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PECULIARITIES OF MODERN ENGLISH REALIA TRANSLATION (a Study Based on TV Series “Sherlock” by BBC)

This article deals with the research of English realia on the basis of the structural and contrastive analysis of the original film texts and their Ukrainian and Russian target texts. Realia are words and expressions for culture-specific material forming a peculiar linguistic category that cause certain problems during performing a translation. The difficulties appear when a translator needs to decide what is more important to convey the form or to focus on the content.

Key words: *contrastive analysis; realia; target text; source text; translation transformation.*

Realia are words and expressions for culture-specific material that form a separate linguistic category that causes certain problems during performing a translation. The difficulties appear when a translator needs to decide what is more important to convey the form or to focus on the content.

Representatives of different linguistic schools have contributed considerably to the study of realia: L. Barkhudarov, V. Vynohradov, S. Vlakhov, R. Zorivchak, P. Newmark, Ya. Retsker, H. Tomakhin, S. Floryn, A. Shvejtser.

The question of nature, types of realia, their classification, as well as means used for the translation remains uncertain and requires a further study. Therefore, researchers interpret this term in different ways: some equate it with the notion of “nonequivalent vocabulary”, others classify realia as “barbarisms”, “lacunae” etc.

Therefore, the research is aimed at analyzing and studying the realia within the multimedia translation. The contrastive analysis of Ukrainian and Russian translations can identify the features of these linguistic categories and define the possible ways of its translation. The adequacy of the realia translations of the thirteen episodes of TV series “Sherlock” and the expediency of translation transformations can be investigated.

The object of the article is English realia selected from the thirteen episodes of TV series “Sherlock” filmed by the BBC One television company. The subject of the research is peculiarities of translation of realia into Ukrainian and Russian. The article is aimed at conducting a contrastive comparison of realia traced in English and Ukrainian target texts.

The scientific novelty of this article includes the fact that for the first time 300 English realia from TV series “Sherlock” have been singled out and classified; the typology of English realia has been presented; the variants of their translation into the Ukrainian and the Russian languages were analyzed. It should also be considered that translation of realia usually indicates a complicated problem, which can be studied in the translation process through contrastive analysis of untranslatable lexemes in non-related languages.

Methods

In the course of the investigation with the help of sampling method we selected 300 realia from four British episodes of “Sherlock” with total duration over 18 hours and their Ukrainian and Russian equivalents from professionally dubbed

Ukrainian and Russian translations. Also *a critical analysis* of literature was conducted; *typological method* was used to establish the peculiarities of English realia; *comparable method* was applied to compare variants of translation of English realia into Ukrainian and Russian with further identification of the more adequate variant of translation; *quantitative analysis* was applied for rendering separate realia types.

Discussion and results

Theoretically, the study is based on the principles of classification of realia by R. P. Zorivchak and by S. Vlachov and S. Florin. S. Vlachov and S. Florin determine realia as a particular category of the expressive vocabulary, including words and word-combinations naming the objects of life, culture, history of a nation which are unfamiliar to another one. The scholars note that the process of realia translation requires a particular approach, because they do not have a corresponding equivalent in other languages, as they are bearers of national and historical connotation [1, p. 47].

R. Zorivchak suggests that realia are monolexemic or polylexemic units the lexical meaning of which includes traditionally established complex of ethnocultural information which is alien to the objective reality of the target language and which is realized only within the limits of a binary opposition [2]. While studying we distinguished and classified 300 English realia, the majority of realia (91 units) are demonstrated in first season, while the least number of realia (57 units) are presented in fourth season of TV series "Sherlock".

The structural analysis enables us to conclude that the great number of realia in episodes from TV series "Sherlock" consists mostly of **realia-monolexeme and realia-polylexeme with nominative value**. The minority are realia-phraseological units, e.g.: *if you want to hide a tree then a forest is the best place to do it; brown as a nut; inch by inch; quite the busy little bee; let the cat out of the bag; in a nutshell*.

Following R. Zorivchak we have classified such types of realia on a subject basis: **onomastic realia** (101): *Waterloo, Cardiff, Brixton, Houston, Daily Mail, Greater London, Central London, Gas Board, Egon Ronay, London A-Z, Piccadilly station, Cemetery, MI6*; **ethnographic realia** (97): *cab, cabbie, dozen, landlady, housekeeper, Christmas, hall, cuppa, forties, six months, the car*; **social-political realia** (61): *British Secret Service, Junior Minister For Transport, Barts, Roland-Kerr further education college, sir, Uni, Detective*; **military realia** (13): *army doctor, foot soldier, sergeants, British Army Browning*; **associative realia** (24): *round and round garden like teddy bear, makeover show, good night, Vienna, if you want to hide a tree then a forest is the best place to do it*; **geographical realia** (4): *Loch Ness monster, moore, hollow*.

The analysis of translation transformation of multimedia texts was based on the approach of R. Zorivchak. Ukrainian scholar distinguishes the following ways of translating realia: transcription and transliteration, hyperonymic renomination, descriptive paraphrase, combined renomination, loan translation (calque), transposition on the connotative level, situational correspondence, contextual explanation of realia, synonymous substitution [2].

One of the most used ways of conveying the meaning of realia is loan translation (calque). Calque is actually a word or phrase borrowed from another language by literal, word-for-word translation. The term calque is borrowed from French and it derives from the verb *calquer* which means *to copy, to trace*. Loan translation was used for translation the following realia in “Sherlock”:

– **Names of government structures:** *MoD* – *Міноборони* – *Министерство Обороны*; *British Secret Service* – *Таємна Британська Служба* – *Секретная Служба*.

– **Appeals:** *Your Highness* – *Ваша Високосте* – *Ваше Величество*; *Your Honour* – *Ваша Честь* – *Ваша Честь*.

– **Military realia:** *Corporal* – *Капрал* – *Капрал*; *Fifth Northumberland Fusiliers* – *П'ятий Нортумберленський* – *Пятый Нортумберленский*; *Soldier* – *Солдат* – *Солдат*.

– **Monetary units** and their minorities are also translated with a help of loan translation (calque) as well: *quid* – *фунт* – *фунт*; *sterling* – *фунт* – *фунт*.

In order to translate Sherlock Holmes' profession *a consulting detective*, Ukrainian translators use loan blends (or partial calques) – *детектив-радник*; while Russian translators apply loan translation – *консультующий детектив*. The realia *National Antiquities Museum* both in Ukrainian and Russian translations is translated with the help of loan translation (calque) – *Національний музей старожитностей* [3] – *Национальный музей древностей* [4].

Food and drinks are translated with the help of loan translation (calque) as well: *punch* – *пуниш* – *пуниш*; *cuppa* – *чай* – *чаек*; *ginger nuts* – *імбирне печиво* – *имбирное печенье*.

In order to render the meaning of the famous allusion *without the pies* (from musical *Sweeney Todd*) is translated with the help of loan translation (calque) in both Ukrainian and Russian target texts: *without the pies* – *без пирогів* – *только без пирожков*.

Greater London is translated into Ukrainian as well as into Russian translations with a help of loan translation (calque): *Greater London* – *Великий Лондон* – *Большой Лондон*. Greater London is an area in southeastern England that includes the city of London and 32 London boroughs [5].

Synonymous substitution. The next transformation used for translating English realia is synonymous substitution. This transformation is mainly applied for translating realia that denote measures of weight, capacity or distance.

The realia *pound* that indicates measure of weight and is 453,6 g [3] in majority contexts was mostly translated with a help of synonymous substitution. In the existing context, the realia *three pounds* were translated as follows:

– (Eng.) *three pounds*; (Ukr.) *кіло триста*; (Rus.) *полтора килограмма*;

– *Two and a half (pounds)* Ukrainian variant is *кілограм* while Russian one is *полкило*; in the context *seven pounds* – *два кіло* – *три кіло*, in Ukrainian and Russian accordingly; *four pounds* – *німтора*; Russian variant is *два* (kilograms).

English realia *cab* has certain connotation as it creates in native speakers' mentality a certain image. Cab is the type of London taxi, a compact car and as a rule of black color. A synonymous substitution was applied for translation of this

realia as well: *cab* – *таксі* – *такси*. A driver of London taxi is called *cabbie*. The Ukrainian equivalent is *таксист*, while Russian one is *шофер*. Russian translation *шофер* lost the inner national content of the realia ‘cabbie’.

The realia *walk-in cupboard* was translated into Ukrainian and Russian by using the mentioned above transformation as well: *walk-in cupboard* – *буфет* – *стенной шкаф*. Cambridge dictionary gives the following definition: *walk-in cupboard* used to refer to a space used for storing things that is large enough for a person to enter and walk around it [5]. It is worth mentioning that neither Ukrainian nor Russian variants can be considered as adequate translation, because none of them conveyed a denotative meaning of realia such as big cupboard size or the ability of person to get inside of it. That detail actually is very important for the plot of the TV series, because Sherlock Holmes considers that the criminal is hiding in the same cupboard.

Transcription and transliteration. A transformation of transcription and transliteration is mainly used for translating toponym realia and onomastic realia. Another transformation that is used for translating mentioned above realia except transcription and transliteration is loan translation (calque).

Therefore, toponym realia from TV series are translated by using transliteration: *Brixton* – *Брікстон* – *Брикстон*; *Cardiff* – *Кардіф* – *Кардифф*; *Devon* – *Девен* – *Дэвэн*; *Doncaster* – *Донкастер* – *Донкастер*.

In the meantime transliteration is used by both Ukrainian and Russian translators in order to translate English realia *Scotland Yard suit* – *Скотленд Ярл* – *Скотленд Ярл*. It is worth noting that realia *Скотленд Ярл* has connotation of influence, as it is a main directorate of London police.

The antroponym realia *Houston* is translated by using transcription: (eng.) *Houston, we have a mistake!*; (ukr.) *Х'юстон, у нас проблема!*; (rus.) *Хьюстон, он уже ошибся!*.

Ukrainian variant of translation converts a source phrase meaning, as Sherlock does not mean that there is a problem during the investigation, he considers that the criminal is performing a mistake. Hence the translation of the phrase mentioned above like: *Х'юстон, він схибив* can be considered as more appropriate one.

Transposition on the connotative level. A transformation of transposition is used by translators only in some individual cases. As a rule, it is used in order to convey the meaning of connotations used only by native speakers in the source language. The variants of translation realia into Ukrainian and Russian are presented in the table 1.

Table 1

English realia	Ukrainian equivalent	Russian equivalent
<i>liquorice</i>	<i>шоколадка</i>	<i>леденец</i>
<i>oh, it`s Christmas</i>	<i>просто свято</i>	<i>подарок</i>
<i>late forties</i>	<i>далеко за тридцять</i>	<i>за тридцать</i>
<i>like the back end of Routemasters</i>	<i>схожі на розмальованих корів</i>	<i>с кормой точно у броненосца</i>

<i>for fish and chips</i>	<i>на пиво</i>	<i>в Макдональдс</i>
<i>brown as a nut</i>	<i>чорні від засмаги</i>	<i>бронзовый от загара</i>
<i>ten a penny</i>	<i>не підходить</i>	<i>чепуха</i>

The contrastive analysis of English realia and ways of its translation into Ukrainian and Russian using transposition on the connotative level.

According to the summary data presented in the table, variants of translation were different (table 2).

A transposition on the connotative level is mainly applied for translating realia that had additional connotations or demanded additional background information.

Table 2

English realia	Ukrainian translation	Transformation	Russian translation	Transformation
<i>just twenty minutes</i>	<i>хоч півгодинки</i>	transposition	<i>раз в двадцать минут</i>	loan translation (calque)
<i>Billy Kincaid, the Camden Garrotter</i>	<i>дружба – важлива річ, це почуття, без якого не обходиться будь-яка людина...</i>	transposition	<i>Билли Кинкейд, Камденский Палач</i>	transliteration and loan translation (calque)
<i>Mystic Meg</i>	<i>провидець</i>	transposition	<i>Мистик Мэг</i>	transcription
<i>Good night, Vienna</i>	<i>Добраніч, малюки</i>	transposition	<i>Прощай, Вена</i>	addition and transliteration
<i>Home Office</i>	<i>МВС</i>	synonymous substitution	<i>сверху</i>	transposition
<i>Fish shop</i>	<i>забігайлівка</i>	transposition	<i>кафе</i>	modulation
<i>A thousand miles away</i>	<i>за тисячі миль звідси</i>	loan translation (calque)	<i>другой конец света</i>	transposition
<i>“Round and round garden like teddy bear”</i>	<i>“...бігали по саду як курчата”</i>	transposition	<i>“...круглая карусель, как детская машинка”</i>	transposition
<i>by the pricking of my thumbs</i>	<i>клацни пальцем тільки раз</i>	loan translation (calque)	<i>просто у меня какое-то предчувствие</i>	transposition

The contrastive analysis of translation transformations for translation of English realia into Ukrainian and Russian.

A transposition on the connotative level is applied for translation the phrase *just twenty minutes* into Ukrainian *хоч півгодинки*; in Russian variant of translation loan translation is applied – *раз в двадцать минут*.

The realia *fish shops* are translated into Ukrainian using transposition on the connotative level – *забігайлівка*; while Russian translators apply modulation – *кафе*.

However, the realia *miles* are translated into Ukrainian by applying transcription and loan translation. A method of transposition on the connotative level is used to translate the same realia into Russian: (eng.) *A thousand miles away*; (ukr.) *За тисячі миль звідси*; (rus.) *Другой конец света*.

The realia *Billy Kincaid, the Camden Garrotter* were translated with the help of modulation. Russian translators applied mentioned above method while Ukrainian one used transposition on the connotative level: (eng.) *Billy Kincaid, the Camden Garrotter*; (ukr.) *Дружба важлива річ, це почуття, без якого не обходиться будь-яка людина*; (rus.) *Билли Кинкейд, Кэмденский палач*.

It is worth noting that exactly this realia is nothing else but a humorous answer to John Watson's question about friendship (*best man*). Sherlock literally began to tell about the best on his opinion man *Біллі Кінкейд*. Ukrainian translation still has lost a play of words however in their verbal framing of realia. Although Russian translators managed to convey its verbal framing, the translation itself cannot be considered as adequate one. The play of words lost its actual sense because of application of word for word translation but, actually, it was the most important thing in the conversation between serial characters. Moreover, it is hard for movie viewers to understand why Sherlock was talking about a fictitious character, a murder from animated TV series "Spawn" when Watson just asked him about friendship.

Contextual explanation of realia means using transliteration and transcription as well as a descriptive translation while translating realia. Although multimedia translation is time limited, this transformation was used in both Ukrainian and Russian translations. The comparative analysis of transformations used for translating English realia is presented in a table 3.

Table 3

English realia	Ukrainian / Russian Translations	Transformations
<i>Penny for the Guy</i>	<i>дайте монетку на Гая Фокса, на опудало</i>	contextual explanation of realia
	<i>пенни для Гая, завтра ночь костров, Гай Фокс</i>	contextual explanation of realia
<i>"Remember, remember... Gunpowder, treason and plot"</i>	<i>п'яте листопада, порохова змова, як чотириста років тому</i>	contextual explanation of realia
	<i>помни-помни, порох, измена и заговор</i>	loan translation
<i>Derren Brown</i>	<i>Гіпноізер</i>	descriptive circumlocution
	<i>Деррен Браун, да, гипнотизёр</i>	Contextual explanation of realia

The comparative analysis of translation transformations in both Ukrainian and Russian translations.

Therefore, presented in the table data has shown that **contextual explanation of realia** was used in both Ukrainian and Russian translations. In some cases, different translation transformations were applied.

A phrase *Penny for the Guy* consists of two realia: first one is *penny* – *пенні* (about individual coins), and second one is *Guy* that refers to a traditional festival in Britain called *Guy Fawkes Day* or *Bonfire Night* celebrated on the night of November fifth. It remembers the failure of The Gunpowder Plot when a group of Catholics led by Guy Fawkes tried to blow up the Houses of Parliament in London. During the celebration, people traditionally burn Guy Fawkes in effigy and fireworks. These realia were translated as follows: (eng.) ***Penny for the Guy***; (ukr.) *Дайте монетку, на Гая Фокса, на опудало*; (rus.) *Пенни для Гая, завтра ночь костров, Гай Фокс*.

Descriptive paraphrase and hyperonymic renomination. The analysis of translation transformations has proved that a method of descriptive circumlocution is not common for the multimedia translation. It was only used twice. Thus the realia *Egon Ronay* were translated into Ukrainian and Russian like *ресторанний критик* – *ресторанный критик*; *mantle* – *камінна полиця* – *доска для камина* accordingly.

A method of hyperonym renaming was applied for translating such realia as: *army surgeon* – *військовий лікар* – *военный врач*; *WKD* – *горілка* – *водка*; *Jubilee line* – *метро* – *метро*; *МІБ* – *розвідка* – *разведка*.

The realia denoting mentality of the nation were translated as follows: *six months old* – *нівроку* – *полгода*; *18 month ago* – *півтора року*, while in Russian translation the realia became lacunae.

Situational correspondence. A method of **situational correspondence** was also used during performing realia translation.

Hence, modulation was applied for translating the same realia into both Ukrainian and Russian languages. The variants of translation were sometimes similar.

The **situational correspondence** and loan translation were used to translate the realia *MoD official* – *клієнт з Міністерства оборони* – *чиновник из Минобороны*, *bowl of nibbles* – *дещо на закуску* – *закуска*; *gents* – *хлопці* – *господа*; *landlord* – *хазяїн* – *владелец дома*; *housekeeper* – *служниця* – *домработница*.

The realia *usher* became lacunae in Ukrainian translation while Russian translators applied a method of modulation to translate the realia – *помощник*.

Although the realia *quid*, a common name of the pound sterling, became lacunae in Ukrainian translation, in Russian it was translated as *блеф*.

The contrasive analysis of translation transformations

The contrasive analysis of translated variants of realia into Ukrainian and Russian languages demonstrated a translators' tendency to convey the source

meaning of realia using the same transformations. It can be explained by the grammatical and structural similarities in both languages as they belong to the East Slavic subdivision of the Slavic languages. However, the contrastive analysis has shown such English realia could be translated differently into Ukrainian and Russian (according to analysis of realia equivalents).

Therefore, a great number of English realia were translated into Ukrainian and Russian by applying different translation transformations (table 4).

Ukrainian translators used descriptive translation for rendering the realia *elite guard* – *охорона Королеви*, while Russian ones applied a method of loan translation *elite guard* – *элитная гвардия*.

A method of hyperonym renaming was used by Ukrainian translators for translating the realia *tea trolley* – *чай з одного столика*, while Russian translators applied loan translation during performing a translation: *tea trolley* – *чай со столика на колесиках*.

Table 4

The name of translation transformation	The number of used transformations in Ukr / Rus	Percentage from the general number of used transformations, %
Loan translation (calque)	75 / 92	27 / 33
Synonymous substitution	36 / 33	13 / 12
Transcription and transliteration	113 / 103	40 / 34
Hyponymic renomination	17 / 11	6 / 4
Transposition on the connotative level	13 / 11	4 / 4
Situational correspondence	14 / 21	5 / 8
Contextual explanation of realia	2 / 1	1 / 1
Descriptive paraphrase	11 / 9	4 / 3
Total	281	100

The list of transformations used for translating English realia into Ukrainian and Russian.

The analysis of ways of conveying the meaning of the English realia allows us to distinguish 8 translation transformations which were applied for the translation of realia both, in the Ukrainian and Russian official translations.

For translating English realia into Ukrainian such translation transformations were applied as loan translation – 27 %, word-for-word translation – 13 %, transcription and transliteration – 40 %, hyperonymic renomination (generalization) – 6 %, transposition on the connotative level – 4 %, situational correspondence – 5 %, contextual explanation – 1 %, a descriptive paraphrase – 4 %.

Quantitative analysis of the translation transformations has demonstrated that the most applied methods of the translation of realia in Ukrainian are transcription and transliteration. It can be explained by a great number of onomastic realia presented in TV series.

For translating English realia into Russian such translation transformations were applied as loan translation – 32 %, word-for-word translation – 12 %, transcription and transliteration – 35 %, hyperonymic renaming (generalization) – 5 %, transposition on the connotative level – 4 %, situational correspondence – 8 %, contextual explanation – 1 %, a descriptive paraphrase – 4 %.

Quantitative analysis of the translation transformations has demonstrated that the most applied methods of the translation of realia in Russian are transcription and transliteration as well as loan translation.

To sum up the realia is very interesting and unusual part of language, which reflects the national spirit and colors of literary works. During the research we have found that the same translation transformations were applied during performing both Ukrainian and Russian translations. Besides, the translation of realia fully coincided. Although in most cases during performing Ukrainian and Russian translations the same transformations were applied, the demonstrated variants of translated realia were different. The realia that have connotations or demand people to have background information as well as associative realia etc. were translated in different ways.

The Ukrainian translation has demonstrated a tendency to neglect the content of realia for conveying the play of words or its emotional coloring.

The Russian translation is characterized by focusing on the informational correspondence to the content of realia sometimes neglecting the play of words, ironic coloring as well as some connotations.

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