# INTERLINGUAL TRANSFORMATIONS IN THE TRANSLATION OF THE LITERARY WORK "RUNAWAY" BY ALICE MUNRO

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Abstract. The semantic and structural similarities of the translation to the original text have always been in the prerogative of specialists in the field of linguistics. This equality determines the prerequisites for establishing translation equivalence relations between them, in which the TL unit is regularly used as a translation of the SL unit. The given research is devoted to the study of interlingual transformations peculiarities based on the literary work "Runaway" by Alice Munro. The accumulation of researches on peculiarities of interlingual transformations within the framework of fiction texts translation from English into Russian can help to achieve a high quality of literary translation. The novelty of the given research is in analyzing modes of expression of interlingual transformations in the literary work "Runaway" by Alice Munro from English into Russian. The study can contribute to further development of a general theory of translation studies .

Key words: translation; transformation; mode; equivalence

## 1 Introduction

Transformation by its nature is a complex and problematic phenomenon in linguistics. Due to a large number of types of interlingual transformations, sometimes translators use quite different transformations, which should be resorted to. Hence, the translator needs to be proficient in two languages, to have a broad encyclopedic knowledge. An adequate interpretation of the literary text is possible while preserving the author's style and ideological direction. Interlingual transformation is the transformation of source language elements into the target language to achieve an equivalent translation (Minyar-Beloruchev, 1996).

The ability of translation correspondences to be communicatively equivalent is determined not only by the meaning they possess but also by specific features manifested in the speech (Bilyalova et al, 2017). Equivalence of the text is the degree of adequacy of translation to the original text (Chukovskij, 2008).

Equivalence is equality in a certain respect. Perfect equality cannot be realized. There is theoretically possible equivalence determined by the correlation of structures and rules of functioning of two languages and optimal equivalence achieved in a particular act of translation (Bazarova & Gilyazeva, 2017).

## 2 Research Methodology

Methodological basis of the research contains such works as "The linguistics of translation" (2016) by V.N. Komissarov, "Language and translation: questions of general and special theory of translation" (1975) by L.S. Barhudarov, "Theory and methods of translation" (1996) by R.K. Minyar-Beloruchev, "Translation: theory, practice and methods of teaching" (2003) by L.K. Latyshev, who are at the front of the field in the theory and practice of translation.

The given research contains the usage of such types of empirical methods as comparison and description, synthesis, quantitative method of data analysis (Mendoza Velazco & Rivero Padrón, 2019)

## 3 Study Results And Their Discussion

The analysis of linguists' works on translation transformations (Albert, 1969) led to consideration of the following main types on the example of the studied work.

The usage of a number of grammatical transformations prevails in the story "Runaway" by Alice Munro. Permutation is one of the most productive methods.

«*If he was sitting at the computer*, he would have his back to the window and the road» (Munro, 2004, p.6). – «On sidel spinoj k oknu, *rabotaya za komp'yuterom tak*, chto ne bylo vidno dorogi na ulicu» (Munro, 2014, p.11).

«*Carla heard the car coming* before it topped the little rise in the road that around here they called a hill» (Munro, 2004, p.6). – «Avtomobil' eshche ne preodolel pod"em, kotoryj zvalsya u nih gorkoj, a *Karla uzhe uslyshala*» (Munro, 2014, p.11).

In these examples, E.S. Petrova uses permutation. The translator considered it necessary, first of all, to draw the reader's attention to certain details. For example, in the first case it was important for the translator to emphasize the location of the main character, how his condition influenced the general development of actions. That is "*he was sitting with his back to the window*", and because of this he could not see what was happening on the street.

In the second case, it was important for the translator to emphasize that no external circumstances, even overcoming the main lift by the car, could affect the fact that Carla knew that they were going, she heard the sound of the motor of the car.

*«Joy was the librarian from town who boarded her horse with them, a quick-tempered little chestnut mare named Lizzie. Joy Tucker, when she was in a jokey mood, called her Lizzie Borden»* (Munro, 2004, p.7). – «Dzhoj Taker, gorodskaya bibliotekarsha, privela k nim na soderzhanie svoyu kauruyu loshad'. Kobylka byla norovistaya, zvali ee Lizzi: kogda u Dzhoj Taker byvalo blagodushnoe nastroenie, ona nazyvala svoyu lyubimicu Lizi Borden» (Munro, 2014, p.140).

Translators use the method of combining sentences in order not to interrupt information of a long-term nature. If a series of sentences relates to the description of a single event, character, or object, then it is possible to combine them by using conjunctive and paratactic subordinate clauses. This technique does not affect the semantics of the translation, but the stylistic role changes. In a variant heaped up with sentences, the effect on the reader becomes more acute, depending on the context, anxiety, distraction, understatement, and the overflow of emotions increase. In the above example, there is additional information or rather the specificity of the fact that the heroine called Lizzi, being in a complacent mood.

«Promise me, - *he said*. Promise» (Munro, 2004, p.7). – «Obeshchaj mne, – *on povtoryal*. – Obeshchaj» (Munro, 2014, p.21).

If necessary, the translator resorts to a number of translation transformations to achieve the goal of an adequate translation of the original. However, when this need does not exist, that is, all lexical units are translated by their analogs and a change in the grammatical order of the sentences does not affect the general meaning, the translator has no choice but to interpret the text by means of syntactic comparison. In this example, the concretization technique is given. The word "said" E.S. Petrova replaces by the "*on povtoryal* (repeated)" lexical unit. For the hero promise of his friend is important, so he repeated the word "promise" again and again.

*«Don't worry – you do not have to answer me»* (Munro, 2004, p.21). – «Ne bespokojsya. Ty ne obyazan otvechat' mne» (Munro, 2014, p.52).

The sentence is used to give the reader a pause to think about what has been said. Dot completes the thought, thus summing up, while the comma heralds a new one, makes us breathe in again to get a new piece of information.

*«When Carla opened it, she found the phone bill, a promise that if they subscribed to a certain magazine they could win a million dollars, and Mrs. Jamieson's letter»* (Munro, 2004, p.211). –

*«Kogda Karla vse zhe udosuzhilas' ego otkryt', na dne lezhali schet za telefon, reklamnaya listovka kakogo-to zhurnala, sulivshaya podpischiku millionnyj vyigrysh, i… Pis'mo ot missis Dzhejmison»* (Munro, 2014, p.52).

In this case, the translator uses the division of the sentence, since in this example it is important to show the sequence of all phenomena, as something separate, infusing fear and horror, conveying the atmosphere of all that premonition of misfortune – the intensity of passion, increasing reader anxiety for the fate of the characters.

The analyzed literary work has a significant number of complex transformations, among which the antonymic translation is especially notable.

«But still *Carla hoped*» (Munro, 2004, p.6). – «No *Karla ne teryala nadezhdy*» (Munro, 2014, p.11).

Antonymic translation is one of the favorite methods of translators (Komissarov, 2016). This technique can occur at a subconscious level. At the same time, a stylistic tint is important, for example, "Carla did not lose hope" makes the reader believe that Carla does not despair and she still has faith that the white goat will return to her. According to the functional load, the value of this transformation is very important.

Concretization among the lexical transformations is particularly significant type of contextual translation.

«It's her, she *thought*» (Munro, 2004, p.6). – «V golove u nee *proneslos'*: eto ona» (Munro, 2014, p.11).

Concretization is considered one of the primary methods in translation, since it deeply reveals the essence, the author's idea, sometimes due to the lack of synonyms in the English language, the essence of reality is difficult to convey (Catford, 1965). However, in Russian, synonymy is developed much richer, and this allows the reader to better understand the author's idea, character and condition of the character.

«Carla wore a wide-brimmed old Australian felt hat every time she went *outside*, and tucked her long thick braid down her shirt» (Munro, 2004, p.6). – «*Vyhodya na ulicu*, Karla vsyakij raz nadevala staruyu avstralijskuyu fetrovuyu shlyapu, a dlinnuyu tolstuyu kosu pryatala pod rubahu» (Munro, 2014, p.12).

When the original does not specify the details of certain things, events, actions, it is difficult for the reader to draw conclusions from what is happening. Modulation, as a transformation assistant, helps to understand the essence of affairs. "Ulica" is not an exact translation of the unit "outside". It can only be derived from the context of the work. In order not to perplex the reader with more insignificant information, the translator instead of him immediately reports on the place or time of the action. On the one hand, this technique makes the task easier in understanding and saves time, on the other hand, the author may have conceived it this way, namely, he wanted the reader to think himself, to develop events in his thought stream.

Omission and zero transformation can be differentiated amongvvariable transformations.

«She had not dared say anything about his row with Joy Tucker, *whom he now referred to as Joy-Fucker*» (Munro, 2004, p.7). – «Ona ne stala pripominat' emu skandal s Dzhoj Taker» (Munro, 2014, p.14).

The omission of lexical and grammatical units is a controversial point in translation studies. Many translators firmly oppose this technique, because they believe that even with redundant information, the translator does not have the right, in his opinion, to omit certain units from the original text. Others actively resort to this technique, since they claim that the translator is a master of words, with the least use of lexical units, reaches the maximum level of translation adequacy.

In this example, the translator considered it inappropriate to transfer additional information, given in the original by a pun, while omitting "*who he referred to as Joy-Fucker*". Perhaps the translator could not find the equivalent of this unit, since the meaning is somewhat out of the ordinary and its translation into TL is possible only through transliteration, which can be incomprehensible to the reader who does not speak English.

«She dreamed of things that were of no importance, *that made no sense*» (Munro, 2004, p.18). – «Ona mechtala o veshchah, kotorye ne imeli vazhnogo znacheniya»(Munro, 2014, p.47).

E.S. Petrova omits the "that made no sense" construction, considering "that made no sense" and "that were of no importance" constructions equivalent to each other, therefore she used the omission technique. But it should be borne in mind that the author did not just use two parallel syntactic constructions – the lexical units "importance" and "sense" are translated as "vazhnost'" and "smysl". They are two completely different semantic elements. Therefore, in this case it would be rational to use syntactic assimilation, translating this example as "*Ona mechtala o veshchah, kotorye ne imeli vazhnogo znacheniya, ne imeli smysla*". Thus, the doom and hopelessness of what Karla thought only about things that had no further progress in the development of the current situation are emphasized.

«The days passed and she didn't go. *She* held out against the temptation» (Munro, 2004, p.22). – «Shli dni, a Karla ne priblizhalas' k tomu mestu. Ne poddavalas' iskusheniyu» (Munro, 2014, p.54).

In this example, the translator decided to use the method of omission without using the personal pronoun "she". The omission of the pronoun and the beginning of the syntagmatic part with the predicative expresses a high value of the action, which characterizes the heroine as a person who is confident and stable.

*«Mrs. Jamieson turned her head once, quickly – she had all she could do to maneuver her car through the rut and puddles the rain had made in the gravel – but she didn't lift a hand off the wheel to wave, she didn't spot Carla»* (Munro, 2004, p.6). – «*Missis Dzhejmison povernula golovu, bystro – ona byla v sostoyanii manevrirovat' avtomobilem cherez luzhi i zazory, obrazovannye dozhdem v gravii – no ona ne ubrala ruki s rulya, chtoby pomahat' Karle, kotoruyu ne zametila*» (Munro, 2014, p.11). This translation contains both a zero transformation of lexical units and a zero transformation of the grammatical structure of the sentence. This use of the technique is justified by the fact that the translator considered it unnecessary to use any other transformations during translation, since even with syntactic and lexical assimilation a stylistic function is preserved and an absolute adequate translation is achieved (Marandi & Mohammadi, 2017).

Translating transcription is a habitual technique, because the pronunciation of proper names is a special reality in translation. They can carry the stylistic role through alliteration or assonance.

«He had been an attendant in a mental hospital, a dick jockey on a radio station in *Lethbridge, Alberta*, a member of a road crew near *Thunder Bay*, an apprentice barber, a salesman in an army-surplus store» (Munro, 2004, p.15). – «On v raznoe vremya podvizalsya sanitarom v psihiatricheskoj lechebnice, vedushchim na radiostancii v *Letbridzhe*, chto v provincii *Al'berta*, dorozhnym rabochim vblizi *Tander-Bej*, uchenikom parikmahera, prodavcom v magazine voennogo snaryazheniya» (Munro, 2014, p.11).

A small number of proper names are translated through transliteration. The material under study contains a small number of proper names, so the percentage of use of phonetic transformations in the general system of modifications is insignificant.

«A life, a place, chosen for that specific reason: that it would not contain *Clark*» (Munro, 2004, p.16). — «A ved' takaya zhizn',

takoj gorod vybiralis' kak raz po etom principu: chtob tam ne bylo *Klarka*» (Munro, 2014, p.41).

Of the stylistic transformations, the material under study is characterized by remetaphorization and demetaphorization.

«Birds were everywhere. Red-winged blackbirds, robins, a pair of doves that *sang* at daybreak» (Munro, 2004, p.21). – «V okruge poyavilos' mnozhestvo ptic. Krasnokrylye skvorcy, malinovki, para gorlic, *vozveshchavshih* nastuplenie novogo dnya» (Munro, 2014, p.51).

In the original text the author compares the birds with the singers who sing their songs in the area at the dawn of the day. In translation, the lexical unit "sing" is expressed by means of "*vozveshchavshih* (proclaimed)", as a result of which metaphorical unit is given on a different meaning. In the translation, the birds are compared with the messengers, who say that the new day is coming. The use of this technique by the translator can be explained by the fact that the reader's attention to the translator wanted to focus on the fact that a new day began and this means new worries, new alarms, and new events.

«The goat had stopped a yard or so away from them, had turned shy, and *hung her head*» (Munro, 2004, p.19). – «Koza ostanovilas' na rasstoyanii vytyanutoj ruki, zasmushchalas' i *potupilas'*» (Munro, 2014, p.47).

The expression "to hung the head" should not be translated as "povesit' golovu". The metaphoric nature of this phrase lies in the figurativeness of the hero's state – the translator clearly and correctly finds the equivalent in TL, in particular, he uses "potupit'", since the person "povesivshij golovu (hanging his head)" is experiencing at the moment a feeling of sadness, a sense of hopelessness. In this example, it is necessary to show the internal state of the character.

**4 Results**

It should be noted that types of interlingual transformations are quite diverse in the translation of the literary work "Runaway" of Alice Munro by E.S. Petrova:

1.   grammatical transformations – 40 %;
2.   complex transformations – 25%;
3.   lexical transformation – 18%;
4.   variable transformations – 10%;
5.   stylistic transformations – 6%;
6.   phonetic transformations – 1%.

The change of a lexical unit can lead to a modification of the whole structure, and not only from the grammatical aspect, but also stylistically.

**5 Conclusion**

Grammatical transformations, as in the study of the peculiarities of the translation of interlanguage transformations in the translations of other works, occupy a dominant position. Many translational transformations are based on the transformation of the grammatical structure of syntagmas. Consequently, this interaction relates the resulting transformation to the category of the complex.

In the lexical transformations, the most important and most frequent is the use of modulation, which is characterized by the individuality of the translator's style, which, despite the author's order, can change its structure (Bazarova & Gilyazeva, 2017). Modulation, like many other transformations, belongs to the category of complex, since often the semantic development of a lexical unit requires a change in the syntactic order of the sentence.

The smallest use of phonetic transformations is used in the translation. This result is characterized by a small number of proper names in the original.

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