

Foreign Language Inclusions as Cultural References in V. Bykov's Stories and their Translation from Belarusian into Spanish

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ABSTRACT

Foreign language inclusions are a frequently repeated element in V. Bykov's works that effectively contributes to creating the cultural environment and to transmitting the cultural peculiarities of the historical period described in the narratives to a reader, as they contain the constituents of cultural references related to a certain epoch. Their adequate translation into other foreign languages is a blatant challenge for a translator whose aim is to incorporate them in other cultural systems with a minimal loss in the meaning of cultural components. This article presents the results of the original research, which is focused on issues related to the importance of foreign language inclusions as cultural references in the stories "Obelisk" and "Sign of Misfortune" ("Аб'яліск" and "Знак бяды") by the Belarusian writer Vasil Bykov and to the analysis of the translation strategies applied by the translator when rendering foreign language inclusions in the Spanish interpretation of the narratives under study ("Obelisco" and "El signo de la desgracia"). The research also includes statistical data according to the foreign languages detected in the inclusions of the texts, i. e. Polish, Russian and German. Continuous sampling, as well as statistical, parametric, descriptive-comparative and contextual analysis methods were used to achieve the research goals.

Keywords: foreign language inclusions, strategies of translation, adequacy of translation, cultural references, V. Bykov.

Introduction

The works of Vasil Bykov are often regarded as examples of the classic Belarusian literature in the 20th century. They severely portrait the events of World War II as well as the pre- and post-war periods. They are known for the author's unique creative style, at the heart of which is psychological realism describing a harsh truth during the war, human nature under dramatic and tragic circumstances, and with a close-up to human thoughts and feelings, saturated with philosophy and expressiveness.

One of the distinctive features in the style of V. Bykov is numerous foreign language inclusions in the text, which in turn can be a challenge for a translator when rendering the original into either a related 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 scholarship, sometimes with a shade of comicality or irony (Влахов 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 use various terms for foreign elements in the literary text. We may come across such terms as “foreign words” and “loanwords”, “exoticisms” and “alienisms” (Берков, 2004: 60), “barbarisms” and “exotic words” (Розенталь, 1974: 80), etc. The meanings of the terms suggested by different researchers may coincide or differ as well as overlap; thus, their definitions remain quite blurred. Among other scholars working on the issues of inclusions are T.V. Krasnova (Краснова, 2009), Yu.T. Listrova-Pravda (Листрова-Правда, 2001), V.N. Pavlov (Павлов, 1977) and others. In our work, we refer to foreign elements in the original text 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.

Methodology

While looking for sources for our research, we chose two stories “Obelisk” and “Sign of Misfortune” (in Belarusian “Абялік” and “Знак бяды” respectively) by the Belarusian writer Vasil Bykov and their Spanish interpretations “Obelisco” and “El signo de la desgracia” respectively. 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 entailed some difficulties, doubts and questions before the criteria were developed. A foreign language inclusion unit can contain either an independent word or a mini-dialogue but all the elements in it form a single contextual meaning. The research methodology was represented by the 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. 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. In order to understand the cultural message conveyed through foreign language inclusions in the original text, a translator is supposed to become familiar with some real historical events taking place in the territory of Belarus, which as a result enormously influenced the linguistic picture dominating in the communication between local people.

Results and Discussion

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 as elements of spirit or 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 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 ethnodeliant 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 of 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 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 Spanish language.

A. Polish Language Inclusions in the Original and their Translation in the Spanish Texts

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 distant related language, i.e. Spanish. Before analyzing the examples, it is 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 adds to the plausibility of the plot when presenting the stories through 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. In the works of V. Bykov chosen for our research, we found 13 Polish language inclusion units, and here are some examples. The utterance below is taken from the story

of Tkachuk, one of the main characters, when reporting his conversation with Pani Yadzia, a local schoolteacher: “Проша звiнiць, пан шэф, я, проша пана, па педагогiчнай справе”⁴³ (Bel. “Абелiск”, p. 48).

In fact, this is a mixture of Belarusian and Polish elements, transcribed totally in Belarusian Cyrillic, and it illustrates the way a non-Polish speaker could comprehend 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 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 be communicating in a foreign language, which is revealed only from additional descriptions: “*Perdone usted, señor jefe, mil perdones, vine por una cuestión pedagógica*” (Sp. “Obelisco”, p. 39).

The next example demonstrates a dialogue between Stsepanida, the main character, and Adolf Yakhimouski, a representative of poor nobility, in whose house Stsepanida lives and works. Of the two of them, only Yakhimouski 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 Сцепа́ніда...
 — 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...⁴⁴ (Bel. “Знак бяды”, p. 163-164).

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 Stsepanida and Yakhimouski 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

⁴³ *I beg your pardon, Mr. Director. I am very sorry. I am here to talk about a pedagogical issue.*

⁴⁴ — *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...*

Nazi soldiers, who sometimes use them in combination with German words during their communication contacts with the local population. E.g.: “О, matka, млеко!” (Bel. “Знак бяды”, p. 76), “Матка, гіп яйка!”⁴⁵ (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 proximity and owing to the fact that the initial invasion was carried out by the Nazis into Poland.

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 together with German ones: “¡Oh, *mamáita!* ¡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 in the footnote “¡Oh, *leche!* (N. del t.)” (Sp. “El signo de la desgracia”, p. 49). This 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 in the examples of the Spanish translation is generally retained to a much lesser extent than in the original: 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 probably have been transferred more effectively if the translator had inserted some authentic features of the characters’ speech with explanatory comments in a footnote, or had modified the speech in Spanish by introducing extraordinary or broken forms, thus revealing some natural foreignness in communication.

B. Russian Language Inclusions in the Original and their Translation in the Spanish Texts

In the original text, there are many dialogues with Russian language inclusions, though the characters who maintain these dialogues are not necessarily Russian speakers. We were able to find 54 Russian language inclusion units in the works under study. The first example demonstrates a conversation between Stsepanida and Guzh, a Nazi collaborationist who serves in the local police, or the *polizei* as they are scornfully called in the German manner by local people. The two characters 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 Guzh) and, on the other hand, to pretend innocence and play at misunderstanding (by Stsepanida). The Russian inclusions adapted to the Belarusian text intensify the effect of irony in the conversation between the characters:

— Ты ж знаеш, што цябе трэба вешаць як бальшавіцкую акцывістку. А ты яшчэ хвост

⁴⁵ “Oh, mother, milk!”, “Mother, give eggs”.

паднімаеш! На што ж ты расчытваеш?

— А ні на што не расчытваю. Я цёмная жаншчына.

— Гэта ты цёмная жаншчына? А хто баб у хату-чытальню збіраў? Цёмная жаншчына А раскулачванне?

— Раскулачванне ты не забудзеш, канешне, — сказала яна...⁴⁶ (Bel. “Знак бяды”, р. 226).

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, particularly if they lack historical knowledge related to that time and place, the solutions 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. “Obelisco”, p. 192).

The second conversation is held between three characters: two Nazi collaborationists and Piatrok. It shows 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 зажимацца! 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!*⁴⁷ (Bel. “Знак бяды”, р. 251).

⁴⁶ — *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.*

⁴⁷ — *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!*

In the Spanish version, the translation of this conversation is entirely in Spanish. Only the German “*polizei*” suggests the peculiarities of the scene that takes place in wartime in Eastern Europe. However, Spanish readers may misunderstand the real meaning of this reality 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, consisting exclusively of Nazi collaborationists, but it also depicts the explicitly contemptuous attitude of the local population towards them. The text does not contain any traces of linguistic diversity in the conversation, either:

— *¡Deja de obstinar! — 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. “Obelisco”, p. 212)

In the following example, there is a short dialogue between the stranger and Stsepanida. The stranger’s part is mostly Russian in the Belarusian version. It makes the readers think that he is not local and probably from the city and, in addition, close to the authorities as he easily handles the political vocabulary, namely the Sovietisms popular in those times. These are well-known to Stsepanida, 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...⁴⁸* (Bel. “Знак бяды”, p. 274).

We can trace approximately the same effect in the Spanish version, where the dialogue is also entirely translated in Spanish while 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 providing 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. “Obelisco”, p. 232).*

— *What?! Are you tired of living? And this one, did you see it?..*

— *Moonshine! Faster!*

⁴⁸ — *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.*

As we can conclude from the above-presented dialogues, retaining the effect of foreignness in the Spanish version is a complicated task owing to the absence of cultural and historical bridges, to say nothing of linguistic distance. Therefore, losses in rendering the dialogues with Russian language inclusions are inevitable. We see them entirely translated into Spanish and mostly representing the general ideas of some of the cultural and political concepts described in the story. At the same time, in order to preserve the cultural elements, the translator keeps some realias untranslated. However, without being familiar with them, the Spanish readers will be quite challenged to understand their meaning.

C. German Language Inclusions in the Original and their Translation in the Spanish Texts

In the original text, 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 to leave all the German elements untranslated and to transcribe them in Belarusian Cyrillic, while relying on the readers' guessing from the context or their basic knowledge of the foreign language acquired through familiarity with the war-thematic literature and cinematography rather than by studying it, although German was the most popular foreign language at that time in Belarus. In the stories analyzed, we detected 27 German language inclusion units.

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 uncompromising 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...*
 — *Офіцірклазет! — аб'явіў ён рашуча.— Драй час врэмя. Фэрштэйн? Панятнё?*
 — *Дык панятна, — не зусім упэўнена сказаў Пятрок.*⁴⁹ (Bel. "Абеліск", p. 112—113)

⁴⁹ — *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?*

— *No ... So, if necessary, then ...*

— *An officer lavatory! — he said firmly. — Understand? Clear?*

— *Well, clear, — said Piatrok dubiously.*

In the Spanish version, the translator decides to make use of the following translation solution: translating the text in the original language 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?**
- *Pues eso... Si alguien tiene necesidad, pues...*
- **Offizierklosett!** — *anunció con decisión — Drei horas. Verstehen? ¿Comprendido?*
- *Bueno, comprendido — dijo Petrok no muy seguro (Sp. "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 “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 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.
- Курыць! — зразумеў Карла.— Я! Яволь!
- І ён дастаў з кішэні 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...⁵⁰ (Bel. “Абеліск”, p. 114—115).

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

⁵⁰ — *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...*

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 will probably have no trouble to understand the foreign language inclusions within the context:

- *Verá... Quizá después, ¿verdad, señor Karl? Sabe, yo preferiría... fumar.*
 — *¡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. "Obelisco", p. 101).*

In the third example, we have decided to include some simple lines belonging to the Nazi collaborationist Guzh, 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 by 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 to him by the Nazi authorities, he constantly inserts 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! / Шнэль, шнэль, шнэль! Панятна?”⁵¹ (Bel. “Абеліск”, p. 216) or “Тенуг, гультаі! — адразу аб’явіў Гуж. — На сёння генуг! А заўтра будзе загад. Ці сюды, ці на бульбу. Па дамох разайдзісь!”⁵² (Bel. “Абеліск”, p. 221).

In the Spanish texts, we do not find any differences in using translation strategies, i.e. translating the Belarusian text into the target language and keeping the German language inclusions untranslated, in German with the emphasizing font.

In the Spanish version: “*¡Tú, Bogatka, ayúdalos! ¡Y **schnell, schnell, schnell!** ¿Comprendido?*” (Sp. “Obelisco”, p. 182) and “*¡**Genug**, perezosos! ¡**Genug** por hoy! ¡Mañana habrá nuevas órdenes! O aquí, o la patata. ¡Idos a vuestras casas!*” (Sp. “Obelisco”, p. 187).

As we can see, the German language inclusions are present in the Spanish versions, and they substantially contribute to retaining some features of the original text and the perlocutive effect, in general. As a result, it helps the readers create the historical atmosphere in which the story events take place. 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 a 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.

⁵¹ — *You, Bahatska, help them! Move it! Faster! Clear?*

⁵² — *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!*

Conclusions

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 liked it 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 to readers of different generations and origins as being brought up in an unfamiliar temporal or cultural setting. On the other hand, it is an excellent solution to reflect the authenticity, which is enormously important for the genre, with which V. Bykov used to write his works.

Having conducted the research into 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 a correlation between a degree of using this or that strategy and the target language, and, furthermore, a correlation between the choice of strategies and the language of the foreign inclusions. In the focus of our research, there were 94 foreign language inclusion units: 13 — Polish, 54 — Russian, and 27 — German. The frequent usage of inclusions in the mentioned languages can be explained by the historical factors that are traced in the narratives, the plots of which include events taking place in Western Belarus under Polish rule, as part of the USSR and occupied by the Nazis. Thus, these three languages made a significant contribution to the linguistic diversity of Belarus, especially at the conversational level.

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 related connection between Spanish and Polish or Russian. However, there are some traces of foreignness mostly related to the group of Russian Sovietisms and Polish address forms, which are partially transliterated. At the same time, all the German language inclusions are entirely preserved and, besides, in contrast with the original text, they retain their authentic form, i.e. German. The strategy applied here is exclusively foreignization, and the readers have to take responsibility for understanding these inclusions and the context, in general.

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