

## Rendering of Foreign Language Inclusions in the Russian Translations of the Novels by Graham Greene

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### ABSTRACT

The importance of the problem under discussion is preconditioned by the scientific inquiry of the best variants of foreign language inclusions translation which would suite original narration in the source text stylistically, emotionally and conceptually and also fully projects the author's communicative intention in every particular case. The article aims at bringing to light certain peculiarities of rendering foreign language inclusions in the Russian translations of the novels by Graham Greene depending on their historical and cultural context and the nature of foreign words used in them. The key research method employed is translation and linguistic analysis enabling to disclose the specifics of foreign language inclusions' functioning in a text and particular features of their rendering in the process of translation. The analysis showed the main way of rendering foreign language inclusions which was used while translating works by Graham Greene - full foreign language inclusions with their translations in the footnotes or in the text. A great number of foreign language inclusions are used in the Russian graphical form and according to the grammar rules of this language. The research results may be useful at the universities' curricula and in-service education of translators.

### KEYWORDS

Foreign language inclusions, loan words, translation, linguistic analysis, Graham Greene, novels.

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### Introduction

Foreign language inclusions comprise a special part of the English corpora. Foreign language inclusions are words which exist in a language in a foreign form, i.e. their foreign pronunciation and spelling are preserved. Issues of intercultural communication and their reflection in languages are among the

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most important and discussed nowadays. This fact naturally follows from the life of our modern society where two opposite trends are observed: integration of cultures and conflicts between them. On the one hand there are emphatic calls to enrich languages with precise and colourful foreign elements, on the other is the desire to legally confine and even prohibit their use. The number of foreign inclusions used the major world languages has been growing rapidly in the recent decades especially due to the development of the global telecommunication networks, but their perception is difficult for speakers of a language which borrows such words (Vlakhov & Florin, 1980; Kazakova, 2001).

The English language has been actively borrowing foreign lexical units throughout its history. There have been several reasons for it including the fact of English being an official language of international politics and diplomacy, the role of English as a language of the world business and trade, widespread use of English by scientists all over the world. The system of the English language is practically free from any phonetic restrictions and has a syllable structure. Lack of restrictions contributes to active incorporation of new words including foreign ones into the English language. The problem is getting more important now when it is necessary to communicate appropriately a constantly growing number of loan words while translating texts from English and to find an accurate way of rendering foreign language inclusions in time constrained environment. (Zemskaya, 2004; Kiryanova, 2002).

The main difference between foreign language inclusions and loan words is that these inclusions are the key reasons of adaptation while translating source texts. Linguists and translators mark two aspects of rendering foreign language inclusions:

- rendering of foreign language inclusions which are non-systematic for a source text but belong to the system of a target text, i.e. translation of foreign language inclusions into the language from which they were borrowed. For example in the French translations of the works by the great Russian classical writers of the XIX century, F. M. Dostoyevskiy and L. N. Tolstoy in particular, readers often come across gallicisms, separate words and the whole expressions and sentences. Consequently, specialists translating novels by L. N. Tolstoy into face the problem of rendering these peculiar features in the French language.

- rendering of foreign language inclusions which are non-systematic for both a source and a target language. It is the case of rendering, for example, French or Spanish foreign language inclusions in English texts while translating these texts into Russian. This issue is of a particular importance for Russian translations of the novels by Graham Greene (Karasik, 2002; Listova-Pravda, 2001).

The article under consideration is devoted to the second aspect of the problem, namely translation of foreign language inclusions which are non-systematic for both the source language (English) into the target language (Russian).

## **Methodological Framework**

### **Literature Review**

Foreign language inclusions are a key research area for many linguists and translators who define this notion in various ways. N. A. Yeremia states that

foreign language inclusions are non-translatable groups of words and phrases of one language in another (Yeremia, 1976). Another point of view suggests the idea that foreign language inclusions are groups of words using of which is determined by the speaker's knowledge of a foreign language, its linguistic, stylistic and genre peculiarities (Kiryanova, 2002). Foreign language inclusions are also understood as lexical units which contain fully or partially morphemic, semantic or graphical features of other language systems which are in the environment of the words of this language (Borisova & Parfyonova, 2005). S. Vlahov and S. Florin (1980) define the notion "foreign language inclusions" as words and expressions non-systematic for a source language used in foreign graphics or transcribed without morphological or syntactical changes introduced by the author to make a text authentic, to give it a certain colour, atmosphere or impression of erudition, sometimes a hint of a comical effect or irony

This research operates the classification of foreign language inclusions by Y. T. Listova-Pravda (2001). According to this classification foreign language inclusions are divided into full, partial, Russian language and zero. In its turn partial and Russian foreign language inclusions are subdivided into several groups according to the degree of their assimilation in a target language (Listova-Pravda, 2001).

The problem of correct rendering of foreign language inclusions is значимой for translators and was raised in the works of many researches (Yeremia, 1976; Kazakova, 2001; Karasik, 2002; Marinova, 2010). Work with foreign language inclusions has got a special attention at the practical classes on written translations for the students of the Department of Foreign Languages who are going to become interpreters and translators in the future. A detailed study of various methods of rendering foreign language inclusions was carried out on the basis of analyzing Russian translations of the two novels by the great British writer Graham Greene which contain a great number of foreign language inclusions. The research was conducted on the basis of the novels "The Power and The Glory" and "The Comedians" by Graham Greene.

### ***Analysis of the Novel "The Power and the Glory"***

The research was divided into two stages. The first analyzed novel was the novel "The Power and The Glory" by Graham Green. This novel is of a special interest for translators as it is disclosing religious problems. The title of the novel "The Power and The Glory" refers to the final words of the prayer Oratio Dominica: «For thin is the kingdom, and the power, and the glory, of the Father, and of the Son, and of the Holy Spirit, now, and ever, and unto ages of ages. Amen».

This main idea of the novel determines a great number of Latin foreign language inclusions used in it, and the place where everything happens (Mexico) – the number of Spanish foreign language inclusions in the novel.

335 pages of the Russian translation of the novel contain 33 foreign language inclusions. As a result, the following ways of rendering foreign language inclusions were found.

Full foreign language inclusions – a part of the text in a foreign language with a translation provided the commentaries – 56,25 % (19 foreign language inclusions) of all the inclusions in the novel:

- The priest said: Buenas tardes [Good evening (sp.)] (Greene, 2009).
- He said Buenos dias! [Good afternoon (sp.)] (Greene, 2009).
- Buenos noches! [Good night (sp.)] (Greene, 2009).
- Que es usted? [Who are you? (sp.)] – asked captain Fellows (Greene, 2009).
- Vamos [Let's go (sp.)], – said the priest (Greene, 2009).

It should be noted that the majority of these expressions are familiar to American readers and can be easily understood by them.

In some cases the interpreter introduces changes to the translation in the footnotes in order to retain the original meaning of a phrase. For example:

- One could hear: “Con amistad”. – nobody can be trusted... – Friend (sp.) (Greene, 2009).

The expression Con Amistad means ‘with friendly intentions’ but in the given context it is used to show that the character simply warns that he is a friend to be admitted. A word for word translation was not used because it wouldn't have made the meaning of the inclusion clear.

Sometimes foreign language inclusions are set expressions as in the following extract:

Executions by firing squad always excited him and every times he was anxiously waiting for coup de grace – The last stroke which put an end to somebody's sufferings (fr.) (Greene, 2009).

In this situation the translator' chief goal was not to translate the French inclusion but to comment on its meaning. The phrase *coup de grace* is a set expression in the Russian language. In Russian it is analogous to the phrase “stroke of mercy”. The translator, however, prefers to retain the foreign language inclusion in the same form it is used in the source text and to comment on it in the footnotes and not in the translation.

While translating quotations given in the language different from the source language it is advisable to make use of the existing translations of such a text. In the novel “The Power and The Glory” there are Latin inclusions which are fragments of prayers. These inclusions are not translated as such; they are rendered with help of the Russian analogues of the prayers, e.g.:

- He started: – Pater noster qui es in coelis. – Our father in heaven hallowed be your name... (*lat.*) (Greene, 2009).

- The Latin motto: “Virtus Laudata Crescit” [greatness increases with praise (*lat.*)] (Greene, 2009).

Such cases reveal an interesting interaction of several languages. In the source text the prayer is written in Latin which is a common practice for the Catholics. In the target text the same prayer is provided in Old Church Slavonic which is a common practice for the Russian Orthodox Church. Latin is closely related to Spanish in the same way Old Church Slavonic is closely related to Russian. Without analyzing the difference in relations between Latin and Spanish and between Old Church Slavonic and Russian one can notice that such way of rendering seems to be quite logical as it considerably simplifies understanding of the text. In this particular case, however, rendering the prayer in Latin without translating it would be more suitable because the character prays in Latin in the source text like all the Catholics do. Substitution

of the Latin prayer by its Old Church Slavonic variant eliminates this specific atmosphere of the Catholic divine worship.

In some instances, Spanish inclusions are colloquial or slang expressions which are rendered with help of neutral lexical units. Thus the translator preserves the general meaning of these words but certain stylistic features are lost as in the following examples:

- He is furious, a real pistolero – Here: a killer (sp.) (Greene, 2009).

- Hombre, – he said, – hombre, you’ve never been to a jail? – Friend (sp.) (Greene, 2009).

The word pistolero is a slang word which means ‘a killer’. In the footnotes the definition ‘Here’ is used although its word is the main meaning of this word. The word hombre means ‘a man’, but its slang meaning is ‘a chap’ or ‘a fellow’. It is interesting to notice that there are no additional comments in the footnotes though in this case they are essential as the main meaning of the word hombre is ‘a man’ but not ‘a friend’.

A few instances of foreign language inclusions rendering are a mere translation of set expressions that are characteristic of the culture the source text belongs to or in the frames of which the actions take place, e.g.:

- Viva el Cristo Rey! – Glory to Christ the King! (sp.) (Greene, 2009).

The set phrase which is employed here is not typical of the Russian culture but in the footnotes the translator leaves it almost in the same way it is used in the source text.

Other examples of Spanish and Latin inclusions to the text of the novel were studied. The Latin inclusions are all connected with religion: these are either parts of prayers or set expressions which are associated with Catholicism. Spanish inclusions are mostly everyday life vocabulary with a few exceptions.

Latin religious inclusions:

- Domine, non sum dignus... domine, non sum dignus... [I am not worthy, Lord... I am not worthy, Lord ... (lat.)] (Greene, 2009).

- Hoc est enim Corpus Meum [This is my body (lat.)] (Greene, 2009).

- Ora pro nobis. [Pray for us (lat.)] (Greene, 2009).

- Virtus Laudata Crescit. [Greatness increases with praise (lat.)] (Greene, 2009).

Spanish religious inclusions:

- He asked: Iglesia. [ Church (sp.)] (Greene, 2009).

- The book was entitled “La Eterna Martir” [Eternal Martyr (sp.)] (Greene, 2009).

- Did he cry out: “Viva el Cristo Rey”? – the boy asked [Long live Christ the King] (Greene, 2009).

- Padre Jose entered the wide classical style gates with the black inscription “Silencio” embossed on the top of them [Silence (sp.)] (Greene, 2009).

There are three full foreign language inclusions – a part of the text in a foreign language without a translation or 9,375% of all the inclusions in the novel “The power and The Glory”:

- Mula, mula, – said the priest chucking the mule and passed by the inevitable in any village stage for an orchestra and by a tasteless statue of a woman dressed in a toga with a wreath on her head ... (Greene, 2009).

In this case there are no footnotes as the meaning of the inclusion is clear from the context: the word mula is the feminine gender form of the word mulo. The words sound practically the same in Russian and Spanish that is why the interpreter did not make any comments. A comical effect might have been produced too as the feminine forms of the word mule in Russian are less used than the form mula in Spanish and have clear negative connotations.

- His lower jaw drooped and he began to count the bottles of 'Cerveza Moctezuma' gloomily (Greene, 2009).

The research revealed the fact of intensive use of Spanish graphics while rendering many personal names. The meaning of the fragment can be easily understood from the context, that is why there are no comments to it.

- Did he cry out: "Viva el Cristo Rey"? – the boy asked (Greene, 2009).

It should be mentioned that several paragraphs above the same expression is given in translation: Juan exclaimed bravely to the soldiers who had leveled their guns at him "Long live Christ the King!" (Greene, 2009). In this instance the expression is retained in the same form it was pronounced by the character as it is retold by another person.

Mother, telling his son about everything, meticulously renders the words of the shot priest.

Among all the foreign language inclusions in the novel "The Power and The Glory" there is one that was once loaned by the target language. In the novel it is used in its primal sound form and in the Russian graphics:

- Is he an Excellence? –hefe (jefe) said (Greene, 2009).

It can be assumed that such variant of rendering this word was predetermined by stylistic features of the text. For the English language the word jefe is an exotism because it is read not according to rules familiar to the speakers of English. While rendering this word into Russian it seems to be natural to translate using transliteration transcription. It may help both to preserve its exotic sounding and to neutralize the differences between the alphabets.

One foreign language inclusion in the Russian version of the novel is adapted to the sound system and the graphics of the target language:

- First he wrote: Mrs Marsdyke, Avenyu (Avenue )3, Westcliff (Greene, 2009)

9 foreign words are used (28,125% of all foreign language inclusions in the novel) in the Russian graphical form and according to the rules of the Russian language:

- Is La-Kasasa (La Casasa) far from here? (Greene, 2009).

- at Konsepsion (Concepcion), and in other places, – and he doesn't even deserve death (Greene, 2009).

- he started drilling the tooth continuing the small talk which was a common practice at

- Sautend (Southend)(Greene, 2009).

- For my introducing you to the man who has got brandy – genuine from Verakrus (Veracruz) (Greene, 2009).

This means of rendering is mostly applied to proper names which is illustrated by the examples cited above. The method, however, is also used to render specific notions which denote particular objects and events characteristic of a certain culture. It can be seen in the following examples:

- The recent years have been full of condonations – first he seized observing religious holidays and embers, later – breviary... (Greene, 2009).
- Pour me some sidral (Greene, 2009).
- He heard his own voice, his talks in the street and this conceptions intonation (Greene, 2009).
- Pulke, mescal – he’s got everything (Greene, 2009).

The word breviary denotes a liturgical book that contains plan of divine office hours according to the rules of the Roman Catholic Church. The Russian Orthodox version of a breviary is the Book of Hours. The translator preferred the word breviary because it reflects the Spanish and the catholic cultural specifics that cannot be adequately rendered by the phrases the Book of Common Prayer or the Book of Hours. There are no comments to this word in the footnotes.

The applies to the word sidral which is absent in the footnotes as it is explained in the text: “On the shelves behind the billiards were only several bottles of mineral water and some yellow liquid called sidral – definitely alcohol free” (Greene, 2009).

The word mescal denotes traditional Mexican strong beverage made of fermented blue agave juice. Pulke is a traditional Mexican strong beverage too made of fermented agave or magei juice. In the source text both the words are retain their Spanish spelling (mezcal, pulque) though in this case they would sound differently. Translation transcription was used in the process of translation. A broader context was need in the target text to make it clear that alcohol is meant. There are no additional comments in the footnotes.

There are no contaminated or zero foreign language inclusions in this novel.

### ***Analysis of the Novel “The Comedians”***

Next was studied the Russian translation of the novel “The Comedians” by Graham Greene. This piece of fiction was used for studying various ways of rendering foreign language inclusions which are non-systematic for both the source language, i.e. English, and the target language, i.e. Russian.

The total of 68 foreign language inclusions were found in this novel, most of them being full inclusions. Such foreign language inclusions are usually retained while translating literary texts.

The translator Y. Golysheva retains foreign language inclusions in the novel providing their translation in the end of sentences:

- Sortes Virgilianae. [Virgilian Lots (lat.); fortunetelling with the help of The Aeneid by Vergil] (Greene, 2008).
- Stop, mon ami [my friend (fr.)] (Greene, 2008).
- “J'apprends que tu dois, et rien ne peut le reculer, etre mariee a ce comte jeudi prochain” [“I have heard you are going to get married on Thursday. Nothing can postpone this marriage” (Greene, 2008).
- Tout ce que j'ai eu de chance dans ma vie m'est venue de votre famille [I owe your family all the good luck I have had in life (fr.)] (Greene, 2008).

- Vous etes en Hollande [You are in Holland (fr.)], – said the captain chuckling wisely and offering his hand (Greene, 2008).

Full foreign language inclusions are divided into simple and complex and their structures are different. Simple foreign language inclusions are one member or two member sentences; they can be declarative, imperative and even exclamatory. Translators retain foreign language inclusions in the speech of the characters (17 inclusions – 25%), e.g:

- “...Le remede au chaos n'est pas dans ce chaos” (Greene, 2008).

In this example the translator comments that the phrase means “There is no remedy for chaos in chaos”

- “Je suis la Drapeau Haitien, Uni et Indivisible. Francois Duvalier” [“I am the Haitian flag, one and indivisible. Francois Duvalier “ (fr.)] (Greene, 2008).

There no complex full foreign language inclusions in the Russian translation of this novel. The examples indicate that the translator Yelena Golysheva retains phrases in the French language to stress the idea the linguistic status of haiti as the only state in America where French dominates.

To make a further classification partial foreign language inclusions were studied. Such inclusions are often found in the Russian translation of the novel. Partial foreign language inclusions are words, word combinations, sentences and even extracts from a text in a foreign language which are in some ways, phonetically or morphologically, assimilated in a language or are in syntactic relations with other members of a sentence. There are 28 partial foreign language inclusions in the novel making up 41,17% of all the inclusions here.

- I have crise de foie at every trifle [bilious attack (fr.)] I should something about it. (Greene, 2008).

Some vulgar expressions were found:

- Madam Philipo having called the driver ‘salaud’ [rascal (fr.)] и ‘cochon’ [pig (fr.)], flashed a glance at Mr Smith’s eyes, beautiful like two dark flowers (Greene, 2008)

Further study involved foreign words used in the Russian graphical form and according to the rules of Russian grammar. There are 23 foreign language inclusion of this type in the novel, 33,82% of all the inclusions. Volozhina retains them in the same forms in the Russian translation. Most of these words denote names of streets.:

- Spoke about bombing of the hostel of Jewish girls in Stor-strit (Greene, 2008).

- As I often heard the crowd getting out of the theatre in Broadway or Sheftsbery avenyu (Greene, 2008).

- And the old dear Tottenehm-road too (Greene, 2008).

- giving receipts of the night club near Rigent-strit membership fees (Greene, 2008).

The third group of foreign language inclusions, contaminated inclusions, were not found in the Russian translation of the novel “The Comedians” either.

In order to see whether translators retains words or phrases in the original language or prefers the translated variant, two Russian translations of the novel “The Comedians” made by Y. Golysheva and N. Volozhina were compared.

From the very beginning of her translation it becomes obvious that Y. Golysheva retains the phrase *sea sickness* in the French language: “.. No, sir, I myself have never suffered from mal de mer” [sea sickness (fr.)] (Greene, 2008). The translator N. Volozhina does not do the same and present the translation of these words: “ I never suffer from sea sickness, sir” (Greene, 2008). It would be better to retain the foreign language inclusion and to supply it with a translation. This variant could help readers to transfer mentally to the Haiti where the action of the novel takes place.

- “kettles were put on the either end, miserable portions of butter and jam were given with three long French breads each table” (Greene, 2008) (translation by N. Volozhina)

- “in addition to baguettes [French bread (fr.)], three on each table, there were miserable portions of butter and jam” (Greene, 2008) (translation by Y. Golysheva).

The phrase French bread associates with usual everyday food the taste of which we all know but the word baguettes brings us to France. To redner the spirit of France in the translation it is better to include the French variant into it.

- and suggested to include Haiti into the Communauté de l'Europe [European Union (fr.)] (Greene, 2008) (translation by Y. Golysheva)

- we are suggested to join the European Union (Greene, 2008) (translation by N. Volozhina)

In one instance a foreign language inclusion is retained in a sentence but are translated in two completely different ways. Y. Golysheva translates the phrase *sauve qui peut* as *every man for himself* (Greene, 2008), whereas N. Volozhina renders it as *как crisis of faith* (Greene, 2008).

In several cases Volozhina chooses transliteration as a method of translating foreign language inclusions:

- “I hope you know what Habeas Corpus is”, – said Mr Smith” (Greene, 2008) (translation by N. Volozhina).

- “I hope you’ve heard about Habeas Corpus?” (Greene, 2008) (translation by Y. Golysheva).

- “He waved Tin-Tin, and cried ‘Saluyt’ to the captain” (Greene, 2008) (translation by N. Volozhina).

- “He waved Tin-Tin, and cried ‘Salut’ to the captain” [Hello (fr.)]” (Greene, 2008) (translation by Y. Golysheva).

## Results

Analysis of Russian translations of the novels “The Power and The Glory” and “The Comedians” by Graham Greene has shown that both loan words that have already been used in target language for a long time and foreign language inclusions which can be substituted by words of the target language are used there. 205 foreign language inclusions were studied most of them being full or partial inclusions. Of 60 noun inclusions 45 are proper names. They are mainly place names and names of characters. Place names can further be subdivided into names of settlements - 4, names of streets - 7, and names of city venues - 6.

Depending on their source language the main body of foreign language inclusions is divided into gallisisms, Latinisms, germanisms and hispanisms. In the novel “The Power and The Glory” hispanisms and latinisms prevail comprising 62,22% and 9,26% of all the cases while French foreign language inclusions dominate in the Russian translation of the novel “The Comedians”.

The following ways of communicating foreign language inclusions were found out in the novel “The Power and The Glory”:

- 1) full foreign language inclusions – a part of the text in a foreign language with a translation provided the commentaries – 56,25 %,
- 2) full foreign language inclusions – a part of the text in a foreign language without a translation – 9,375 %,
- 3) a foreign word which was once loaned by the Russian language used in its original sounding and in the Russian graphics – 3,13 %,
- 4) a foreign word, inserted into the Russian text in the form which suites the Russian sounds, and in the Russian graphical form – 3,13 %,
- 5) foreign words retaining their semantics used in the Russian graphical form and according to the Russian grammar rules – 28,13 %.

The following ways of communicating foreign language inclusions were found out in the novel “The Comedians”:

- 1) full foreign language inclusions – a part of the text in a foreign language with a translation provided the text – 25 %,
- 2) foreign language inclusions included into Russian sentences with a translation – 41,17 %,
- 3) foreign words retaining their semantics used in the Russian graphical form and according to the Russian grammar rules – 33,82 %.

## Discussions

The issues of correct communication of foreign language inclusions are a key area of research for many linguists and translators. The approaches to this matter, however, are various and sometimes differ greatly from each other. Some linguists do not consider the questions of correct communication of foreign language inclusions one of the main problems of translation. S. G. Ter-Minasova (2000) points out that foreign language inclusions can be easily transferred into target texts without being changed on condition some explanations are provided. She explains her idea by they salience and isolation in source texts.

A. M. Babkin (1970) lays emphasis on two types of foreign language inclusions: translatable and non-transliterated. The scientist claims that untranslatability of foreign words may lead to their assimilation by other languages. In his works A. M. Babkin (1970) studies foreign language inclusions in Russian fiction. For example, he states that untranslatability forces a translator to use foreign language inclusions in the same form they are used in source texts, if implementation of foreign language inclusions is really necessary for a target text. The same idea is analyzed in the works by T. I. Bolshakova (2005), L. G. Gazizova (2015), V. S. Norlucenyana (2010).

Research by L.P. Krysin was devoted to the problem of classifying foreign language inclusions. He divided them into words and word combinations with international character that can be used in any context, e.g. the Latin expressions *alter ego*, *post factum*, *terra incognita*, *ad hoc* and others, and words

and word combinations from living languages, such as French, English, German, etc., e.g. English happy end, OK, good bye, French *bojour*, pardon, merci. Words from the first group are typical of bookish, scientific and journalistic styles of speech while words from the second group are mainly used in everyday conversations. L.P. Krysin also points out the very important issue of correlations between foreign language inclusions and loan words. The author notes the historical trend of foreign language inclusions' transformation into loan words with further transformations according to certain phonetic and morphological patterns common for a language (Krysin, 1968).

The translator I. Levy in his works pays a special attention to communication of foreign language inclusions and saving the literary quality of a translation. In his opinion footnote traditionally used for such purposes cannot render historical and cultural colouring of a source language. I. Levy (1974) stresses that the best solution in this case might be translation of the most important from the point of their meaning phrases and leaving greetings and short phrases the meaning of which can be understood from the context in their original source text forms (Levy, 1974).

The research presented in the given article is an original attempt to disclose the peculiarities of communicating foreign language inclusions which are non-systematic both for a source and a target texts. It highlights a detailed analysis of communicating foreign language inclusions used in the Russian translations of the novels by the great American writer Graham Green. These works were chosen a study due to their abundance in foreign language inclusions

## Conclusion

The insight into the problem provided in the article has shown that communication of foreign language inclusions which don't belong both to the source and the target languages represents a particular difficulty for an interpreter. The absolute majority of the foreign language inclusions under consideration were loaned from European languages (French, Spanish and Latin). These inclusions are used in the original English texts without translations and almost without any comments which indicates the fact that English speaking readers are familiar with them. Moreover, these inclusion words are retained in their French and Spanish graphics.

When such pieces of fiction are translated into Russian in 25 up to 50% of cases foreign language inclusions are presented in the Latin graphics in the same form they were used in the source texts. Authors of the translations do it with the intention of saving national and cultural colour which can easily be done by retaining foreign words in target texts. But unlike English texts the Russian translations go along with social and cultural commentaries aimed at assisting Russian speaking readers in understanding meanings of unknown words and contexts in which they are used.

A less explicit but an important tendency is utilizing of the Russian language support, i.e. their use in the Russian graphical and grammatical forms, adjusting them to the Russian system of sounds. Sometimes foreign language inclusions are translated which indicates the translator's attempts to find the most suitable equivalents for such words in the Russian language. In the novel 'Comedians' the percentage of translated foreign language inclusions approaches 50 %. Whether national color is retained in this case is still a strongly debatable

issue. The research indicates that if a source text abounds in culture-specific concepts, especially religious ones, which Russian readers are not familiar with, a translator prefers creating a text intelligible for readers to saving characteristic national features.

One should notice that research and individual work on comparing and contrasting translations made by distinguished outstanding translators contributes to the development of the skills of quick selection of the most accurate variants of lexical units including culturally marked ones. Projects which include foreign language inclusions are an important part of training future translators and interpreters at colleges and universities.

### Recommendations

The content of the article have practical value for university teachers working with students - future translators, for practicing translators, for students of extension courses. In view of the results of this study a number of scientific problems and promising areas for further consideration can be identified: the deepening and widening of certain practical aspects contained in the article related to the formation and accumulation of practical translation skills in higher education; development of scientific and methodological provision of scientific explanation in teaching literal translation.

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