

TRANSLATIONAL TRANSFORMATIONS IN “THE TELL-TALE HEART” BY EDGAR ALLAN POE AND THEIR ROLE IN OVERALL ADEQUACY

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Translation is the process of conveying information from one language to another as accurately and comprehensively as possible. This requires the translator to introduce structural and semantic changes to account for differences in vocabulary, grammar, and cultural context between languages. These changes, referred to as transformations in translation, are necessary to ensure that the meaning of the original text is faithfully preserved in the translated version.

“In the world of literature, translation plays a crucial role in representing stories and ideas from one language to another. However, traditional approaches to literary translation have often been criticized for their limitations in capturing the essence and nuances of the original text”. [1] From this perspective, the interest to the most appropriate means of translation helping to represent the target text adequately is still of big focus, therefore, the analysis of special translation methods, which are called transformations, is always of great importance.

According to L.S. Barkhudarov translational transformations are numerous and varied in their quality inter-lingual changes, which are made to achieve adequacy in translation in spite of discrepancies in the formal and semantic systems of a SL and a TL. [2] Translation transformations can be classified into three categories: grammatical, lexical (semantic), and complex (involving both lexical and grammatical changes).

Grammar transformations are morphological or syntactical changes in translated units. They are subdivided into the following types: 1. Grammar substitution, when a grammar category of the translated unit is changed. 2. Word order change. 3. Sentence partitioning is the replacement of a simple sentence in the source text with a complex sentence (with some clauses), or a complex sentence with several independent sentences in the target text for structural, semantic or stylistic reasons. 4. Sentence integration is a contrary transformation. It takes place when we make one sentence out of two or more, or convert a complex sentence into a simple one. 5. Grammar compensation is a deliberate change of the grammar category by some other grammar means. [3]

Lexical transformations in translation involve changes in the form or meaning of words or phrases. This includes transliteration (writing words of one language in the alphabet of another language), transcription (writing down spoken language), loan translation (calques, where words or phrases are translated literally), and lexico-semantic transformations (changes in word meaning) such as concretization (making a word more concrete), generalization (making a word more general), and modulation (changing the perspective or point of view). These transformations are used to ensure that the meaning of the original text is accurately conveyed in the target language, taking into account linguistic and cultural differences.

Complex transformations in translation comprise both the lexical (semantic) and grammatical levels, addressing both structure and meaning. Techniques constitute explicatory translation (rephrasing for clarity), reduction (omitting redundant words), integral transformation

(replacing phrases with clichéd structures), antonymic translation (describing from a contrary angle), metonymical translation (transferring meaning based on form and meaning similarities), and complex compensation (deliberately changing words or structures for impact when exact equivalents are lacking).

In this translation of “The tell-tale heart”, the implementation of translational transformations will serve to bridge linguistic and cultural gaps, preserving the essence of the original work while making it accessible and meaningful to target language audience.

The title was translated as Сердце – разоблачитель by using functional substitution, which refers to a technique of replacing a word or phrase while maintaining overall meaning and function.

It is true! Yes, I have been ill, very ill. But why do you say that I have lost control of my mind, why do you say that I am mad? - Да, безусловно я был не здоров, но почему же вы утверждаете, что я потерял рассудок, что я сошел с ума? – **antonymic translation** and **sentence joining** were used here.

His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it. - Его глаз был бледно-голубого цвета и напоминал глаз стервятника, той самой кровожадной птицы, которая дожидается пока ее жертва умрет, а затем разрывает труп на части и съедает. – **commentary, semantic modification** and **reduction**.

Always the eye was closed, so it was impossible for me to do the work. For it was not the old man I felt I had to kill; it was the eye, his Evil Eye. And every morning I went to his room, and with a warm, friendly voice I asked him how he had slept. He could not guess that every night, just at twelve, I looked in at him as he slept. - Каждый раз я не мог совершить желаемое пока тот самый глаз был закрыт, ведь моей целью было избавиться от того глаза, дьявольского глаза, а не от самого старика. И каждое утро я заботливо интересовался как ему спалось, а старик даже и не мог предполагать, что каждую ночь в двенадцать часов я наблюдал как он спит. – **adaptation, reduction, modulation** and **literal translation**.

The eighth night I was more than usually careful as I opened the door. The hands of a clock move more quickly than did my hand. - И вот настала роковая ночь, в этот раз я был более осмотрительным и осторожным, открывая спальную дверь. Я двигался медленно, словно стрелки на старых часах, медленно, но, верно, двигающиеся к следующему моменту. – **addition** and **expansion**.

Suddenly he moved in his bed. You may think I became afraid. But no. The darkness in his room was thick and black. I knew he could not see the opening of the door. - Вдруг он перевернулся на другой бок, и вы можете подумать, что я испугался, но нет, вы ошибаетесь. Ведь я знал о том, что в этой крошечной темноте он не сможет понять открыта ли дверь. – **expansion, sentence joining** and **compensation**.

Then I heard a sound, a low cry of fear, which escaped from the old man. Now I knew that he was sitting up in his bed, filled with fear; I knew that he knew that I was there. He did not see me there. He could not hear me there. He felt me there. Now he knew that Death was standing there. - Затем я услышал вопль страха, и понял, что старик напуган до смерти и знает, что я еще там. Он не видел меня, он не слышал меня, но он чувствовал меня, мое присутствие. Теперь же он знал, что смерть рядом. – **calque, emphasis, addition** and **semantic modification**.

The old man's fear must have been great indeed. And as the sound grew louder my anger became greater and more painful. But it was more than anger. In the quiet night, in the dark silence of the bedroom my anger became fear — for the heart was beating so loudly that I was sure some one must hear - Мучительный страх все больше поглощал его, и это растущее биение сердца все больше злило меня. Тихой ночью в темном безмолвии моя злость переходила в страх, в страх что это биение может быть услышанным кем-то другим. – modulation, transposition and calque.

The old man was dead. I took away the bedcovers and held my ear over his heart. There was no sound. Yes. He was dead! Dead as a stone. His eye would trouble me no more! - И вот наконец старик мертв, я приложил ухо к его груди чтобы быть уверенным в этом. О да, сердцебиение отсутствовало, и старик словно неподвижная статуя лежал на кровати. Я был доволен, ибо его дьявольский глаз больше никогда не сможет побеспокоить меня. – sentence joining, reduction, addition, semantic modification, functional substitution and expansion.

First I cut off the head, then the arms and the legs. I was careful not to let a single drop of blood fall on the floor. - Для начала я расчленил тело старика, отделив голову и конечности, да так чтобы ни одна капля крови не упала на пол. – generalization and sentence joining.

As I finished this work I heard that someone was at the door. It was now four o'clock in the morning, but still dark. I had no fear, however, as I went down to open the door. - Через какое-то время я покончил с уликами, как вдруг кто-то постучался. Время было примерно четыре часа утра и снаружи все еще было темно. Ни капли страха у меня не было, и я спустился чтобы открыть дверь. – semantic modification, embellishment + emphatization.

My easy, quiet manner made the policemen believe my story. So they sat talking with me in a friendly way. But although I answered them in the same way, I soon wished that they would go. My head hurt and there was a strange sound in my ears. - Моя размеренная и дружелюбная манера речи убедила офицеров в том, что ничего плохого и незаконного тут не произошло. И мы болтали о том-о-сем, но немного спустя мне захотелось чтобы они побыстрее покинули дом. У меня началась сильная мигрень и в ушах моих был странный шум, который напоминал биение сердца. – addition, modulation and transposition.

I stood up and walked quickly around the room. I pushed my chair across the floor to make more noise, to cover that terrible sound. I talked even louder. And still the men sat and talked, and smiled. Was it possible that they could not hear? - Я встал и начал ходить кругами по комнате, и даже двигал стулом царапая пол и создавая больше шума чтобы заглушить этот несчастный звук. Они же до сих пор сидели, общались и смеялись. Как это возможно? Не слышат ли они этот звук? – semantic modification and sentence breaking.

Having analyzed these examples, we concluded that 1) Edgar Allan Poe has a very unique language style, which is very expressive and many hints are hidden behind some stylistic devices or syntactic constructions, which makes it difficult to achieve the full compliance between adequacy and equivalence; 2) semantic modification is the most widely used transformation here due to its significance to represent similar images for the target reader; 3) in order to achieve adequacy, which is more important for literary translation, some changes can be done, however, only if they really help to reconstruct author's intention.

In conclusion, the study of translational transformations in the translation of “The tell-tale heart” reveals the intricate and dynamic nature of language transfer. Through various translation strategies and approaches, translators navigate the complexities of linguistic and cultural differences to convey the essence of the original text to a new audience. The translator determines

the role of each transformation, because, it is the translator, who decides which transformation is necessary to render the author's idea. Some transformations are supposed to keep the original structure of the sentence; others transpose it considerably but help to create idiomatic language of the source text and, thus, implementing its main role that is convey the idea and emotion, which the author aspired to tell the reader. [4] By exploring translational transformations, we gain a deeper understanding of the challenges and nuances of cross-cultural communication and the importance of preserving the integrity and beauty of literature across languages.

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