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Alesia SMULKEVICH

Euphrosyne Polotskaya
State University of Polotsk, Polotsk
PhD

SPECIFIC FEATURES OF INTRALINGUAL DIACHRONIC TRANSLATION
(ON THE ANALYSIS OF SAMPLES FROM G. CHAUCER'S LITERARY WORKS)

Abstract. The article raises the issue whether one can apply to intralingual translation the transformation classification provided by V.N. Komissarov for interlingual translation. Thus the similarity between the two types of translation is underlined and yet peculiarities are pointed out for the intralingual type. An analysis of the way A.S. Kline translated the selected samples of G. Chaucer's vision poems into modern English proves contextual substitutes, modulation and syntactic assimilation to be the most widely used transformations. Such techniques as addition and omission are equally employed to follow the syllable pattern in the translated poems. Transcription, transliteration appear to be unnecessary in intralingual diachronic translation. The debatable moment is obsolete vocabulary updating which can be treated as calque.

Keywords: Intralingual diachronic translation, XIVth century English, G. Chaucer's vision poems, V.N. Komissarov's transformation classification, equal number of lines in stanzas, poetical adaptation.

Аннотация. В статье поднимается вопрос о возможности применения к внутриязыковому диахронному переводу классификации переводческих преобразований В.Н. Комиссарова, разработанной для межъязыкового перевода. Тем самым подчеркивается сходство и в то же время специфика данных видов перевода. При анализе перевода А.С. Клайна выбранных отрывков из поэм-видений Д. Чосера на современный английский язык самыми распространенными преобразованиями оказались контекстуальные замены, модуляция, синтаксическое уподобление. Приемы опущения и добавления в равной степени используются переводчиком для сохранения соразмерности строк. Единственным расхождением в контексте выбранной классификации является невозможность применения транслитерации и транскрибирования. Спорным моментом является «осовременивание» лексических единиц, что можно соотнести с калькированием.

Ключевые слова: внутриязыковой диахронный перевод, английский язык XIV века, поэмы-видения Д. Чосера, трансформации В.Н. Комиссарова, соразмерность строф, поэтическая адаптация.

Intralingual translation is a relatively new issue within the theory of translation. Nevertheless, more and more articles on the necessity of studying it emerge. Two of the most discussed within this scope of English medieval literary works are *Beowulf* and *The Canterbury Tales*. Such a basis to state the importance of intralingual translation was chosen by S.I. Sidorenko [1], O.A. Zhuravliova [2] and M.P. Bayeva [3]. The researchers also made an attempt to point out main difficulties and strategies for translators of the masterpieces into modern English.

M.P. Baeva while explaining the relevance of studying this topic underlines its terminology disorientation: one should be careful not to mix such terms as adaptation, interpretation, renaming, appropriation etc. [3, p. 19]. We understand under intralingual diachronic translation (IDT) only the process of making the medieval text close to the modern recipient. Undoubtedly it involves cultural adaptation of obsolete vocabulary and phenomena. A.A. Streltsov mentions the purpose of IDT: to preserve linguistic and cultural continuity, to provide modern reader with the access to prominent and important literary heritage [4, p. 294].

A.A. Kasymbekova suggests applying the same categories of interlingual translation as adequacy and equivalence to IDT [5, p. 125]. O.A. Zhuravliova mentions explanation of time remoted vocabulary and individual poetical style copying as the most peculiar traits of IDT [2, p. 10].

As far as some scientists insist that intra- and interlingual translations are similar to some extent, examination of the possibility to apply the interlingual classification of transformations to IDT is nothing but reasonable. Thus, the aim of the present research is to verify whether one can use V.N. Komissarov's transformation classification [6, p. 159–166] while performing IDT of the XIVth century texts. For that purpose, prologues to G. Chaucer vision-poems *(The Book of the Duchess, The House of Fame, The Parlement of Foules, The Legend of Good Women)* were examined (the total of 588 lines).

Needless to say, G. Chaucer's language is more apprehensible than that of *Beowulf*`s time (Xth century). The sentence structure was not so fixed as today, but the poetical rules make both of them obey. In the XIVth century synthetic forms were almost gone, although G.Chaucer still used them. Vocabulary lost most of the Anglo-Saxon words and was enriched with French and Latin ones. But major changes to the English language were happening precisely at this time [7, p. 146]. As a result of thorough analysis carried out by S.I. Sidorenko (modern English version by G.P. NeCastro) and O.A. Zhuravliova (modern English versions by five different translators: J.S.P. Tatlock and P. MacKaye, R.M. Lumiansky, N. Coghill, D. Wright) of *The Canterbury Tales* intralingual translation transformations of the original were observed on orthographic, morphological, lexical, syntactic and stylistic levels.

What concerns G. Chaucer translator into modern English A.S. Kline appears to be a professional poet whose modernization experience includes such texts as Ovid's *Metamorphoses* (Ist century) and Dante's *The Divine Comedy* (XIVth century). And his

understanding of a diachronic translator's task as creating an individually standing masterpiece is proved by his work: he manages to secure the original rhyming scheme and the number of syllables in each line in the translation. This can be attained due to the copying of the original syntactic structure. In most cases A.S. Kline translates sentences, even those with inversion, verbatim.

Only rarely the translator inverts sentences to make verses sound poetical: 'For certes, swete, I am but deed; / Ye shul me never on lyve yse'[1] – 'Be sure, my sweet, I'm dead indeed. / Alive you'll never again see me'[2]. When the more flexible medieval syntactic structure does not follow the fixed modern one the translator modernizes it: 'And hoolly youres become I shal' – 'And I'll be at your beck and call'.

In the verses under analysis examples of transliteration and transcribing were absent, besides they seem to be inappropriate to IDT. Undoubtedly, one can notice many differences in <u>spelling</u>[3] of the words and the *shift* in the primary and secondary meaning for lexical units: '*Purely* for <u>defaute</u> of <u>slepe</u> / And <u>wel</u> <u>ye</u> wite, <u>agaynes</u> <u>kinde</u>' – '*Simply* through default of sleep; / And <u>well</u> <u>you</u> know, <u>against</u> <u>kind</u>', and '<u>Hit</u> were to <u>liven</u> in this *wyse*' – '<u>It</u> is to <u>live</u> in this *manner*'.

The shift in the meaning hierarchy can be considered as calque for in the process of lexical equivalent seeking the translator picks the words with (approximately) the same semantics for the obsolete vocabulary. Of course, an equivalent can be chosen to secure the rhyme: 'For out of olde feldes, as men seith, / Cometh al this newe corn fro yeer to yere; / And out of olde bokes, in good feith, / Cometh al this newe science that men *lere*' – 'For out of old fields, as men say, / Comes all this new corn from year to year; / And out of old books, in good faith, / Comes all this new science that me*n hear'*. The medieval word 'lere' is modern 'to learn', and A.S. Kline decides to use a synonym whose secondary meaning fits the semantics. Such cases can also be treated as calque.

V.N. Komissarov separately points out three techniques: addition, omission, transposition. The latter is used by the translator quite seldom. It is needed to modernize the obsolete vocabulary by combining two lexical units into one word: 'The dredful joye, <u>alwey</u> that *slit so yerne*: / Al this mene I by Love, that my feling' – 'The fearful joy that *slips away* <u>in turn</u>, / All this mean I by Love, that my feeling'.

The first two techniques are more frequent. Both are employed to retain the syllable patterns of the poems: 'This cave was also *as derk*' – 'This cave was *just as deep and* dark' and 'For to *greet* feblenesse of brayn' – 'Because of feebleness of brain'. Sometimes addition calls for transforming a sentence into emphatic with the help of the auxiliary: 'That in myn herte I feele yet the fire' – 'That in my heart I yet *do* feel the fire'

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[1] Here and further the original text is cited from [8]: The Riverside Chaucer. / Third edition. Benson, Larry D., ed. Based on The Works of Geoffrey Chaucer Edited by F.N. Robinson. – Boston, MA. : Houghton Mifflin, 1987. – 1327 p.
[2] Here and further the modern version is taken from [9]: Poetry in Translation: Geoffrey Chaucer. The Dream Poems and Other Works. A Modernisation; Translated by A.S. Kline: [web-site]. – 2008. – Mode of access : URL: https://www.poetryintranslation.com/PITBR/English/Dreamhome.php. – Date of access: 25.02.2025.
[3] Here and further such graphic means as italicizing and underlining are used to illustrate the corresponding transformations.

and 'That wel by reson men it calle may / The "daysye", or elles the "ye of day" ' – 'That for good reason men do name / The 'day's-eye' or else the 'eye of day' '.

Omission is naturally used to avoid repetitions thus sticking to the syllable pattern. One of the specific reasons for omitting is the medieval grammar negation via two negative words which should be eliminated from the modern version: 'I may *nat* slepe wel nygh *noght*' – 'The sleep I gain is well nigh *naught*'. The following stanza contains *addition*, <u>omission</u> and <u>*transposition*</u>, which reveals A.S. Kline's great poetic skills combined with the willingness to preserve G. Chaucer's metre: 'First telleth hit, whan Scipioun <u>was</u> come / In Afrik, <u>how</u> he mette Massinisse, / That him <u>for joye </u>in armes hath y nome. / Than telleth hit hir speche and al the blisse' – 'First it tells <u>how</u> when Scipi<u>o c</u>ame / To Africa, he met Massinissa, / Who in *his* arm<u>s e</u>mbraced *the same*. / Then it tells of their speeches, all the bliss *there*'. In the time of G. Chaucer it was not so difficult to rhyme as many words were of French origin with the stress on the final syllable, besides the English final 'e' used to be pronounced. For this reason A.S. Kline's rhymes seem not so perfect.

Next we should mention lexical transformations starting with semantic substitutes: *generalization* (from the unit with specific meaning to the one with generic meaning) and <u>specification</u> (vice versa). These transformations are employed with verbs mostly: 'And this quene *highte* Alcyone' – 'And this queen *was* Alcyone' and 'I fell on slepe in-with an houre or *twoo*' – 'I fell asleep within an hour or *so*'; 'For sorwful ymagynacioun / <u>Ys</u> alway hooly in my mynde' – 'For sorrowful imagination / Always wholly <u>grips</u> my mind', 'So whan I <u>saw</u> I might not slepe' – 'Thus when I <u>found</u> I could not sleep' and '<u>Had</u> swich pite and swich rowthe' – '<u>Felt</u> such pity and such ruth'.

The examples of such semantic substitute as modulation are numerous. This transformation is completely based on causal relationships: 'And ther-upon, a certeyn thing to lerne, / The longe day *ful faste I radde* and yerne' – 'And thereupon, a certain thing to learn, / The long day did *its pages swiftly turn*', 'And *hoolly youres* become I shal / With good wil, body, herte, and al' – 'And I'll be *at your beck and call*; / With goodwill, body, heart and all' and 'Forgeten had the erthe his pore estat / Of wynter, that hym naked made and mat <…> / The smale foules, *of the sesoun fayn*, / That from the panter and the net ben scaped' – 'The Earth had forgot its poor condition / Of winter, that left it naked, beaten, <…> / The small birds, *free of wintry pain*, / Who did the hunter and the net evade'. The aim of most modulation examples is keeping to the rhyming scheme.

The most widespread lexical transformation is contextual substitute: 'That I have lost al *lustyhede*' (= pleasure of life) – 'So that I lose all *life instead*', 'While men *loved* the lawe of kinde' – 'When men still *lived* by law of kind' and 'Hath *wonder*, that the king ne come' – '*Worried* that the king had not come'. The goals to use it are diverse: to follow the rhyming scheme; to specify the situation; to emphasize and to increase emotional tension. As well as to make the language more poetical: 'Took rest, that *made* me to slepe faste, / And in my slepe I *mette*, as I lay' – 'Took its rest, *sent* me to sleep

so fast / That in my sleep I *dreamed* there as I lay' and 'And to my bedde I gan me for to *dresse*,(= to take a direction to) / Fulfild of thought and besy hevinesse' – 'And to my bed I began me to *address* / Filled full of thought and anxious heaviness'. In his craving for avoiding common language and following the rhyme A.S. Kline personifies the bed that can't but make the reader smile.

What concerns grammar transformations in modern English version one should point out the use of such grammar replacements as that of <u>word form</u>, *part of speech* and <u>sentence type</u>: 'That clerkes hadde, in olde tym<u>e</u>, / And other poets, put in rym<u>e</u>' – 'That scholars had in ancient time<u>s</u>, / And other poets, set in rhyme<u>s</u>'; 'Ther thise god-des laye and *slepe*' – 'There these gods lay *asleep*'; 'So whan she coude here no word / <u>*That*</u> no man mighte fynde hir lord' – 'So when this lady heard no word/ <u>*And*</u> no man could find her lord'. The transformations are conditioned by the language and speech norms of the modern English, as well as by the translator's intention to emphasize what he considers to be appropriate. Sentence partitioning and integration of sentences is in-frequent in the samples under analysis.

Now that we come to complex transformations (both lexical and grammar) it is worth mentioning that the use of descriptive translation is the one that is so natural for IDT. With its help A.S. Kline pursuits to adapt and explain those cultural and histor-ical facts that separate medieval and modern reader: 'That in the brest was of the *beste* that day / That Agenores doghte ladde away' – 'That in the breast was of the *Bull* that day (= Taurus) / Whom Agenor's daughter led away', 'And how his *auncestre, African* so dere, / Gan in his slepe that night to him appere' – 'And how at night his *grandfather*, so dear, / *Scipio the Elder*, did appear'.

Such a practical purpose can also be attributed to compensation which is to re-construct the lost units due to their intentional omission by the author or any technical failures while printing or storing the original text. In the following example A.S. Kline inserts the verb to make the sentence imperative: 'Ye shul me never on lyve y-see. / But goode swete herte, *that ye* / Bury my body, such a tyde / Ye mowe hyt fynde the see besyde' – 'Alive you'll never again see me. / But good sweet heart, *look that ye* / Bury my body, for at such a tide / You will find it the sea beside'.

The samples under analysis contain a single instance of antonymic translation: 'This book *ne spak but* of such thinges, / Of quenes lyves, and of kings' – 'This book *spoke only* of such things / As the lives of queens and kings'. The translator employs it to simplify the sentence so that it sounds smooth.

To conclude it should be underlined that intralingual translation can function almost on a par with interlingual one if V.N. Komissarov's transformation classification is applied. The only useless transformations are transcription and transliteration, which is quite obvious.

The necessity to employ most of the transformations in A.S. Kline's modern Eng-lish version of G. Chaucer's poem samples lies in the intention to follow the rhyming

scheme, the syllable pattern, ingenuity of poetical language and syntactic structures of the original. Transformations that ensure update of the original text are omissions of negative words from medieval double negation, transposition, calque, modulation, grammar substitutes, all complex transformations.

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