INTERLINGUAL AND INTERSEMIOTIC TRANSLATION: ADAPTING LITERATURE TO FILM

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The purpose of the study is to analyze the process of interlinguistic and intersemiotic translation in relation to the film adaptation of the detective novel entitled "Murder on the Orient Express" by Agatha Christie. It deals with particularities of intersemiotic translation and adaptation techniques, as well as with the interlinguistic translation (from English into Romanian) of a literary work and of an audiovisual material – film.

In translation studies there are several main types and levels we can work with, and Roman Jackobson mentiones them in his "*On Linguistic Aspects of Translation":* "1) *Intralingual translation* or rewording is an interpretation of verbal signs by means of other signs of the same language; 2) *Interlingual translation* or translation proper is an interpretation of verbal signs by means of some other language; 3) *Intersemiotic translation* or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems" [1].

The study deals with the difficulties of the translation at the interlinguistic level, making reference both to the linguistic and extralinguistic knowledge involved in the process, while in the theoretical part we analyse the difficulties and translation techniques that might appear, respectively, might be used during the process of the different types of translation. As reported by Peter Newmark in his *Textbook of Translation,* the grammatical ambiguities "are rather more common in English than in, say, the Romance languages, since English has fewer grammatical inflections (accidence). Note also the tendency of all languages to use many present and past participles independently as adjectives with a slightly different stative meaning and so to give rise to ambiguities", [2] e.g. *"the evidence ... would clear the accused person"* and *"he was afraid of being accused of the crime"* – in the first case "*accused"* being an adjective while in the second example – the past form of the verb "*accuse"*. Another aspect researched and analysed in the present study deals with the peculiarities of the intersemiotic translation, more specific those of transforming a literary text into a filmic text.

Among the major problems and difficulties encountered in the process of translation of a literary work is its specific peculiarities that have to be taken into consideration when delivering the message from the ST (Source Text) into the TT (Target Text). Literature has more stylistically coloured elements, enriched with stylistic devices that have to be rendered in order to preserve the expressiveness of a text according to

the functional style it pertains to. In such manner, the combination of both language means and stylistic devices determine the *FS (Functional Style)*, that respectively influence the translation techniques and strategies, the approach one would have toward the translation not only as a process but also as a result. In some cases, there is no equivalent for a given figure of speech, in such cases, it might be translated by neutralization or omission, but it might be added some stylistic effects or devices in other instances, in order to keep the style of the translation on the whole. For example, in translation of the detective novel entitled “Murder on the Orient Express” by Agatha Christie.

1) ***EN***: “You can take it from me that she’s all right. She’s a *pukka sahib*.”

   From textual extralinguistic knowledge, Monsieur Poirot explains “that Miss Debenham’s father and brothers were at the same kind of school as Colonel Arbuthnot was.” The translator opted for style preservation and fidelity in translation by using foreignisation and keeping the concept unchanged. In this case, the term remains the same, it is borrowed, ***RO***: “Vă asigur că nu are niciun amestec. E o *pukka sahib*”, while in the following example the translator did some changes on the stylistic level.

2) ***EN***: “He *put up a proposition to me*. I was to travel by the same train as he did to Paris and see that *nobody got him*. Well, gentlemen, I did travel by the same train, and in spite of me, *somebody did get him*.”

   In this case, “to get someone” has more meanings, but, due to the small context it was presented in the text, the most stylistically appropriate and culturally colored option was translated into Romanian. Not only slang expressions were used in TL to show the specifics of the character – Mr. Hardman – that brought more stylistic color, but also the same expression was translated differently despite being used to represent the same meaning in the original. “A face de petrecanie” and “cineva l-a rezolvat”, having the meaning of being killed by someone. Furthermore, some changes are performed at the syntax level, the first two clauses from the original were merged into the TT, that also included some omissions. ***RO***: “*Mi-a făcut o propunere*: să călătoresc în același tren cu el, până la Paris, și să am grijă *să nu-i facă cineva de petrecanie*. Ei bine, domnilor, am călătorit cu același tren și, cu toate acestea, *cineva l-a rezolvat*.”

When considering the adaptation as an intersemiotic type of translation, the possibilities for a translation to have many more ways of delivering the same information are endless. Most of all, this is due to the multitude of the variables. Among them there are: the translator/ person that adapts the text to the screen; the time and social-related context the translation was delivered to; the purpose; the rich and various imagination of each individual involved in the translation process, etc.; and also due to the different channels used to represent the same meaning. For instance, one phrase from the ST might be delivered onto the screen through non-verbal signs: facial expressions, gestures, eye gaze, paralinguistics (tonality, power and speed of the voice) and even up to the point where verbal signs might be adapted to the movie through appearance,

proxemics (how much space one uses), haptics (communicating through touch), for instance, the pats on the shoulder, and artifacts such as uniforms, rings, a handkerchief embroidered with initials (as in the case of the novel *Murder on the Orient Express)*. For this exact reason, according to John Dryden, there are three major categories of film adaptations: ***Metaphrase*** – translating a literary masterpiece word by word; ***Paraphrase*** – where the author is not literally translated, but his/her ideas are retained and amplified; ***Imitation*** – where the translator assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original" [3]. Thus, in accordance with the type of the adaptation, given adaptation techniques are to be followed, from which: *transcription of the original, omission or addition, expansion, compensation, updating, situational or cultural adequacy, domestication, recreation, modulation.* Despite the fact that the process might be called a translation, among the major differences are that: the one that transforms a text into a film is considered the author of the product – of the translation – of the movie; and also that the translation might not be so faithful to the original.

In conclusion, the process of translation is a composite process that involves many aspects and peculiarities (linguistic: lexical, grammatical, semantic aspects; or extra-linguistic) to be taken into consideration, no matter if we speak about interlinguistic or intersemiotic translation, or about adaptations. Thus, the translator is the culture mediator that has to manipulate all the aspects correctly, for them to get a well-designed, qualitative, faithful product.

Bibliography:

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