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**Realia in the Semantic Frame “Nature” in Spanish-Russian and Spanish-English Translations of G. Márquez *One Hundred Years of Solitude***

The paper deals with the techniques of translating the realia, referred to frame “nature” in translations of the novel “One Hundred Years of Solitude” by G. Márquez. The study examines the translations of the novel from Spanish into Russian by N. Butyrina and V. Stolbov and the translation by M. Bylinkina as well as the translation from Spanish into English by G. Rabassa. The main techniques of translating realia, referred to “nature” frame, are pointed out (transcription, loan translation, approximate translation). The most successful translation solutions are analyzed.

***Key words:*** *realia, semantic frame, transcription, loan translation, approximate translation*

Fiction translations have been a bridge between different countries, people with other cultures, mythology and the way of thinking for many centuries. They allow readers who do not know a source language to be absorbed in a plot experiencing the historical period and the culture that an author conveys and to learn more about other nations, their traditions and lifestyles.

In the translation process a translator usually faces the difficulties related to the notions that can be unknown for a foreign recipient due to the fact that there is a range of differences between linguistic cultures. And in this case a translator has to overcome these differences using the methods and techniques of the cultural and pragmatic adaptation in order to make text clear for readers who are not familiar with the source language.

The article is dedicated to the realia pragmatic adaptation techniques analysis based on the “One Hundred Years of Solitude” novel by G. Márquez in translations from Spanish into Russian (translation by N. Butyrina and V. Stolbov and translation by M. Bylinkina) and from Spanish into English (translation by G. Rabassa).

Realia used in the novel “*One Hundred Years of Solitude”* reveal the peculiarities of culture, lifestyle and nature. However, the issues of realia translation in this novel have not been studied in detail yet. The study of realia translation techniques is also important in the context of modern intercultural and economic relations between Russia and the countries of Latin America as it can allow deeper understanding of Latin American cultures, namely the Colombian one.

The purpose of the article is to study realia referred to “nature” frame in the source text and in the translations, to analyze the techniques of the realia translations in the novel from Spanish into Russian and English, and to provide examples of successful use of these techniques.

The issue of realia translation has been studied by V. Komissarov, L. Barhudarov, V. Vinagradov, S. Vlahov, S. Florin and others.

L.Barhudarov describes realia as units of the source language that have no equivalents in the target language. It means that such units of the source language denominate some notions or objects, but they do not exist in the reality and/or the conceptual system of the other nation [Бархударов, 2008: 94].

Another Russian linguist V. Vinogradov defines realia as notions that reflect the nation-specific features of the country. According to V. Vinogradov, there are five main realia translation techniques: transcription (transliteration), loan translation, descriptive translation, hyponymic translation and approximate translation [Виноградов, 2006: 138].

In our study, we analyze realia referred to the “nature” frame. We define a sematic frame as a cognitive structure reflecting a specific part of the extralinguistic reality or coherent schematizations of experience [Ungerer, Schmid, 2006: 208]. Since frames reflect extralinguistic experience, they contain concepts and schemas which are specific and distinctive for a culture [Огнева, 2013: 87].

The “nature” frame of the “One Hundred Years of Solitude” novel includes such subframes as “flora” and “fauna”. These subframes include the slots “trees”, “herb”, “flowers” and “vegetables” in the first subframe and “birds”, “insects”, “animals” in the second subframe. Translation techniques of the concepts belonging to these frame structures are analyzed and exemplified on the translation of the words “*ceiba”* (tree), *“azulejo”* (bird), “*guacamayas”* (parrot) and “*ahuyama”* (vegetable).

While translating the notion *“ceiba”*, tropical tree, which is common for Latin America flora, translators use the transcription technique. M. Bylinkina adds the word *“дерево”*, and G. Rabassa add the word*“tree”* in order to explain *“ceiba”* notion, so they make it clear for readers who don’t know Spanish (the source language). G. Márquez mentions *“ceiba”* in the novel because the Maya peoples named it “Central world tree”. This example is representative for the magic realism method because it signifies the return to the mythology of the ancestors. Moreover, there are still sacred ceibas growing on the central square of some little Latin American settlements, and people come to them as if they were temples.

*“«El acto se celebró a veinte kilómetros de Macondo, a la sombra de una ceiba gigantesca en torno a la cual había de fundarse más tarde el pueblo de Neetlandía»”* [Маркес, 2014: 173]. */ “Церемония состоялась в двадцати километрах от Макондо под гигантской сейбой, вокруг которой позже был основан город Неерландия”* [Маркес, 1979: 185]. */ “Церемония перемирия состоялась в двадцати километрах от Макондо под сенью огромного дерева-сейбы, вокруг которого впоследствии вырастет город Неерландия”* [Маркес, 2017: 207]. */ “The ceremony took place fifteen miles from Macondo in the shade of a gigantic ceiba tree around which the town of Neerlandia would be founded later”* [Marques, 1971: 89].

In the following example translators mainly use equivalents or approximate translation to translate some birds’ names. However, N. Butyrina and V. Stolbov translate the word “*azulejo*” as “*пчелояд*”, G. Rabassa translates it as “*bee eater*”, whereas M. Bylinkina uses the word “*синица*” in her translation. These translations can be called adequate. The word *“azulejos”* is translated as *“bluebird”* in English (*“сиалии”* or *“лазурные птицы”* in Russian*).* They live only in Central and Latin America and they do not look like *“пчелояды”* or *“синицы”*. The image of a bluebird is widely spread and can be found in the folklore of the Native Americans. It would be better to save the bird’s name in this example and not to use approximate translation. Moreover, there is a mistake in the genus name made by N. Butyrina and V. Stolbov. There is no bird named “*пчелояд*” in the Russian language. The translators may mean *“щурка”* which is also called *“пчелоед”* because it likes to eat bees. However, in Bulgaria this word is written “*пчелояд*”. N. Butyrina is Bulgarian and she could use Bulgarian name of the bird in her translation. Furthermore, Central and Latin America are not the habitat for titmouse (синица) or bee eater (щурка).

N. Butyrina, V. Stolbov and M. Bylinkina use approximate translation (*“иволга”)*, and American translator uses equivalent (*“troupial”)* to translate realia “*turpial*”. Troupials and orioles belong to the same order, but their classes are different. Moreover, South America is not the habitat for the orioles. In this case equivalent translation would be a better solution.

*“En poco tiempo llenó de turpiales, canarios, azulejos y petirrojos no sólo la propia casa, sino todas las de la aldea”* [Маркес, 2014: 11]. / *“Вскоре он наполнил иволгами, канарейками, пчелоядами и малиновками не только свой собственный, но и все остальные дома селения”* [Маркес, 1979: 40]. / *“Очень скоро иволги, канарейки, малиновки и синицы заполонили не только его дом, но и все дома поселка”* [Маркес, 2017: 17]. / *“In a short time he filled not only his own house but all of those in the village with troupials, canaries, bee eaters, and redbreasts”* [Marques, 1971: 11].

N. Butyrina and V. Stolbov use hyponimic translation to translate realia “*guacamayas”*, while M. Bylinkina transcribes this word. However, M. Bylinkina adds the word “пугай” (parrot) in order to make this bird understandable for Russian readers. G. Rabassa gives the English name of this bird (*“macaw”)* in his translations. All three variants provide adequate translation and create correct associations.

 *“Trataban de aplazar con esa precaución la necesidad de seguir comiendo guacamayas...”* [Маркес, 2014: 13]. / *“Этой предосторожностью они пытались отдалить от себя тот день, когда придется питаться попугаями...”* [Маркес, 1979: 41]. / *«Надо было по возможности отдалить тот день, когда придется есть синее мясо попугаев-гуакамайо...”* [Маркес, 2017: 18]. / *“With that precaution they tried to postpone the necessity of having to eat macaws…”* [Marques, 1971: 12].

While translating the agricultural crops, N. Butyrina and V. Stolbov use the equivalent translation and transcription techniques reproducing the territorial features of plants growing. M. Bylinkina uses the same translation techniques, but she uses hyponymic translation (*“тыква”*) to translate “*ahuyama”.* G. Rabassa transcribes this realia, but he adds word *“roots”*. This addition can be called reasonable, as people grow plant but not only roots. In this example Russian translators provide more adequate translation than G. Rabassa. The translators use approximate translation to translate “*plátano”.* However, this realia is better to be translated as *“платано”* in Russian and *“plantain”* in English in order to determine what fruit is used in Latin American cuisine.

In G. Rabassa´s translation there is one more word with cultural background which is translated wrong. G. Rabassa translates “*malanga”* as “*caladium”* (каладиум in Russian). This two plants belongs to the same family, but to the different genera. Moreover, caladium is a poisonous plant. In this case G. Rabassa´s translation is not adequate, because G. Márquez likely means the eatable plants that people of Macondo grow for the table.

Considering all translation techniques in this example, Russian translators provide more successful solutions.

 *“… mientras Úrsula y los niños se partían el espinazo en la huerta cuidando el plátano y la malanga, la yuca y el ñame, la ahuyama y la berenjena”* [Маркес, 2014: 6]*. “… в то время как Урсула и дети гнули спины в поле, ухаживая за бананами и малангой, маниокой и ямсом, ауйямой и баклажанами”* [Маркес, 1979: 37]. *“… тогда как Урсула в поте лица своего трудилась с детьми на земле, выращивая маниоку, ямс и малангу, тыквы и баклажаны, ухаживая за бананами”* [Маркес, 2014: 11]. *“Ursula and the children broke their backs in the garden, growing banana and caladium, cassava and yams, ahuyama roots and eggplants”* [Marques, 1971: 9].

It should be mentioned that to describe the word *“банан”*, that came to the Russian language from Spanish and has already been assimilated in Russian, G. Márquez uses three different words: *“guineo”*, “*plátano”* and *“banana”.* However, only Spanish *“banana”* can be equivalent to the Russian *“банан”*. *Guineos* have a sweet taste and are served as dessert. *Plátano (*English *plantains)* are mainly used for cooking, they contain more starch and less sugar than bananas. Plantains have to be cooked or fried before being eaten.

As the results of the comparative analysis of the *One Hundred Years of Solitude* novel written in Spanish (source language) and its three translations (target languages – Russian and English), the following conclusions can be made:

* The main realia translation techniques for the “nature” frame are transliteration (transcription), approximate translation and hyponymic translation.
* N. Butyrina, V. Stolbov, M. Bylinkina and G. Rabassa have managed to save cultural marked words and to depict the reality of the flora and fauna of Latin America. However, in each analyzed case there are more successful translation of the realia.
* The main task of translators is to attempt to reproduce cultural features and to make such pragmatic adaptation that will both create correct images of the other culture and be familiar for readers who do not know source language.

The study suggests several further research directions. First, it is possible to examine and analyze other groups of words (e.g. everyday life and food) with cultural background what can contribute to the creation of a holistic cultural image of Colombia. Second, frame semantics approach can be used to examine the equivalence in representing knowledge structures in translations. Third, translations into different target languages can be compared to reveal the similarities and differences in the translation process in different language combinations.

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