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REALIA IN *THE BEEHIVE* BY CAMILO JOSE CELA AND ITS TRANSLATIONS

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The article applies modern digital methods of text analysis to analyse realia's functioning in Camilo Jose Sela's novel "Beehive" and their rendering into the Ukrainian language in two translations: Petro Sokolovskyi and Anatolii Sobutskyi in 1979 and S. Borshchevskyi in 2011. The authors review previous linguistic research on the definition of the national-specific vocabulary, its grouping by thematic principle, and analyse the works on realia in the Spanish-Ukrainian language pair. The procedure of studying the functioning of realia in the novel and finding their equivalents in the analysed translations involves the use of corpus linguistics methodology, namely, creating a corpus of parallel texts using the cloud translation management system Memsources and using the AntConc corpus manager to generate word lists and search for the necessary contexts. Considerable attention is paid to the procedure of identifying in the source (Spanish) text mono- and polylexemes with a national-specific meaning, their classification, and search for equivalents in translations of different years in Ukrainian. Based on the analysis of the source text's corpus employing the AntConc programme, a list of realia was formed. Later, the way they are rendered into Ukrainian was analysed. Most often, realia are presented through transliteration, substitution, omission, and various types of translation.

Keywords: realia, parallel corpus, corpus-manager, translation.

РЕАЛІЇ У «ВУЛИКУ» КАМІЛО ХОСЕ СЕЛА ТА ЙОГО ПЕРЕКЛАДАХ

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У статті застосовано сучасні цифрові методи аналізу тексту для аналізу функціонування реалій у романі Каміло Хосе Села «Вулик» та їх передачі українською мовою у двох перекладах: Петра Соколовського та Анатолія Собуцького 1979 р. та С. Борицевського 2011 р. Автори здійснюють огляд попередніх лінгвістичних досліджень щодо визначення національно-специфічної лексики, її групування за тематичним принципом та аналіз творів про реалії в іспано-українській мовній парі. Процедура дослідження функціонування реалій у романі та пошуку їхніх еквівалентів у аналізованих перекладах передбачає використання методології корпусної лінгвістики, а саме створення корпусу паралельних текстів за допомогою хмарної системи керування перекладами Memsources та використання диспетчера корпусів AntConc для генерації списків слів і пошук потрібних контекстів. Значну увагу приділено процедурі виявлення у вихідному (іспанському) тексті моно- та полілексем із національно-специфічним значенням, їх класифікації та пошуку еквівалентів у перекладах різних років українською мовою. На основі аналізу корпусу вихідного тексту за допомогою програми AntConc сформовано список реалій. Пізніше було проаналізовано спосіб їх перекладу українською мовою. Найчастіше реалії подаються за допомогою транслітерації, заміни, пропуску та різних видів перекладу.

Ключові слова: реалії, паралельний корпус, корпус-менеджер, переклад.

La Colmena by Camilo José Cela introduces the readers to the Spanish capital's everyday life during the period considered a post-war for Spain, but as a full swing of World War II for most of Europe. Cela's participation in the Civil War against the Republicans created a controversial reputation for him, but this didn't prevent the audience from showing interest in his work. Yet in 1980, a translation into Russian by E. Lysenko [Sela, 1980] was published for the first time. Soon after

Francisco Franco's death, the Ukrainian readers saw the translation into Ukrainian by Petro Sokolovskyi and Anatolii Sobutskyi [Sela, 1979], which was followed by the translation made three decades later by S. Borshchevskyi [Sela, 2011]. The lapse of time between the latter translations was very dramatic: while the version of Petro Sokolovskyi and Anatolii Sobutskyi was published a few years after the constitutional monarchy in Spain had replaced Franco's Regime, and when the Soviet Regime was at the height of its power, Serhii Borshchevskyi already carried out his work in other conditions, when after the dissolution of the Soviet Union in Ukrainian society many taboos (which in their time prevented the novel from being published in Spain) disappeared, and the attitude of readers towards many phenomena of public life changed.

In this context, it is interesting to compare the approaches observed in the two translations concerning rendering the names of the objects and characteristic phenomena for the everyday life of Spanish society (*realia*) of those times. We try to apply modern technologies to extract and analyse textual data. Computer advances have significantly helped to minimise the time spent on data analysis in all areas of science, so it is not surprising that many linguistic studies also use the achievements of corpus linguistics to analyse and test their results.

Theoretical Basis: Realia

The lexicon, usually designated by the term *realia*, was introduced into translation studies in the 1960s by the Bulgarian scholars S. Vlakhov and S. Florin [Vlakhov, Florin, 1980]. Roksolana Zorivchak, a famous Ukrainian realia researcher, defines the term as “mono- and polylexemic units, the main lexical meaning of which contains (in terms of binary comparison) a complex of ethnocultural information traditionally assigned to it, alien to the objective reality of the host language.” [Zorivchak, 1989, p. 58]. It should be noted that these language units have received enough attention from researchers all over the world in the spheres of comparative linguistics, the theory of translation, cultural linguistics. Among them are the Ukrainian researchers (R. Zorivchak [Zorivchak 1989, 1994], V. Koptilov [Koptilov 1971, 2003], O. Cherednychenko [Cherednychenko, p. 207], etc.) who show ways to overcome linguistic obstacles caused by cultural differences. Though, we found only some dedicated to the comparative analysis of realia in the fictional texts in Spanish-Russian context: i.e., the research of the Spanish realia of on the material of the novel by E. Mendoza *No News from Gurb* [Lilikovich, 2013]; the problem of realia translation from Spanish into Russian [Martínez, I. B., Ismagilova, A. R., Palutina, O. G. & Valle, Y. del., 2017], the techniques of translating the realia,

referred to “everyday life” frame, of *One Hundred Years of Solitude* by G. Márquez in translations from Spanish into Russian [Tarasova, 2019]. Not numerous are the works investigating the analysed notion in the Spanish-Ukrainian context. Among them are: the diploma works by Olha Mhaloblishvili, who explores the main characteristics of realia of the Spanish language and considers the peculiarities of the translation of Colombian realia from Spanish into Ukrainian in the works of Gabriel García Márquez [Mhaloblishvili, 2019], and O. Purlins’ka [Purlins’ka, 2019] – the investigation of the socio-cultural aspect of the Ukrainian translation of the novel by Carlos Ruiz Zafón *Prisoner of Heaven*; the publication by V. Balabaieva [Balabaieva, 2008] summarising Spanish phraseological units and idiomatic expression and presenting their Ukrainian equivalents.

There are several classifications of the nationally marked lexicon proposed by scholars, the most detailed being that of S. Vlachov and S. Florin, who include within this term the following groups of words:

- geographical realia that, in their turn, can be subdivided into:
 - physical geography and meteorology objects,
 - names of geographical things linked to human activity;
 - denominations of endemic species.
- ethnographic realia that are divided into those representing:
 - everyday life;
 - labour activity;
 - arts and culture;
 - ethnic objects and slams;
 - measures and money [Vlachov, 1980, p. 432-456].

Later, V. S. Vinogradov [Vinogradov, 2001] suggested an alternative classification shared as well by Ukrainian linguists R. P. Zorivchak, T. R. Kyiak, O. D. Ohui, H. H. Verba, and others, and which we will follow in this article:

- a) realia of the everyday life;
- b) ethnographic and mythologic realia;
- c) realia of the natural world;
- d) realia of the state and administrative system, as well as of the social life;
- e) onomastic realia;
- f) associative realia etc. [Vinogradov, 2001].

The methodology of data extraction and analysis

The development of the information society and the society of knowledge has led to rapid progress in computer technology for natural language processing, which

has set new challenges for linguistics to study the language system's various properties. The tasks facing all linguistics areas now require the study of various linguistic phenomena, structures, units, relations, etc., not on the individual, albeit illustrative, examples, but in their full, representative volume. Such a task requires special computer tools of research, particularly the involvement of corpus linguistics. Having analysed the linguists' works studying realia in different languages, we encountered nothing about how they extract and analyse the language data. In the process of our investigation, we will go through different stages and make use of modern technologies of text analysis. The steps are: (1) extracting the words out of the source text; (2) filtering the words for the realia items; (3) creating the parallel corpus of the translations of the source text; (4) analysis of the translation of realia in different variants of translation into Ukrainian and Russian.

(1) Word extraction.

To extract the words out of the source text, we chose to use the corpus manager *AntConc*. The undoubted advantage of using *AntConc* is optimising the procedure of continuous sampling and statistical processing of the obtained results. At this particular stage, we took use of the function of Word List. It allows us to see all the word types in the source text's corpus (Cela) and present them into an ordered list. The extraction procedure resulted in a list of 9,966 word types for the analysis at the next stage.

(2) Word filtering.

This research stage required a non-digitalised look at the list of the extracted words. We chose the words out of the list regardless of their frequency as the realia words may appear in the text both only once and relatively frequently. As well, we ignored function words and numerals. The list of the extracted lexical units contained only monolexemic units due to the chosen text analyser's technical possibilities. While looking through the list, we have encountered some lexemes that required a broader context to make sure it can be the unit we are searching for. The other function of the corpus manager, Concordance, helped us analyse the context and add some word combinations. For example, the word *turca* attracted our attention as it seemed strange in the Spanish context to have something associated with Turkish origin. The context showed that the author used this word only once in his novel to denote a particular type of bed – *cama turca*: *Martin pasa las noches en casa de su amigo Pablo Alonso, en una cama turca puesta en el ropero*. As a result, 357 units of different structural types fit the category of the 'nationally marked' elements. The choice could seem subjective at moments because the chances were that the

representatives of other nationalities would probably choose the other ones. At this stage, we had to trust our intuition of a foreigner for whom the chosen words and phrases would seem different from their native culture. While analysing the word list, we tried to identify the realia lexicon within the groups mentioned above. Table 1 presents the quantitative data of realia distribution into thematic groups:

Table 1*Quantitative Data of Realia Distribution in Thematic Groups*

Thematic Realia Group	Number of the Units
A realia of the everyday life	290
A1 lexicon related to the money (<i>duro, cuarto, real, amadeo de plata, blanca, etc.</i>)	10
A2 names of artifacts and products of human work (<i>aguamanil, brasero, cama turca, tabaco, frac, gabanes, irrigador, leontina, lezna de zapatero, etc.</i>)	85
A3 names of the premises (<i>alcoba, entresuelo, trastienda, abuhardillado, portal, ático, cuchitril, patio, covacha, chalet, etc.</i>)	17
A4 names of professions/occupations (<i>componedora, correveidile, chulo, descuidero, estraperlista, furcia, golfa, noctámbulo, portera, pregonero, vaqueras, etc.</i>)	51
A5 lexicon of subjective evaluation (<i>marica, mariquita, meretriz, pelandusca, pelma, punto filipino, zángano, golfo, andoba, botarate, cabrito, cachondo, golfa borracha, etc.</i>)	71
A6 names of meals and drinks (<i>sorbete, anís, barra (de pan), bazofia, butifarra, café exprés, café solo, cazalla, chicharro, guiso, lombarda, malta, mojicones, morcilla, ojén, etc.</i>)	30
A7 names of establishments (<i>confitería, lechería, tahona, capilla, merendero, asilo, casa de citas, chigre, figón, etc.</i>)	12
A8 other realia of the everyday life (<i>agua corriente, chavala, monserga, bocacalle, descubrir el filón, decir algún taco, bigote engomado, etc.</i>)	14
B ethnographic and mythological realia (<i>Sierra Morena, alcalde de Cork, etc.</i>)	6
C realia of the natural world (<i>tortolitos, perros lulús, palomas mensajeras, gatito, gorriones, etc.</i>)	8
D realia of the state and administrative system of Spain (<i>apagón, carlista, comarca, Comisaría, compromiso, Depósito, fichar, garrote, guardería, Guardia Civil, juzgado, llamar a quintas, Maternidad, picota, primera comunión, rojos, suministro, Reserva, etc.</i>)	40
E onomastic realia (<i>Jean Harlow, Madame Pimentón, etc.</i>)	2

Thematic Realia Group	Number of the Units
F associative realia (<i>era muy flamenco, es pasando las de Cain, patas de gallo, etc.</i>)	11

As shown in Table 1, most of the words and phrases describe everyday life's realia, including names of artefacts and products of human work, the lexicon of subjective evaluation, and terms of professions/occupations. It is worth mentioning that in the A5 Group, we included the nouns of negative subjective evaluation, i.e., designating the notion of prostitution (*golfa, golfo, guarra, chulo, buscona, alcahueta*, etc.), sexual minorities (*marica, mariquita, maricón*), as well as the leftist parties (*rojo*). The contexts show society's negative attitude toward the representatives of such groups: «– *A veces también nos llama maricas y rojos.*» / «– *¡Golfa! ¡Mal educada! ¡Que eres una golfa! ¡Así no se le habla a una madre!*» / «– *¡Que lo que eres es un bestia, y un rojo indecente, y un chulo!*» / «– *A esta tía bruja lo que le vendría de primera es que la abrieran en canal un buen día. ¡Cerda! ¡Tía zorra!*». Due to the negative official attitude to such notion in Spanish society of those times, it can be of some interest to compare these words' translations into Ukrainian, taking into account the situation in Ukraine at the moment of translation. Numerous is also the group of lexemes denoting the state and administrative system of Spain.

(3) Creating a parallel corpus.

To optimise the analysis of different translations of the source texts into the Ukrainian language, we decided to create a parallel corpus of the three texts [Cela; Sela, 1979; Sela, 2011]. According to the language parameter of textual data, parallel corpora occupy the place among multilingual corpora. Such a type of corpus contains original texts and their translations into individual languages. It organises the texts in such a way as to provide a direct connection between language units of both languages. With such a technology, a researcher can quickly find the way one language unit is translated into the other language. The Corpus of Spanish-Ukrainian parallel texts of the novel *La Colmena* by Camilo José Cela was built with Memsource, a cloud-based commercial translation management system and computer-assisted translation tool. The process involved using an alignment tool on the platform. The programme performs the alignment of the downloaded texts and outputs an Excel file with parallel sentences in Spanish and Ukrainian. To analyse the translation of certain realia units in the parallel corpus, we used the corpus manager AntConc, the Concordance function in particular.

(4) Translation analysis.

The last stage of investigation aimed at comparing the translations of the novel *La Colmena* by Camilo José Cela, identifying the techniques used in the translations to render the lexicon, sorting out the problems associated with realia translation.

Case study

The translator's highest goal is to translate the text so that the reader of the translation is impressed the same way the reader of the source text does. It is recommended that the translator fully preserve the source text's meaning, even if they are nationally or culturally specific, using all available means. The main difficulty while reproducing realities in translation appears because the use of any translation method does not guarantee the preservation of the full range of connotations and associations that arise in the source text reader's mind [Vlakhov, 1980]. Many researchers have considered the question of reproducing the semantic and stylistic functions of realities in translation. Among them are the thorough works of Ukrainian and Russian linguists R. Zorivchak [Zorivchak, 1994], I. Korunets [Korunets, 2008] A. Shveĭtser [Shveĭtser, 1988], L. Barkhudarov [Barkhudarov, 1975]. They coined some terms describing the ways of interpreting realia: transcription/transliteration, descriptive, approximate, or contextual translation, substitution, calque, omission. In our research, the practices of rendering realia from Spanish into Ukrainian were summarised, and in Table 2, we present quantitative data on the issue.

Table 2

Ways of Rendering Spanish Realia from the Novel La Colmena by Camilo José Cela into Ukrainian by Translators

Translators	Rendering realia employing						
	transliteration/ transcription	translation	calque	substitution	approximate translation	contextual translation	omission
P. Sokolovskyi, A. Sobutskyi	9	85	1	60	85	83	31
S. Borshchevskyi	9	137	1	31	83	80	13

In general, we can observe that the translators of the two versions present the same frequency of applying transliteration, calque, approximate translation, and contextual translation to render realia into the other language. Simultaneously, we noticed that Sokolovskyi P. and Sobutskyi A. are more than S. Borshchevskyi prone

to use substitution method while rendering certain realia, choosing the equivalent from a different thematic group. In most cases, the substitution happens when the translators tried to avoid using the lexicon associated with the subject of sexual relations and minorities for the subjective evaluation, preferring the words, although considered offensive, of some other etymology (see Table 3). In such cases, S. Borshchevskyi tends to find an exact translation.

Table 3

The Choice of Realia Equivalent Belonging to Subjective Evaluation Thematic Group by the Translators

Source text realia	Target text realia in translation by	
	P. Sokolovskyi, A. Sobutskyi	S. Borshchevskyi
<i>cachonda</i>	<i>чутлива</i>	<i>хтивва</i>
<i>zorrupia</i>	<i>шалапутка</i>	<i>шльондра</i>
<i>golfa borracha</i>	<i>п'яна безпритульна жебрачка</i>	<i>п'яна повія</i>
<i>maricón</i>	<i>потінака</i>	<i>Педик</i>

Sometimes in the translations by P. Sokolovskyi and A. Sobutskyi, the substitutions happen caused by the lack of understanding of the original text (see Table 4):

Table 4

Problems of Understanding the Original Text Represented in Translation

Original text	Translation by P. Sokolovskyi and A. Sobutskyi	Translation by S. Borshchevskyi
<i>De la taberna le tiran un par de perras y tres o cuatro aceitunas que el niño recoge del suelo, muy de prisa.</i>	<i>З таверни йому кидають дві груші і три чи чотири маслини, які дитина хуленько підбирає з землі.</i>	<i>З шинка йому кидають пару монет і кілька оливок, що їх хлопчик хутко підбирає з землі.</i>
<i>El echador deja las cacharras sobre una mesa y trae un plato con un vaso mediado de agua, una cucharilla y el azucarero de alpaca.</i>	<i>І ось офіціант, кинувши посуд на чиємусь столі, несе в руці блюдце, а на ньому склянку з водою, ложечку та наповнену содою цукорницю в формі лами.</i>	<i>Викидайло залишає посуд на одному зі столиків і приносить тарілку, а на ній склянку з водою, ложечку й нікельовану цукорницю з содою.</i>
<i>En la pared lucen, en sus tres marcos dorados iguales, una reproducción en alpaca</i>	<i>А на стіні в трьох однакових позолочених рамах висять картини: репродукція «Тайної вечери» ...</i>	<i>На стіні в однакових позолочених рамах висять вигравірувана на альпака репродукція «Таємної</i>

*de la Sagrada Cena....**вечері»....*

In the first case, the translators confused the coin of five or ten céntimos (*perra chica* or *perra gorda*) with fruit (*the pear* – *груша*), and in the second, the white metal widely used to imitate silver (*alpaca* or nickel silver) with the animal domesticated and bred in the Andes (*alpacca*). In this case, P. Sokolovskyi and A. Sobutskyi omit the name of the material, and S. Borshchevskyi, despite his previous option, resorts to transliteration. Nevertheless, as such, mistakes were rare, and they concern secondary details; they generally did not prevent the readers from enjoying the novel. Cases of transliteration, approximation and omission happen predominantly with the realia denoting onomastic, ethnographic, and mythological notions. Sometimes, one and the same unit is rendered differently in the analysed translations (see Table 5).

Table 5

Transliteration and Omission and Approximation Methods while Rendering Realia into Ukrainian

Original text	Translation by P. Sokolovskyi and A. Sobutskyi	Translation by S. Borshchevskyi
<i>¡A robar a <u>Sierra Morena</u>!</i>	<i>Як хочете грабувати, то йдьте в <u>С'єра-Морену</u></i> (transliteration)	<i>Хочете грабувати — гайда в <u>гору</u>!</i> (approximation)
<i>La mayor se llama <u>Julita</u> (1), tiene veintidós años y lleva el pelo pintado de rubio. Con la melena suelta y ondulada, parece <u>Jean Harlow</u> (2).</i>	<i>Старшу звать <u>Хуліта</u> (1); їй двадцять два роки, вона фарбує волосся в рудий колір.</i> (1) transliteration (2) omission	<i>Старшу звать <u>Хуліта</u> (1), їй двадцять два роки, вона фарбує волосся в рудий колір. Пишна хвиляста шевелюра робить її схожою на <u>Джін Гарлоу</u> (2).</i> (1) transliteration (2) omission
<i>Algún hombre ya metido en años cuenta a gritos la broma que le gastó, va ya para el medio siglo, a <u>Madame Pimentón</u>.</i>	<i>Якийсь підстаркуватий чоловік голосно розповідає, як його десь півстоліття тому спробувала ошукати <u>мадам Тру-ля-ля</u>.</i> (translation)	<i>Літній чоловік голосно розповідає, як він пожартував — мабуть, із півстоліття тому — з такою собі <u>мадам Піментон</u>.</i> (transliteration)
<i>Un <u>Romanones</u>, no, pero ya ve usted, yo no me lo podría fumar, y como yo muchos de los que estamos aquí.</i>	<i>Бути <u>Романонесом</u> не обов'язково, правда ваша, та от, скажімо, я не можу закурити такої, як і багато хто з тих, що сидять отут.</i>	<i><u>Романонесом</u>, звісно, ні, але, знаєте, я не можу собі цього дозволити, як і чимало хто з присутніх.</i>

Quite unanimous were the translators while rendering the realia out of the thematic groups of Natural World (see Table 6), which is not strange as the animals and birds in Spain and Ukraine don't differ much.

Table 6*Method of Translation to Render Realia into Ukrainian*

	(transliteration)	(transliteration)
Original text	Translation by P. Sokolovskyi and A. Sobutskyi	Translation by S. Borshchevskyi
<i>A doña Celia le da pena, y también cierto temblor al bolsillo, el pensar que el cariño de los <u>tortolitos</u> pueda ir cuesta abajo, que las cosas puedan empezar a marchar mal.</i>	<i>Її лякала думка про те, що кохання <u>голуб'ят</u> може охолонути й це відіб'ється на її гаманці.</i> (translation)	<i>Доньї Селії було б дуже прикро, та й гаманець її потонішав би, якби кохання цих двох <u>голуб'яток</u> пішло на спад і їхні стосунки погіршилися.</i> (translation)
<i>Fue siempre muy aficionado a <u>las palomas mensajeras</u>, y cuando murió, en una revista dedicada a estas cosas, le tributaron un sentido y cariñoso recuerdo.</i>	<i>Він дуже захоплювався <u>поштовими голубами</u>, і коли помер, то в спеціальному журналі було надруковано слізний некролог...</i> (translation)	<i>Він дуже захоплювався <u>поштовими голубами</u>, і коли він помер, один фаховий журнал зворушливо вшанував його пам'ять...</i> (translation)
<i>¿Qué daño le hacía a usted el gatito? ¡Michino, <u>michino, toma, toma.</u></i>	<i>І що вам заподіяв цей котик? – питає дон Пабло і кличе <u>кота</u>: – На, на, <u>кс-кс</u>! ...</i> (translation)	<i>Що вам зробив цей <u>котик</u>? Кицю-кицю, <u>на, на</u>!.. – дон Пабло дивиться на сеньйору.</i> (translation)
<i>Déjelo usted, señor Celestino, que el pobre lo que está <u>es pasando las de Cain.</u></i>	<i>Дайте йому спокій, сеньйоре Селестіно! Він, бідолаха, вже й так терпить усі <u>каїнові муки</u>.</i> (translation)	<i>Дайте йому спокій, сеньйоре Селестіно, бідолаха й без того <u>каїнові муки</u> терпить.</i> (translation)

Conclusions

Realia are units of language, the lexical meaning of which is embodied in a complex of ethnocultural information, unknown to the objective reality of the target audience. A complex methodology of corpus linguistics was chosen to analyse the ways realia function in the source text and in the Ukrainian translations: (1) extracting the words out of the source text; (2) filtering the words for the realia items; (3) creating the parallel corpus of the translations of the source text; (4) analysis of the translation of realia in different variants of translation into Ukrainian. The procedure appeared to be effective as it minimised the time spent on

data extraction. Still, the research process depended much on the analysis conducted by a human while looking through the word lists and concordance lines. As a result, we have chosen and analysed 357 lexical units, classifying them into thematic groups and finding their equivalents in the translated novel. Spanish realia is often presented in Ukrainian translations through transliteration, substitution, omission, and various types of translation. It may also be indicated that the translations, each one in their time, contributed to the Ukrainian audience becoming familiar with the Spanish literature and culture.

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