



**Lexico-Grammatical Transformations in the Translation (by Example of
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ABSTRACT

The paper deals with the study of lexico-grammatical transformations in the translation of literary text from English into Russian. Despite the large number of works covering this issue, the problem of translating literary texts is not dismissed. There is a need to systematize and study the types of lexical and grammatical transformations, used in translating literary texts, in practice. To observe the process of formation of inter-language transformations, we have chosen the novel by Aldous Huxley “Eyeless in Gaza” (Huxley, 2004). The work was translated into Russian by M. Lovin (Huxley, 2009). The authors of the study make an attempt of full revelation and comprehensive study of the translation transformations used to achieve the adequacy of translation to the original. In the process of work, the features of literary translation are revealed, as well as peculiarities of using transformations in literary translation; the practical expediency of using these transformations in the translation of the chosen work is determined, and the quantitative and statistical analysis of the translation transformations in the considered passages taken from the work is carried out.

To solve the tasks in this paper, the following methods were used: comparative analysis of the comparison of the translation text with the text of the original work, transformational, quantitative, statistical analyses.

The theoretical basis for the study was the classification of translation transformations proposed by V. N. Komissarov (2002), L.S. Barkhudarov (1975).

The theoretical significance of the work is determined by comprehensive study of the translation transformations in work by Aldous Huxley “Eyeless in Gaza”. The practical



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value of this work lies in the possibility of further use of the material for study of translation transformations in the course of theory and practice of translation.

Keywords: translation, translation transformation, adequate translation, lexical additions, permutations, grammatical substitutions, narrowing, generalization, compensation.

1. INTRODUCTION

The term “transformation” in translation studies is used to show the relationship between the source and target language expressions, the substitution in the process of translation of one form of expression by another, a substitution that we figuratively call conversion or transformation. Thus, the operations described below (translation transformations) are essentially inter-lingual operations of meaning “re-expression”. The main purpose of the translation is to achieve adequacy. The main task of an interpreter at achieving adequacy is to skillfully produce various translation transformations so that the text of the translation as accurately as possible conveys all the information contained in the original text while observing the appropriate norms of the target language.

At present, there are many works devoted to translation studies, which concern the concept of translation transformation and classification (Komissarov,2002; Barkhudarov,1975; Latyshev,1981; Toury,1995, Harris,1970; Esin et al, 2016; Khabibullina,2015; Bessonova,2011). The theoretical basis for this study was the classification of translation transformations given by V.N. Komissarov, L.S. Barkhudarov. L.S. Barkhudarov notes that, first of all, the highest possible level of translation equivalence of the text should be achieved (Barkhudarov,1975). V.N. Komissarov considers the translation transformations to be “transformational change by means of which it is possible to make a transition from the original units to the translation units” (Komissarov, 2002). The translational transformations, in his opinion, have a formal and semantic character, transforming both the form and the meaning of the source units.

The adequacy of the translation is always connected with the skills of a competent statement of the translation problem and the ability to make the necessary transformational translation. The main objective of this study is to comprehensively study



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the lexical and grammatical transformations on the material of the translation of the literary text of Aldous Huxley's work “Eyeless in Gaza”. Aldous Huxley is one of the recognized masters of the so-called “intellectual novel”, which became widespread in the 20th century. Huxley himself called his works to be “the novels of ideas”. The confrontations of completely opposite viewpoints and paradoxical systems of thought engenders an unexpected satirical effect in his works. “Eyeless in Gaza” is a novel written by Huxley in 1936, which became one of the main creative performance of the writer. The work by A. Huxley has been translated into Russian by M.Lovin.

It is supposed that the results of this study will serve to solve the following problems in the field of translation studies:

1. Reveal the features of literary translation, as well as the peculiarities of using transformations in li translation;
2. Reveal the translation transformations in the source text of the chosen work;
3. Determine the practical expediency of using these transformations in the translation of the chosen work;
4. Carry out quantitative and statistical analysis of the translation transformations in the considered extracts taken from the work;
5. Reveal inadequacies and mistakes of the translator and give our own translation.

The practical value of this work lies in the possibility of further use of the material for studying translation transformations in the course of theory and practice of translation.

2. METHODS

We have chosen the novel by A. Huxley “Eyeless in Gaza” as an object of study. The actual research material is presented on the basis of the following principles:

- case study of the work;
- existence of the translation that has entered into “gold reserves” of foreign literature (the author of the translation — M. Lovin);
- conceptual intensity of the text snippets, chosen to analyze transformations. Their high position in semantic structure of the work.

Since the scope of this work does not allow of full comprehending of the text case of examples, in most cases there are the combinations of utterances of the source text and



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the translation, but the analysis was carried out with consideration of the integral context of the literary translation.

The following methods were used in the work: comparative analysis of contrasting the translation text with the text of the original work, transformational, quantitative, statistical analyses.

3. RESULTS

To conduct a quantitative analysis, we have chosen the key “textemes” of the novel:

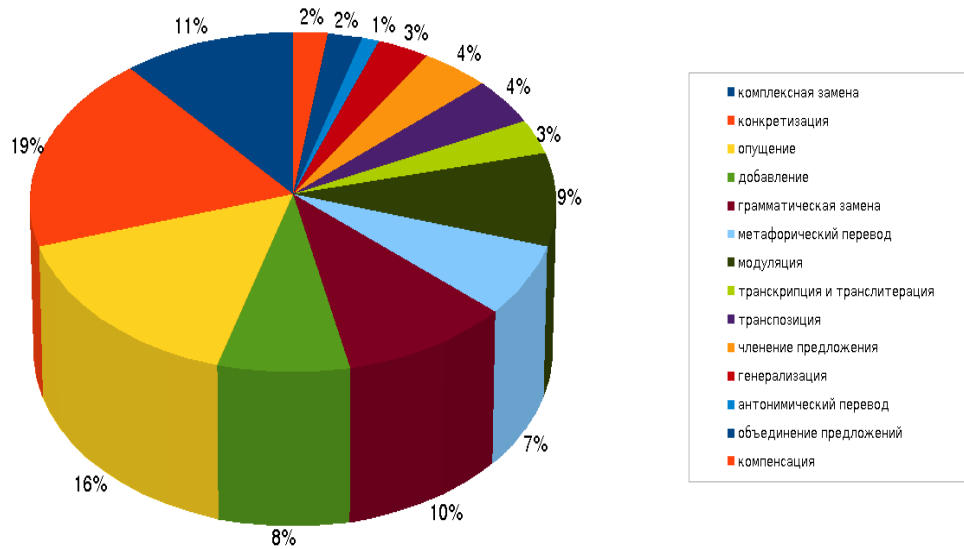
1. Scene on the roof of a Mediterranean villa (Chapter III);
2. Anthony’s attempt to generalize his understanding of the modern world and the concept of personality (Chapter XI);
3. An episode in the London Library (Chapter XXVII), after a painful face-to-face meeting with Brian’s bride;
4. Miller’s sermon in Mexico (Chapter XLIX). Huxley entrusted him with expressing the ideas that would eventually become the key for his understanding the world.

The results obtained during the research can be more specifically observed in the following diagram:



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complex substitution

concretization

omission

addition

grammatical substitution

metaphorical translation

modulation

transcription and transliteration

transposition

sentence fragmentation

generalization

antonymic translation

sentence integration

compensation



4. DISCUSSION

Rendering from one language into another requires the use of various transformations. All kinds of transformations (explication, lexical additions, permutations, grammatical replacement, sentence fragmentation and integration, semantic development, narrowing, generalization, compensation, etc.) are used in translating fictional literature, however, the choice of these or those methods directly depends on the chosen by a translator strategy or model of translation.

Transliteration and transcription are the most frequently used methods of transformation when translating proper names. One can find, the following examples of lexical transformations, as well as their combinations, in the text: *Anthony Beavis* (p.1) – *Энтони Бивис* (p.7); *Mary Amberley* (p.1) – *Мери Эмберли* (p.7); *Helen Ledwidge* (p. 3) – *Элен Ледвидж* (p.9)

When translating, M.Lovin transcribed not only from the basic, source language of the work (English), but also from other languages - for example from the French language: *Chaise-longue* (p. 1) – *Шезлонг* (p. 7). From the German language: “*Grindelwald, 1912*” (p. 7) – “*Гриндельвальд, 1912*” (p. 14). From the Dutch language: *Van der Weyden's holy women* (p. 16). – *похожана Деву Марию у подножия крестана картине Рогера ван дер Вейдена* (p. 22).

When translating toponyms, historically formed forms and transcriptions often dominate: *Like a pious Hindu in the Ganges* (p. 7) – *Как пандит в потоках Ганга* (p. 13).

The methods of translation of the names of different teachings and their followers combine both transliteration with transcription and historically developed forms of translation. The original text of the novel comprises interesting examples of the transliteration of name from Russian into English, which the translator translated back. This phenomenon can be called “*reverse transliteration*”.

What a lot of satisfaction I got out of old Pavlov when first I read him (p. 67) – *Какое безмерное удовольствие я получил от Павлова, когда впервые прочел его.* (p. 70); *The Bolinskys had given a party without inviting him* (p. 10) – *Князь Болинские устраивают вечеринку и не приглашают его* (p. 16)

Calquing is a rather rare phenomenon in literary translation, and, what's the main – it is



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the most difficult transformation encoded when conducting translation analysis of the text: *Simplya French funeralofthefirstclass(p. 2) – Сценафранцузскихпохоронпервогоразряда. (p. 8).*

Concretization and generalization are, perhaps, the most common methods of translation. This is primarily due to the fact that the semantic field of meanings in different languages does not always coincide: the translator specified the word *earth*, thus disclosing its second dictionary meaning: *earth-red (p.15) -clay-red (p. 21).*

There are methods of concretization aimed at disclosing of the context of the original. This kind of concretization is close to addition, with the only difference that the clarifying unit substitutes for the unit of the original language. This form of concretization is presented in the following example: *Aswewereridingtoseeone of his Indianpatientsinthemountains (p. 11) – КогдамыехалиналошадаяхкодномуизбольныхиндусоввГималаях (p. 17)*

Asisknown,generalizationisatechniquethatisreverseofconcretization. In the following example, we observe a method of generalization, close to omission. Here the translator replaced the name of G. Flaubert’s novel with a general abstract notion:*Intoanewshape, ofcourse.Myoriginalconceptionwasofavast BouvardetPécuchet, constructedofhistoricalfacts (p. 13) – Мойпервоначальныйзамыселбылсочинитьнекийтруд, основанныйнаисторическихфактах (p. 19).*

As a rule, the units of translation that undergo complex lexico-grammatical transformation, preserve proper substantiation of the lexicon between the targetlanguage and the source language. Such transformations include set expressions, which, however, cannot be attributed to compensation.

In the text one can find also the examples that are close to pure grammatical substitutions and even zero translation, however, as in previous cases, their translation is restricted to lexical combinations that are relevant in this context: *Not working?(p. 4) – Неработается? (p. 10); Anti-aphrodisiac (p. 2) –АнтиподАфродиты (p. 8).*

In general, lexico-grammatical replacement is one of the most frequently used methods of translation.



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One of the most complex methods of translation, requiring profound knowledge of both the source language and (and even to a greater extent) the target language is metaphorical transformation. It can be conditionally divided into three constituent parts: re-metaphorization, metaphorization and demetaphorization. Quite a frequent phenomenon is the so-called “zero re-metaphorization”- when the metaphor is rendered by a zero translation, and its meaning coincide either partially or completely in the source language and the target language: *And Mary, how maddeningly desirable even in a carapace, even beneath funeral plumes!* (p. 2) – *А Мери! Да она же способна свести с ума в своем черепашием панцире и траурных перьях!* (p. 8). Demetaphorization was carried out, as a rule, by means of descriptive construction, or corresponding set expression: *Flame-coloured beach* *ружата* (p. 3). – *Ярко-красный пляжный костюм* (p. 9); *'Mad, Orphelia let the cat out of the bag* (p. 115) – *Безумная Офелия проговорила* (p. 117).

M. Lovin, when translating, also has to turn to substitutions for parts of speech. Substitution for parts of speech is the necessary step when translating. It often happens that the parts of the speech of the units to be translated of the source language and the target language do not coincide.

In the text of the novel there are the following types of substitutions for parts of speech, applied by the translator:

- substitution of verbal noun for verb;
- substitution of adjective for noun;
- substitution of adjective for a phrase “preposition + noun” and vice versa: - substitution of adverbial turn “preposition + noun” for adverb;
- substitution of nominal predicate for verbal and vice versa;
- substitution of indefinite form of the verb for noun;
- substitution of noun for verb.

For example, *The Bolinskys had given a party without inviting him* (p. 10). – *Князь Болинские устраивают вечеринку и не приглашают его* (p. 16); *Hideously hot!* (p. 4) – *Отвратительная жара!* (p. 10); *The dramas of memory* (p. 2). – *Трагические воспоминания* (p. 8); *Without serious nervousness* (p. 135). – *И не очень сильно нервничал* (p. 136).



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Among the substitutions of the grammatical form of the word, the replacement of the voice is most frequent. Passive voice is more common in English and active voice is often used to render it into Russian: *Were the Gowers and Jonson's hampered by their ignorance? (p. 113) – Мешал ли Гауэруили Джонсона их невежество? (p. 115)*

Thus, grammatical replacement is an important tool of an interpreter, considering the difference between the typology of the source language and the target language, and also because many members of the sentence (subject, predicate, complement) are often translated via different syntactic constructions.

When translating realities, the interpreter often refers to the method such as compensation (Nasibullova, 2016). Also this way of translation is used to render lexically unmotivated equivalents of set expressions: *'Come!' he protested (p. 5) - Ну, знаешь ли!.. – Воспротивился он (p. 11).*

Transposition is a frequent way of translation, requiring the interpreter to have a good knowledge of the language into which he translates. Otherwise, the translated text risks to be communicatively and syntactically unnatural.

In Russian quite often – as distinct from English, - the correlation between utterances and even sentences is indicated by means of conjunctions and connective words. In the English language, the composition of complex sentences is the only way to express the relation of one utterance to another if there is a threat of distortion of a meaning: *The Maynight was still and warm;*

in less than six weeks they would be sitting for their scholarship examinations,
Brian and Anthony at Eton, Mark Staithe at Rugby (p. 164). –
Майская ночь была теплой и тихой. Меньше чем через полтора месяца они будут сдавать летние стипендиальные экзамены — Брайан и Энтони в Итоне, Марк Стейтс в Регби (p. 165).

Sometimes sentence fragmentation is the result of a complex transformation of the participial phrase: *Looking ather flushed, averted face,*
Brian was filled with compassion at a tenderness (p. 171) –
Девушка вспыхнула до корней волос и отвернулась.



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От этого Брайаноуцтилнежностьисо страдание (p. 172).

The combination of sentences has the same goals-to connect sentences to a cause-and-effect relations: *Butathistouchshewincedawayasiffromadefilement.With a violent, shuddering movement she shook her head (p. 124) – Но стоило Энтони коснуться Элен, как она вздрогнула от отвращения и в каком-то остервенении неустово затрясла головой. (p. 126); But recently, it seemed, the sword had grown blunter. Itwasasthoughherdeath, tillnowsopoignantlyalive, haditselfbeguntodie(p. 157). –За последнее время, однако, боль от этих ран несколько притупилась; казалось, ее смерть, до сих пор мучительно живая, сама начала умирать (p. 158).*

To achieve the completeness of the expression of lexical and grammatical meanings, an addition is used in the translation, it is also used to intensify the logical link between sentences: *Shall go to him tomorrow for at least two hours (p. 11) – Хотелосьбывсежезайтикнемузавтрапокрайнеймеречасанадва (p. 17).*

Whenit is impossible to translate theconstructionadequately, omissionisused. In so doing, it is important the meaning of the utteranceis not distorted. Also, the constructions that are clear from the context are often omitted:*ButatleastI'malwaysperfectlyfrankaboutitsbeingnothing. (p. 5) – Покрайнеймере, янепритворяюсь (p. 11);A strange yelping sound punctuated the din of the machine (p. 122). –Раздалсясобачийлай (p. 124).*

Antonymic translation has much in common with modulation, that is, the phrase in the target language can logically develop the source phrase - with a negative modalityonly: *ImightsayI'dneverseenherbefore (p. 37). – «Яскажу, чтовижуеенервыйраз» (с. 41).*

Having compared theresultsoftheanalysis, we cansaythataddition, antonymictranslationare the ones to bethemostfrequentlyusedtransformations. Omission is used less frequently, and the translator usually uses it only if the meaning of the omitted translation unit is clear from the context and there is no threat of meaning distortion.

5. CONCLUSIONS

Summing up, one can draw the following conclusions:

1. Whentranslatingoftheworkunderconsideration, thetranslatorusedallknown translation transformations;



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2. According to usage, all translation transformations can be tentatively divided into three groups:

- Those that are not practically used (calquing);
- Those that are rarely used (transcription, transliteration, sentence integration and fragmentation);
- Those that are in high usage (complex lexico-grammatical substitution, concretization, omission);

3. Frequency analysis of the four extracts from the work shows that complex lexico-grammatical transformations were used most often by the translator—73%, among lexical transformations, concretization is the most frequent of such transformations (19% out of 27%);

4. The novel “Eyeless in Gaza” is a very challenging literary work for a translator and contains references to practically all layers of world literature, philosophy, history. Based on the translation analysis, one can say that the translator dealt with his task successfully.

5. ACKNOWLEDGEMENTS

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