusian) and their equivalents in the Spanish version with a means of rendering and interpretive comments for each of them according to the classification, presented above in *Figure 6. Means of Rendering Realias* (p. 135).

Table 8. Means of Rendering Realias into Spanish

	<i>ORIGINAL VERSION</i>	<i>SPANISH VERSION</i>	<i>MEANS OF RENDERING</i>
1.	...глытаў медзякі... (p. 8)	...se tragaba los cobres... (p. 14)	AT → hyper-hyponymic correspondence
the meaning of coins is rendered with the material they are made of in a general way			
2.	...боханамі гарадскога хлеба... (p. 9)	...un bolsón lleno de pan... (p. 15)	AT → description (omission)
the measure of bread quantity is omitted and is rendered with the description			
3.	...апошняя пары бабінага лета... (p. 9)	...a mediados del veranillo... (p. 16)	AT → functional analogue
the idea of a short warm period in September partly coincides in two cultures and is rendered with the corresponding equivalent			
4.	...калгасны статак... (p. 9)	...un rebaño koljosiano... (p. 16)	T → semi-calque
the meaning of a group of animals being a certain of property a is rendered with the transcribed derivative and the corresponding equivalent			
5.	... палявы працаўнік трактар «Беларусь»... (p. 10)	...tractor... (p. 16)	AT → hyper-hyponymic correspondence
the type of the vehicle, already nominal, is rendered with its hypernym.			
6.	...ў гародчыках... (p. 10)	...los jardines... (p. 16)	AT → hyper-hyponymic correspondence
the type of garden in the household is rendered with its hypernym			

7.	...панські маєнтак... (p. 15)	...la finca de un terrateniente... (p. 19)	AT → functional analogue
the kind of the household of nobility is rendered with its corresponding equivalent that does not reflect the entire meaning			
8.	...старасвецькі панські палац... (p. 15), ...старасвецькі палац... (p. 18)	...la mansión de los tiempos lejanos... (p. 19), ...vestusta mención... (p. 21)	AT → description
the kind of the household of nobility is rendered with the description			
9.	...«газік»... (p. 17, p. 19)	...un coche todoterreno GAZ... (p. 20, p. 21)	AT → description (+ transcription)
the type of the vehicle that was already nominal is rendered with its hypernym, and the name is transcribed			
10.	...райкомаўская «Волга»... (p. 17)	...un Volga...del Comité distrital del Partido... (p. 20)	T → semi-calque (+ transcription)
the type of a high-status vehicle, already nominal, is rendered with the literal translation of its elements, and the name is transcribed but not clear to the readers			
11.	...фігурная балюстрада веранды... (p. 18)	...balaustrada labrada del mirador... (p. 21)	AT → description
the architectural element is rendered with its equivalent and description			
12.	...венецыянскія вокны... (p. 18)	...ventanas venecianas... (p. 21)	T → calque
the architectural element is rendered with its corresponding equivalent			
13.	...бутэлек з «Маскоўскай»... (p. 19)	...botellas de vodka Moskóvskaya... (p. 22)	transcription
the type of alcohol is transcribed and clarified with the description and the context			
14.	...сельпо... (p. 19)	...la tienda rural... (p. 22)	AT → description
the concept of the “rural shop” is absent in the TL and rendered with the description			
15.	...памінкі... (p. 20)	...llegamos a la mesa de funerales en memoria del difunto... (p. 22)	AT → description
the concept of is absent in the TL and rendered with the description			

16.	...двое дзядзькоў... (p. 21)	...dos hombres... (p. 22)	contextual translation
the idea of naming people is transmitted with the units that acquire the meaning within the context and may be different from the one provided in the dictionary			
17.	Вып'ем, таварыш / Давай брат (p. 22)	Bebe, compañero/Bebe, hermano (p. 23)	AT → functional analogue
the idea of naming people is transmitted with the corresponding equivalent			
18.	...шклянку гарэлки... (p. 22)	...un vaso de vodka... (p. 23)	AT → hyper-hyponymic correspondence
the meaning of specific glasses is transmitted with their hypernym			
19.	3 пачкі «Прымы»... (p. 23)	Paquete de Prima... (p. 24)	transcription
the tobacco type is rendered with the transcription that might not be clear to the readers			
20.	...загадчык райана... (p. 23, p. 26, p. 26, p. 27, p. 28)	...Jefe del Departamento Distrital de Instrucción Pública (p. 24); Jefe del departamento (p. 24)	AT → functional analogue
the official position at the institution is rendered with its corresponding equivalent			
21.	...перадавы настаўнік... (p. 24)	...maestro de los mejores... (p. 24)	AT → description
the honorary title of teachers is rendered with its description			
22.	Актыўны абшчэсцвеннік... (p. 24)	Activista... (p. 24)	AT → hyper-hyponymic correspondence
the meaning of the activist promoting the ideas of the ruling party is transmitted with its hypernym that does not reflect the entire concept			
23.	...савецкі народ... (p. 25)	...pueblo soviético... (p. 25)	T → calque
the idea of the people is rendered with its literary translation			
24.	...адпітая бутэлька на сталі з лязгатам упала на талерку ад вінегрэту ... (p. 25)	...una botella vacía dio un brinco y rodó entre los platos de la mesa... (p. 25)	AT → description (omission)
the scene is rendered with the description, and the type of the salad is omitted			
25.	...з калгаса... (p. 30, p. 43, p. 75)	...del koljuz... (p. 28) (p. 58)	transcription
the idea of the economic and social form of property and management in the USSR is rendered with its transcription, and the concept is quite well-known			

26.	...у горадзе... (p. 30), ...з горада... (p. 30, p. 30)	...en la ciudad, de la ciudad... (p. 28)	T → calque
the concept is rendered with its lexical equivalent, though the idea of the “urban <-> rural” opposition is lost			
27.	...у гамашах... (p. 32)	...usaba botines... (p. 29)	AT → functional analogue
the type of the boots is rendered with its approximate equivalent			
28.	...легкавушка... (p. 33)	...un auto... (p. 30)	AT → hyper-hyponymic correspondence
the type of the car is rendered with its hypernym, the informal context is not transmitted			
29.	...прыватніцкі «Москвіч»... (p. 33)	...un Moskvich privado... (p. 30)	transcription
the type of the car is rendered with its transcription that might not provide enough information for the readers to understand			
30.	...самазвал... (p. 35)	...un camión volquete... (p. 32)	T → calque
the type of the truck is rendered with the literal translation of its components			
31.	...паслугач нямецкі... (p. 41)	...ni tampoco colaboró con los alemanes... (p. 35)	AT → description
the title of the person is rendered with the description, and it leads to the loss of the pejorative shade			
32.	...«Волга»... (p. 41, p. 41)	un Volga / el Volga (p. 35)	transcription
the type of the car is rendered with the transcription and not provided with the explanation; thus, its high social status is not transmitted			
33.	...чарку магу часам узяць... (p. 42)	...me doy incluso el lujo de tomar unas copas... (p. 36)	AT → functional analogue
the glasses for alcoholic drinks are rendered with their corresponding equivalent			
34.	...наркамат асветы... (p. 43)	...el Comisariado de Instrucción Pública (p. 37)	AT → functional analogue
the educational institution is rendered with its corresponding equivalent			
35.	...у педінстытуце... (p. 43)	...Instituto de Pedagogía... (p. 37)	T → calque
the educational institution is rendered with the literary translation of its elements			

36.	...настаўніцкі двухгадовы скончыў... (p. 44)	...la Escuela del Magisterio, que era bianual... (p. 37)	T → calque
the educational institution is rendered with the translation of its elements in the descriptive way			
37.	...ніякага педа не выйшла... (p. 44)	...el Instituto... (p. 37)	AT → hyper-hyponymic correspondence
the educational institution is rendered with the hypernym			
38.	...райком... (p. 44)	...el Comité del Partido... (p. 37)	T → calque
the official institution is rendered with the literary translation of its elements			
39.	Пан <i>Габрусь</i> ... (p. 45)	el señor Gabrús... (p. 38)	AT → functional analogue
the form of addressing people is transmitted with its corresponding equivalent			
40.	...то ў асадніцкіх сядзібах, то ў панскіх, а то проста ў вясковых хатах... (p. 45)	...en casa abandonadas de colonistas polacos o simplemente bajo un techo campesino... (p. 38)	AT → description
the kind of real estate is rendered with the description specifying a certain historical period			
41.	...райана... (p. 45)	...el Departamento de Instrucción Pública... (p. 38)	AT → functional analogue
the educational institution is rendered with its corresponding equivalent			
42.	Па раёне... (p. 46), ...ў раёне... (p. 49)	Por el distrito... (p. 39)	AT → functional analogue
the administrative division unit is rendered with its corresponding equivalent			
43.	Пан шэф... (p. 46)	Señor jefe... (p. 39)	AT → functional analogue
the form of addressing people is transmitted with its corresponding equivalent			
44.	Пані <i>Ядзя</i> ... (p. 46)	Pani Yadia... (p. 39) (<i>Note:</i> “ <i>señora, en polaco</i> ”)	transcription + explanation (translator’s note)
the form of addressing people is transmitted with its transcription and the explanatory note provided by the translator (at the bottom of the page)			
45.	Паненкі... (p. 47)	De una señorita... (p. 39)	AT → functional analogue

the form of addressing people is transmitted with its corresponding equivalent			
46.	...наркаматаўскіх праграм, наркаматаўскіх праграм... (p. 47)	...los programas del Comisariado... (p. 40)	AT → functional analogue
the type of educational documents is rendered with its corresponding equivalent			
47.	Касцёл... (p. 47)	La iglesia... (p. 39)	AT → hyper-hyponymic correspondence
the kind of the religious temple is rendered with the hypernym			
48.	...веласіпед, «ровар» тутэйшаму... (p. 48, p. 51), ...з веласіпеда... (p. 49), ...ровар... (p. 51)	...la bicicleta... (p. 40), ...de la bicicleta... (p. 41), ...la bicicleta... (p. 42)	T → calque
the type of the vehicle, in different languages, is rendered with the literary translation of the element and effect of the foreign language inclusions is lost			
49.	...на фурманцы... (p. 48)	...en carro... (p. 40)	AT → hyper-hyponymic correspondence
the type of the vehicle is rendered with the hypernym and without specifying it			
50.	Усё ўспамінала матку боску... (p. 51)	A la madre de Dios... (p. 42)	T → calque
the name of the religious figure is rendered with the literary translation of its elements, the effect of the foreign language inclusion is lost			
51.	...што гэта за настаўнікі ў Саветаў... (p. 51)	¿qué clase de maestros nombran los Soviets... (p. 42)	transcription
the Sovietism reflecting the government is rendered with the transcription and likely to be understandable to the readers due to its being widespread			
52.	...ў хлявок... (p. 51)	...al cobertiza... (p. 42)	AT → functional analogue
the agricultural construction is rendered with its equivalent though quite different			
53.	...жыў у баковачцы пры класе... (p. 51)	...vivía en la pieza lateral que daba a la clase... (p. 42)	AT → description
the type of lateral accommodation is transmitted in a descriptive way			
54.	...паелі бульбачкі... (p. 52)	...comimos papas hervidas... (p. 43)	AT → description

the sort of meal is transmitted in a simplified descriptive way			
55.	3 хутара кавалак каўбасы... (p. 52)	Del caserío un pedazo de embutido... (p. 43)	AT → functional analogue
the kind of settlement is rendered with its corresponding equivalent			
56.	3 хутара кавалак каўбасы... (p. 52)	Del caserío un pedazo de embutido... (p. 43)	AT → hyper-hyponymic correspondence
the sort of food is rendered with the hypernym in a more general way			
57.	Гарлач <i>прастаквашы</i> ... (p. 52)	Un jarrón de leche cuajada... (p. 43)	AT → functional analogue
the type of the container is rendered with its corresponding equivalent			
58.	<i>Гарлач</i> прастаквашы... (p. 52)	Un jarrón de leche cuajada... (p. 43)	AT → functional analogue
the type of dairy product is rendered with its corresponding equivalent			
59.	...пасля педвучылішча... (p. 52)	...después de estudiar en la Escuela Pedagógica... (p. 43)	T → calque
the educational institution is rendered with the literal translation of its elements			
60.	...ў ВНУ... (p. 53)	...la Enseñanza Superior... (p. 44)	AT → functional analogue
the educational institution is rendered with its corresponding equivalent			
61.	Матэматычка... (p. 54)	La maestra que dicta matemáticas... (p. 44)	AT → description
the idea of calling a schoolteacher is transmitted with the description that does not contain the connotation of informality			
62.	Быў член партыі... (p. 54)	Miembro del Partido... (p. 44)	T → calque
the status of belonging to the social political group is rendered with the literal translation of its elements; though, it is generalized			
63.	...не быдла... (p. 55)	...no bestias de carga... (p. 45)	contextual translation
the idea of naming people is transmitted with the units that acquire the meaning within the context, but they only partly express the negative connotation			
64.	...не нейкія там недалугі... (p. 55)	...zopencos... (раздолбай, болван) (p. 45)	contextual translation

the idea of naming people is transmitted with the unit that acquires the meaning within the context, but it expresses the negative connotation much stronger			
65.	Паны... (p. 55), ...пры панах... (p. 79)	...Terratenientes polacos... (p. 45) ...bajo el régimen de los magnates... (p. 61)	AT → description
the idea of a certain historical period is rendered with the description that includes the references to the past			
66.	Роля папа... (p. 56)	El papel del pope... (p. 45)	contextual translation
the idea of calling the religious figure is rendered with the unit the meaning of which in the dictionary is different from the original			
67.	...ксяндза... (p. 56)	...del sacerdote católico... (p. 45)	AT → description
the idea of calling the catholic religious figure is rendered with the description			
68.	...сельскае настаўніцтва... (p. 56)	...el magisterio rural... (p. 45)	T → calque
the concept of rural teaching staff is rendered with the literary translation of its elements but does not reflect the idea in the TL			
69.	...ў царскія часы... (p. 56)	...los tiempos del zarismo... (p. 45)	T → semi-calque
the idea of the historical period is rendered with a combination of the literary translation and transcription of its elements			
70.	...Рэчы Паспалітай... (p. 58)	...durante la soberanía polaca... (p. 46)	contextual translation
the idea of naming the country in the past is rendered with the concept of independence that contains the reference to that country			
71.	...таварыш інспектар... (p. 58)	...el camarada inspector... (p. 47)	T → calque
the idea of addressing the person with the certain work position is rendered with the literal translation of its elements			
72.	...паліцаі... (p. 58)	...los policías... (p. 47)	AT → hyper-hyponymic correspondence

the concept is rendered with the hypernym that is very generalized and does not transmit the meaning and negative connotation in naming the Nazi collaborators			
73.	...матор “Ікаруса”... (p. 62)	...motor de Ikarus... (p. 50)	transcription
the type of the vehicle (bus) is rendered with the transcription and might not be understandable to the readers			
74.	...да той іх вёскі... (p. 66)	¿Queda tan lejos la aldea? (p. 52)	T → calque
the kind of settlement is rendered with the literal translation of its element			
75.	Вярсты тры будзе... (p. 66)	Unas tres verstas... (p. 52)	transcription
the measure of distance is transmitted with the transcription and might not be understandable to the readers			
76.	...мой тата б'еўца... (p. 66)	...mi papá me pega... (p. 52)	T → calque
the idea of naming the relative is transmitted with the literary translation			
77.	...ў кажусе... (p. 68)	...en pelliza aldeana... (p. 54)	AT → description
the piece of warm clothes is rendered in a descriptive way and might not coincide with the original concept			
78.	...ў міліцэйскі вазок... (p. 69)	...al carro de la milicia... (p. 54)	T → semi-calque
the type of the Soviet police vehicle is transmitted with a combination of the literal translation and transcription of its elements, without the reference to the police-like concept			
79.	...з участковым... (p. 69)	...con el miliciano del recinto... (p. 54)	AT → description
the type of the Soviet police position is rendered with the description; however, it may be misleading to the readers due to the generalized idea without the reference to the police-like body			
80.	...на верандзе... (p. 70)	...en el mirador... (p. 55)	contextual translation
the part of the house (close to the terrace) is rendered with a different concept that is defined in the dictionary with another meaning			
81.	...міліцыянер... (p. 70)	...el miliciano... (p. 55)	transcription
the name of the Soviet police officer is rendered with the transcription and may lead the readers to some confusion as the meaning rendered is different and wider			
82.	...на выканком... (p. 72)	...al Comité Ejecutivo... (p. 56)	T → calque

the type of the administration institution is rendered with the literal translation of the elements of the shortened original unit			
83.	...дзетдом... (p. 72)	...el orfanato... (p. 56)	AT → functional analogue
the concept of the house for abandoned children is rendered with the corresponding equivalent			
84.	...у мястэчка... (p. 73), ...у мястэчка... (p. 86)	...a la cabeza (глава) del distrito... (p. 57), ...a la localidad... (p. 66)	contextual translation
the type of settlement is transmitted with a different component that does not reflect the original concept but only close to a general idea of settlement			
85.	...ад раённага мястэчка... (p. 74)	...de la ciudad... (город) (p. 57)	contextual translation
the unit of the administrative division is transmitted with a different component that reflects neither the size of the settlement nor the administrative division			
86.	...сундук... (p. 74)	...un baúl... (p. 57)	T → calque
the piece of furniture is adequately rendered with the literal translation of the element			
87.	...маналог князя... (p. 76)	...el monólogo del duque Andéi... (p. 59)	T → calque
the noble title is rendered with the literal translation of the element			
88.	...падавацца ў НСШ... (p. 80)	...la Escuela Media... (p. 61)	AT → functional analogue
the abbreviation for the educational institution is rendered with the corresponding equivalent			
89.	...займаўся... самадзейнасцю... (p. 80)	...un círculo teatral... (p. 61)	AT → hyper-hyponymic correspondence
the idea of the activities / hobby in arts is rendered with the hyponym in a descriptive way; the meaning rendered is narrower than the original concept			
90.	...служкі... (p. 81)	...los hermanos legos... (p. 62)	AT → functional analogue
the type of the work position is rendered with its corresponding equivalent			
91.	...усходнікі... (p. 85)	...bielorrusos orientales... (p. 65)	AT → description
the idea of naming people from a certain place is transmitted with the description			

92.	...пакідалі ў палутарку... (p. 86)	...habían acabado de cargar...en un camión de tonelada y media... (p. 65)	AT → description
the type of the vehicle is rendered with the description in a generalizing way			
93.	...шэсць вяздзеходаў на гусеніцах... (p. 86)	...6 todoterrenos orugas... (p. 66)	AT → functional analogue
the type of the vehicle is rendered with its corresponding descriptive equivalent			
94.	...самых сапраўдных фрыцаў... (p. 86), ...фрыцам... (p. 132)	...llenos de alemanes verdaderos... (p. 66); a todos los alemanes (p. 95)	AT → hyper-hyponymic correspondence
the concept is rendered with the hypernym that is very generalized and does not transmit the meaning and negative connotation naming the Nazi soldiers			
95.	...актывіст... (p. 88)	...activista... (p. 67)	AT → hyper-hyponymic correspondence
the meaning of the activist promoting the ideas of the ruling party is transmitted with its hypernym that does not reflect the entire conceptаў			
96.	І так ляснуў дзвярыма, што з падстрэшша пасыпалася. (p. 89)	Y dio tal portazo que hizo estremecer todo el alero. (p. 67)	AT → functional analogue
the roof part of the construction is rendered with its approximately corresponding equivalent; however, it does not reflect the original concept			
97.	Цётка... (p. 89)	Una mujer... (p. 67)	contextual translation
the idea of naming people is transmitted with the unit that acquire the meaning within the context and may be different from the one provided in the dictionary			
98.	...схавала пад снапамі ў пуньцы... (p. 89)	...en el gavillero... (p. 68)	AT → functional analogue
the agricultural construction is rendered with its corresponding equivalent			
99.	...сякіх-такіх партызан... (p. 89)	...los guerrilleros... (p. 68)	T → calque
the type of the social political movement is rendered with the literary translation of the element			
100.	...камандзір... (p. 91)	...comandante... (p. 69)	T → calque

the type of the social political position is rendered with the literary translation of the element			
101.	...перайшли ў пушчу... (p. 91)	...bosque... (p. 69)	AT → hyper-hyponymic correspondence
the type of the forest is rendered with the hypernym with the meaning of “forest”			
102.	...ў зямлянках (p. 91)	...en las zemliankas... (Note: “ <i>Viviendas cavadas en la tierra y revestidas de tablas rústicas</i> ”) (p. 69)	transcription → explanation (translator’s note)
the type of primitive accommodation is transmitted with its transcription and the explanatory note provided by the translator (at the bottom of the page)			
103.	...старшыню сельсавета з сакратаром... (p. 92)	...un presidente del Soviet Rural y su secretario... (p. 70)	T → semi-calque
the type of the social political position is rendered with the literary translation and transcription of its elements			
104.	Кастрычніцкія святы (p. 92)	Las fiestas de Octubre (p. 70)	T → calque
the type of holidays is rendered with the literal translation of its elements and might not be understandable to the readers due to its reference to the epoch			
105.	...у чыгуначным шынялі (p. 93)	...un capote de ferroviario... (p. 70)	T → calque
the piece of uniform clothes is rendered with the literal translation of its elements and might not coincide with the original concept			
106.	...ў армяку... (p. 93)	...un abrigo aldeano de paño rústico... (p. 70)	AT → description
the piece of warm clothes is rendered in a descriptive way and might not coincide with the original concept			
107.	...хатулі... (p. 93)	...el morral... (p. 70)	AT → functional analogue
the type of the bag is rendered with its corresponding equivalent			
108.	...дэпутат сельсавета... (p. 93)	(absent) (p. 71)	AT → description (omission)
the type of the social political position is omitted and the context is transmitted with the description			

109.	...заўмаг... (p. 94)	...el administrador de la tienda... (p. 71)	AT → description
the type of top work position is rendered with the description that does not reflect the shortened form of the original			
110.	...ля сельмага... (p. 94)	...la tienda... (p. 71)	AT → hyper-hyponymic correspondence
the type of the shop is rendered with the hypernym, meaning a shop in general			
111.	...анучы... (p. 94)	...los peales... (p. 71)	AT → functional analogue
the piece of clothes is rendered with an approximately corresponding equivalent			
112.	...нямецкі служачы... (p. 95)	...un lameculos de los alemanes... (p. 72)	contextual translation
the idea of calling people in a pejorative way is transmitted with the unit that acquires the meaning within the context and is stronger than the original			
113.	Жыве ў старой бабулі... (p. 96)	Vivía en la de una vieja solterona... (p. 73)	contextual translation
the idea of calling a person is transmitted with the unit that acquires the meaning within the context and might be different from the original			
114.	...ў загуменні... (p. 97)	...detrás del cobertizo... (p. 73)	AT → hyper-hyponymic correspondence
the agricultural construction is rendered with the hypernym in a general way			
115.	...шамациць па саломе на страхах... (p. 97)	...susurraba sobre la paja del techado... (p. 73)	AT → description
the roof part of the construction is rendered in a descriptive way that does not contain the main concept			
116.	У хаце гарыць капцюшка... (p. 98)	Adentro (la casa) había un quinqué encendido (p. 74)	AT → functional analogue
the piece of furniture (lamp) is rendered with its corresponding equivalent			
117.	...бальшавіцкіх камісараў... (p. 101)	...comisarios bolcheviques... (p. 76)	T → semi-calque
the Sovietism meaning the military position in the early USSR is rendered with a combination of the literal translation of the element and the transcription that might be familiar to the readers			

118.	...нават бутэлочка, мутнай, праўда, знайшлася... (p. 104)	...incluso trajo una botella de vodka casero, algo turbio... (p. 77)	AT → description
the type of alcohol is rendered in a descriptive way without specifying it			
119.	...зводкі Саўінфармбюро... (p. 106)	...los partes del Sovinformburó... (Note: "Buró Soviético de Información") (p. 79)	transcription + explanation (translator's note)
the type of the Soviet news agency is transmitted with its transcription and the explanatory note provided by the translator (at the bottom of the page)			
120.	Каля леснічоўкі такая дуплянка... (p. 107)	El tronco del pino (...) tenía un hueco que más bien parecía un nido abandonado... (p. 80)	contextual translation
the bird's nest is rendered within the context but does not coincide with the original where it includes the element of artificiality			
121.	Каля леснічоўкі такая дуплянка... (p. 107)	...que se alzaba sobre la caseta del guardabosque ... (p. 80)	AT → functional analogue
the kind of the service peoples' house in the forest is rendered with the corresponding equivalent			
122.	...адзін раз ударылі кісцянем... (p. 111)	...un sólo golpe de rompecabezas... (p. 82)	AT → functional analogue
the kind of weapon is rendered with the corresponding equivalent			
123.	...бедная вёска, выселкі (p. 111)	...una aldeíta pobre, más bien un caserío... (p. 82)	AT → hyper-hyponymic correspondence
the type of the settlement is rendered with the hypernym, the idea is generalized			
124.	Гэткая вёска пры бруку... (p. 111)	...una aldea así, al borde de la carretera... (p. 83)	AT → hyper-hyponymic correspondence
the kind of the road is rendered with the hypernym, the idea is generalized			
125.	У Камбрыга Куруты... (p. 116)	El comisario de brigada Kuruta... (p. 84)	T → calque
the military position is rendered with the literary translation of its elements			

126.	...піянерські лагерь... (p. 117)	...al campamento de pioneros... (p. 85)	T → calque
the social institution is rendered with the literary translation of its elements but does not reflect the entire concept			
127.	...вясковая баба... (p. 117)	...una mujer aldeana... (p. 85)	AT → hyper-hyponymic correspondence
the social class representative is rendered with the hypernym that does not include any connotation			
128.	...з камендатуры... (p. 120)	...de la comandancia... (p. 87)	AT → functional analogue
the military division is rendered with its corresponding equivalent			
129.	...на просецы... (p. 126)	...del camino del bosque... (p. 90)	AT → description
the kind of the forest path is rendered with the generalized description			
130.	...саратавец... (p. 126)	...aquel de Sarátov... (из Саратова) (p. 91)	AT → description
the origin of the person is transmitted with the description			
131.	...апускаецца на нары... (p. 127)	...se sentó en el rústico catre de madera... (p. 91)	AT → description
the piece of furniture is rendered with the description that does not coincide with the original concept			
132.	...закурый самасейкі... (p. 128)	...lío un cigarrillo con tabaco casero... (p. 92)	T → calque
the type of tobacco is rendered with the literary translation and explanation			
133.	...немцам-фельдфебелем... (p. 128)	...un suboficial alemán... (p. 92)	T → calque
the German military position is rendered with the literary translation and does not preserve the German reference in its form			
134.	Дзядзька Яўмен... (p. 131)	El aldeano Yevmén... (p. 94)	contextual translation
the idea of naming people is generalized and transmitted with the units that acquire the meaning within the context and may be different from the one provided in the dictionary			
135.	...паліцаям капут... (p. 132)	...Que liquidaron a todos...los policías... (p. 95)	AT → hyper-hyponymic correspondence

the concept is rendered with the hypernym without preserving the German lexical units, very generalized, and does not transmit the meaning and negative connotation naming the Nazi collaborators			
136.	...абуває чуні... (p. 136)	...se estaba calzando para salir... (p. 97)	AT → description (omission)
the type of shoes is omitted and the ides is rendered with the description			
137.	...цётка Тацяна і цётка Груша... (p. 146)	...dos vecinas: Tatiana y Grusha (p. 103)	contextual translation
the idea of naming people is transmitted with the units that acquire the meaning within the context and may be different from the one provided in the dictionary			
138.	...ватоўка... (p. 149), ...у ватоўцы... (p. 158)	...la chaqueta guateada... (p. 105); ...en chaqueta guateada... (p. 112)	AT → description
the kind of clothes (coat) is rendered with the description			
139.	...начальніка штаба... (p. 151)	...al jefe del Estado Mayor... (p. 107)	AT → functional analogue
the type of the military division is rendered with its approximately corresponding equivalent that provides a general idea.			
140.	...начальніка штаба... (p. 151)	...al jefe del Estado Mayor... (p. 107)	T → calque
the military position is rendered with its literal translation and generalized			
141.	...з камандзіраў узводаў... (p. 151)	...a los jefes de secciones... (p. 107)	AT → hyper-hyponymic correspondence
the military position is rendered with its hypernym, the concept is transmitted in a generalized way			
142.	...з камандзіраў узводаў... (p. 151)	...a los jefes de secciones... (p. 107)	AT → hyper-hyponymic correspondence
the military division is rendered with its hypernym, the concept is transmitted in a generalized way			
143.	...за плотам... (p. 154)	...a la empalizada... (p. 109)	AT → functional analogue
the concept of the fence around the house is transmitted with an approximately corresponding equivalent			

144.	...эбочанага ЗІЛа... (p. 155)	...al camión ZIL... (p. 110)	AT → description + transcription
the type of the vehicle is described and the name is transcribed			
145.	...паршывая забягалаўка... (p. 156)	...una cantina que daba lástima... (p. 110)	AT → description
the type of the eatery is rendered with a relatively soft description and does not reflect the low quality of this eatery			
146.	...памяшканне чайнай... (p. 156)	...el salón... (p. 111)	AT → hyper-hyponymic correspondence
the type of the eatery is rendered with the hypernym but without specifying it			
147.	...з буфетчыцай... (p. 156)	...con la mujer que atendía el mostrador... (p. 111)	AT → description
the job position at the eatery is rendered with the description			
148.	...два па сто... (p. 156)	...dos copas dobles... (p. 111)	AT → functional analogue
the measure of liquid is rendered with its contextual equivalent that can provide the readers with a general idea			
149.	Было толькі «чырвоне міцне», і я ўзяў бутэльку... (p. 157)	Sólo vino del más barato, tinto y fuerte, y yo compré una botella... (p. 111)	AT → description
the type of alcohol is rendered with the description in a generalized way			
150.	Катлеты... (p. 157)	Albóndigas... (p. 111)	contextual translation
the kind of food is rendered with the lexical unit with the meaning that does not coincide in the SL as the concept is different			
151.	А белай няма? (p. 157) Беленькая (p. 158)	¿Y vodka no había? (p. 111)	AT → hyper-hyponymic correspondence
the type of alcohol is rendered with its hypernym without any specification			
152.	Цярпець не магу гэтага чарніла... (p. 157)	Yo no soporto esa “tinta”, como le dicen... (p. 111)	contextual translation
the type of alcohol is rendered with the lexical unit with the meaning different from the one in the dictionary; the low quality of wine is not transmitted			
153.	...Сталічная...	...Stolichnaya...	transcription

	(p. 158)	(p. 112)	
the type of alcohol is rendered with its transcription that is not clear in its meaning			
154.	...саматужная... (p. 158)	...casero (vodka)... (p. 112)	T → calque
the type of alcohol is rendered with its literary translation of the element			
155.	...піянеры... (p. 160)	...los pioneros... (p. 113)	T → calque
the concept of the social group is transmitted with its literary translation; the meaning in the TL can easily be misunderstood			
156.	...ваенкаматы... (p. 161)	...Los organismos competentes... (p. 114)	AT → hyper-hyponymic correspondence
the military institution is rendered with its hypernym that does not specify the function of the institution			
157.	...ў свірне... (p. 161)	...en el granero... (p. 114)	AT → functional analogue
the agricultural construction is rendered with its corresponding equivalent			
158.	...ў старасты... (p. 162)	...el síndico... (p. 114)	AT → functional analogue
the social position is rendered with its corresponding equivalent; though the position in the original is not elective.			
159	СД (p. 165)	La Gestapo y la SD (<i>Note: “Servicio de Seguridad en la Alemania nazi”</i>) (p. 117)	transcription + explanation (translator’s note)
the type of the Nazi military division is transmitted with its transcription and the explanatory note provided by the translator (at the bottom of the page)			
160.	...парабелумам у зубы... (p. 169)	...la culata de la pistola... (p. 119)	AT → hyper-hyponymic correspondence
the kind of the pistol is rendered with its hypernym			

Chapter 8: FOREIGN LANGUAGE INCLUSIONS IN V. BYKOV'S WORKS AND THEIR TRANSLATION INTO RUSSIAN AND SPANISH

8.1. Foreign Language Inclusions in V. Bykov's Works

One of the distinctive features in the style of V. Bykov is numerous foreign language inclusions in the text, which in its turn can be a challenge for a translator when rendering the original into either a relative or a distant language – due to the extra linguistic cultural load that they carry.

Foreign lexical units inserted in a literary text have always attracted the attention of researchers in the field of linguistics and translation theory due to their high functional status, as they are commonly agreed to be poly-functional elements loaded with communicative expressiveness, and thus fulfilling various functions ranging from informative to expressive or even comic. Foreign words or expressions may implement various interpretative approaches. The author may use them to reduce the distance, to increase the expressiveness of the communicative intentions of the participants in communication, to add more authenticity to the text, to underline a specific spirit or to create the atmosphere or impression of erudition or scholarism, sometimes with a shade of comicality or irony (Vlahov & Florin, 1980: 263).

Our analysis allowed us to conclude that there is no unity of opinions among researchers regarding the term denoting such inclusions. Linguists define foreign lexical units in different ways and consequently they use various terms for foreign elements in the literary text. We may come across such terms as *foreign words* and *loanwords*, *exoticisms* and *alienisms* (Berkov, 2004: 60), *barbarisms* and *exotic words* (Rozental', 1974: 80), etc. The meanings of the terms suggested by different scholars may coincide or differ as well as overlap; thus, their definitions remain quite blurred. In our work, we will refer to foreign elements in the OT as “foreign language inclusions”. The term was introduced by S. Vlahov and S. Florin to refer to a word or an expression in a language that is foreign to the original.

In our sample of the literary works by V. Bykov, there are numerous foreign language inclusions. They cover words, word combinations, phrases, dialogues and even a mixture of

all these elements, mainly from Polish, Russian and German. The process of selecting foreign language inclusions for doing research and presenting them had come through some difficulties, doubts and questions before the criteria were developed, e.g.: should foreign language inclusions be highlighted in isolation or in the context within the Belarusian text? What should a foreign language inclusion unit by form be considered? Should it be each foreign word separately or phrases and sentences, including their combinations with the Belarusian elements? What dialogues should be chosen to demonstrate the main tendencies related to foreign language inclusions in the literary works taken for the research? How should foreign language inclusions be counted, and with / without repetitions? In the end, we decided to make up a selection of foreign language inclusions based on their language representation (Polish, Russian and German), on their functionality and repetitions in the OT. Here, we have presented the most typical as well as distinctive units, mostly in the dialogues and together with the Belarusian text defining the context.

Based on the semantic analysis of foreign language inclusions in the original texts by V. Bykov with due regard for the context of their usage, we deduce that the aim of inserting foreign language elements by the author is to transmit the cultural atmosphere of the places and times described in the plots of the works. To understand the cultural message conveyed through foreign language inclusions in the OT a translator is supposed to get familiar with some real historical events taking place in the first half of the 20th century on the territory of Belarus, which as a result enormously influenced the linguistic picture dominating in the communication between local people.

8.2. Linguistic Picture in Belarus in the 20th Century

During the first half of the 20th century, Belarus was the centre of fights for territories between Russia, Germany, Poland and, later, the USSR. From the end of the 18th century to the beginning of the 20th century, the territory of the modern Belarus entirely belonged to the Russian Empire, which implemented a severe policy of russification among local people, with obvious success in the second half of the 19th century. It was one of the repressive measures taken to eradicate any separatist movements, which were widespread, especially among the local nobility, and a counteraction following the policy of polonisation carried out by the Polish Crown in the 17th–18th centuries. Only in the historical retrospective, we would find out that the Golden Age for the Belarusian language (called *Old Belarusian* nowadays) dated back to the epoch of the Grand Duchy of Lithuania, particularly in the 15th–16th centuries, when it was widely used in politics, diplomacy, literature, art, etc. In fact, since 1696 Belarusian was officially replaced with Polish and Latin in all the important affairs of state and, later, with Russian. As late as the end of the 19th century, it remained a spoken language used only in daily life, mainly by the population in rural areas, and the varieties of this spoken language facilitated enormously Belarusian to revive and acquire the status of a modern literary language.

Coming back to the early 1900s, when Belarus was still part of the Russian Empire, the following tendency could be observed: the higher the personal social status people had, the sooner they considered themselves Russians if they were Orthodox or Poles if they were Catholic. The citizens, especially Orthodox believers, were considered as an integral part of one nation, and learning and speaking Russian by them was persistently encouraged and, in the end, it led to the total language assimilation (Al'patov, 1997: 28). The policy resulted in a phenomenon of “multilingualism” when the language of culture and education was Russian, whereas Belarusian was not regarded as an independent language but only as a dialect of Russian, or even a group of dialects, like many other dialects of Russia, which were all united by a common literary language. The authorities looked on Belarusians as part of the Russian people with only minor ethnographic differences, and on their literature as literary works in local dialects. In Eastern Belarus, diglossia became quite typical: the Belarusian dialects were used in daily life and in folklore literature and the Russian literary language as the main

written language was used in administration, schooling and generally in most spheres of communication in the empire.

The first attempts followed by active political actions to raise the awareness of national identity up to the state level and to restore the official status of Belarusian as a language were undertaken during World War I, after Belarus was no longer controlled by neighbouring empires. In 1918, on the territory occupied by the troops of the German Empire, the national elite managed to proclaim the independence of the Belarusian People's Republic (BNR) that was recognized by a number of states but stopped its existence a year later. The years of 1919-1921 were known in history for the Polish-Soviet War that resulted in the Treaty of Riga, according to which Western Belarus was added to Poland and the Soviets took control of the entire Eastern Belarus, incorporated as a soviet republic into the Soviet Union (USSR) in 1922.

In the Soviet Union, it was politically beneficial to exploit the Belarusian national idea in the very beginning. That is why the local authorities were allowed to start the process of derussification. Most elementary schools switched to Belarusian as a language of instruction. Higher education institutions gradually did the same. (Zaprudnik, 1996: 93-94). In 1924, a decree was introduced to declare the equality of the four main languages in the republic: Belarusian, Russian, Yiddish, and Polish (Filamaty). Yet, most of the urban population did not speak Belarusian as it was neither native for lots of city-dwellers nor prestigious. In 1927, according to Article 22 of the Constitution, Soviet Belarus declared Belarusian as the main language for state, professional and public institutions, and organizations. The government started actively to conduct belarusianization in all the spheres of life: developing the press in Belarusian, opening schools, special and higher education institutions, implementing Belarusian as a language of management in governmental establishments, parties, trade unions and other public organizations. Belarusian literature gained an impetus to explosive development. However, in the 1930s, Moscow dramatically changed the attitude towards national ideas in the republics, and the process of belarusianization was stopped and followed by the wave of repressions aimed at national intellectuals and activists.

V. Bykov's works under analysis in our research describe the events of the Belarusian history at the wartime, namely World War II. At the same time, we get familiar with the

abovementioned pre-war historical events when reading about the life of the main characters, including their memories, to which the author sometimes dedicates the entire chapters. Depending on a social role or a particular communicative setting, the characters speak in different languages or a mixture of them. As for Russian transcribed in Belarusian Cyrillic, we can trace it in the dialogues with people, who are either strangers or city-dwellers, who were more educated or simply pretending so, or trying to demonstrate their power:

- a) — *Цёплая, значыць, хата. Гэта харашо. Трэба раздзецца, не вазражаеш?*¹
 — *Дык, калі ласка. Можна і зняць. Вы сюды навесьце, на гэты цвік.* (Bel. “Знак бяды”, p. 30);
- b) — *Аткрой, мамаша. Сваі.*²
 — *Чаго вам нада?*
 — *Ну аткрой!*
 — *Не адкрыю. Я адна ў хаце, хворая, не адкрыю* (Bel. “Знак бяды”, p. 299).

The situation in Western Belarus was radically different. According to the Treaty of Riga, the Polish government was obliged to provide Belarusians and other ethnic groups with all the rights and freedoms, including the right to choose a language for any social activities and religion. However, the authorities went on to carry out the policy of polonization, with one of the goals to expel Belarusian out of usage: Belarusian literature and press were banned, Belarusian schools and libraries were closed, Orthodox churches were converted into Catholic ones where liturgies were held exclusively in Polish. The term “*Belarus*” was forbidden, and all the Belarusian regions added to Poland were called *Kresy Wschodnie* (Eastern Borderlands). Nevertheless, even though the government almost immediately pursued the policy of assimilation after the Treaty of Riga was signed, and the USSR came back to the policy of russification only in the 1930s, the Belarusian culture and language were better preserved in the western regions of Belarus. Although all the Catholics were automatically considered Polish as well as part of local people identified themselves as

¹— *The house seems warm. That's nice. I need to take off my coat, do you mind?*

— *Please, do it. You can hang it here on this nail.*

²— *Open the door, mother. We are not strangers.*

— *What do you need?*

— *Well, open it.*

— *I won't. I am alone at home, sick, I won't open it.*

Polish, they continued speaking Belarusian. This paradoxical phenomenon could noticeably be traced to 1939 when western and eastern regions were re-united into one country.

The events of V. Bykov's books generally take place in the western regions of Belarus. We can easily find some literary examples with historical references pointing out to the linguistic situation there before World War II. One of the characters named Tkachuk, a representative of an educational department, described the schools where some teachers could not understand Russian and could hardly speak Belarusian, and students had problems with the Belarusian grammar because they had studied in Polish (Bel. "Абеліск", p. 54). Besides, the speech of characters gives evidence that people used to speak by mixing up Belarusian with Polish, transcribed in Belarusian Cyrillic, in a natural way:

a) *Tkachuk*: "Выхавання была самага гжэчнага..."³ (Bel. "Абеліск", p. 48);

b) *Mr. Yakhimouski*: "Радуецца? Шчэнсце вам? Ганьба..."⁴ (Bel. "Знак бяды", p. 159).

On the territory of Belarus, particularly in some regions of Western Belarus under Polish authorities, there was a high percentage of population who did not identify themselves with any ethnicity or language. They called themselves "*tutejszy*" (literally meaning "*locals*" or "*from here*") and their language "*mowa prosta*" (literally meaning "*simple speech*") or "*język tutejszy*" (literally meaning "*the language from this region*" or "*the here-ish language*"). This language was described by K. Braunmüller and G. Ferraresi as "basically an uncodified and largely undescribed Belarusian vernacular" (Braunmüller & Ferraresi, 2003: 107). Referring to the literary text, we can see that the characters from the "Obelisk" also call the language spoken over there and people as "*tutejszy*". However, we do not find any equivalent of this phenomenon in translation:

a) *Tkachuk*: "...узяў у гаспадара, дзе кватараваў, ягоны веласіпед, «ровар» пачутэйшаму..."⁵ (Bel. "Абеліск", p. 48);

³ *Tkachuk*: "She had the finest education."

⁴ *Adolf Yakhimouski*: "Glad? You're happy? Shame..."

⁵ *Tkachuk*: "...I took the bicycle of my landlord, his bicycle, "rovar" as they say here..."

*b) Stsepanida: “Гэта ж ашалець трэба! Лявон! Ты ж свой, тутэйшы, як жа можна так?”*⁶ (Bel. “Абеліск”, р. 188).

The linguistic spectrum in southern regions known as Polesia was always distinguished with a co-existence of Belarusian and Ukrainian dialects called Polesian. Besides, the linguists A. Dulicenko, O. Polâkov and N. Tolstoj claimed these dialects to be the West Polesian microlanguage, characterized by some features of a separate language. Therefore, in the 1980s–1990s, N. Šeliahovič undertook attempts to codify these dialects and to develop a standard written language (H. Cyhun, 2010).

During World War II, the local population had to communicate with Nazi invaders. Even if we take into account that there were unlikely to be many people having good command of German, some simple communication was not extremely complicated as the contacts between local people and German troops had already taken place during World War I. Besides, at those times, Belarusians used to hear Yiddish, a language that is quite close to German and was widely spoken by the Jews, who made a significant percentage of the urban population in big cities and were a dominant ethnic group in small towns in Belarus. In his works, dedicated to tragic pages of the country’s war history, V. Bykov introduced numerous micro-dialogues that include basic German words and phrases completely transcribed in Belarusian Cyrillic when presenting the scenes of communication between the main characters and Nazi soldiers:

*a) — Іст гут!*⁷

— Гут? — *успомніў Пятрок знаёмае яшчэ з той вайны нямецкае слова...* (Bel. “Знак бяды”, р. 64);

*b) Немец паставіў за парог вядро і выпрастаўся.*⁸

— *Біттэ, біттэ.*

— *Во дзякуй! — сказаў Пятрок...* (Bel. “Знак бяды”, р. 66).

⁶*Stsepanida: “This is craziness! Liavon! You are ours, from here! How is it possible?”*

⁷*— It is good!*

— *Good? — Piatrok remembered the familiar German word from the previous war.*

⁸*The German put down the bucket behind the threshold and straightened back.*

— *Here it is.*

— *Oh, thanks! — said Piatrok.*

As we can conclude, the linguistic map of Belarus was far from being homogeneous. Although most Belarusians spoke their language in daily life, especially in rural areas, within their history they were always exposed to a linguistic diversity due to political events, economic contacts, ethnic and cultural varieties.

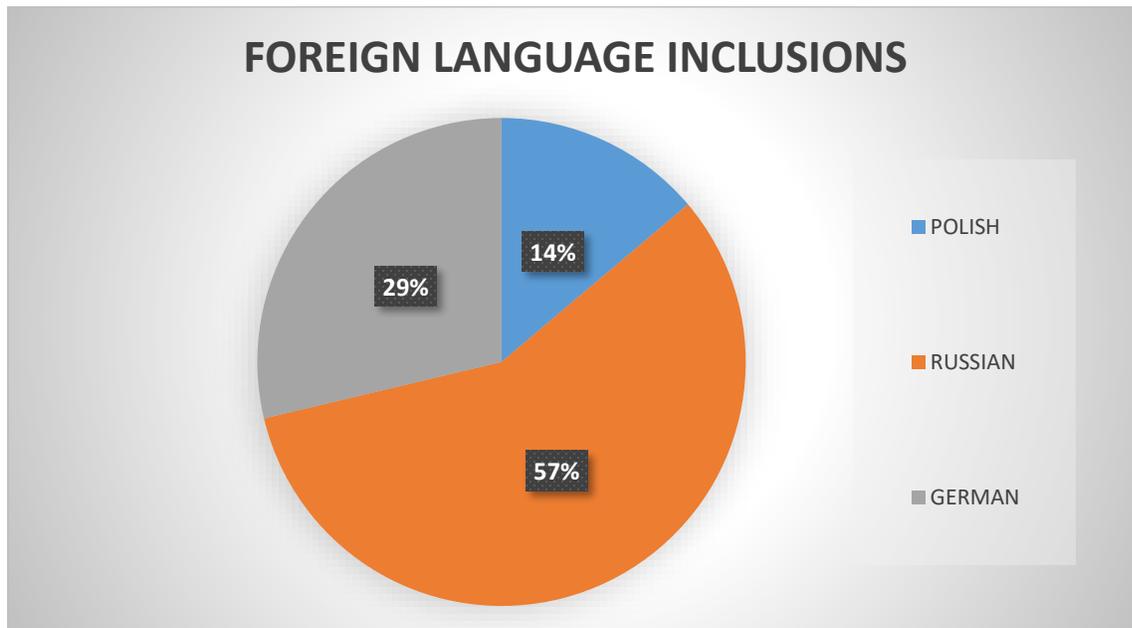
8.3. Translation of Foreign Language Inclusions into Russian and Spanish

In world literature, there are two main approaches to introducing foreign language inclusions in the original. Within the first one, the author inserts foreign units without explanations, mostly relying on the contextual understanding and competences of the reader or considering them the elements of spirit, atmosphere. In order to experience this spirit or atmosphere, their semantic perception is unnecessary and sometimes even obstructive, i.e. what is important is the form but not the information included in it. Within the second approach, the author somehow brings the meaning of the foreign word or phrase to the reader. Such units may be used in their foreign spelling or may be transcribed without morphological or syntactic changes.

Unlike writers, who are totally free to insert foreign language inclusions with different reasons in the original version when creating a new world in their works and can employ any techniques to make their readers feel the effect that the written text is intended to generate, translators are supposed to reproduce the literary creation in the way that is the most suitable to retain the author's style, the plot and the atmosphere of the works with all possible cultural nuances. In the context of translating foreign language inclusions, one of the leading roles belongs to such strategies as *domestication* and *foreignization* that were first formulated by Friedrich Schleiermacher. In recent studies, the American translation theorist Lawrence Venuti defines them as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” and “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” respectively (Venuti, 1995: 20). Being an advocate of a foreignizing method, L. Venuti argues that “domestication and foreignization deal with ‘the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text’” (Venuti, 1998: 102). However, when translators face the dilemma whether to preserve the authenticity of the literary work as much as possible and, consequently, issue a bigger challenge for the readers to understand the cultural constituents or to adapt the text to the readers' cultural background and, thus, to sacrifice the cultural originality of the work, it is up to them to make up a decision in finding an appropriate translation solution.

In the following part, we concentrate on the translation of foreign language inclusions in V. Bykov's stories into the Russian and the Spanish languages.

Having done the research dedicated to the foreign language inclusions in the works of V. Bykov, we can point out that the main translation strategies used by the translators are as follows: transcription (or transliteration) and complete translation, domestication and foreignization. In the translation versions, we see the results of all these strategies. At the same time, we have observed the correlation between a degree of using this or that strategy and the TL, and, furthermore, the correlation between a choice of strategies and the language of the foreign inclusions. The statistical data of our research count as many as 94 foreign language inclusion units: 13 — Polish (14%), 54 — Russian (57%), and 27 — German (29%). Making use of numerous inclusions in these languages is justified by the historical events described traced in the narratives and taking place in Western Belarus under Polish rule, as part of the USSR and occupied by the Nazis. The three languages mentioned constructed an obvious linguistic diversity of Belarus (see Fig. 15).



8.3.1. Polish Language Inclusions

Now, we are going to have a thorough look at the examples of foreign language inclusions in the original text, and their translation into a closely related language and a distantly related language, i.e., into Russian and Spanish. Before analyzing the examples, we find it appropriate to point out here that the writer does not supply the readers with any translations or notes explaining the meaning of the foreign language inclusions used. The readers are supposed to have some cultural background knowledge in order to deal with all these foreign language elements, or they can come to understanding them from the context while reading the stories. Besides, the writer provides all the foreign language inclusions in the Belarusian Cyrillic transcription, which serves as an extra bit to the plausibility of the plot when presenting the stories by the eyes of the main characters, who were mainly Belarusian speaking.

The first task we concentrate on is dealing with the Polish inclusions in the Belarusian text. This utterance below is taken from the story of Tkachuk, one of the main characters, when reporting his conversation with Pani Jadzia, a local schoolteacher: *“Проша звiнiць, пан шэф, я, проша пана, па педагагiчнай справе”*⁹ (Bel. “Абелiск”, p. 48).

In fact, it is a mixture of Belarusian and Polish elements, transcribed totally in Belarusian Cyrillic, and it illustrates the way a non-Polish speaker could comprehend the Polish speech; thus, it does not necessarily contain correct grammatical forms. Besides, by making use of these inclusions, the characters try to complete the portrait of the person they describe with a little grain of irony as a typical well-educated representative of the Polish times, though quite old-fashioned.

In the Russian version, we can still detect the broken Polish vocabulary that is also transcribed in Cyrillic and more russified that makes the meaning more transparent; therefore, there is no need in translation: *“Прошу извинить, пан шэф, я, проше пана, по педагогическому вопросу”* (Rus. “Обелиск”, p. 47).

⁹ *I beg your pardon, Mr. Director. I am very sorry. I am here to talk about a pedagogical issue.*

In the Spanish version, the translator decided to eliminate all the Polish elements, and the utterance is presented completely in Spanish and deprived of any indication that the character may communicate in a foreign language, and it comes out only from additional descriptions: “*Perdone usted, señor jefe, mil perdones, vine por una cuestión pedagógica*” (Sp. “Obelisco”, p. 39).

Next example demonstrates a dialogue between Sciepanida, the main character, and Adolf Jachimoŭski, a representative of poor nobility, in whose house Sciepanida lives and works. Among two of them, only Jachimoŭski mixes up two languages, i.e., Polish and Belarusian, but Stsepanida does not have any difficulty in understanding her landlord. Both of them are used to communication with a language blend that can reveal a class segregation:

— *Даруйце нам, пане Адоля, — сказала Сцепаніда...*

— *Пан Езус даруе, — сказаў Яхімоўскі...*

— *Вы ж ведаеце, мы не самі. Ці ж мы прасілі? Нам далі.*

— *Але ж вы не адмовіліся...*

— *Ну як жа адмовіцца, пане Адоля? Адалі б яшчэ каму. Вунь Ганчарыкам нічога не дасталося.*

— *Цёнгле быў грэх квапіцца на чужое. На чужым і дармовым шчэнся не бэндзе. Мне шкада вас... Але ж нічога не зробіш, — сказаў ён, пачакаўшы. — Я не жычу вам блага, хай Езус, Марыя памогуць вам...¹⁰* (Bel. “Знак бяды”, p. 163-164).

In the Russian text, the dialogue is completely monolingual and presented in Russian. Only the form of addressing in the vocative case, which is untypical of Russian, from Sciepanida to Adolf Jachimoŭski and his reference to Jesus Christ in the Polish praying tradition can give an idea to the readers about his origin and social status and keep a reminder of the local linguistic atmosphere.

— *Простите нас, пане Адоля, — сказала Степаніда...*

¹⁰ — *Forgive us, Mr. Adolf, — said Stsepanida.*

— *May Jesus Lord forgive you, — said Yakhimouski...*

— *You know, it's not our fault. Did we ask for it? It was granted to us.*

— *But you did not refuse ...*

— *How could we, Mr. Adolf? They would've given it to anyone else. The Hancharyks got nothing.*

— *It's a sin to have your eyes on what is not yours. It won't make you happy. I'm sorry for you... But it can't be changed, — he said later. — I do not wish you anything bad. May Jesus and Mary help you...*

— *Пан Езус простит, — сказал Яхимовский...*

— *Вы же знаете, мы не сами. Разве мы просили? Нам дали.*

— *Но вы же не отказались...*

— *Как же было отказаться, пане Адоля? Отдали бы еще кому. Вон Гончарикам ничего не досталось.*

— *Грех зариться на чужое... Но ничего не сделаешь, — сказал он походя. — Я совсем не желаю вам зла. Пусть Езус, Мария помогут вам...* (Rus. “Знак беды”, p. 67).

In the Spanish version, we only read the text in Spanish without any foreign language inclusions that might give a hint of bilingual communication between the characters. Moreover, the translator took a decision to convert a dialogue into a two-line summary without providing all the details of the scene, in which Sciepanida and Jachimoŭski are involved:

“Además, había que decirle que no era suya la culpa, que así lo había planteado el régimen, y que aunque les hubieran dado a otros, que miserables no faltaban en este mundo...” (Sp. “El signo de la desgracia”, p. 141)

We can also come across numerous short Polish language inclusions in the speech of Nazi soldiers, who sometimes use them in combination with the German words during their communication contacts with the local population, e.g., “*О, матка, млеко!*” (Bel. “Знак бяды”, p. 76), “*Матка, гин яйка!*”¹¹ (Bel. “Знак бяды”, p. 303”), etc. These Polish elements are mostly related to essential food items and repeated many times throughout the story when invaders demand or rob food. We can only guess the reason why this scarce Polish vocabulary is used by German soldiers: due to their geographical neighbourhood and owing to the fact the initial invasion was carried out by the Nazis into Poland.

In the Russian translation, all these inclusions remain transcribed in Cyrillic and, thus, preserve the foreign speech effect primarily made up by the author: “*О матка! Млеко!*” (Rus. “Знак беды”, p. 31), “*Матка, гин яйка!*” (Rus. “Знак беды”, p. 123).

In the Spanish text, almost all the Polish inclusions are translated into Spanish, and the effect of foreign speech is blurred, except the cases when the Polish inclusions are mingled up

¹¹ “*Oh, mother, milk!*”, “*Mother, give eggs*”.

together with German ones: “¡Oh, mamáta! ¡Leche!” (Sp. “El signo de la desgracia”, p. 69), “Madrecita, ¡gibt huevos!” (Sp. “El signo de la desgracia”, p. 248). At the same time, the translator also demonstrates different solutions when translating the same lexical units into Spanish. For instance, the same word “*млеко*” is depicted with the distorted Spanish “*lekche*” (Sp. “El signo de la desgracia”, p. 79), or the exclamation “*О, млеко!*” (Bel. “Знак бяды”, p. 52) is unexpectedly rendered into the Russian “¡Oh, *molokó!*” with its translation at the footnote “¡Oh, *leche!* (*N. del t.*)” (Sp. “El signo de la desgracia”, p. 49). It may seem a little illogical within the historical context, but it can generate a hint at some awkwardness of the foreigner’s speech.

We suppose that the artistic effect upon the recipient is generally retained in the examples of the Russian translation due to keeping some Polish language inclusions in the text as they convey the atmosphere where the characters act out. As for the same effect in the examples of the Spanish translation, it can be traced to a lesser extent: no foreign language inclusions are detected, and not all the constituents of the dialogue are presented. The reader can build up the image only due to the descriptions around the dialogues. The perlocutive effect in the text would be likely kept better if the translator had inserted some authentic features of the characters’ speech with explanatory comments at the foot or had modified the speech in Spanish by introducing extraordinary or broken forms and, thus, revealing some natural foreignness in communication.

Table 9. Polish Inclusions and Their Rendering in the Russian and Spanish Versions

The table below presents the Polish inclusions from V. Bykov’s literary works in the original version (Belarusian) and their equivalents in the translation versions (Russian and Spanish) with interpretive comments about the context and means of rendering for each inclusion and language.

Table 9. Polish Inclusions and Their Rendering in the Russian and Spanish Versions

	<i>ORIGINAL VERSION</i>	<i>RUSSIAN VERSION</i>	<i>SPANISH VERSION</i>
“SIGN OF MISFORTUNE” (“ЗНАК БЯДЫ” / “ЗНАК БЕДЫ” / “EL SIGNO DE LA DESGRACIA”)			
1.	—... Матка – шпэк! Матка – яйка! (p. 20)	— ...матка — шпэк, матка — яйка! (p. 8)	<i>¡Matka—Speck, matka—yaika! (cursive)</i> (1) <i>¡Madrecita, tocino, madrecita, huevos! (N. del t.)</i> (p. 20)
	The utterance belongs to the German soldiers and consists of Polish and German lexical units written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. It is explained to the readers with a footnote that includes the translation in Spanish.
2.	— О, млеко! (p. 52)	— О млеко! (p. 21)	— <i>¡Oh, molokó!</i> (1) <i>¡Oh, leche!</i> (N. del t.) (p. 49)
	The utterance belongs to the German soldiers and consists of the Polish lexical unit written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance is presented with the Russian lexical unit and written in the Latin alphabet and in italics. It is explained to the readers with a footnote that includes the translation in Spanish.

3.	— О, matka, млеко! (p. 76)	— О matka! Млеко! (p. 31)	—¡Oh, mamáita! ¡Leche! (p. 69)
	The utterance belongs to the German soldiers and consists of the Polish lexical unit written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance is translated into Spanish. Only the context demonstrates that the speaker is a foreigner.
4.	— Млека! Млека! — п'яна закрычаў хтосьці з немцаў... (p. 77)	— Млека! — п'яно закричал кто—то из немцев. (p. 31)	—¡Leche! —gritó como un borracho uno de los alemanes (p. 70)
	The utterance belongs to the German soldiers and consists of the Polish lexical unit written in Cyrillic.	The utterance written in Cyrillic coincides with the original version but in the reduced way without any translator's note.	The utterance is translated into Spanish in the reduced way. Only the context demonstrates that the speaker is a foreigner.
5.	— Млеко! Варум нікс млеко? (pp. 87-88)	— Млеко! Варум никс млеко? (p. 35)	— <i>Lekche! Warum nichts lekche?</i> (p. 78)
	The utterance belongs to the German soldiers and consists of Polish and German lexical units written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The Polish element is translated into Spanish with the deliberate mistake in the Spanish word form in order to transmit the foreign origin of the speaker. The German elements remain untranslated without any note. The utterance is written in the Latin alphabet and in italics.
6.	— Вас іст дас? — запытаў ён, паказваючы на вядро. — Варум нікс млеко? (p. 92)	— Вас ист дас? — указал он на ведро. — Варум никс млеко? (p. 37)	— <i>Was ist das? —señaló el cubo— . Warum nichts lekche?</i> (p. 82)
	The utterance belongs to the German soldiers and consists of Polish and German lexical	The utterance written in Cyrillic coincides with the original version including	The Polish element is translated into Spanish with the deliberate mistake in the

	units written in Cyrillic. The author makes a deliberate mistake in the German element in order to present the way the native speaker perceives the foreign speech.	the author's deliberate mistake without any translator's note.	Spanish word form in order to transmit the foreign origin of the speaker. The German elements remain untranslated without any note. The utterance is written in the Latin alphabet and in italics.
7.	— Пане Адоля! — гукнула яны... (p. 157)	— Пане Адоля! — позвала она... (p. 64)	— ¡Señor Adolia! — ¡llamó ella... (p. 137)
	The utterance written in Cyrillic belongs to the main character and includes the form of addressing people in Polish with the vocative case.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance is translated with the form of addressing people in Spanish and does not include any foreign language inclusion.
8.	— Радуетесь? Шчэнце вам? Ганьба... (p. 159)	— Радуетесь? Шчястья вам?! (p. 65)	— ¿Os alegráis? ¿Os hace felices? (p. 138)
	The utterance written in Cyrillic belongs to the character of Polish origin who mixes up Polish and Belarusian while talking to his ex-workers.	The utterance written in Cyrillic coincides with the original version without any translator's note, though the Polish element is more distorted than the form in the original.	The utterance is entirely translated into Spanish and does not include any foreign language inclusion.
9.	— Даруйце нам, пане Адоля,— сказала Сцепаніца... — Пан Езус даруе, — сказаў Яхімоўскі... — Вы ж ведаеце, мы не самі. Ці ж мы прасілі?.. — Але ж вы не адмовіліся...	— Простите нас, пане Адоля, — сказала Степанида... (звательный падеж) — Пан Езус простит, — сказал Яхимовский... — Вы же знаете, мы не сами. Разве мы просили?.. — Но вы же не	“Además, había que decirle que no era suya la culpa, que así lo había planteado el régimen, y que aunque les hubieran dado a otros, que miserables no faltaban en este mundo...”. (p. 141)

	<p>— Ну як жа адмовіцца, пане Адоля? Аддалі б яшчэ каму. Вунь Ганчарыкам нічога не дасталося.</p> <p>— Цёнгле быў грэх квапіцца на чужое. На чужым і дармовым шчэнся не бэндзе. Мне шкада вас... Але ж нічога не зробіш, — сказаў ён, пачакаўшы.— Я не жычу вам блага, хай Езус, Марыя памогуць вам... (pp. 163–164)</p>	<p>отказались...</p> <p>— Как же было отказаться, пане Адоля? Отдали бы еще кому. Вон Гончарикам ничего не досталось.</p> <p>— Грех зариться на чужое.</p> <p>— Но ничего не сделаешь, — сказал он походя. — Я совсем не желаю вам зла. Пусть Езус, Мария помогут вам... (p. 67)</p>	
	<p>The dialogue written in Cyrillic belongs to the main character of the Belarusian origin and the character of the Polish origin. Both of them mix up Belarusian and Polish elements.</p>	<p>The dialogue written in Cyrillic is entirely translated into Russian and only contains the form of addressing people and the names of religious figures in Polish.</p>	<p>This dialogue is extracted from the Spanish version at all. The idea is rendered via the description in a very reduced way in Spanish without any foreign language inclusions.</p>
10.	<p>— Матка, гіп яйка!</p> <p>— Матка, шпэк! — падхапіў другі... (p. 303)</p>	<p>— Матка, гип яйка!</p> <p>— Матка, шпак! — подхватил другой. (p. 123)</p>	<p>—¡Madrecita, ¡gibt huevos!</p> <p>—¡Madrecita, <i>Speck!</i> —dijo otro... (p. 248)</p>
	<p>The utterance belongs to the German soldiers and consists of the Polish and German lexical units written in Cyrillic.</p>	<p>The utterance written in Cyrillic coincides with the original version without any translator’s note, though the Polish element is more distorted than the form in the original.</p>	<p>The Polish element is translated into Spanish. The German elements remain untranslated without any note, written in the Latin alphabet and in italics.</p>
“OBELISK”			

(“АБЕЛІСК” / “ОБЕЛІСК” / “EL OBELISCO”)			
11.	— Выхавання была самага гжэчнага. (p. 46)	Воспитания была самого тонкого. (p. 47)	Y de una educación finísima. (p. 39)
	The utterance belongs to the main character and includes the Polish lexical unit written in Cyrillic.	The utterance is entirely translated into Russian without any foreign language inclusion.	The utterance is entirely translated into Spanish without any foreign language inclusion.
12.	“Проша звініць, пан шэф, я, проша пана, па педагагічнай справе”. (p. 46)	“Прошу извинить, пан шэф, я, проше пана, по педагогическому вопросу”. (p. 47)	“Perdone usted, señor jefe, mil perdones, vine por una cuestión pedagógica”. (p. 39)
	The utterance written in Cyrillic belongs to the main character who is telling the story and trying to imitate another character of the Polish origin by inserting the Polish lexical units in a distorted way.	The utterance written in Cyrillic coincides with the original version without any translator’s note. It includes the Polish lexical units in a distorted way.	The utterance is entirely translated into Spanish without any foreign language inclusion.
13	... усё ўспамінала матку боску ды дзівілася... (p. 51)	...все поминала матку боску и недоумевала... (p. 52)	...y evocaba a la madre de Dios con la duda que le carcomía el pecho... (p. 42)
	The utterance written in Cyrillic belongs to the main character who is telling the story and trying to imitate another character of the Polish origin by inserting the Polish lexical units (the name of the religious figure).	The utterance written in Cyrillic coincides with the original version without any translator’s note. It includes the Polish lexical units (the name of the religious figure).	The utterance is entirely translated into Spanish without any foreign language inclusion.

8.3.2. Russian Language Inclusions

In the OT, there are many dialogues with the Russian language inclusions, though the characters who keep these dialogues are not necessarily Russian speakers. The first example demonstrates a conversation between Sciepanida and Huž, a Nazi collaborationist who serves in the local police, or the *polizei* called in the German manner and scornfully by local people. They both insert Russian words and expressions in their speech, including some terms and concepts of those times that are familiar to the characters, and widespread in Russian. However, in the dialogue, they have intentions, on the one hand, to express irony (by Huž) and, on the other hand, to pretend innocent and play misunderstanding (by Sciepanida). The Russian inclusions adapted to the Belarusian text intensify the effect of irony in the conversation between the characters:

— *Ты ж знаеши, што цябе трэба вешаць як бальшавіцкую акцявістку. А ты яшчэ хвост паднімаеш! На што ж ты расчываеш?*

— *А ні на што не расчываю. Я цёмная жэнічына.*

— *Гэта ты цёмная жэнічына? А хто баб у хату-чытальню збіраў? Цёмная жэнічына? А раскулачванне?*

— *Раскулачванне ты не забудзеш, канешне, — сказала яна...¹² (Bel. “Знак бяды”, p. 226).*

In the Russian version, the text is translated completely in Russian with all the Soviet realias that are most probably known to Russian readers. At the same time, it does not contain any foreign language inclusions, which intensify the ironic effect in the OT. We can still observe some irony, though to a lesser extent and only due to the context:

— *Ты же знаешь, что тебя надо повесить как большевистскую активистку. А еще хвост поднимаешь! На что ты рассчитываешь?*

— *А ни на что не рассчитываю. Я темная женщина.*

¹² — *You know you must be hanged as a Bolshevik activist but you dare to thrust out your head! What do you hope for?*

— *I don't hope for anything. I'm an ignorant woman.*

— *You're an ignorant woman?! And who gathered women in the reading room? An ignorant woman?! What about dispossession?*

— *Of course, you won't forget dispossession, — she said.*

— *Это ты темная женщина? А кто колхозы организовывал? Кто баб в избучитальню сгонял? Темная женщина! А раскулачивание?*

— *Раскулачивание ты не забудешь, конечно, — задумчиво сказала она...* (Rus. “Обелиск”, p. 90—91).

The Spanish text contains some cultural realias, namely Sovietisms generated within that historical period, and keeps either their transliterated original forms or partially translated in Spanish (e.g., “*activista bolchevique*”, “*koljós*”, “*isba-biblioteca*”, “*expropiación*”). In this case, although Spanish readers may come across difficulties in understanding them and, as a result, the role they play in the text, if not being prepared with some historical knowledge related to that time and place, they are well-applied to the text by the translator in order to retain the perlocutive effect:

— *Sabes muy bien que debería ahorcarte por activista bolchevique. ¡Y aún levantas la cola! ¿En qué confías?*

— *No confío en nada. Soy una mujer ignorante.*

— *¿Tú eres una mujer ignorante? ¿Y quién organizó el koljós? ¿Quién montó una isba-biblioteca para las mujeres? ¡Una mujer ignorante! ¿Y la expropiación?*

— *La expropiación no la olvidarás, naturalmente — dijo ella pensativa...* (Sp. “El obelisco”, p. 192).

The second conversation is held between the three characters: two Nazi collaborationists and Piatrok. It describes how blatantly negative the relationships were between the local population and the *polizei* that were supposed to be representatives from the territories occupied by the Nazis and, thus, mediators to establish a law-and-order system of the new authorities. This scene reveals the origin of each character. One of them is Russian speaking and likely to be a stranger to the place where the action takes place. Although he speaks only Russian, there is no language barrier in communication due to historical events and linguistic relative links. Nevertheless, the author decided to present the Russian speech completely transcribed in Belarusian:

— *Эта ты брось зажымацца! Такой номер у нас не прайдзёт! — быў гатовы абурыцца насаты. — Стаў бутылку, а патам пасмотрым.*

— Дык чэсна няма! Што я хлусіць буду, — стараючыся як мага болей шчыра і таму, мусіць, фальшыва апраўдваўся Пятрок.

— Ты бачыў? — пасля нядоўгай замінкі сказаў паліцай да насатага. — Адмаўляецца!

— Што, жыць надаела? А эта ты нюхал?..

— Самагону! Жыва!¹³ (Bel. “Знак бяды”, р. 251).

The Russian text contains the translation of the conversation in Russian without any hints to the bilingual situation. However, Russian readers easily catch the plot and the atmosphere of the scene due to the historical and narrative contexts. At the same time, the readers would encounter no obstacles to understand the story if it kept some Belarusian lexical elements supplied with the translators’ comments (if required):

— Брось зажиматься! — готов был обидеться полицей. — Ставь бутылку, и не будем ссориться.

— Так честно, нет. Что я, врать буду? — стараясь как можно искреннее и потому, наверно, фальшиво сказал Петрок. Однако гости, видно, уже уловили эту неестественность в его голосе и еще больше удивились.

— Ты видел? — после недолгой заминки сказал полицей носатому. — Отказывается!

— Что, жить надоело? А это ты нюхал?

— Самогону, живо! (Rus. “Обелиск”, р. 102)

In the Spanish version, the translation of this conversation is entirely in Spanish. Only the German “*polizei*” expands the peculiarities of the scene that takes place at wartime in Eastern Europe. However, Spanish readers may misunderstand the real meaning of this realia under the circumstances of that time and place if the translator does not provide any explanation. Within the war context in Belarus, the *polizei* does not only represent a police department,

¹³ — Stop cheating out! It won't work out with us! — the long-nosed man was ready to get angry. — A bottle now, and then we'll see.

— Honestly, I have nothing! Why would I tell a lie? — Piatrok was trying to sound as honest as possible, and that's why he must have overplayed.

— Can you believe it? — said the *polizei* to the long-nosed man after a short hesitation. — He refuses!

— What?! Are you tired of living? And this one, did you see it?..

— Moonshine! Faster!

consisting exclusively of Nazi collaborationists, but it also depicts an explicitly contemptuous attitude of the local population to them. The text does not contain any traces of linguistic diversity in the conversation, either:

— *¡Deja de obstinarte! — El policía estaba a punto de enfadarse —. Pon una botella en la mesa y no nos pelearemos.*

— *Honradamente, que no hay. ¿Iba yo a mentiros? — dijo Petrok lo más sinceramente que pudo y, por lo mismo, en tono muy falso.*

Por otro parte, los visitantes ya habían captado este matiz de falta de naturalidad en su voz y se sorprendieron aún más.

— *¿Has visto? — dijo después de una corta pausa el polizei al narigudo —. ¡Nos lo niega!*

— *¿Qué, te has cansado de vivir? ¿Has olido eso alguna vez?*

— *¡Aguardiente, rápido!* (Sp. “El obelisco”, p. 212)

In the following example, there is a short dialogue about the stranger and Sciepanida. The stranger’s part is mostly Russian in the Belarusian version. It makes the readers think that he is either not local or probably from the city, and, in addition, close to the authorities as he easily operates the political vocabulary, namely popular at those times sovietisms, that is well-known to Sciepanida, who is among the activists at the local level. That is why she replies to the questions in the same way, i.e. using the political terminology in Russian:

— *Хазяїн, у калхозе састаіш? Ці аднаасобнік?*

— *У калхозе, анягож, — звыкла азвалася за гаспадара Сцепаніда. — З першага дня мы.*

— *Ну і як? Зажытачны калхоз?*

— *А, які там зажытачны! Беднаваты калхоз...*¹⁴ (Bel. “Знак бяды”, p. 274).

In the Russian version, the dialogue is translated in Russian and completely monolingual. However, the vocabulary related to the Soviet realias is preserved. In addition, the general

¹⁴ — *Host, are you at the kolkhoz? Or an individual?*

— *At the kolkhoz, of course, — answered Stsepanida as usual instead of the host. — From the very first day.*

— *How is it? A prosperous kolkhoz?*

— *Ah, prosperous?! Quite poor.*

context around may help in constructing the elements of the atmosphere described in the scene:

— *Хозяин, в колхозе состоишь? Или единоличник?*

— *В колхозе, а как же! — привычно отозвалась за хозяйина Степанида. — С первого дня мы.*

— *Ну и как? Зажиточный колхоз?*

— *А, какой там зажиточный! Бедноватый колхоз...* (Rus. “Обелиск”, p. 111).

We can trace approximately the same effect in the Spanish version, where the dialogue is also entirely translated in Spanish with retaining the sovietisms, either transliterated (“*koljós*”) or translated (“*propietario privado*”), though without any note giving clues to their meaning. The translator may have relied on the context that can provide a hint to the readers or on their background knowledge:

— *¿Estás en el koljós, patrón? ¿O eres un propietario privado?*

— *¡En el koljós! ¿Cómo, si no? — respondió por el amo Stepanida, como tenía por costumbre —. Desde el primer día.*

— *¿Y qué tal? ¿Es un koljós rico?*

— *¡Qué va a ser rico! Es un koljós bastante pobre...* (Sp. “El obelisco”, p. 232).

As we can conclude from the above-presented dialogues, the Russian language inclusions from the OT are rendered in their authentic forms in the Russian text. Having merged with the rest of the text, translated from Belarusian into Russian, they neither look nor sound emphasized anymore and, as a result, lose a subtle effect of foreignness and its functionality, i.e. increasing a degree of } irony, pointing out to the origin or social status, etc. In their minds, the Russian readers can envision the historical background and feel the atmosphere conveyed by the author, though it is mostly related to the common cultural and historical heritage, thus, the differences may drop out of the readers’ attention. As for retaining the effect of foreignness in the Spanish version, the task is even more complicated owing to the absence of the cultural and historical bridges, to say nothing of a linguistic distance; therefore, the losses of rendering the dialogues with the Russian language inclusions are inevitable and objectively much larger in scale than in the Russian text. We see them entirely translated into Spanish and mostly representing the general ideas of some cultural and political

concepts described in the story. At the same time, to preserve the cultural elements, the translator keeps some realias untranslated. Whereas without being familiar with them, the Spanish readers are pretty challenged to understand their meaning.

Table 10. Russian Inclusions and Their Rendering in the Russian and Spanish Versions

The table below presents the Russian inclusions from V. Bykov's literary works in the original version (Belarusian) and their equivalents in the translation versions (Russian and Spanish) with interpretive comments about the context and means of rendering for each inclusion and language.

Table 10. Russian Inclusions and Their Rendering in the Russian and Spanish Versions

	<i>ORIGINAL VERSION</i>	<i>RUSSIAN VERSION</i>	<i>SPANISH VERSION</i>
<i>SIGN OF MISFORTUNE</i> (<i>ЗНАК БЯДЫ / ЗНАК БЕДЫ / EL SIGNO DE LA DESGRACIA</i>)			
1.	— Цёплая, значыць, хата. Гэта харашо. Трэба раздзецца, не возражаеш? (p. 30)	—Значит, теплая хата. Это хорошо. Надо раздеться, не возражаешь? (p. 11)	— O sea que es una casa caliente. Está bien. Habrá que sacarse la ropa de abrigo. ¿Tienes algo que objetar? (p. 29)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating a higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions.as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
2.	— А дзе ж твая... акцявістка? — нібы між іншым запытаў ён... (p. 31)	— А где же твоя активистка? — вроде между прочим спросил полицай (p. 12)	—¿Dónde tienes a tu activista? —preguntó como de pasada el polizei... (p. 30)

	The utterance belongs to the local polizei who inserts Russian lexical units in his speech by pronouncing them in the Belarusian way for the purpose of making fun of the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
3.	— ...Савецкая ўлада ляснула, але ж калхозы ні—ні! Калхозы сахраняюцца. — Гітлер загадаў... (p. 31)	—...Советская власть хряпнулась, но колхозы ни—ни! Гитлер приказал: колхозы сохраняются... (p. 12)	—...Al régimen soviético se lo ha tragado la tierra, pero a los koljoses, de ninguna manera. Hitler lo ha ordenado: que se conserven los koljoses... (p. 30)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating a higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
4.	— Во. Гэта дзела! — задаволена сказаў Гуж. (p. 33)	— Это другое дело! — удовлетворенно сказал Гуж. (p. 13)	—¡Eso es otra cosa! — manifestó Guzh muy satisfecho. (p. 31)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating a higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
5.	— Твой жа сыноч дзе? У Краснай Арміі бытта? Сталіна бароніць? (p. 33)	—Твой—то сын где? В Красной Армии будто? Сталина защищает? (p. 13)	—¿Dónde está tu hijo? Creo que en el Ejército Rojo, ¿verdad? ¿Defendiendo a Stalin? (p. 32)

	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of mocking the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
6.	— ... Ён няп'юшчы. Ты ж праўда няп'юшчы, Патап? (p. 34)	— ...Он непьющий. Ты же, правда, Потап, непьющий? (p. 13)	— ...Es abstemio. ¿Verdad que eres abstemio, Potap? (p. 32)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech by pronouncing them in the Belarusian way for the purpose of making fun of the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
7.	— Захадзі, захадзі! ... Не сцяняйся, ха—ха! Муціць жа, не сцяніцельная? — Здравствуйце, — ціхавата павіталася Сцепаніда і пераступіла парог. (p. 35)	—Заходи, заходи! —жуя закуску, по—хозяйски пригласил Гуж. —Не стесняйся, ха—ха! Поди, не стеснительная? —Здравствуйте, —тихо поздоровалась Степанида и переступила порог. (p. 13)	—¡Pasa, pasa! —la invitó Guzh como si fuera el dueño, mientras masticaba los entremeses—. ¡No hagas cumplidos, ja, ja! ¿O quizá eres tímida? —Buenos días —saludó en voz baja Stepanida, y atravesó el umbral. (p. 33)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech by pronouncing them in the Belarusian way for the purpose of making fun of the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

8.	— ... Гэта ты мне насіць должан... (p. 37)	— ... Это ты мне поллитровки носить должен. (p. 15)	— ... Eres tú quién debe traerme medio litro. (p. 35)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech by pronouncing them in the Belarusian way for the purpose of making fun of the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
9.	— Пан германскі фельдфебель пытаецца, ці очэнь свежае гэта малако? (p. 52)	—Пан германский фельдфебель спрашивает, свежее ли это молоко. (p. 21)	—El pan sargente alemán pregunta si es leche fresca. (p. 50)
	The utterance belongs to the interpreter who most probably speaks Russian in his daily life.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
10.	— А пра курэй... Забыўся. Знаеш, забыўся... Ты ведаеш, з імі не дужа пагамоніш. (p. 124)	— А, про кур... Забыл. Забыл, знаешь. Там, поди, с ними не очень поговоришь. (p. 50)	—Bueno, las gallinas... Lo he olvidado, sabes... Allí uno no puede hablar mucho con ellos. (p. 110)
	The utterance belongs to the main character who uses Russian lexical units when talking to a certain person. Thus, here is an example of natural <i>trasianka</i> (a natural mixture of Belarusian and Russian).	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

11.	— Што будзе, тое і будзе. Не знаеш хіба? (p. 126)	— Что будет, то и будет. Не знаешь разве? (p. 51)	— Pasará lo que tenga que pasar. (...) ¿O acaso no lo sabes? (p. 111)
	The utterance belongs to the main character who uses Russian lexical units when talking to a certain person. Thus, here is an example of natural <i>trasianka</i> (a natural mixture of Belarusian and Russian).	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
12.	— Калекцівізацыя, — паправила Роза Якаўлеўна... (p. 145)	— Коллективизация, — поправила Роза Яковлевна... (p. 59)	“Colectivización —le corrigió Rosa Yakóvlevna. (p. 128)
	The utterance contains the term that came from Russian to Belarusian and was well-adapted but here is an example when it is used a totally Russian term.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusion as it is entirely translated into Spanish. Thus, the effect of the inclusions is lost, though the term is related to a certain period of history.
13.	— Пад вашу лічную ответственнаць. (p. 201)	Absent (through description) (p. 82)	Absent (through description) (p. 171)
	The utterance belongs to the Soviet official who uses Russian lexical units in his speech for the purpose of demonstrating a higher social status and making an impression of being well-educated.	The utterance does not coincide with the original version. The scene is transmitted through description in Russian. The effect of the Russian language inclusions is	The utterance does not coincide with the original version. The scene is transmitted through description in Spanish. Thus, the effect of the inclusions is lost.

		entirely lost in the Russian version of the story.	
14.	— Эй, куда? Нельзя! — Чаго? — Нельзя, сказал!... (...) — Ганчарык, вазврати пастаронніх! (p. 202)	Absent (through description) (p. 82)	Absent (through description) (p. 171)
	The utterance belongs to the Soviet official who uses Russian lexical units in his speech for the purpose of demonstrating a higher social status and making an impression of being well-educated.	The utterance does not coincide with the original version. The scene is transmitted through description in Russian. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not coincide with the original version. The scene is transmitted through description in Spanish. Thus, the effect of the inclusions is lost.
15.	— Не разгаварываць! Капаць! (p. 219)	— Не разговаривать! Копать! (p. 88)	— ¡Nada de charlas! ¡A cavar! (p. 185)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating a higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
16.	— Капаць! Быстра! Шнель! (p. 220)	— Копать! Быстро! Шнель! — визжал с дороги полицаи. (p. 89)	— ¡A cavar! ¡De prisa! Schnell! — chilló desde la carretera el polizei. (p. 186)
	The utterance belongs to the local polizei and consists of Russian and German lexical elements written in Cyrillic with the intention to demonstrate his loyalty to	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

	the Nazis and his authority over local people.		
17.	— Ну, падла, ты ў мяне дажджэшся! Урэшце я цябе павешу. З вялікім задавальненнем. З насладжэннем!!! — Гэта за што? — не паднімаючы позірку, спакойна пацікавілася яна... (p. 226)	— Ну, падла, ты у меня дождешься! Наконец я тебя повешу. С моим большим удовольствием. С наслаждением! — Это за что? — не поднимая взгляда, спокойно поинтересовалась она... (p. 91)	—Pues vaya, carroña, ¡al final cobrarás de mí! Al final te ahorcaré. Y con gran satisfacción. ¡Con placer! —¿Y eso por qué? —se interesó ella tranquilamente, sin levantar la mirada... (p. 191)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and his authority over local people as well as to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
18.	—Ты ж знаеш, што цябе трэба вешаць як бальшавіцкую акцыявістку. А ты яшчэ хвост паднімаеш! На што ж ты расчываеш? — А ні на што не расчываю. Я цёмная жэншчына. — Гэта ты цёмная жэншчына? А хто баб у хату—чытальню збіраў?	Ты же знаешь, что тебя надо повесить как большевистскую активистку. А еще хвост поднимаешь! На что ты считаешь? —А ни на что не рассчитываю. Я темная женщина. —Это ты темная женщина? А кто колхозы организовывал? Кто баб в	—Sabes muy bien que debería ahorcarte por activista bolchevique. ¡Y aún levantas la cola! ¿En qué confías? —No confío en nada. Sou una mujer ignorante. —¿Tú eres una mujer ignorante? ¿Y quién organizó el koljós? ¿Quién montó una isba—biblioteca para las mujeres? ¡Una

	<p>Цёмная жэншчына? А раскулачванне?</p> <p>— Раскулачванне ты не забудзеш, канешне, — сказала яна. (...)</p> <p>— Не, не забуду! Па гроб не забуду. (...) (p. 226-227)</p>	<p>избу—читальню сгонял?</p> <p>Темная женщина! А раскулачивание?</p> <p>—Раскулачивание ты не забудешь, конечно, — задумчиво сказала она.</p> <p>— Нет, не забуду! По гроб не забуду. (...) (p. 90-91)</p>	<p>mujer ignorante! ¿Y la expropiación?</p> <p>—La expropiación no la olvidarás, naturalmente — dijo ella pensativa...</p> <p>—¡No, no la olvidaré! No la olvidaré hasta la tumba... (p. 192)</p>
	<p>The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and his authority over local people and of mocking them as well as to the main character who replies in the same way by mixing up the languages.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
19.	<p>— ... Мне трэба расчытацца з некаторымі. З калхознічкамі, маць вашу за нагу!.. (p. 227)</p>	<p>— ...Мне надо рассчитаться с некоторыми. С колхозничками, мать вашу за ногу!.. (p. 92)</p>	<p>—...Tenía que saldar cuentas con algunos. Con los koljosianos, ¿la madre que os...! (p. 192)</p>
	<p>The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and his authority over local people and of mocking them.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>

20.	<p>— За палачкі работалі? Так вам і нада! Нашто было трэба лезці ў калгас? Ты ж за яго агіціравала! — Лацно было агіціраваць за тое, чаго не знаеш. (р. 227)</p>	<p>— За палочки работали? (...) Так вам и надо! Зачем было лезть в колхоз? Ты же в колхоз агитировала! — Нетрудно было агитировать. Разве не знаешь?! (р. 92)</p>	<p>—¿Trabajabais a palos? ... ¡Eso es lo que merecíaís! ¿por qué teníais que entrar en el koljós? ¡Tú bien hacías propaganda del koljós! —No era difícil hacer propaganda. ¿No lo sabías? (р. 192)</p>
	<p>The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and his authority over local people and of mocking them as well as to the main character who replies in the same way by mixing up the languages.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
21.	<p>— ... Ты ж враг! Враг Германіі. (р. 228)</p>	<p>— ...Ты же враг! Враг Германии. (р. 92)</p>	<p>—... ¡Eres un enemigo! Un enemigo de Alemania. (р. 193)</p>
	<p>The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and his authority over local people and of mocking them.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
22.	<p>— Ага! А калі пад мост падкладзе? Ды вухне? Тады каму атвячай? ...</p>	<p>— Ага. А если под мост подложит? Да ухнет? Тогда кому отвечать? ...</p>	<p>—Eso. ¿Y si la coloca bajo el puente? ¿Y si explota? ¿Quién será el responsable?</p>

	(p. 232)	(p. 94)	(p. 196)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech and in the Belarusian way for the purpose of demonstrating his higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
23.	— Не, я не сагласный, — надзьмуўся Недасека. (p. 234)	— Ну нет, я не согласный, — надулся Недосека. (p. 95)	—...Ah, no, no estoy de acuerdo —se enfadó Nedoseka. (p. 198)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech for the purpose of demonstrating his higher social status and sounding well-educated.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
24.	— Во дажыдаецца. Быў жа Гуж, ужо ўсё ведае. (p. 241)	— Вот дожидается. Был Гуж, все уже знают. (p. 97)	—Te estaba esperando. Estuvo Guzh, lo saben todo. (p. 204)
	The utterance belongs to the local polizei who inserts Russian lexical units in his speech and in the Belarusian way for the purpose of demonstrating his higher social status.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
25.	—...Цяпер жа, ведаеш, трэба ўсім дагадзіць, уласці асобенна,— ветліва сказаў Пятрок. (p. 242)	— ...Теперь же, знаешь, надо всем угодить, власти особенно, — сказал Петрок. (p. 98)	—...Actualmente, ya lo sabes, hay que contentar a todo el mundo, especialmente a las autoridades —dijo Petrok.

			(p. 204)
	The utterance belongs to the main character who inserts Russian lexical units here and in the Belarusian way for the purpose of sounding more serious and persuasive.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
26.	— Як гэта —не выганяць! Што, ён табе даў аслабджэнне? Нап’ецца ды зноў прыедзе, будзе чапляцца. (p. 243)	— Как это не выгонят! Что, он тебе дал освобождение? Напьется и снова приедет, будет цепляться. (p. 98)	—¿Cómo que no nos mandarán! Se emborrachará y volverá de nuevo, se pegará a nosotros. (p. 206)
	The utterance belongs to the main character who inserts the distorted Russian lexical unit to express some mockery.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions. Thus, the effect of the inclusions is lost.
27.	— Якія бандзіты?... Ад нас во нядаўна немцы выехалі, счытай, нядзелю стаялі... (p. 250)	— Какие бандиты?... От нас вот недавно немцы выехали, считай, неделю стояли... (p. 101)	—¿Qué banditos?... No hace mucho que los alemanes se marcharon de aquí, digamos que estuvieron una semana... (p. 211)
	The utterance belongs to the main character who uses Russian lexical units to sound more serious. There might be a difficulty with translating the word “нядзеля” (in Belarusian — “ <i>Sunday</i> ”, in Russian — “ <i>week</i> ”).	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

28.	<p>— Эта ты брось зажимацца! Такой номер у нас не прайдзёт! ... Стаў бутылку, а патом пасмотрым.</p> <p>— Дык чэсна няма! Што я хлусіць буду....</p> <p>— Ты бачыў?... Адмаўляецца!</p> <p>— Што, жыць надаела? А эта ты нюхал?...</p> <p>— Самагону! Жыва!</p> <p>(p. 251).</p>	<p>— Брось зажиматься! ... Ставь бутылку, и не будем ссориться.</p> <p>— Так честно, нет. Что я, врать буду? (...)</p> <p>— Ты видел? (...)</p> <p>Отказывается!</p> <p>— Что, жить надоело? А это ты нюхал? (...)</p> <p>— Самогону, живо!</p> <p>(p. 102)</p>	<p>— ¡Deja de obstinarte!... Pon una botella en la mesa y no nos peharemos.</p> <p>— Hondradamente, que no hay. ¿Iba yo a mentiros?...</p> <p>— ¿Has visto?... ¡Nos lo niega!</p> <p>— ¿Qué, te has cansado de visir? ¿Has olido esso alguna vez?...</p> <p>— ¡Aguardiente, rápido!</p> <p>(p. 212)</p>
	<p>The utterance is presented with the dialogue between the polizeis, who are either, most probably, Russian— speaking or use Russian inclusions to demonstrate their authority, and the main character who inserts Russian lexical units to sound more serious and persuasive as a response to the Russian speaking person.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
29.	<p>— А еслі найдзём?</p> <p>— Знойдзеце, дык ваша,— сказаў Пятрок...</p> <p>— Знойдзем —палучыш пулю. За ашуканства,— паабяцаў паліцай.</p>	<p>— А если найдем?</p> <p>— Найдете, так ваша, — смиренно сказал Петрок...</p> <p>— Найдем, получишь пулю. За гнусный обман, — пообещал полицай.</p>	<p>— ¿Y si lo encontramos?</p> <p>— Si lo encontráis es vuestro —dijo sumiso Petrok...</p> <p>— Si lo encontramos te pegamos un tiro. Por tu repugnante engaño —le prometió el <i>polizei</i>.</p>

	<p>— А не найдзём —тожа прыстралім, как сабаку,— удакладніў насаты.— Так што харашэнька падумай.</p> <p>— Што ж, воля ваша... (p. 253)</p>	<p>— А не найдем, тоже пристрелим как собаку, — злобно уточнил носатый.</p> <p>— Так что подумай хорошенько.</p> <p>— Что ж, воля ваша... (p. 102)</p>	<p>—Y si no lo encontramos también te mataremos como un perro —preciso furioso el narigudo—. Así que piénsatelo bien.</p> <p>—Bueno, haced lo que queríais... (p. 214)</p>
	<p>The utterance is presented with the dialogue between the polizeis, who are either, most probably, Russian— speaking or use Russian inclusions to demonstrate their authority, and the main character who inserts Russian lexical units to sound more serious and persuasive as a response to the Russian speaking person.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
30.	<p>— Ах, мелет! — вызверыўся насаты. — Для каго—та на самагоначку мелет! А для нас нет! А ну к сценке! Жыва! (p. 254)</p>	<p>— Ах, мелет! — вызверился носатый. — Для кого—то на самогоночку мелет! А для нас нет! А ну к стенке! Живо! (p. 103)</p>	<p>—¡Ah, molía trigo! —se puso como una fiera el narigudo—. ¡Conque moliendo para hacer aguardiente para alguien! ¡Y para nosotros no hay! ¡Hala, a la pared! ¡Vivo! (p. 215)</p>
	<p>The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the polizei to demonstrate their authority and threatening</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>

	while talking to the main character.		
31.	— Так, считаем да трох! (...) Даеш, нет? Раз... Імей в віду, я б'ю точно, без промаху. Два... Ну, даеш? Нет? (p. 255)	— Так, считаем до трех! ... Даешь, нет?.. Раз... Імей в віду, я б'ю точно, без промаха. Два... Ну, даешь? Нет? (p. 103)	—¡Contaremos hasta tres! (...) ¿Nos las das o no? A la una... ten en cuenta que acierto con precisión, sin fallos— a las dos... Bueno, ¿nos las das? ¿No? (p. 215)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the polizei to demonstrate their authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
32.	— Не спяшы! Я яго па часцям раздзелаю. Как бог чарапаху. Ну, так гдзе водка? Долга малчаць будзеш? (p. 255)	— Не спеши! Я его раздзелаю, как бог черепаху! Ну, так где водка? Долго молчать будешь? (p. 103)	—¡No tengas prisa! ¡Le ajustaré las cuentas como Dios a la tortuga! ¡Venga, pues! ¿Dónde está el vodka? ¿Vas a callar por mucho rato? (p. 216)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the polizei to demonstrate his authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
33.	— Гдзе водка? Гавары! Ах, малчыш? (p. 256)	— Где водка? Будешь говорить? Ах, молчишь?.. (p. 103)	—¿Dónde está el vodka? ¿Hablarás? Ah, ¿te callas? (p. 216)

	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the Russian speaking <i>polizei</i> to demonstrate his authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
34.	— Ах ты, хутарская сволач! Кулацая вша! Зажымаеш? Ну, палучай!... (p. 256)	—Ах ты хуторская сволочь! Кулацкая вша! Зажимаешь? Ну, получай!.. (p. 104)	—¡Maldita canalla de alquería! ¡Piojo campesino! ¿Nos oprimes? ¡Pues toma!... (p. 217)
	The utterance that contains Russian inclusions belonging to the Russian speaking <i>polizei</i> to demonstrate his authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
35.	— Што доўга з ім пэцкацца?! Канчай, і патопалі. — Сам пусць даходзіт! — Дай я... — Пагадзі! Яшчэ прыгадзіцца,— адпіхнуў паліцая насаты... — Не понял, слізняк? Нам водка нужна. Водка, панімаеш? Не с'ягодня, так завтра. Штоб был харошы запас.	—Что с ним цацкаться! Кончай, и потопали! —Сам пусть доходит! —Дай я... —Погоди! Еще пригодится, —оттолкнул полицаю носатый и, шагнув к Петроку, слегка наклонился над ним. —Ты понял, слизняк? Нам водка нужна. Водка, понимаешь? Не сегодня,	—¡A qué perder el tiempo con él! ¡Termina y larguémonos! —Deja que se muera él mismo... —Espera, yo mismo le... —¡Un momento! Aún nos será útil. —El narigudo apartó al <i>polizei</i> , se acercó a Petrok y se inclinó ligeramente sobre él—. ¿Lo has comprendido, gusano?

	<p>Понял? Іначы прыдзём — распрашчаешся з жыццю. (р. 257)</p>	<p>так завтра. Чтоб был хороший запас. Понял? Иначе придем — распрошчаешся с жыццю. (р. 104)</p>	<p>Necesitamos vodka. ¿Vodka, comprendes? Si no hay, será mañana. Que haya una buena reserva. ¿Entendido? De otro modo, cunado vengamos, te puedes despedir de la vida. (р. 217)</p>
	<p>The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the Russian speaking polizeis to demonstrate their authority and threatening while talking to the main character.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
36.	<p>— ... І за аскарбленне фюрара. За фюрара, знаеш, што палагаецца? (р. 266)</p>	<p>И за оскорбление фюрера. За фюрера знаешь что полагается? (р. 107)</p>	<p>—... Y por insultar al Führer. ¿Sabes cuál es el castigo por insultar al Führer (р. 227)</p>
	<p>The utterance that contains Russian inclusions adapted to the Belarusian way of writing and the German word belongs to the polizeis to demonstrate their authority and threatening while talking to the main character.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost. Only the German word remain untranslated</p>
37.	<p>— Не хацеў па— харошаму —вісець будзеш, — прыгразіў</p>	<p>— Не хотел по— хорошему, висеть будешь! — пригрозил Гуж... — За</p>	<p>—¿No quieres por las buenas, pues colgarás de la horca! —Le amenazó</p>

	Гуж... — За аскарбленне паліцыі. І фюрара. (p. 269)	оскорбление полиции. И фюрера. (p. 109)	Guzh... Por desacato a la policía. Y al Führer. (p. 227)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing and the German word belongs to the polizeis to demonstrate their authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost. Only the German word remain untranslated
38.	“Хай! Хай. Чым такая жысць — хай!” — думаў Пятрок... (p. 269)	«Пусть! Пусть! Если такая жизнь, пусть», — думал Петрок... (p. 109)	“¡Adelante! ¡Adelante! Antes que una vida así, adelante”, pensó Petrok... (p. 227)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
39.	— Пайшоў! Быстра! — скамандаваў Гуж... — Быстра, сказаў! (p. 269)	— — Пошел! Живо! — скомандовал Гуж... — Живо, сказал! (p. 109)	—¡Vamos! ¡Vivo! —ordenó Guzh... ¡Vivo, he dicho!.. (p. 228)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the local polizei to demonstrate his authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

40.	— Быстра! Быстра, стары большавіцкі корч! (p. 270)	— Быстро! Быстро! Ах ты, большевицкий пенъ! (p. 109)	—¡Rápido! ¡Rápido! ¡Ya te daré yo, troncón bolchevique (p. 228)!
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the local polizei to demonstrate his authority and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
41.	—Хазяін, у калхозе састаіш? Ці аднаасобнік? — У калхозе, анягож, — звыкла азвалася за гаспадара Сцепаніда.— З першага дня мы. — Ну і як? Зажытачны калхоз? — А, які там зажытачны! Беднаваты калхоз... (p. 274)	— Хозяин, в колхозе состоишь? Или единоличник? — В колхозе, а как же! — привычно отозвалась за хозяина Степанида. — С первого дня мы. — Ну и как? Зажиточный колхоз? — А, какой там зажиточный! Бедноватый колхоз. (p. 111)	—¿Estás en el koljós, patrón? ¿O eres un propietario privado? —¡En el koljós! ¿Cómo, si no? —respondió por el amo Stepanida, como tenía por costumbre—. Desde el primer día. —Y qué tal? ¿Es un koljós rico? —¡Qué va a ser rico! Es un koljós bastante pobre. (p. 232)
	The utterance consists of the dialogue between the high rank Soviet official who uses the Soviet terms in Russian and the main character who speaks in “ <i>trasianka</i> ” (a mix of Belarusian and Russian).	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance contains only one term in Russian that is transliterated in Spanish, i.e., “koljós”, and it contributes to the description of the historical period when the story action takes place.

42.	<p>—Аткрой, мамаша. Сваі. — Чаго вам нада? — Ну аткрой! — Не адкрыю. Я адна ў хаце, хворая, не адкрыю. (p. 299)</p>	<p>— Открой, мамаша. Свои. — Что вам надо? — Ну открой! — Не открою. Я одна в хате, больная, не открою. (p. 122)</p>	<p>—Abre, madrecita. Somos de los nuestros. —¿Qué queréis? —¡Anda, abre! —No abriré. Estoy sola en la casa, estoy enferma, no abriré. (p.245)</p>
	<p>The utterance consists of the dialogue that contains Russian inclusions belonging to the Russian speaking polizei (most probably not local) while talking to the main character.</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
43.	<p>— (...) Для чаго табе толькі? — А гэта ўжо маё дзела. Трэба. (p. 311)</p>	<p>— (...) Для чего тебе только? — А это уж мое дело. Надо! (p. 127)</p>	<p>—(...) Sólo que ¿para qué la quieras? —Eso es cosa mía. ¡La necesito! (p. 256)</p>
	<p>The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the local people who speak in “<i>trasianka</i>” (a mix of Belarusian and Russian).</p>	<p>The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.</p>	<p>The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.</p>
44.	<p>— Не падыходзь! Прымяню аружыю! — вызверыўся паліцай... (p. 313)</p>	<p>— Не подходи! Применю оружие! — вызверился полицай... (p. 128)</p>	<p>—¡No te acerques! ¡Utilizaré las armas! —se puso hecho una fiera el <i>polizei</i>... (p. 258)</p>
	<p>The utterance that contains Russian inclusions adapted to the Belarusian way of</p>	<p>The utterance coincides with the original version. The effect of the Russian</p>	<p>The utterance does not contain the Russian inclusions as they are</p>

	writing belongs to the local polizei to demonstrate his authority and threatening while talking to the main character.	language inclusions is entirely lost in the Russian version of the story.	entirely translated into Spanish. Thus, the effect of the inclusions is lost. Only the German word “ <i>polizei</i> ” is used in italics
45.	— Тут, да, — сказаў Свянтоўскі... — І зараз жа ідзіце адсюль! Зараз жа, быстра!!! — кінуў ён... (pp. 314—315)	— Здесь, да, — сказал Свентковский... — И сейчас же идите отсюда! Сейчас же, быстро!! — бросил он... (p. 128)	— Está aquí, sí — dijo Sventkovski... — ¡Y váyase inmediatamente de aquí! Inmediatamente, ¡de prisa! — le espetó... (p. 259)
	The utterance consists of the dialogue that contains Russian inclusions adapted to the Belarusian way of writing belongs to the interpreter who is, most probably, Russian speaking and uses Russian words to sound more serious.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
46.	— Куды ідзеш, акцыявістка? — У дзярэўню, не бачыш? (p. 327)	— Куда идешь, активистка? — В деревню, не видишь? (p. 133)	— ¿Adónde vas, activista? — Al pueblo, ¿no lo ves? (p. 270)
	The utterance consists of the dialogue between the the local polizei to demonstrate his mockery and the main character who mixes up Belarusian and Russian lexical units.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
47.	— Гэй, акцыявістка! — раўнуў Гуж. — Па—	— Эй, активистка! — рывкнул Гуж. — По—	— ¡Eh, activista! — bramó Guzh—. ¡Abre por las

	добраму адкрой! А то горш будзе! Ты мяне знаеш! (p. 335)	хорошему открой! А то хуже будет! Ты меня знаешь! (p. 136)	buenas! ¡Si no, será peor! ¡Ya me conoces! (p. 276)
	The utterance that contains Russian inclusions adapted to the Belarusian way of writing belongs to the local polizei to demonstrate his mockery and threatening while talking to the main character.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
<i>OBELISK (АБЕЛІСК / ОБЕЛИСК / EL OBELISCO)</i>			
48.	—... Актыўны абшчэсцвеннік... (p. 24)	—... АКТИВНЫЙ общественник... (p. 24)	...un activista... (p. 24)
	The utterance includes the Soviet term in Russian, who is used to describe the character during the meeting.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
49.	— Да, загінуў, — коротка адказаў Ткачук. (p. 37)	— Да, погиб, — сказал Ткачук, неторопливо... (p. 38)	—¿Peció? —Sí —confirmó Tkachuk... (p. 33)
	The utterance contains the Russian lexical units that is, most probably, used by the character in his daily life.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
50.	... Памятаеш, як у Някрасава: «иди в огонь за честь отчизны, за убежденье, за любовь, иди	... Помнишь, как у Некрасова: «иди в огонь за честь отчизны, за убежденье, за любовь, иди	... Como en el verso de Nekrásov, ¿te acuerdas?: “Vete al combate por la patria, /tus convicciones y el

	и гибни безусловно, умрешь недаром, дело прочно, когда под ним струится кровь!» (p. 39)	и гибни безусловно, умрешь недаром, дело прочно, когда под ним струится кровь!» (p. 40)	amor, /vete y muere, ¡bendito seas!, /no es en vano: eterna es la idea, /si dan la sangre por su honor”. (p. 34)
	The utterance includes an extract from the Russian author’s poetry in original that is used to demonstrate a high level of the character’s education.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish, though not of literary translation. Thus, the effect of the inclusions is lost.
51.	... камісія рашыла перадаць хлопца ў дзетдом. (p. 72)	... комиссия решила передать парня в детдом. (p. 74)	... la comisión resolvió que el chico en adelante debía vivir en el orfanato. (p. 56)
	The utterance includes the Soviet term in Russian, who is used to describe the character who is official and speaks in “ <i>trasianka</i> ” (a mix of Belarusian and Russian).	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
52.	...Ведаеш, гэты: «Где оно, это высокое небо, которого я не знал до сих пор и увидел нынче... И страдания этого я не знал также... Да, я ничего этого не знал до сих пор. Но где я?» (p. 76)	...Помнишь: «Где оно, это высокое небо, которого я не знал до сих пор и увидел нынче... И страдания этого я не знал также... Да, я ничего этого не знал до сих пор. Но где я?» (p. 78)	¿Te acuerdas? “Dónde queda este cielo alto que nunca había visto y hoy lo veo... Y este sufrimiento tampoco lo conocía... Sí, no conocía nada semejante hasta hoy día. Pero ¿dónde estoy?...”. (p. 59)
	The utterance includes an extract from the Russian literary work “ <i>War and</i>	The utterance coincides with the original version. The effect of the Russian	The utterance does not contain the Russian inclusions as they are

	<i>Peace</i> ” in original that is used to demonstrate a high level of the character’s education.	language inclusions is entirely lost in the Russian version of the story.	entirely translated into Spanish, though not of literary translation. Thus, the effect of the inclusions is lost.
53.	— «Кончылася тут, — кажа, — ваша ўласць!» (p. 89)	— «Кончилась тут, — говорит, — ваша власть!» (p. 91)	“¡El poder de ustedes —nos dijo— se acabó!” (p. 67)
	The utterance contains the Russian inclusion, which is used by the character to sound more serious and persuasive.	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.
54.	...А далей не наша дзела... (p. 166)	...А дальше не наше дело... (p. 168)	...Lo demás no es cosa nuestra... (p. 117)
	The utterance contains the Russian inclusion, which is used by the character that speaks in “ <i>trasianka</i> ” (a mix of Belarusian and Russian)	The utterance coincides with the original version. The effect of the Russian language inclusions is entirely lost in the Russian version of the story.	The utterance does not contain the Russian inclusions as they are entirely translated into Spanish. Thus, the effect of the inclusions is lost.

8.3.3. German Language Inclusions

In the OT, we can also find many mini dialogues with German language inclusions, mostly during the contacts of communication between Nazi invaders and the local population. These inclusions generally contain simple words and short phrases used by speaking partners of different social statuses and even ethnicities in order to get the message across to the other party. The author prefers leaving all the German elements untranslated and transcribing them in Belarusian Cyrillic with relying on the readers' guessing from the context or their basic knowledge of the foreign language acquired by getting familiar with the war-thematic literature and cinematography rather than by studying it, though German was the most popular foreign language at that time in Belarus.

In the first dialogue, we meet a Nazi officer and Piatrok, the main character. The officer does not really care about good manners while talking to Piatrok in a strict voice with uncompromised military-like orders and simplified lexical units. Due to the language barrier, their communication is far from being smooth, and the officer uses some Russian words in their incorrect forms and even vulgarisms to make it somehow more successful:

— *Ком! Ком—ком...*

— *Я?*

— *Я, я. Ты,— пацвердзіў фельдфебель...*

— *Клазет ніхт? — запытаў фельдфебель раптам спыняючыся.*

— *Каго? — не зразумеў Пятрок.*

— *Сральня ніхт?*

— *Няма... Дык гэта, калі трэба, дык...*

— *Офіцёрклазет! — аб'явіў ён рашуча.— Драй час врэмя. Фэрштэйн? Панятнё?*

— *Дык панятна, — не зусім упэўнена сказаў*

*Пятрок.*¹⁵ (Bel. “Абеліск”, р. 112—113)

¹⁵ — *Come! Come, come...*

— *Me?*

— *Yes, yes. You, — confirmed the sergeant major...*

— *No lavatory? — asked the sergeant major after a sudden stop.*

— *What? — said Piatrok.*

— *A shithouse?*

In the Russian version, the dialogue is almost similar as it is translated into Russian with the German units transcribed in Russian Cyrillic, however, with vulgarisms omitted and replaced with repetitive authentic German words, most probably due to the censorship that was infeasible before publishing any literary work in the USSR. The Russian readers also understand the meaning quite easily owing to the context and the linguistic and cultural background knowledge:

— *Ком! Ком—ком...*

— *Я?*

— *Я, я. Ты, — подтвердил фельдфебель. (ст.45)*

— *Клозет нихт? — спросил фельдфебель, вдруг остановившись.*

— *Кого? — не понял Петрок.*

— *Клозет нихт? Ферштейн? Клозет, клозет?*

— *Так это... Если кому надо, так...*

— *Официрклозет! — объявил он решительно. — Драй час врэмя. Ферштейн?*

Понятие?

— *Так, понятно, — не совсем уверенно сказал Петрок (Rus. “Обелиск”, p. 46).*

In the Spanish version, the translator decides to make use of almost the same translation solution as in the Russian text, i.e., translating the text in the SL into Spanish and leaving the German language inclusions untranslated, though presenting them in their original German spelling and punctuation but in a different font in order to catch the readers' attention:

— *Kom! Kom, kom...*

— *¿Yo?*

— *Yo, yo, tú — confirmó el sargento.*

— *Klosett nicht? — preguntó el sargento, que se había detenido de pronto.*

— *¿El qué? — No comprendió Petrok.*

— *Klosett nicht? Verstehen? Klosett? Klosett?*

— *No ... So, if necessary, then ...*

— *An officer lavatory! — he said firmly. — Understand? Clear?*

— *Well, clear, — said Piatrok dubiously.*

— *Pues eso... Si alguien tiene necesidad, pues...*

— *Offizierklosett! — anunció con decisión —. Drei horas. Verstehen? ¿Comprendido?*

— *Bueno, comprendido — dijo Petrok no muy seguro* (Sp. “El obelisco”, p. 100).

In the dialogue, we can also see some inaccuracy in the translation made by the translator either on purpose or without recognizing the linguistic pun caused by a language mix and a coincidence of the identical pronunciation of the Belarusian / Russian “Я” (eng. “I”) and the German affirmation “Ja” (eng. “Yes”): the line “Yo, yo, tú” (eng. “Me, me. You”) is translated from the original “Я, я. Ты”; however, it is uttered by the German officer, and, thus, it would be considered more logical if presented as “Ja, ja, tú” (“Yes, yes, you”). We suppose that there is no sense rendering the pun into Spanish as in combination with this language it is completely lost.

In the second example, there is a communicative contact between Piatrok, the main character, and Karl, a German kitchen helper of a lower social status, and between Piatrok and a German soldier on guard. It is difficult to define this communication as a grammatically correct dialogue because it is held in the broken or simplified language, including only exclamations, affirmations, short military orders at some moments, and with objects and gestures from all the parties. However, in the end, the interaction aim is successfully achieved:

— *Гэта... Можна апасля, пан Карла? Ведаеце, лепш, каб вы далі гэта самае...*

Прыкурыць.

— *Курьц! — зразумеў Карла.— Я! Яволь!*

І ён дастаў з кішэнi пачак цыгарэт...

— *Я гэта... пакладу. Ну, каб апасля,— паказаў ён на мяса і на істопку.*

— *Я, я,— пагадзіўся Карла.*

Пятрок хуценька падаўся да сенцаў, але тут ад палаткі рашуча ступіў вартавы.

— *Хальт! Ферботэн!*

— *Што?*

— *Хальт! Цурук! — абвясціў ён...*¹⁶ (Bel. “Абеліск”, р. 114—115).

In the Russian version, the translation solution applied to the example is the same, i.e. the German language inclusions remain untranslated but are transcribed in Russian Cyrillic, and the Belarusian text is entirely translated in Russian. The Russian readers are unlikely to come across difficulties in understanding the meaning of the German language inclusions within this quite similar cultural context:

— *Это... Может, потом, пан Карла? Знаете, мне бы лучше это самое... Прикурить.*

— *Курить! — понял Карла. — Я! Яволь.*

Он достал из кармана пачку сигарет...

— *Я это... подожду. Ну, потом чтоб, — показал он на мясо и на истопку.*

— *Я, я, — согласился Карла.*

Петрок быстренько подался к сенцам, но тут от палатки решительно шагнул часовой.

— *Хальт! Ферботэн!*

— *Что?*

— *Хальт! Цурук! — металлическим голосом гаркнул тот...* (Rus. “Обеліск”, р. 45).

In the Spanish text, the translator does not change the translation strategy — rendering the Belarusian text lines into Spanish, keeping the German lexical units in their authentic spelling and punctuation, and highlighting them in a different font. However, owing to the verbal simplicity accompanied with non-verbal communication means in the interaction between the characters, the Spanish readers may not be in trouble to understand the foreign language inclusions within the context:

— *Verá... Quizá después, ¿verdad, señor Karl? Sabe, yo preferiría... fumar.*

¹⁶ — *Ah, I'll put it here... Well, for later, — he pointed to the meat and the barn.*

— *Yes, yes — agreed Karl.*

Piatrok quickly leaned toward the porch but the guard rapidly stepped out of the tent.

— *Stop! Forbidden!*

— *What?*

— *Stop! Keep back! — he shouted out...*

— ¡Fumar! — comprendió Karl — . Ja! Jawohl!

Sacó un paquete de cigarrillos del bolsillo...

— Eso... lo dejaré allí. Bueno, después — señaló la carne y la cocina.

— Ja, ja — aceptó Karl.

Petrok se dirigió rápidamente al zaguán, pero el centinela avanzó decidido un paso desde la tienda.

— Halt! Verboten!

— ¿Qué?

— Halt! Zurück! — rugió con voz metálica el centinela... (Sp. “El obelisco”, p. 101).

In the third example, we have decided to include some simple lines belonging to the Nazi collaborationist Huž, who serves as a chief at the local collaboration administration; thus, on the one hand, both terrifying to the local population and even to his subordinates and hated them and, on the other hand, always experiencing a disrespectful attitude from the Nazi officers. In order to demonstrate his relatively high status and enjoy abusing the power given by the Nazi authorities, he constantly inserts the German words into his speech when talking to the locals, although it is obvious that he does not have command of German: “Ты, Багацька, — у падмогу! І шнэль, шнэль, шнэль! Панятна?”¹⁷ (Bel. “Абеліск”, p. 216) or “Генуг, гультаі! — адразу аб’явіў Гуж.— На сёння генуг! А заўтра будзе загад. Ці сюды, ці на бульбу. Па дамах разайдзісь!”¹⁸ (Bel. “Абеліск”, p. 221).

In the Russian and Spanish texts, we do not find any differences in using translation strategies, i.e., translating the Belarusian text into the TL and keeping the German language inclusions untranslated, either in Russian Cyrillic or in German with the emphasizing font respectively.

In the Russian version: “Ты, Богатька, им в помощь! И шнель, шнель, шнель! Понятно?” (Rus. “Обелиск”, p. 87) and “Генуг, лодыри! На сегодня генуг! А завтра будет приказ! Или сюда, или на картошку. По домам разойдись!” (Rus. “Обелиск”, p. 89).

¹⁷ —You, Bahatska, help them! Move it! Faster! Clear?

¹⁸ — Enough, lazybones! — announced Guzh immediately. — Enough for today! Tomorrow there will be an order. Either to work here or to dig out potato. Go home!

In the Spanish version: “*¡Tú, Bogatka, ayúdalos! ¡Y schnell, schnell, schnell! ¿Comprendido?*” (Sp. “El obelisco”, p. 182) and “*¡Genug, perezosos! ¡Genug por hoy! ¡Mañana habrá nuevas órdenes! O aquí, o la patata. ¡Idos a vuestras casas!*” (Sp. “El obelisco”, p. 187).

As we can see, the German language inclusions are present in both the Russian and the Spanish versions, and they substantially contribute to retaining some features of the OT and the perlocutive effect, in general. As a result, it helps the readers create the historical atmosphere where the story events take place. Although we can detect some losses in the Russian text, it still transmits the peculiarities of the foreign language inclusions quite precisely. The understanding is achieved due to the fact that Belarusian and Russian are closely related languages, and there is also cultural similarity at the extralinguistic level. At the same time, Belarusian and Spanish are distant languages. Therefore, the Spanish readers are not familiar with the cultural and historical context, so they might need some linguacultural clarifications or additional explanation that could be provided by the translator, for instance, as footnotes or external links as well as comments within the text itself. However, these foreign language inclusions are often simplified and incorporated in short dialogues that do not play the decisive role in determining the main plot line; thus, they will not be a great challenge for the Spanish readers to understand the events described in the story.

Table 11. German Inclusions and Their Rendering in the Russian and Spanish Versions

The table below presents the German inclusions from V. Bykov’s literary works in the original version (Belarusian) and their equivalents in the translation versions (Russian and Spanish) with interpretive comments about the context and means of rendering for each inclusion and language.

Table 11. German Inclusions and Their Rendering in the Russian and Spanish Versions

	ORIGINAL VERSION	RUSSIAN VERSION	SPANISH VERSION
“SIGN OF MISFORTUNE” (“ЗНАК БЯДЫ” / “ЗНАК БЕДЫ” / “EL SIGNO DE LA DESGRACIA”)			
1.	—... Матка — шпэк! Матка — яйка! (p. 20)	— ...матка — шпэк, матка — яйка! (p. 8)	<i>¡Matka—Speck, matka— yaika! (cursive)</i> (1) ¡Madrecita, tocino, madrecita, huevos! (N. del t.) (p. 20)
	The utterance belongs to the German soldiers and consists of German and Polish lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. It is explained to the readers with a footnote that includes the translation in Spanish.
2.	— Іст гут! (p. 53)	— Гут, гут! (p. 21)	—Gut! Gut! (p. 50)
	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic is slightly different from the original version (one word is replaced with another German word). No translation is provided.	The utterance coincides with the original version partly, written in the Latin alphabet and in italics. There is no explanation provided by the translator.
3.	— Іст гут!	— Іст гут!	—Ist gut!

	— Гут? — успомніў Пятрок знаёмае яшчэ з той вайны нямецкае слова і ўзрадаваўся... — Гут, — яшчэ сказаў немец... (р. 64)	— Гут? — вспомнил Петрок знакомое еше по той войне слово и обрадовался. — Я ж кажу... Хороший, ага. Свой, так что... — Гут, — повторил немец... (р. 26)	—¿Gut? —recordó Petrok la palabra, que ya conocía de otra guerra, y se alegró—. Ya lo creo... Es bueno, ah, ah. Es de casa, de manera que... —Gut — repitió el alemán... (р. 59)
	The utterance belongs to the main character and to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
4.	— Дзякуй, паночку. Во дзякуй вам... Немец паставіў за парог ведра і выпрастаўся. — Біттэ, біттэ. — Во дзякуй! — сказаў Пятрок... (р. 66)	— Спасибо, паночку. Вот спасибо вам... Немец поставил через порог ведро и выпрямился. — Битте, битте. — Вот спасибо, — повторил Петрок... (р. 27)	—Gracias, señor. Muchas gracias... El alemán dejó el cubo dentro a través del umbral y se enderezó. —Bitte, bitte. — Muchas gracias —repitió Petrok conmovido... (р. 61)
	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
5.	(“Ком, ком”) (р. 70)	(«Ком, ком!») (р. 28)	(« <i>Kom, kom!</i> ») (р. 64)
	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
6.	(“Яволь, яволь”) (р. 70)	(«Яволь, яволь!») (р. 28)	(« <i>Jawohl, jawohl!</i> ») (р. 64)

	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
7.	— Ком! — Вас ист дас?.. — Сталин карашо?.. — Капут!.. — Вэк! (p. 71)	— Ком! — Вас ист дас?.. — Сталин карашо?.. — Капут!.. — Вэк! <i>Footnote: Weg — прочь, вон (нем.). (p. 29)</i>	— <i>Kom!</i> — <i>Was ist das? (...)</i> — ¿Stalin Bueno? (...) — <i>Kaputt! (...)</i> — <i>Weg!</i> (p. 65—66)
	The utterance belongs to the main character and to the German soldier and consists of German and distorted Russian lexical elements written in Cyrillic. The main character gets the idea owing to his previous experience and the context.	The utterance written in Cyrillic coincides with the original version. The translation is provided at the footnote.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
8.	— ХАЛЬТ! Ком! (p. 78)	— ХАЛЬТ! (p. 32)	— <i>Halt!</i> (p. 71)
	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic is shorter than the original version and without any translator's note.	The utterance is reduced if compared to the original version and written in the Latin alphabet and in italics. No translation is provided.
9.	— Аллес? (p. 78)	— Фсе? Аллес? (p. 32)	— ¿Toda? <i>Alles?</i> (p. 71)
	The utterance belongs to the German soldier and consists of German lexical element written in Cyrillic.	The utterance written in Cyrillic is expanded with the distorted Russian element	The utterance is larger than the original version. The German element is written in the Latin alphabet and in

		and is not provided with the translator's note.	italics. No translation is provided.
10.	— Генуг!... — Ком! (p. 79-80)	— Генуг!... — Ком! (p. 32)	— <i>Genug!</i> ... — <i>Kom!</i> (p. 72)
	The utterance belongs to the German soldier and consists of German elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
11.	— Ком! — Млеко! Варум нікс млеко? — Дык карова пасецца, — проста сказаў Пятрок... — Ком карова! Бістро! Ты поняль? — Ком карова! Нах хаўз карова! Поняль? — Паняў,— паныла сказаў Пятрок... (p. 87-88)	— Ком! — Млеко! Варум нікс млеко? — Так карова пасецся, — просто сказал Петрок... — Ком карова! Бістро! Поняль? — Ком карова! Нах хаўз карова! Поняль? — Понял, — уныло сказал Петрок. (p. 35)	— <i>Kom!</i> — <i>Lekche! Warum nichts lekche?</i> — <i>La vaca está pastando — dijo sencillamente Petrok...</i> No translation is provided. — <i>¡Kom la vaca! ¡Rápido! ¿Comprendido?</i> — <i>¡Kom la vaca! ¡Nach Haus la vaca!</i> <i>¿Comprendido?</i> — <i>Comprendido — respondió abatido Petrok ...</i> (p. 79)
	The utterance belongs to the German officer and consists of German, Polish and Russian lexical elements written in Cyrillic (the latter ones are distorted by the German officer).	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance partly coincides with the original version, but all the foreign language inclusions are written in the Latin alphabet and besides the German elements in italics. No translation is provided.

12.	— Вас іст дас? — запытаў ён, паказваючы на вядро. — Варум нікс млеко? — А хто ж яго ведае... — Варум? — гучна гыркнуў ён... (p. 92)	— Вас ист дас? — указал он на ведро. — Варум никс млеко? — А кто же его знает... — Варум? — громче гаркнул... (p. 37)	— <i>Was ist das?</i> — <i>señaló el cubo</i> —. <i>Warum nichts lekche?</i> — <i>Váyase a saber...</i> — <i>Warum?</i> — <i>chilló con fuerza...</i> (p. 82)
	The utterance belongs to the German officer and consists of German and Polish lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version, written in the Latin alphabet and in italics. No translation is provided.
13.	— Вэк, фэрфлюхтэр... (p. 93)	— Вэк, ферфлюхтер... (p. 38)	— <i>Weg, verfluchter...</i> (p. 83)
	The utterance belongs to the German officer and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version, written in the Latin alphabet and in italics. No translation is provided.
14.	Затым гаркнуўшы: “Вэк!”... (p. 109)	Затем, рывкнув “Вэк!”... (p. 44)	Luego, chillando “ <i>Weg</i> ”... (p. 96)
	The utterance belongs to the German officer and consists of the German lexical element written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version, written in the Latin alphabet and in italics. No translation is provided.
15.	— Вэк! — гыркнуў... (p. 111)	— Вэк! ! — гаркнул... (p. 45)	— <i>Weg!</i> — <i>chilló el official</i> (p. 98)
	The utterance belongs to the German officer and consists of the German lexical element written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version, written in the Latin alphabet and in italics. No translation is provided.
16.	— Ком! Ком—ком...	— Ком! Ком—ком...	— <i>Kom! Kom, kom...</i>

	— Я? — Я, я. Ты,— пацвердзіў фельфебель... (p. 112)	— Я? — Я, я. Ты, — подтвердил фельдфебель. (p. 45)	—¿Yo? —Yo, yo, tú —confirmó el sargente. (p. 99)
	The utterance belongs to the German officer and consists of the German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance partially coincides with the original version, written in the Latin alphabet and in italics. There is a difficulty in rendering entirely the linguistic pun: the German "ja" ("yes") is rendered by the Spanish "yo" ("I")
17.	— Клазет ніхт? — запытаў фельдфебель раптам спыняючыся. — Каго? — не зразумеў Петрок. — Сральня ніхт? — Няма... Дык гэта, калі трэба, дык... — Офіцёрклазет! — аб'явіў ён рашуча. — Драй час врэмя. Фэрштэйн? Панятнё? — Дык панятна, — не зусім упэўнена сказаў Петрок. (p. 113)	— Клозет нихт? — спросил фельдфебель, вдруг остановившись. — Кого? — не понял Петрок. — Клозет нихт? Ферштейн? Клозет, клозет? — Так это... Если кому надо, так... — Офицерклозет! — объявил он решительно. — Драй час врэмя. Ферштейн? Понятие? — Так, понятно, — не совсем уверенно сказал Петрок. (p. 46)	— <i>Klosett nicht?</i> —preguntó el sargente, que se había detenido de pronto. —¿El que? —No comprendió Petrok. — <i>Klosett nicht? Verstehen?</i> <i>Klosett? Klosett?</i> —Pues eso... Si alguien tiene necesidad, pues... — <i>Offizierklosett!</i> —anunció con decisión—. Drei horas. <i>Verstehen? ¿Comprendido?</i> —Bueno, comprendido — dijo Petrok no muy seguro. (p. 100)
	The utterance belongs to the German officer and consists of German and Russian lexical elements written in	The utterance written in Cyrillic mostly coincides with the original version though slightly euphemized,	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in

	Cyrillic (the latter ones are distorted by the German officer).	without any translator's note.	italics. No translation is provided.
18.	<p>— Фатэр, ком! (...)</p> <p>— Гэта... Можна апасля, пан Карла? Ведаеце, лепш, каб вы далі гэта самае... Прыкурыць.</p> <p>— Курыць! — зразумеў Карла.— Я! Яволь!</p> <p>І ён дастаў з кішэні пачак цыгарэт...</p> <p>— Я гэта... пакладу. Ну, каб апасля,— паказаў ён на мяса і на істопку.</p> <p>— Я, я,— пагадзіўся Карла.</p> <p>Петрок хуценька падаўся да сенцаў, але тут ад палаткі рашуча ступіў вартавы.</p> <p>— Хальт! Ферботэн!</p> <p>— Што?</p> <p>— Хальт! Цурук! — абвясціў ён... (р. 114-115)</p>	<p>— Фатэр, ком! (...)</p> <p>— Это... Может, потом, пан Карла? Знаете, мне бы лучше это самое... Прикурить.</p> <p>— Курить! — понял Карла. — Я! Яволь.</p> <p>Он достал из кармана пачку сигарет...</p> <p>— Я это... подожду. Ну, потом чтоб, — показал он на мясо и на истопку.</p> <p>— Я, я, — согласился Карла.</p> <p>Петрок быстренько подался к сенцам, но тут от палатки решительно шагнул часовой.</p> <p>— Хальт! Ферботэн!</p> <p>— Что?</p> <p>— Хальт! Цурюк! — металлическим голосом гаркнул тот... (р. 45-46)</p>	<p>—<i>Vater, kom!</i> (...)</p> <p>—<i>Verá...</i> Quizá después, ¿verdad, señor Karl? Sabe, yo preferiría... fumar.</p> <p>—<i>¡Fumar!</i> —comprendió Karl—. <i>Ja! Jawohl!</i></p> <p>Sacó un paquete de cigarrillos del bolsillo...</p> <p>—<i>Eso...</i> lo dejaré allí.</p> <p>Bueno, después —señaló la carne y la cocina.</p> <p>—<i>Ja, ja</i> —aceptó Karl.</p> <p>Petrok se dirigió rápidamente al zaguán, pero el centinela avanzó decidido un paso desde la tienda.</p> <p>—<i>Halt! Verboten!</i></p> <p>—<i>¿Qué?</i></p> <p>—<i>Halt! Zurück!</i> —rugió con voz metálica el centinela... (p. 101)</p>
	The utterance belongs to the German soldier and consists of German and distorted Russian lexical elements written in Cyrillic.	The utterance written in Cyrillic mostly coincides with the original version without any translator's note.	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in italics. No translation is provided.

19.	— Цурук!— гыркнуў вартавы і скінуў з пляча вінтоўку. (р. 117)	— Цурюк! — гаркнул часовой и скинул с плеча винтовку. (р. 48)	— <i>Zurück!</i> —rugió el centinela, y se bajó el fusil del hombro. (p. 104)
	The utterance belongs to the German soldier and consists of the German lexical element written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator’s note.	The utterance coincides with the original version written in the Latin alphabet and in italics. No translation is provided.
20.	— Вас іст дас?.. — Вас іст дас? Что ест это?.. — Прыказ на бульбу, пан афіцэр. На картошку! — удакладніў Гуж. — Каб выбралі да нядзелі. — Вас іст дас?.. — Я ж кажу, пан афіцэр, загадана ўсім на картошку. Пан бургамістр... — Вас іст дас?.. (...) — Вэк!..(...) — Ванютші палицайшвайн... — Ага... Правільна вы яго. Нядобры чалавек... — Офіцірклазет фертіг? (р. 118-119)	— Вас ист дас?.. — Вас ист дас? Что есть это?.. — Приказ на картошку, пан офицер. На картошку! — уточнил Гуж. — Чтоб выбрали до воскресенья. — Вас ист дас?.. — Я же говорю, пан офицер, приказано всем на картошку. Пан бургомистр... — Вас ист дас?.. (...) — Вэк!.. (...) — Ванютши полицайшвайн... — Ага, правильно вы его. Нехороший человек... — Официрклозет фертиг? (р. 48)	— <i>Was ist das?..</i> — <i>Was ist das? ¿Qué es esto?..</i> —La orden de la patata, señor oficial. ¡De la patata! —precisó Guzh—. Hay que recogerlas antes del domingo. — <i>Was ist das?..</i> —Ya se lo digo, señor oficial. Hay orden de que vayan todos a la patata. El señor alcalde... — <i>Was ist das?.. (...)</i> — <i>Weg!..</i> —Malolientes <i>polizeischwein...</i> —Ah, ah, muy bien hecho. Es un mal hombre... — <i>Offizierklosett vertig?</i> (p. 104-105)
	The utterance belongs to the German soldier, the local polizei and the main character and consists of	The utterance written in Cyrillic mostly coincides with the original version	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in

	German and Russian lexical elements (some are distorted by the German officer) written in Cyrillic.	without any translator's note.	italics. No translation is provided.
21.	— Эс ист ферботэн! Нелзя! — Няможна? Во як... (p. 121)	— Эс ист ферботэн! Нэльзя! — Нельзя?.. Вот как... (p. 49)	— <i>Es ist verboten!</i> ¡No se puede! —¿No se puede? Pues vaya... (p. 107)
	The utterance belongs to the German soldier and to the main character and consists of German and distorted Russian lexical elements written in Cyrillic.	The utterance written in Cyrillic mostly coincides with the original version without any translator's note.	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in italics. No translation is provided.
22.	Нехта ўбег у хату (“Ліхт, ліхт!”)... (p. 127)	Кто—то вбежал в хату («Лихт, лихт!»)... (p. 52)	Alguien entró corriendo en la casas (« <i>Licht! Licht!</i> »)... (p. 112)
	The utterance belongs to the German soldier and consists of German lexical elements written in Cyrillic.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version but written in the Latin alphabet and in italics. No translation is provided.
23.	— Фатэр, ком! Смотриэль айн бандзіт! Апазнаваль айн бандзіт, — паправіў сябе фельдфебель. (p. 127)	— Фатэр, ком! Смотрель айн бандит! Опознаваль айн бандит, — сказал, тут же поправив себя, фельдфебель. (p. 52)	— <i>Vater, kom!</i> ¡A ver <i>ein bandit!</i> ¡A reconocer <i>ein Bandit!</i> —dijo corrigiéndose al instante el sargento. (p. 112)
	The utterance belongs to the German officer and consists of German and distorted Russian lexical elements written in Cyrillic.	The utterance written in Cyrillic mostly coincides with the original version without any translator's note.	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in italics. No translation is provided.

24.	Ты, Багацька, — у падмогу! І шнэль, шнэль, шнэль! Панятна? (p. 216)	— Ты, Богатька, им в помощь! И шнель, шнель, шнель! Понятно? (p. 87)	— ¡Tú, Bogatka, ayúdalos! ¡Y <i>schnell, schell, schell!</i> ¿Comprendido? (p. 181)
	The utterance belongs to the local polizei and consists of German and Russian lexical elements written in Cyrillic with the intention to demonstrate his loyalty to the Nazis and his authority over local people.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in italics. No translation is provided.
25.	— Капаць! Быстра! Шнель! — віскаў з дарогі паліцай... (p. 220)	— Копать! Быстро! Шнель! — визжал с дороги полицай... (p. 89)	— ¡A cavar! ¡De prisa! <i>Schnell!</i> — chilló desde la carretera el polizei. (p. 186)
	The utterance belongs to the local polizei and consists of German and Russian lexical elements written in Cyrillic with the intention to demonstrate his loyalty to the Nazis and his authority over local people.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version only by German elements, written in the Latin alphabet and in italics. No translation is provided.
26.	— Генуг, гультаі! — адразу аб'явіў Гуж.— На сёння генуг!...(p. 221)	— Генуг, лодыри! На сегодня генуг! (p. 89)	— ¡ <i>Genug</i> , perezosos! ¡ <i>Genug</i> por hoy! (p. 187)
	The utterance belongs to the local polizei and consists of German lexical elements written in Cyrillic with the intention to demonstrate his loyalty to the Nazis and his authority over local people.	The utterance written in Cyrillic coincides with the original version without any translator's note.	The utterance coincides with the original version. The German elements are written in the Latin alphabet and in italics. No translation is provided.
27.	— Матка, гіп яйка!	— Матка, гип яйка!	— ¡Madrecita, ¡ <i>gibt</i> huevos!

	<p>— Матка, шпэк! — падхапіў другі. (p. 303)</p>	<p>— Матка, шпак! — подхватил другой. (p. 123)</p>	<p>—;Madrecita, <i>Speck!</i> —dijo otro. (p. 248)</p>
	<p>The utterance belongs to the German soldiers and consists of German and Polish lexical units written in Cyrillic.</p>	<p>The utterance written in Cyrillic coincides with the original version without any translator’s note.</p>	<p>The German elements remain untranslated without any note, written in the Latin alphabet and in italics.</p>

CONCLUSIONS

Chapter 9: CONCLUSIONS AND RESEARCH PERSPECTIVES

9.1. General Observations

In the final part of our work, we will summarize the findings and outcomes we obtained during our research dedicated to the translation of cultural references into Russian and Spanish based on V. Bykov's literary works.

While doing research, we came to one of the general conclusions: the issues related to the translation of lexical units with cultural references into other language are generated from the complexity of the concept itself and its close connection with cultural, historical, and linguistic aspects. It is explained by the fact that they were diversely analyzed by different researchers in the field of translation studies, who represent schools around the world. We can state that the research object is enormously wide in general, and it is difficult for researchers to provide a unique definition for cultural references, which embraces all the elements that constitute this concept. Besides, in particular cases, when dealing with real examples of literary translations into other languages, it is necessary to consider a variety of factors: how different the linguistic systems are (with the constituents they share or differ, which can be used to present adequately the storylines and the created atmosphere, which is even more challenging for translators, in a way that is comprehensible to foreigners); how different the cultures transmitted by these linguistic systems are (with a diversity of items representing daily life, historical events, geo-climatic features, national and ethnic identity, etc.); how advanced the adaption of the works is supposed to be (with attention to the readers' profile and their background knowledge); how transmittable the genre and style the author writes in (with unique features of the literary works analyzed), and other 'how's, Therefore, the research object can be studied from different aspects, approaches and points of view serving the principle objectives of the research being conducted.

The current research has been carried out to study the works dedicated to lexical units with cultural references in order to review different approaches in defining the main concept itself, in classifying the units under analysis by various criteria, and in rendering them into other languages by tracing relevant tendencies and strategies in translation. The following stages

of this research were dedicated to adapting the acquired knowledge to the analysis of the lexical units with cultural references from the selected literary works written by V. Bykov and finally to observing the research outcomes in regard to the hypothesis proposed.

Considering the works by different scholars who studied the issues related to our objectives, we had to face the fact that there is no unified terminology within the context of cultural references and their translation into other languages, and researchers provide a significant diversity of terms presenting cultural references. As a result, we employed the terms that we think present the concepts of lexical units with cultural references taken for our research, i.e., *realias* and *foreign language inclusions*, defined by S. Vlahov and S. Florin, and A.A. Leont'ev correspondingly. Then, we developed our own classification, based on the taxonomies developed by S. Vlahov and S. Florin, G. Tomahin, E. Vereşagin and V. Kostomarov, introducing modifications required to systemize the units under study. Finally, we determined a complex of the means of rendering the selected units into other languages by applying mainly the strategies proposed by S. Vlahov, combining them with the ones we observed in the works of T. Kazakova, L. Molina Martínez and A. Hurtado Albir, and modifying them according to our objectives. Taking into account different aspects, including the culture, the time and the place described in the literary works by V. Bykov, we suppose the terms and classifications of the researchers mentioned above are the most adequate for developing the methodology that allowed us to carry out the analysis of the material selected. The definitions of the main concepts and classifications have been presented in the Chapter 6 – *Research Methodology*, Chapter 7 – *Rendering the Realias of V. Bykov's Literary Works*, Chapter 8 – *Foreign Language Inclusions in V. Bykov's Works and Their Translation into Russian and Spanish*).

We also reckon that following the stages of this methodology developed has led us to the findings that are described in the current work and prove the proposed hypothesis. The applied methods have been adequately selected to obtain the results: the method of continuous sampling was employed to compile the data for analysis; quantitative methods assisted us in carrying out the calculations for demonstrating statistical data in figures and graphics; analytical methods via contextual, descriptive, and comparative analyses facilitated the acquisition of the research outcomes.

As the target of our studies consisted of two distinct groups of lexical units, i.e., realias and foreign language inclusions detected in the literary works chosen, we find it reasonable to describe the outcomes separately for each group.

9.2. Outcomes: Rendering the Realias in Russian and Spanish

Conveying cultural colouring in a literary work is conducted through lexical units with cultural reference, also defined as realias in this particular case. Translating fiction presupposes retaining national cultural colouring with minimal losses, which means a great degree of involvement on behalf of the translator in adequate rendering of realias in the translation language.

The cultural “load” of realias varies depending on their subject matter, place, and, to a certain extent, time reference, which has made it possible to build up a categorization system of realias based on the selection of 160 lexical units with cultural references, completed with the continuous sampling method from the literary works written by V. Bykov. By subject matter the system includes three categories of realias overall according to the elaborated and presented classification:

- *geographic*, divided into two thematic groups and, thus, two sub-groups, totalling 4 lexical units;
- *ethnographic*, divided into five thematic groups and seventeen sub-groups, totally 90 lexical units;
- *socio-political*, divided into four thematic groups and thirteen sub-groups, totalling 66 lexical units.

By place the system also consists of three categories:

- *national*, totalling 34 lexical units;
- *regional* (+ *sovietisms*), totalling 116 lexical units (including 57 sovietisms);
- *international*, totalling 10 lexical units.

In the analysis of the translation of the story into Russian, we single out the means of rendering realias and reveal the correlation between them and the character of the realias. The list of means with a number of units rendered by them is as follows:

calque (94) → *transcription* (36) → *functional analogue* (12) → *hyperhyponymic correspondence* (6) → *semi-calque* (5) → *contextual translation* (5) → *description* (2).

Among them, *transcription* and *calque* are the most frequently applied. The dominance of these means can be accounted for by the close relationship between the languages of the original and the translation as well as between the cultures presented; in so far as the expressive function of the translation is retained. Sharing the same roots of linguistic and cultural origin as well as being neighbouring societies for centuries implies developing a huge number of cultural concepts easily understandable to the representatives of these cultures. In addition, the historical events in the narratives took place in both Belarusian and Russian societies, thus both languages absorbed an immense stratum of realias, characterizing the changes, especially socio-political ones, typical of those times. Therefore, we suppose most of the items in each group are rendered by applying a certain means of rendering realias, and we can detect the prevailing means in general data, which leads to minimal losses in most cases and belongs to the category of exact or proper translation.

Further research of the issue results in the analysis of the translation of the literary work into the distant language, i.e., Spanish. Here, we also determine the same range of basic means of rendering realias that we observed when analyzing the translation into Russian. At the same time, due to the specific features of realias and the ways the translator rendered them, some combinations of subdivisions have been introduced, namely: “transcription + explanatory note”, “semi-calque + transcription”, “description + transcription” and “description + omission”. These subdivisions have allowed us to analyze a selection of realias rendered in Spanish more precisely. As a result, we cannot single out any prevailing means of rendering, and the scale of applied frequency with descending numbers of units is the following:

functional analogue (35) → *calque* (29) → *hyper-hyponymic correspondence* (27) → *description* (27) → *contextual translation* (16) → *transcription* (14) → *semi-calque* (6).

Presumably, the number of means employed as well as the number of lexical units demonstrate a high level of the translator's involvement by being a cross-cultural mediator in literary translation, who takes advantage of combining different means in order to achieve the translation goal.

Comparing the data for the realias rendered into Russian, a closely related language, and Spanish, a distant language, we have noticed that the leading means of rendering realias in each language do not coincide. Besides, in general data the prevailing means in Russian are easily detected with an evident surplus over the others (*calque* as leading and *transcription* with much lower but visible representation), while in Spanish there is no prevailing means observed as rendered realias are relatively equally distributed between several means (*functional analogue*, *calque*, *hyper-hyponymic correspondence*, and *description*).

In addition, we have revealed different outcomes from the point of the correlation between the nature of realias and the means of rendering them, which turns out to be direct and much more obvious when dealing with the Russian translation. The case of the Spanish translation shows that this correlation is quite blurred, and the main tendency followed by the translator employs the means that are predominantly related with approximate translation, which leads to more evident losses in transmitting the features of the literary works.

Finally, we have also traced the fact that a degree of homogeneity or heterogeneity in the means of rendering these units within their semantic groups is determined both by the quantity of the units in each group and by the nature of these units in cultural references and differs in a closely related language. However, a degree of homogeneity in the means of rendering is also higher and clearer in a closely related language, i.e., Russian, rather than in a distant language, i.e., Spanish.

9.3. Outcomes: Translation of Foreign Language Inclusions into Russian and Spanish

There is likely to be a set of reasons why the writer decided to use a great number of foreign language inclusions. Their main function is undoubtedly to contribute to the creation of the atmosphere determined by the epochs described in the stories when the local population was exposed to a linguistic variety, whether they wanted to or not. These inclusions provide readers with references to certain historical events and clues to the background and social status of the characters. On the one hand, this literary technique may cause some trouble for the readers of different generations and origins, as having been brought up in unfamiliar temporal or cultural surroundings. On the other hand, it is an excellent solution for approaching authenticity, which is enormously important for the genre V. Bykov used to write his works in.

Having done the research dedicated to the foreign language inclusions in the works of V. Bykov, we can point out that the main translation strategies used by the translators are *transcription* (or transliteration) and exact or proper *translation*, and the tendencies are *domestication* and *foreignization*. In the translation versions, we see the results of all these strategies and tendencies. At the same time, we have observed the correlation between a degree of using certain strategies and the target language, and, furthermore, the correlation between a choice of strategies and the language presented in foreign inclusions. The statistical data of our research count as many as 94 foreign language inclusion units:

- 13 — *Polish* (14%),
- 54 — *Russian* (57%),
- 27 — *German* (29%).

Making use of numerous inclusions in these languages is justified by the historical events described in the literary works, taking place in Western Belarus under Polish rule, as part of the USSR and occupied by the Nazis. The three languages mentioned constructed an obvious linguistic diversity of Belarus.

In the Russian version, there are examples of the Polish language inclusions, though to a lesser degree than in the original. The numerous Russian language inclusions are predictably dissolved in the Russian text, and there is no hint at foreignness in the dialogues carried out

by the characters; they logically remain authentic but in a different form of presentation, i.e., Belarusian Cyrillic changed for Russian Cyrillic. The German language inclusions are adaptively preserved almost in the same amount as they are found out in the original. To sum it up, we can conclude that in the target closely related language, i.e., Russian, the dominant strategy applied is transcription, and foreignization is preferred, except for the Russian foreign inclusions.

In the Spanish version, we can hardly find any examples of the Polish and Russian language inclusions as they are all translated into Spanish. We can see that the translator decided to adapt the named inclusions by translating them and domesticating the text as much as possible due to a distant relative connection between Spanish and Polish or Russian. However, there are some traces of foreignness mostly related to the group of Russian sovietisms and Polish addressing forms that are partially transliterated. At the same time, all the German language inclusions are entirely preserved and, besides, unlike being presented in the original text, they retain their authentic form, i.e., German. The tendency applied here is exclusively foreignization, and the readers take responsibility for understanding these inclusions and the context, in general.

9.4. Significance of the Research Results

By revising the outcomes and findings obtained during the research, we can conclude the following:

- ❖ the prevailing means of rendering lexical units with cultural references employed and the translation tendencies observed do not coincide in a closely related language, i.e., Russian, and a distantly related language, i.e., Spanish;
- ❖ a set of classifications based on various criteria and applied in our research reveals that there is a correlation between the nature of the lexical units with cultural references and the means of rendering them in different languages.
- ❖ a degree of homogeneity or heterogeneity in the means of rendering lexical units with cultural references classified in groups is determined both by the quantity of the units in each group and by the nature of these units with cultural references and differs in a closely related language, i.e., Russian, and a distantly related language, i.e., Spanish.

In the end, we see that the factors determining the choice of means of rendering lexical units with cultural references can be different as well as both objective and subjective. They may depend on a degree of linguistic and cultural affinity, a context described, peculiarities of cultural references, linguistic tools available in languages, a type of readers, etc. At the same time, the figure of translator is of great importance and only they decide what linguistic, cultural, and historic modifiers to focus on for transmitting the author's style and recreating the cultural atmosphere of the literary work successfully since translating literary works is to a larger extent similar to the process of creative writing and actually to re-creating works anew in other languages adapted to the worldview of readers from different cultures.

On the one hand, there are numerous works dedicated to the translation of cultural references based on different research projects carried out for decades, and the issues related to this theme are included in various translation courses. Within this framework, we suppose that our research results can be regarded as another contribution to the development of certain fields in translation studies. On the other hand, we suppose the findings and outcomes we achieved while conducting our research can be considered valuable for different reasons.

Firstly, we substantially studied the theoretical background from different points of view and aspects in order to define our research object, to develop our methodology stage by stage, to shape the definitions of the principal concepts used in analyses, to elaborate the classifications of lexical units with cultural references and to determine a complex of translation strategies and tendencies we applied in further stages. As a logical consequence, these points facilitated the completion of our research; therefore, we consider all of our research to be practically oriented, including the stage of theoretical studies.

Besides, the research was based on the material selected from the literary works written by V. Bykov, who represents Belarusian literature, which is unreasonably far from a popular research focus and needs translating into foreign languages more actively and frequently. If we mention linguistic aspects, we can find a significant number of works dedicated to linguistic issues involving Belarusian and Russian. However, the Belarusian – Spanish language pair remains out of research coverage (both in literary and linguistic aspects in general, and in translation studies in particular). After reviewing the theoretical background, we have concluded that our research theme based on the literary works chosen has never been studied. Thus, the triangular combination of literary, linguistic and translation issues we focused on to varying degrees at different stages makes our research results more significant.

In addition, the results obtained during research are supported by a vast volume of statistical data, which in their turn were mined through applying statistical methods and explicitly presented in detailed tables and graphics. It provides significant evidence to prove the hypothesis proposed.

9.5. Research Perspectives

Regarding future research perspectives, our study can be expanded by the results that are likely to be obtained from practical experiments, e.g., questionnaires, involving potential readers who can contribute to the assessment of rendering cultural references found in original literary works into Russian and Spanish by evaluating examples identified in the translations of literary works.

The findings of the work can be used in translation courses at higher education centres, precisely in classes on General Translation, Literary Translation, Interpretation of Literary Texts or in those disciplines that include a module of textual analysis. Also, the outcomes will be useful in theoretical works dedicated to the issues of transmitting cultural references and systemizing means of rendering in foreign languages. The results can also be applied to the didactics in the field of literary translation, the aims of which are to widen the students' knowledge about the textual features of literary works and to develop the skills required for interpreting literary texts that belong to different historical and cultural epochs; thus, it contributes to the improvement of translation skills and competences. Finally, these results can facilitate the revision and creation of new translations of literary works. The research also contributes to the promotion of Belarusian literature, the works of which are worth reading but remain quite unknown in the world.

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SPANISH SUMMARY

RESUMEN EN ESPAÑOL

La traducción de las referencias culturales al ruso y al español en la obra de Vasil Bykov

1. INTRODUCCIÓN

1.1. Relevancia del tema de investigación

El apoyo a la traducción literaria de calidad de obras clásicas de las literaturas nacionales a lenguas extranjeras se considera una de las formas de llevar a cabo un diálogo intercultural que contribuya a preservar el patrimonio cultural y a expandir el entendimiento mutuo entre representantes de diferentes culturas en un mundo global.

El texto literario, como ningún otro, refleja el color local, nacional y cultural, y transmite las peculiaridades de la mentalidad y el carácter de un pueblo, su espíritu y sus valores. Actualmente, se puede observar la existencia de una situación paradójica: por un lado, la sociedad es consciente de la necesidad de salvaguardar las culturas nacionales, existiendo pues un creciente interés por leer obras literarias escritas por autores nacionales y extranjeros. Por otro lado, las actividades relacionadas con la traducción son cada vez más pragmáticas, por lo que abarcan principalmente textos científicos y obras de carácter divulgativo, así como textos del campo de la comunicación empresarial. La traducción de obras narrativas está lejos de ocupar posiciones de liderazgo por varias razones. Una de ellas es, a nuestro juicio, la ausencia de un cliente específico para la traducción literaria y, en consecuencia, la falta de incentivos materiales para la actividad traductora. Sin embargo, dejando al margen este aspecto, en este estudio nos gustaría centrarnos en cuestiones diferentes, a saber: las relacionadas con asegurar una traducción de obras literarias de calidad y con transmitir adecuadamente el contenido nacional y cultural en el texto traducido.

Un análisis comparativo de los textos del original y de la traducción permitirá observar si la elección de determinadas formas de traducir unidades con componente cultural guarda relación con la naturaleza de las unidades seleccionadas. El establecimiento de las categorías

de las unidades con referencia cultural detectadas se realizará a partir de diversas clasificaciones, ya propuestas por otros investigadores y adaptadas a nuestras necesidades.

Otra cuestión cuya solución encontraremos a lo largo de nuestra investigación viene determinada por los siguientes factores: al traducir obras literarias a diferentes lenguas —es decir, a una lengua cercana y a una lejana— se vuelve más complicado transmitir adecuadamente el léxico con referencias culturales, ya sea debido a las diferencias en los sistemas lingüísticos comparados, a factores extralingüísticos externos, o a la mentalidad de las personas que se comunican por un lado en la lengua de origen y, por otro, en la lengua meta. La adecuada resolución de este problema en traducción literaria es de fundamental importancia para la comprensión mutua de las personas en el diálogo intercultural. Al mismo tiempo, una traslación no del todo adecuada de unidades léxicas con referencias culturales puede crear un efecto radicalmente opuesto.

La relevancia del tema de investigación elegido viene también determinada por el hecho de que las obras literarias bielorrusas no son ampliamente conocidas por los lectores a nivel mundial por diferentes razones, entre las que se cuenta el limitado número de traducciones a lenguas extranjeras, especialmente a las de países muy distantes de Bielorrusia. Otra cuestión que contribuye a que la literatura bielorrusa no sea tan conocida a nivel mundial es la falta de traducciones realizadas desde el bielorruso; la mayoría de las traducciones están hechas desde el ruso, una lengua mediadora en este caso. Por un lado, ayuda a promover la literatura bielorrusa ya que, lamentablemente, no hay muchos traductores literarios del bielorruso. Por otro lado, los lectores de otros países suelen asociar la literatura bielorrusa como parte de la literatura soviética y, por ende, como parte de la literatura rusa. Las consecuencias que esto conlleva van desde la ausencia de reconocimiento de la autenticidad nacional y cultural bielorrusa a la imposición del conocimiento previo relativo a la cultura rusa sobre la cultura bielorrusa, sin identificar la existencia de dos diferentes culturas, lenguas y naciones. Esta tendencia también conduce inevitablemente a pérdidas de traducción mucho más sustanciales en la transmisión de peculiaridades nacionales, en general, y fenómenos culturales, en particular, privándolos de color nacional.

Otro motivo que determinó la elección del presente tema fue la escasez de investigaciones relacionadas con la traducción de la literatura bielorrusa a otras lenguas, especialmente a

lenguas lejanamente emparentadas. Dentro de este contexto, la lengua española es un perfecto ejemplo que prueba este hecho: si tenemos en cuenta las investigaciones de la literatura bielorrusa, existen algunos estudios dedicados a la prosa literaria y la poesía; en cuanto a las investigaciones relacionadas con cuestiones de traducción de la literatura bielorrusa, la cobertura de este campo —incluso con la participación de la lengua rusa, una lengua estrechamente relacionada con ella, como lengua meta— es escasa y permanece fuera del foco de investigación cuando se refiere a otras lenguas.

1.2. Objeto de la investigación

El material de nuestra investigación abarcará las obras del escritor bielorruso V. Bykov *Абеліск* y *Знак бяды* y su traducción al ruso (*Обелиск* y *Знак беды*) y al español (*El Obelisco* y *El Signo de la Desgracia*). El corpus de investigación está constituido por unas 500 páginas, en el caso de los textos originales, y unas 400 páginas de los textos traducidos en cada lengua, es decir, ruso y español, sumando un total de unas 1300 páginas. Es complicado contar el número de palabras del corpus utilizado, ya que algunas de las ediciones para esta investigación solo han sido publicadas en papel.

Especial atención se le presta al léxico con componente cultural, que es en realidad el principal medio para transmitir el trasfondo nacional y cultural de las obras literarias. Una de las principales funciones de estas unidades en las obras originales analizadas, representativas del género del realismo psicológico, es la recreación artística del espacio y la “atmósfera” de aquella época, descrita por el autor. Es la información culturalmente específica de las obras lo que provoca el interés del lector extranjero, ya que refleja los perfiles de los protagonistas, revelándose estos en diferentes situaciones, en la interacción de la trama y la descripción del retrato. Al mismo tiempo, la reconstrucción del trasfondo cultural e histórico en la traducción, así como la adecuada transmisión del componente nacional y cultural por medio de la lengua meta —es decir, la elección de las técnicas óptimas para traducir las unidades léxicas culturalmente marcadas del original para preservar en la medida de lo posible el efecto perlocutorio de la obra literaria original en el texto de la

traducción— representan algunas de las tareas más importantes y a la vez más complicadas para el traductor de prosa.

En resumen, podemos considerar como *objeto* de investigación las unidades léxicas con referencias culturales en el texto original y sus traducciones al ruso y al español, así como los medios de traducción utilizados.

1.3. Objetivos de la investigación

El *objetivo principal* de investigación es llevar a cabo la investigación de las tendencias y estrategias predominantes para traducir las unidades léxicas con referencias culturales identificadas en los relatos escritos por V. Bykov y traducidas al ruso y al español considerando la adecuación de su traducción, necesaria para crear la atmósfera auténtica y el trasfondo nacional y transmitirlos a los lectores de habla rusa y española con un mínimo de pérdidas de traducción. Para lograr este objetivo general, nos planteamos las siguientes *tareas*:

- revisar las fuentes científicas relacionadas con el tema objeto de estudio de los referentes culturales y su traducción: por un lado, examinaremos el concepto de referentes culturales estudiado por diferentes investigadores, y, por otro, nos centraremos en la importancia de las dificultades en la traslación de referencias culturales dentro del proceso de traducción;
- definir el concepto de referencias culturales y detectar las unidades léxicas con referencias culturales en las obras de V. Bykov y traducidas al ruso y al español;
- elaborar la clasificación de unidades léxicas con referencias culturales en base a diferentes criterios y aplicarla al material seleccionado;
- revelar las tendencias de traducción y los medios de traslación de unidades léxicas en lenguas extranjeras estudiadas por diferentes investigadores y hacer una selección de ellas que sean aplicables a nuestro material de investigación;
- revelar un medio de traslación de referencias culturales para cada unidad léxica seleccionada y traducida al ruso y al español, y sistematizar los datos obtenidos por categorización y agrupación;

- llevar a cabo un análisis contextual de los resultados obtenidos para trasladar unidades léxicas con referencias culturales al ruso y al español y hacer un análisis comparativo relacionado con las estrategias y tendencias de traducción dentro del contexto cultural.

1.4. Hipótesis de la investigación

Nuestra investigación, centrada en la traducción de las referencias culturales identificadas en las obras de V. Bykov y clasificadas según varios criterios, del bielorruso (la lengua de origen) al ruso (lengua meta estrechamente relacionada), y al español (lengua meta lejana), nos lleva a la siguiente hipótesis:

- ❖ La elección de los medios para trasladar unidades léxicas con referencias culturales y tendencias de traducción está determinada por el grado de distancia entre la lengua de origen y la lengua meta. Suponemos que los principales medios de traslación de referencias culturales y la tendencia traductora imperante difícilmente coincidirán en una lengua cercana y en una lejana debido a las diferencias entre los sistemas lingüísticos y las culturas expresadas a través de las lenguas mencionadas.
- ❖ Considerando las diferencias en la carga semántica del léxico con referencias culturales y, por tanto, en su pertenencia a diversas categorías y grupos temáticos según diferentes criterios, podemos suponer que existe una correlación entre la naturaleza de las unidades léxicas con referencias culturales y los medios empleados para su traslación en diferentes lenguas, en uno cercano (ruso) y en uno lejano (español).
- ❖ Al explorar las unidades léxicas con referencias culturales, clasificadas en varias categorías y grupos según diferentes criterios, suponemos que un grado de homogeneidad o heterogeneidad en la forma de trasladar estas unidades dentro de sus grupos semánticos está determinado tanto por la cantidad de unidades en cada grupo como por la naturaleza de estas unidades con referencias culturales y se

diferencia en una lengua cercana, es decir, el ruso, y una lengua lejana, es decir, el español.

1.5. Fundamentos teóricos

Dado que nuestra investigación se basa en la importancia de los factores culturales en la traducción, es decir, el análisis de las dificultades derivadas de traducir unidades léxicas con referencias culturales a lenguas extranjeras, así como de los aspectos pragmáticos, es decir, el análisis de la traducción con cierto grado de adecuación y pérdidas en el proceso de traducción, consideramos esencial centrarnos en los fundamentos teóricos de estos temas en la presente sección.

A partir de la década de 1970, algunas teorías comenzaron a considerar la traducción como un proceso de transmisión cultural, y a hacer énfasis en el texto, pero no en la lengua objeto de investigación, considerando qué lugar ocupa en el contexto dado, su género y su función. Podemos mencionar a los siguientes representantes de las llamadas teorías funcionalistas: P. Newmark (1988), C. Nord (1988), M. Snell-Hornby (1988), K. Reiss (1989) y J. House (1997). Los componentes culturales específicos y los desafíos de su traslación a diferentes lenguas se han convertido en objeto de una profunda investigación en diversas disciplinas lingüísticas, a saber: la teoría de la comunicación intercultural, la etnolingüística, los estudios lingüísticos y culturales y la lingüística comparada.

Como nuestra tesis está dedicada a la traducción de referentes culturales al ruso y al español, nos parece oportuno nombrar a los investigadores españoles y rusos cuyas teorías científicas influyeron enormemente en el esquema de nuestra investigación. Entre los especialistas españoles que dedicaron diversos trabajos de investigación y estudios a los temas definidos se encuentran J.S. Santoyo (1989), A. Hurtado Albir (1994), J. Franco Aixelá (1996), F. Lafarga (1999), R. Mayoral Asensio (2000), S. Gamero Pérez (2005), J. Marco Borillo (2010), etc. La escuela rusa también demostró el interés por el problema de la traducción de los elementos culturales y está representada por V.S. Vinogradov (1985), G.D. Tomahin (1988), T.A. Kazakova (2001), V.N. Komissarov (2001) y V.V. Sdobnikov (2011). Por último, cabe mencionar a la investigadora finlandesa R. Leppihalme (1997), cuyo punto de

vista es de especial interés ya que extiende el uso del término *cultural bumps* a la traducción para referirse a una situación en la que el lector del texto traducido se encuentra con problemas cuando se trata de comprender un elemento cultural del texto de origen.

En nuestra descripción general del marco teórico relevante para nuestra investigación, repasamos los temas de traducibilidad e intraducibilidad. Dentro de este contexto, abordamos las ideas de los expertos que hoy en día son considerados clásicos, así como de los contemporáneos. En el marco de la intraducibilidad, consideramos la teoría de la intraducibilidad fundamental de W. von Humboldt (1985), la hipótesis de la relatividad lingüística de E. Sapir (1983) y B. Whorf (1956), el concepto de relatividad ontológica en el lenguaje de W. Quine (1969), el concepto de relatividad ontológica en la teoría de los marcos del lenguaje de R. Carnap (1937) y las ideas de intraducibilidad expresadas por G.W. Leibniz (2010). En cuanto a los que se oponen a la idea de la intraducibilidad, nos remitimos a las teorías de N. Chomsky (1991) y R. Jakobson (1959).

Al estudiar los *realias* como un tipo de unidades léxicas con referencias culturales, también analizamos los trabajos de S. Vlahov y S. Florin (1980), y E. Vereșagin y V. Kostomarov (2005), que presentan clasificaciones de unidades léxicas con componentes culturales en base a diferentes criterios y distinguen un conjunto de medios para trasladar el léxico con referencias culturales. Sus ideas constituyen la base fundamental para desarrollar nuestras clasificaciones de realias, que se dividen en varias categorías, grupos temáticos y subgrupos según criterios específicos, y para elegir los medios de traslación de los realias seleccionados en nuestra investigación.

En cuanto a las inclusiones de lenguas extranjeras como léxico con componentes culturales, mencionaremos a los siguientes estudiosos: A.A. Leont'ev (1966), quien introdujo el término *inclusiones de lenguas extranjeras* (*foreign language inclusions*), I.R. Gal'erin (1970), S.I. Manina (2010) y E.B. Kolomejceva (2016). Estos autores plantean el enfoque de la investigación sobre las funciones de las inclusiones de lenguas extranjeras en un texto literario. Los lingüistas también estudian el “cambio de código” (“code switching”) cuando tienen en cuenta las inclusiones de lenguas extranjeras, básicamente en el campo de la comunicación, aunque recientemente se ha prestado atención a los textos escritos. Son muy

conocidos los trabajos dedicados a textos escritos sobre este tema por M.G. Moyer (1998), I. Callahan (2004), C. Jonsson (2005), etc.

1.7. Estructura de la tesis

En cuanto a la estructura de la tesis, pueden distinguirse varios apartados, a saber: *Introducción, Marco teórico, Metodología, Análisis de las referencias culturales y su traducción, Conclusiones y Bibliografía.*

En la *Introducción*, destacamos la relevancia del tema, sus objetivos, hipótesis, esquema metodológico, teorías más importantes y la estructura de la tesis.

La sección de *Marco teórico* se divide en varios capítulos: *Traducibilidad de textos literarios, Antecedentes teóricos de los estudios de referencias culturales, Traducibilidad de referencias culturales y Legado literario de Vasil Bykov.*

- En el Capítulo 2, es decir, *Traducibilidad de textos literarios*, se analizan los aspectos culturales de la traducción literaria a partir de los trabajos de los siguientes investigadores: A. Hurtado Albir (1994), B. Hatim e I. Mason (1995), J. Franco Aixelá (1996), R. Leppihalme (1997), T. Hermans (1999), F. Lafarga (1999), R. Mayoral Asensio (2000), J. Marco Borillo (2010). El capítulo también incluye la discusión sobre las cuestiones de traducibilidad e intraducibilidad de los textos literarios en base a diferentes teorías, incluidas las que ya se consideran clásicas: R. Carnap (1937), B. Whorf (1956), R. Jakobson (1959), W. Quine (1969), J.A. Catford (1978), E. Sapir (1983), W. von Humboldt (1985), N. Chomsky (1991).
- En el Capítulo 3, *Antecedentes teóricos de los estudios de referencias culturales*, revisamos las teorías relacionadas con las referencias culturales, sus definiciones y clasificaciones según varios criterios, propuestas por H. Vermeer (1983), P. Newmark (1988), M. Baker (1992), J. Franco Aixelá (1996), R. Leppihalme (1997), V.V. Vorobëv (1997), A.D. Šmieliov (1998), A. Wierzbicka (1999), V.N. Teliâ (2000), V.S. Vinogradov (2001), R. Antonini (2007), T. F. Novikova, (2014), etc. A continuación, nos centramos en la tipología de las unidades con

referencias culturales que constituye el objeto de nuestra investigación y se refiere a las cuestiones de realias y de inclusiones de lenguas extranjeras en textos literarios. En este contexto, merece la pena mencionar los trabajos de S. Vlahov y S. Florin (1980), G. Tomahin (1980) y E. Verešagin y V. Kostomarov (2005). También le prestamos atención a los trabajos dedicados a los temas de inclusiones de lenguas extranjeras, a saber: A.A. Leont'ev (1966), I.R. Gal'perin (1970), S.I. Manina (2010), E. B. Kolomejceva (2016), etc.

- El Capítulo 4, *Traducibilidad de referencias culturales*, se analiza la problemática de la traducción de referencias culturales en otras lenguas, y se incluyen varios puntos de vista sobre las estrategias y tendencias de traducción, sus nociones y clasificaciones, partiendo de los trabajos de los siguientes investigadores: S. Vlahov y S. Florin (1980), V.N. Komissarov (1990), L. Venuti (1995), T.A. Kazakova (2001), L. Molina Martínez y A. Hurtado Albir (2002), V.V. Sdobnikov (2011), etc.
- El capítulo 5, es decir, *El legado literario de Vasil Bykov*, está dedicado a la personalidad del autor, sus principales hechos biográficos y el estilo de su narrativa, ya que proporciona una clave adicional para comprender el contexto cultural de sus narraciones. El capítulo también incluye los resúmenes de las obras objeto de estudio.

En la siguiente parte — *Metodología* — describimos el proceso de investigación, sus etapas, los criterios de las clasificaciones de inclusiones y realias elegidos, y los métodos aplicados a la investigación.

La sección de *Análisis de referencias culturales* también consta de varios capítulos, a saber: *La traslación de los realias de las obras de V. Bykov* y *La traducción de inclusiones de lenguas extranjeras en las obras de V. Bykov*.

- En el Capítulo 7, titulado *La traslación de los realias en las obras de V. Bykov*, analizamos el fenómeno y el concepto de realia, que estudiamos a partir de las obras del escritor bielorruso y los principios de su clasificación detallada, basada en diferentes criterios y aplicados a la selección de los realias. En el mismo capítulo, profundizamos en los medios para trasladar realias al ruso y al español, llevamos a cabo su análisis y presentamos los resultados de la investigación (en primer lugar,

sobre la traducción de realias al ruso y, en segundo lugar, sobre la traducción de realias al español).

- En el Capítulo 8, es decir, *La traducción de inclusiones de lenguas extranjeras en las obras de V. Bykov*, presentamos los resultados del análisis de la investigación en la selección de inclusiones de lenguas extranjeras mediante el desarrollo de la clasificación general y centrándonos en las tendencias de traducción (domesticación y extranjerización) utilizadas por el traductor para transmitir inclusiones de lenguas extranjeras en las obras estudiadas.

En el capítulo *Conclusiones*, se recogen los principales resultados de la investigación. Los resultados obtenidos pueden abrir otras líneas de investigación sobre referencias culturales y su traducción, tanto entre lenguas culturalmente distantes, como entre lenguas más cercanas.

La tesis finaliza con la *Bibliografía*, que incluye referencias a los trabajos que constituyen el marco teórico de este estudio, las obras seleccionadas para su análisis y las demás fuentes de la investigación presentada. Los anexos incluyen las obras analizadas y sus correspondientes traducciones en ruso y español.

2. METODOLOGÍA DE LA INVESTIGACIÓN

2.1. Introducción

Este capítulo se divide en tres partes y está dedicado a la justificación de la elección de las obras objeto de investigación, a la aplicación de los conceptos teóricos esbozados en los capítulos anteriores que, consecuentemente, contribuye a la metodología aplicada y, por ende, al desarrollo de los esquemas de análisis muestral que se aplican en la parte práctica. Además, presentamos las clasificaciones que sirven para dividir las unidades seleccionadas en categorías, subgrupos y grupos, según diferentes criterios, y los medios de traslación de las unidades utilizadas en las versiones traducidas. Finalmente, describimos los pasos del análisis de los datos obtenidos.

Tras estudiar las teorías relacionadas con las referencias culturales en la traducción literaria, hemos llegado a la siguiente decisión: para llevar a cabo la investigación de las referencias culturales a partir de las obras de V. Bykov, hemos analizado dos tipos de unidades léxicas de componente cultural, ya que obviamente están presentes en los relatos en un número y volumen significativos y, por tanto, dotadas de potencial para realizar análisis relevantes y deducir resultados representativos al plasmar las unidades seleccionadas en las versiones traducidas de las obras del escritor:

- *realias* — el término es definido por S. Vlahov y S. Florin (1980: 47) como unidades léxicas que nombran objetos característicos de la vida (vida cotidiana, cultura, desarrollo social e histórico) de una nación o grupo étnico y ajenos a otros; al ser portadores de colorido nacional y/o histórico, por lo general no tienen correspondencias precisas o equivalentes en otras lenguas y, por lo tanto, no pueden traducirse en términos generales, por lo que requieren un enfoque especial al traducirlos.
- *inclusiones de lenguas extranjeras* — el término fue introducido por A.A. Leont'ev (1966: 60) y fue desarrollado por S. Vlahov y S. Florin (1980: 15). Se define como palabras y expresiones en lengua distinta de la lengua de origen, usadas en su lengua

extranjera o transcritas sin cambios morfológicos ni sintácticos, introducidas por el autor para dotar al texto de autenticidad, o bien para aportar elementos de erudición y, a veces, para dar un tono cómico o irónico.

2.2. Obras seleccionadas para la investigación

Vasil Bykov (1924 - 2003) es un escritor clásico de prosa de guerra y realismo psicológico. Escribió docenas de obras de diversos géneros (novelas cortas, cuentos, obras de teatro, guiones, etc.). Sus obras encontraron su representación en las artes, en obras de teatro, ballets, óperas, programas de radio y televisión, películas y documentales. Destaca especialmente su gran contribución a la formación de la prosa bielorrusa del siglo XX. En la crítica moderna, existe el concepto de la “narrativa de Bykov”. En su narrativa, varios personajes suelen actuar en situaciones de elección ante la muerte, al precio de la traición de la conciencia para conservar la vida o morir invictos, fieles a sus ideales y creencias. El legado literario del escritor atestigua la madurez espiritual de la literatura bielorrusa moderna y su alcance mundial.

En cuanto a las obras seleccionadas para nuestra investigación, la elección ha estado determinada por varios factores: su capacidad para transmitir la realidad bielorrusa en unos determinados periodos históricos, incluida la cultura nacional, su colorido y su carácter, así como la disponibilidad de las traducciones de las dichas obras del bielorruso al ruso y al español. Partimos de las obras escritas por V. Bykov como las más representativas dentro del contexto mencionado, ya que se consideran clásicas en la literatura bielorrusa y transmiten las características nacionales a través de la descripción de los hechos reales, el entorno cotidiano y los protagonistas, en su mayoría gente común, a menudo de áreas rurales y su modo de vida, enfrentando desafíos y pasando por dificultades determinadas por las circunstancias y condiciones externas. La mayoría de las obras de V. Bykov están traducidas al ruso y solo algunas de ellas se pueden leer en español. La limitación de traducciones disponibles, impuesta por esta circunstancia externa, ha determinado nuestra elección:

- ✓ En *bielorruso* (original):
 - *Абеліск* (*Abielisk*) (Bykaŭ, 2006),

- *Знак бяды (Znak biady)* (Букай, 2013);
- ✓ en ruso (traducción):
 - *Обелиск (Obelisk)* (Bykov, 2015a),
 - *Знак беды (Znak Bedy)* (Bykov, 2015b);
- ✓ en español (traducción):
 - *El obelisco* (Bykov, 2015c),
 - *El signo de la desgracia* (Bikov, 1987).

Al mismo tiempo, durante nuestra investigación, nos hemos enfrentado a otro tipo de complicación, a saber, trabajar con ediciones en papel, especialmente en lo que se refiere a las traducciones en español. Así, es preciso señalar que las selecciones de unidades en las que se basó nuestra investigación fueron compiladas de forma manual, lo que requirió especial atención a los detalles, una precisión en el enfoque de selección del material y una organización clara en su sistematización.

También suponemos importante mencionar que nuestro análisis de realias se basa en las detectadas en la obra *Абеліск (El obelisco)*, ya que son repetitivas y prácticamente coinciden con los realias similares de *Знак бяды (El signo de la desgracia)*. En cuanto al análisis de las inclusiones de lenguas extranjeras, se basa predominantemente en la selección de la obra *Знак бяды (El signo de la desgracia)*, donde se encuentran en abundancia las unidades léxicas de nuestro interés; las inclusiones de lenguas extranjeras de *Абеліск (El obelisco)* también se incluyen en los datos generales, aunque en un volumen más pequeño.

Dado que nuestra investigación se centra en dos conceptos diferentes relacionados con las referencias culturales, el presente trabajo consta de dos partes principales: el análisis de los realias y el análisis de las inclusiones de lenguas extranjeras.

2.3. Etapas del análisis: realias

La parte de la investigación dedicada al análisis de los realias y su traducción al ruso y al español se divide en varias etapas:

- búsqueda y recopilación del léxico con referencias culturales en los textos originales analizados, y sus equivalentes en la versión rusa y la versión española;
- desarrollo de nuestra propia clasificación a través de la adaptación de las clasificaciones propuestas por los especialistas mencionados en la Sección II - *Marco teórico*;
- distribución del conjunto de realias en varias categorías, grupos temáticos y subgrupos, según los diferentes criterios acordes con la clasificación desarrollada;
- selección de una lista de medios de traslación de realias propuestos por otros estudiosos y su adaptación de acuerdo con nuestros objetivos;
- definición de un medio de traslación para cada unidad en el conjunto de realias traducidos al ruso y al español;
- análisis de los datos obtenidos para cada lengua a partir de la hipótesis planteada.

En la etapa inicial, hemos buscado todas las referencias culturales en las obras y las hemos colocado en una tabla, preferiblemente en contexto. Pueden consistir en una palabra o una combinación léxica. Luego, buscamos sus equivalentes en las versiones traducidas al ruso y al español, y los ubicamos en los espacios de la tabla con las unidades del original. Después, seleccionamos las unidades que pueden considerarse realias objeto de la investigación posterior.

En la siguiente etapa, adaptamos las clasificaciones de unidades léxicas marcadas culturalmente, propuestas por S. Vlahov y S. Florin (1980), G. Tomahin (1980) y E. Vereșagin y V. Kostomarov (2005), y más adelante seleccionamos las categorías, grupos y subgrupos del material recopilado según los criterios de tema y lugar, de acuerdo con nuestros objetivos. Finalmente, desarrollamos la clasificación aplicada a la selección de realias:

- ❖ según el lugar:
 - nacionales,

- regionales (incluidos los sovietismos);
- internacionales;
- ❖ según el tema:
 - geográficos:
 - elementos de geografía física,
 - elementos geográficos vinculados a actividades humanas;
 - etnográficos:
 - la vida diaria:
 - alimentos, bebidas,
 - establecimientos y locales (restaurantes, etc.);
 - ropa y calzado;
 - alojamiento, muebles, platos y otros utensilios;
 - medios de transporte y personas que los conducen
 - otros;
 - trabajo:
 - trabajadores;
 - herramientas de trabajo;
 - organización del trabajo;
 - arte y cultura:
 - vacaciones, juegos;
 - costumbres, rituales;
 - culto:
 - lugares y objetos de culto,
 - clérigos y fieles;
 - calendario;
 - elementos étnicos:
 - apodos, generalmente coloquiales u ofensivos;
 - personas según el lugar de residencia;
 - medidas y dinero:
 - unidades de medida;
 - unidades de dinero;

- nombres vernáculos de medidas y dinero;
- sociopolíticos:
 - divisiones administrativas:
 - unidades de división administrativa,
 - asentamientos;
 - autoridades y funciones:
 - órganos de poder,
 - titulares del poder;
 - vida sociopolítica:
 - actividades políticas y personas,
 - movimientos patrióticos y sociales,
 - fenómenos y movimientos sociales,
 - rangos, grados, títulos, formas de tratamiento,
 - organizaciones,
 - instituciones educativas y culturales;
 - realias militares:
 - subdivisiones,
 - armas,
 - cargos militares.

Nuestro siguiente paso consistió en distribuir todos los realias seleccionadas en categorías, grupos temáticos y subgrupos partiendo de la clasificación desarrollada y expuesta anteriormente, y presentar los resultados en la tabla y gráficos con cifras y porcentajes.

Para futuras investigaciones, hemos elaborado una lista de medios de traslación de realias aplicables al material seleccionado. Hemos tenido en cuenta, principalmente, los medios presentes en las clasificaciones propuestas por S. Vlahov y S. Florin (1980), por T.A. Kazakova (2001), L. Molina Martínez y A. Hurtado Albir (2002), y los hemos adaptado a nuestros objetivos, introduciendo las modificaciones y adiciones pertinentes. Finalmente, nuestra lista de medios de traslación de realias es la siguiente:

- ❖ transcripción / transliteración, incluyendo:
 - una combinación de transcripción y nota explicativa

- ❖ traducción, representada por:
 - traducción propiamente dicha, o a menudo llamada reemplazo / sustitución y dividida en:
 - calco,
 - semi-calco, incluyendo
 - una combinación de semi-calco y transcripción;
 - traducción aproximada dividida en:
 - correspondencia hiper-hiponímica,
 - análogo funcional,
 - descripción, incluyendo
 - una combinación de descripción y transcripción,
 - una combinación de descripción y omisión;
 - traducción contextual.

En la siguiente etapa se ha identificado el medio de traslación para cada realia, tanto en la versión rusa como en la versión en español, y hemos presentado los datos en las tablas con comentarios para cada caso. Seguidamente, hemos realizado cálculos referentes a una los usos para cada medio de traslación de realias clasificados por materias. Dado que la clasificación basada en este criterio es ramificada y relativamente complicada, presentamos todos los cálculos con diagramas en números y porcentajes en cada nivel, es decir, categorías, grupos temáticos y subgrupos. Posteriormente, definimos un grado de homogeneidad o heterogeneidad en cada grupo y subgrupo temático de acuerdo con una serie de medias con predominio observado en cada grupo y subgrupo, que se puede etiquetar como:

- ✓ homogéneo, es decir, una sola forma de representar realias;
- ✓ predominantemente homogéneo, es decir, 2-3 medios de trasladar realias con un medio prevaleciente;
- ✓ heterogéneo, dos o más medios de expresión de realias sin que prevalezca ninguno.

Aplicamos el mismo algoritmo para los realias clasificados según el criterio de lugar, aunque debido a la sencillez de esta clasificación, los datos son menos complicados de analizar.

La etapa final de esta parte consiste en realizar los análisis de datos con respecto a los postulados de la hipótesis, considerando la correlación entre la naturaleza de los realias y los medios de su traslación, el grado de homogeneidad o heterogeneidad detectada, la proporción de los medios predominantes y la afinidad lingüística de las lenguas.

2.4. Etapas del análisis: inclusiones de lenguas extranjeras

La parte de investigación dedicada al análisis de las inclusiones de lenguas extranjeras y su traducción al ruso y al español también se estructura en varias etapas:

- búsqueda y recopilación de las referencias culturales en los textos originales analizados y sus equivalentes en la versión rusa y la versión española;
- desarrollo de la clasificación de las inclusiones de lenguas extranjeras detectadas y su distribución en grupos relevantes;
- selección de una lista de estrategias de traducción aplicables a la traducción de inclusiones de lenguas extranjeras, y definición de las estrategias para cada unidad en ambas lenguas metas, es decir, ruso y español;
- análisis de los datos obtenidos para cada lengua en términos de estrategias y tendencias de traducción con el fin de apoyar o rechazar la hipótesis.

El primer paso relacionado con esta parte de nuestra investigación es buscar todas las unidades léxicas que pueden considerarse inclusiones de lenguas extranjeras en las obras elegidas. Dado que el proceso de selección de inclusiones de lenguas extranjeras para realizar investigaciones y presentarlas puede encontrar dificultades, estas inclusiones abarcan palabras, combinaciones de palabras, frases, diálogos e incluso una mezcla de todos estos elementos. Por último, decidimos hacer una selección de inclusiones de lenguas extranjeras en función de su representación lingüística, su funcionalidad y repeticiones en el texto origen.

La clasificación aplicada a la selección de inclusiones de lenguas extranjeras se basa únicamente en la lengua como criterio. Por ello, destacamos tres grupos:

- ✓ Inclusiones de la lengua polaca,
- ✓ Inclusiones de la lengua rusa,
- ✓ Inclusiones de la lengua alemana.

Presentamos los datos en forma de tablas, una para cada grupo de lenguas con sus traducciones al ruso y al español. Cada entrada se analiza, prestándole la debida atención a las estrategias y tendencias de traducción, y se acompaña de comentarios detallados en las tablas, que explican la carga semántica, la función y el motivo del uso de la inclusión de una lengua extranjera dentro de un contexto determinado, así como el grado de éxito de su traducción a una lengua extranjera evaluando el efecto que se puede conservar o perder. Finalmente, una vez observados los resultados, establecemos las conclusiones relacionadas con la tendencia de traducción dominante en cada lengua meta.

2.5. Relación de los métodos aplicados

Nuestra metodología de investigación ha incluido los siguientes métodos:

- método de muestreo continuo,
- métodos cuantitativos (estadísticos, paramétricos),
- métodos analíticos (contextuales, descriptivo-comparativos).

Además, también se aplica el análisis textual y semántico de las unidades estudiadas en los textos originales con sus equivalentes en traducción.

3. CONCLUSIONES

En la parte final de nuestro trabajo, recogemos los resultados y conclusiones de nuestra investigación. Los problemas relacionados con la traducción de unidades léxicas con referencias culturales a otra lengua se generan a partir de la complejidad del propio concepto y su estrecha conexión con aspectos culturales, históricos y lingüísticos, que han sido analizados por diferentes teóricos de la traducción, que representan distintas escuelas de todo el mundo. Podemos afirmar que el objeto de investigación es enormemente amplio en general, y es complicado para los investigadores dar una definición única de los referentes culturales que abarque todos los elementos que constituyen este concepto. Además, en casos particulares, cuando se trata de casos reales de traducciones literarias a otras lenguas, es necesario considerar una variedad de factores: cuán lejos están los sistemas lingüísticos (con los constituyentes que comparten o de los que se distinguen) y el ambiente, que es aún más desafiante para los traductores, en una forma comprensible para los extranjeros; cuán diferentes son las culturas transmitidas por estos sistemas lingüísticos (con una diversidad de elementos que representan la vida cotidiana, eventos históricos, características geoclimáticas, identidad nacional y étnica, etc.); cuán avanzada se supone que debe ser la adaptación de las obras (con atención al perfil de los lectores y sus conocimientos previos); cuán transmisible es el género y el estilo en que escribe el autor (con características propias de las obras literarias analizadas), y otras cuestiones similares. Por lo tanto, el objeto de investigación puede ser estudiado desde diferentes aspectos, enfoques y puntos de vista, dependiendo de los principales objetivos de la investigación.

Uno de los problemas con los que hemos tenido que enfrentar es que no existe una terminología unificada dentro del contexto de las referencias culturales y su traducción a otras lenguas, y que los investigadores ofrecen una gran diversidad de términos que presentan dichas referencias. Hemos empleado los términos que pensamos recogen los conceptos de unidades léxicas con referencias culturales tomadas para nuestra investigación, es decir, *realias* e *inclusiones de lenguas extranjeras*, definidas por S. Vlahov y S. Florin, y A.A. Leont'ev. Más adelante, desarrollamos nuestra propia clasificación, basada en las taxonomías planteadas por S. Vlahov y S. Florin, G. Tomahin, E. Vereșagin y V. Kostomarov, y con la introducción de las modificaciones necesarias para sistematizar las

unidades objeto de nuestro estudio. Finalmente, determinamos un conjunto de medios para traducir las unidades seleccionadas a otras lenguas aplicando principalmente las estrategias propuestas por S. Vlahov, combinándolas con las que observamos en los trabajos de T. Kazakova, L. Molina Martínez y A. Hurtado Albir y modificándolas según nuestros objetivos. Teniendo en cuenta diferentes aspectos, entre ellos la cultura, el tiempo y el lugar descritos en las obras de V. Bykov, suponemos que los términos y clasificaciones de los investigadores anteriormente mencionados son los más adecuados para desarrollar la metodología que nos permitió llevar a cabo el análisis del material seleccionado. Las definiciones de los principales conceptos y clasificaciones se han incluido en el *Capítulo 6 - Metodología de investigación, Capítulo 6 - Traslación de las realias de las obras literarias de V. Bykov, Capítulo 7 - Inclusiones de lenguas extranjeras en las obras de V. Bykov y su traducción al ruso y español.*

Hemos de tener en cuenta que el seguimiento de las etapas de la metodología desarrollada nos ha llevado a los hallazgos que se describen en el presente trabajo y prueban la hipótesis planteada. Los métodos aplicados han sido seleccionados adecuadamente para obtener los resultados presentados: se empleó el método de muestreo continuo para recopilar los datos del análisis; los métodos cuantitativos nos ayudaron a realizar los cálculos para demostrar los datos estadísticos en figuras y gráficos; los métodos analíticos a través de análisis contextuales, descriptivos y comparativos facilitaron la adquisición de los resultados de la investigación.

Dado que el objetivo de nuestro estudio constaba de dos grupos distintos de unidades léxicas, es decir, realias e inclusiones de lenguas extranjeras detectadas en las obras literarias elegidas, nos parece razonable describir los resultados por separado para cada grupo.

3.1. Resultados: realias en las obras de V. Bykov en ruso y español

La transmisión de la carga cultural en una obra literaria se realiza a través de unidades léxicas con referencias culturales. Traducir literatura presupone conservar el colorido cultural nacional con pérdidas mínimas, lo que significa un alto grado de implicación por parte del traductor en la adecuada translación de los realias en el lenguaje de traducción.

El componente cultural de los realias varía en función de su temática, lugar y, en cierta medida, referencia temporal, lo que ha permitido construir un sistema de categorización de los realias a partir de la selección de 160 unidades léxicas con referencias culturales, completado con el método de muestreo continuo de las obras literarias escritas por V. Bykov. Se distinguen tres categorías de realias:

- *geográfica*, dividida en dos grupos temáticos y, por lo tanto, en dos subgrupos, totalizando 4 unidades léxicas;
- *etnográfica*, dividida en cinco grupos temáticos y diecisiete subgrupos, totalizando 90 unidades léxicas;
- *sociopolítica*, dividida en cuatro grupos temáticos y trece subgrupos, totalizando 66 unidades léxicas.

Según el lugar, el sistema también consta de tres categorías:

- *nacional*, con un total de 34 unidades léxicas;
- *regional (+ sovietismos)*, con un total de 116 unidades léxicas (incluidos 57 sovietismos);
- *internacional*, con un total de 10 unidades léxicas.

En la siguiente tabla, se incluyen datos generales obtenidos del análisis de los realias traducidos al ruso y al español (ver Tabla 12). Podemos ver la información detallada relacionada con los medios de translación de realias y cálculos precisos presentados en número y porcentaje para cada medio de translación, lo que nos permite hacer comparaciones de los resultados para las lenguas de traducción.

Tabla 12. Medios de traslación de realias: ruso vs. español (datos generales).

Medios de traslación	Versión rusa		Versión española	
	Nº	%	Nº	%
I. Transcripción:	36	22,5 %	14	8,75 %
transcripción (pura)	36	22,5 %	10	6,25 %
transcripción + nota explicativa	—	—	4	2,5 %
II. Traducción:	124	77,5 %	146	91,75 %
1. traducción (sustitución):	99	61,875 %	35	21,785 %
a. calco	94	58,75 %	29	18,125 %
b. semi-calco (general):	5	3,125 %	6	3,75 %
semi-calco (puro)	—	—	5	3,125 %
semi-calco + transcripción	—	—	1	0,625 %
2. traducción aproximada:	20	12,5 %	95	59,375 %
a. correspondencia hiper-hiponímica	6	3,75 %	27	16,875 %
b. análogo funcional	12	7,5 %	35	21,875 %
c. descripción (general):	2	1,25 %	33	20,625 %
descripción (pura)	—	—	27	16,875 %
descripción + transcripción	—	—	2	1,25 %
descripción + omisión	2	1,25 %	4	2,5 %
3. traducción contextual	5	3,125 %	16	10 %
TOTAL:	160	100 %	160	100 %

El análisis de la traducción de las obras de V. Bykov al ruso nos permite identificar los medios utilizados para traducir realias y revelar la relación entre ellos y el carácter de los realias. La lista de medios con el número de unidades a las que han dado lugar es la siguiente:

- *calco* (94),
- *transcripción* (36),
- *análogo funcional* (12),
- *correspondencia hiper-hiponímica* (6),
- *semi-calco* (5),
- *traducción contextual* (5)
- *descripción* (2).

Entre ellos, la transcripción y el calco son los que se aplican con más frecuencia. El predominio de estos medios puede explicarse por la estrecha relación entre las lenguas del original y la traducción, así como entre las culturas implicadas. Compartir las mismas raíces de origen lingüístico y cultural, además de ser sociedades vecinas durante siglos, implica desarrollar una gran cantidad de conceptos culturales fácilmente comprensibles para los representantes de estas culturas. Además, los acontecimientos históricos de las narraciones se produjeron tanto en la sociedad bielorrusa como en la rusa, por lo que ambas lenguas absorbieron un inmenso estrato de realias, describiendo los cambios, especialmente sociopolíticos, propios de aquellos tiempos. En definitiva, las estrategias de traducción empleadas han conducido a pérdidas mínimas en la mayoría de los casos.

La investigación posterior del tema consiste en el análisis de la traducción de la obra literaria a la lengua lejana seleccionada para el estudio, es decir, al español. Aquí, también determinamos el mismo rango de medios básicos para traducir realias que observamos cuando analizamos la traducción al ruso. Al mismo tiempo, debido a las características específicas de los realias y a la forma en que las tradujo el traductor, se han introducido algunas subdivisiones de combinaciones, a saber: “transcripción + nota explicativa”, “semi-calco + transcripción”, “descripción + transcripción” y “descripción + omisión”. Estas subdivisiones nos han permitido analizar con mayor precisión una selección de realias vertidos en español. Por consiguiente, no podemos destacar ningún medio predominante de traslación, y la línea de frecuencia aplicada con números decrecientes de unidades es la siguiente:

- *análogo funcional* (35),

- *calco* (29),
- *correspondencia hiper-hiponímica* (27),
- *descripción* (27),
- *traducción contextual* (16),
- *transcripción* (14),
- *semi-calco* (6).

Probablemente, el número de medios empleados, así como el número de unidades léxicas demuestran que es necesario emplear diferentes estrategias para lograr una traducción de calidad.

Al comparar los datos sobre los realias traducidas al ruso, una lengua cercana, y al español, una lengua lejana, hemos notado que los principales medios de translación n de realias en cada lengua no coinciden. Además, en general, los medios predominantes en ruso se detectan fácilmente por su predominio sobre los demás (*calco* en posición preponderante y *transcripción* con una representación mucho más baja pero visible), mientras que en español no se observan medios predominantes, ya que los realias se distribuyen relativamente por igual entre varios medios (*análogo funcional*, *calco*, *correspondencia hiper-hiponímica* y *descripción*).

Además, hemos puesto de manifiesto resultados diferentes desde el punto de vista de la correlación entre la naturaleza de los realias y los medios para traducirlas, lo que resulta más evidente cuando se trata de la traducción al ruso. El caso de la traducción al español muestra que esta correlación es bastante difusa, y la principal tendencia seguida por el traductor consiste en emplear los medios predominantemente relacionados con la traducción aproximada, lo que conduce a pérdidas más evidentes en la transmisión de las características de las obras literarias.

Finalmente, nuestra investigación también ha permitido evidenciar el hecho de que el grado de homogeneidad o heterogeneidad en los medios de translación de estas unidades dentro de sus grupos semánticos está determinado tanto por la cantidad de unidades en cada grupo como por la naturaleza de estas unidades con referencias culturales y difiere en una lengua estrechamente relacionada. Sin embargo, se ha detectado un grado de homogeneidad en los

medios de traducción también mayor y más claro en una lengua estrechamente relacionada, es decir, el ruso, que en una lengua distante, es decir, el español.

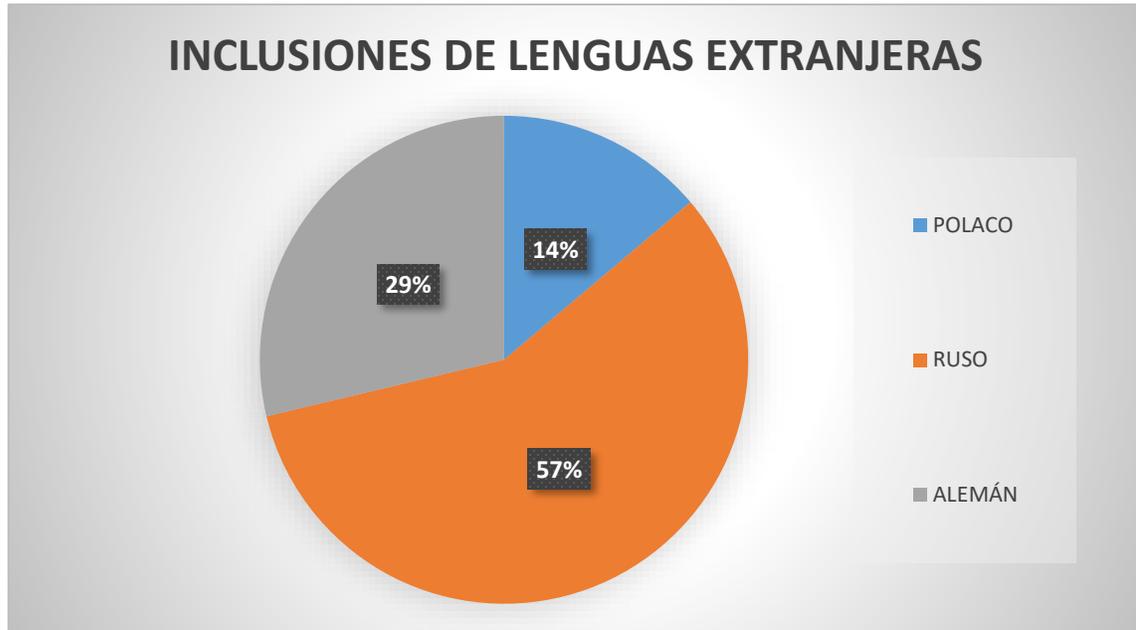
3.2. Resultados: inclusiones de lenguas extranjeras en las obras de V. Bykov en ruso y español

Es probable que haya un conjunto de razones por las que el escritor decidió utilizar un gran número de inclusiones de lenguas extranjeras (en polaco, ruso y alemán). Su principal función es, sin duda, contribuir a la creación de la atmósfera determinada por los eventos históricos del siglo XX descritos en los relatos, en los que la población local estaba expuesta a la variación lingüística. Estas inclusiones brindan a los lectores referencias a ciertos eventos históricos y pistas sobre los antecedentes y el estatus social de los personajes. Por un lado, esta técnica literaria puede causar algunos problemas a los lectores de diferentes generaciones y orígenes por haberse criados en un entorno temporal o cultural desconocido, pero, por otro lado, es una excelente solución para acercarse a la autenticidad, que es de enorme importancia para el género en el que V. Bykov escribía sus obras.

Tras llevar a cabo la investigación dedicada a las inclusiones de lenguas extranjeras en la obra de V. Bykov, podemos señalar que las principales estrategias de traducción utilizadas por los traductores son la transcripción (o transliteración) y la traducción exacta o propia, y las tendencias son la domesticación y la extranjerización. En las versiones traducidas, vemos los resultados de todas estas estrategias y tendencias. Al mismo tiempo, hemos observado la correlación entre el grado de utilización de determinadas estrategias y la lengua meta y, además, la correlación entre la elección de estrategias y la lengua presentada en las inclusiones extranjeras. Los datos estadísticos de nuestra investigación cuentan hasta 94 unidades de inclusión de lenguas extranjeras (ver también la Fig. 12):

- 13 — *polaco* (14%),
- 54 — *ruso* (57%),
- 27 — *alemán* (29%).

Figura 12. Inclusiones de lenguas extranjeras.



El uso de numerosas inclusiones en estas lenguas se justifica por los acontecimientos históricos descritos en las narraciones y que tienen lugar en el oeste de Bielorrusia bajo el dominio polaco, como parte de la URSS ocupada por los nazis. Las tres lenguas mencionadas construyeron una evidente diversidad lingüística en Bielorrusia.

En la versión rusa, hay ejemplos de inclusiones de la lengua polaca, aunque en menor grado que en el original. Como era de esperar, las numerosas inclusiones de la lengua rusa se disuelven en el texto ruso, y no hay indicios de extranjería en los diálogos que llevan a cabo los personajes; lógicamente siguen siendo auténticos, pero en una forma diferente de presentación, es decir, el cirílico bielorruso se cambió por el cirílico ruso. Las inclusiones de la lengua alemana se conservan de esta forma casi en la misma cantidad que se encuentran en el original. En resumen, podemos concluir que en la lengua de destino estrechamente relacionado, es decir, el ruso, la estrategia dominante aplicada es la transcripción, y se prefiere la extranjerización, excepto por las inclusiones extranjeras rusas.

En la versión en español, apenas podemos encontrar ejemplos de las inclusiones de las lenguas polaca y rusa, ya que todos están traducidos al español. Podemos ver que el traductor decidió adaptar las inclusiones nombradas traduciéndolas y domesticando el texto lo más

posible debido a una relación lejana entre el español y el polaco o el ruso. Sin embargo, hay algunos rastros de extranjerismos relacionados principalmente con el grupo de soviatismos rusos y formas de dirigirse a polacos que están transliterados (por ej., *koljosianos*, *matka—yaika!*). Al mismo tiempo, todas las inclusiones de la lengua alemana se conservan en su totalidad y, además, a diferencia de lo que se presenta en el texto original, conservan su forma auténtica, es decir, el alemán (por ej., *Schnell! Bitte! Gut!*). La tendencia aquí aplicada es exclusivamente de extranjerización, y los lectores asumen la responsabilidad de comprender estas inclusiones y el contexto, en general.

3.3. Relevancia de la investigación

Tras llevar a cabo nuestra investigación, podemos llegar a las siguientes conclusiones:

- ❖ los medios predominantes para traducir unidades léxicas con referencias culturales y las tendencias de traducción observadas no coinciden en una lengua cercana, es decir, el ruso, y una lejana, es decir, el español;
- ❖ un conjunto de clasificaciones basadas en varios criterios y aplicadas en nuestra investigación revela que existe una correlación entre la naturaleza de las unidades léxicas con referencias culturales y los medios para trasladarlas a diferentes lenguas.
- ❖ un grado de homogeneidad o heterogeneidad en los medios para trasladar unidades léxicas con referencias culturales clasificadas en grupos está determinado tanto por la cantidad de unidades en cada grupo como por la naturaleza de estas unidades con referencias culturales y difiere dependiendo de si se trata de una lengua cercana o lejana.

Finalmente, nuestra investigación nos ha permitido descubrir los factores que determinan la elección de los medios de traslación de las unidades léxicas con referencias culturales pueden ser diferentes, tanto objetivos como subjetivos. Pueden depender de un grado de afinidad lingüística y cultural, un contexto descrito, unas peculiaridades de las referencias culturales, unas herramientas lingüísticas disponibles en las lenguas, un tipo de lectores, etc. Al mismo tiempo, la figura del traductor es de gran importancia y solo ellos deciden en qué modificadores lingüísticos, culturales e históricos concentrarse para transmitir el estilo del

autor y recrear con éxito la atmósfera cultural de la obra literaria, ya que traducir obras literarias es en gran medida similar al proceso de escritura creativa y, de hecho, al de recrear obras nuevas en otras lenguas adaptadas a la cosmovisión de lectores de diferentes culturas.

En este marco, suponemos que los resultados de nuestra investigación pueden ser considerados como una contribución más al desarrollo de determinados campos de los estudios de traducción. Los resultados de la presente investigación pueden considerarse esenciales por diferentes razones.

Hemos estudiado el trasfondo teórico desde diferentes puntos de vista y aspectos para definir nuestro objeto de investigación, desarrollar etapa por etapa nuestra metodología, conformar las definiciones de los principales conceptos utilizados en los análisis, elaborar las clasificaciones de las unidades léxicas con referencias culturales y determinar un conjunto de estrategias y tendencias de traducción que aplicamos en etapas posteriores.

Por último, destacaremos la relevancia de la presente investigación desde el punto de vista de la trascendencia literaria del gran escritor Vasil Bykov y el reconocimiento de su obra a través de sus traducciones en lenguas cercanas y lejanas, que han contribuido a su difusión como parte de la literatura eslava. Este estudio supone asimismo una forma de acercarse a la solución de problemas de traducción relacionados con la variedad de referencias culturales en las lenguas implicadas desde una perspectiva comparada entre el ruso y el español. Se trata pues de una contribución más en el campo tan extenso y rico de la traducción literaria en la que intervienen diferentes lenguas y culturas.

3.4. Perspectivas de investigación

Con respecto a las perspectivas de investigación futuras, nuestro estudio puede ampliarse con los resultados que probablemente se obtengan de experimentos prácticos, por ejemplo, cuestionarios en los que participen lectores potenciales que puedan contribuir a la evaluación de la traducción al ruso y al español de las referencias culturales que se encuentran en las obras literarias originales, evaluando ejemplos identificados en las traducciones de obras literarias que partan de la recreación la atmósfera cultural y la transmisión del colorido cultural con éxito.

Los hallazgos del trabajo pueden ser utilizados en cursos de traducción en centros de educación superior, precisamente en clases de Traducción General, Traducción Literaria, Interpretación de Textos Literarios o en aquellas disciplinas que incluyan un módulo de análisis textual. Además, los resultados serán útiles en trabajos teóricos dedicados a las cuestiones de traslación de referencias culturales y sistematización de medios de traducción en lenguas extranjeras, así como a la didáctica en el campo de la traducción literaria con el objetivo de ampliar el conocimiento de los estudiantes sobre las características textuales de las narraciones y desarrollar las habilidades para interpretar el texto literario perteneciente a una época histórica y cultural diferente y, por lo tanto, mejorar sus habilidades de traducción. Finalmente, estos resultados pueden facilitar la revisión y creación de nuevas traducciones de obras literarias. La investigación también contribuye a la promoción de la literatura bielorrusa, cuyas obras merece la pena leer a pesar de que sigan siendo bastante desconocidas en el mundo.