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ENGLISH-UKRAINIAN INTERSEMIOTIC TRANSLATION WITHIN THE CONFIGURATION OF MODES OF MODALITY IN LITERARY TEXTS

Abstract

The article highlights the main features of intersemiotic translation of a literary text, which is considered to be an expression of the author's modality as a set of signs of various semiotic systems. Thus, the purpose of the study is to determine the linguistic and non-linguistic means of expressing modality in a literary text, the specifics of their interaction to generate meaning, and the features of their reproduction in intersemiotic translation. The object of modality in translation within a literary text is a set of signs encoded by the author of the source text and organized into a system that is decoded and reproduced by the translator both at the phonological, lexical, and syntactic levels and the semantic, emotional, and associative ones. The analysis of the category of modality from the standpoint of semiotics in literary texts involves decoding semiotic resources, symbols, and signs, taking into account the individual author's, social, political, cultural, and national contexts. The process of interpreting and reproducing the sign configurations of individual author modality is carried out at the syntactic, semantic, and pragmatic levels to achieve the corresponding aims. Thus, at the first stage, the forms and interactions of determinants are defined and interpreted whereas the second level involves consideration of the internal semantic plane of the research object, and, accordingly, at the third level, the influence and use of signs are outlined. It is proved that adequate literary translation is carried out based on the multimodality of the text that is viewed as a multimodal communication, within which meaning is generated by the configuration of different semiotic sign systems that require interpretation according to the principle of optimal relevance and creativity. The central concept of translation is semiosis as a process of interpretation of a sign and generation of meaning, that indicates the relationship of the sign with the outside world.

Keywords: modality, signs, semiotic resources, literary text, reproduction, intersemiotic translation.

Анотація

У статті розглянуто питання специфіки інтерсеміотичного перекладу художнього тексту як вираження індивідуально-авторської модальності на тлі сукупності знаків різних семіотичних систем. Відповідно мета дослідження полягає у визначенні мовних і позамовних засобів вираження модальності в площині художнього тексту, характеристики їхньої взаємодії для генерування смислу та особливості відтворення в інтерсеміотичному перекладі. Оскільки об'єктом модальності в перекладі вважається сукупність знаків, закодованих автором джерельного тексту та організованих у певну систему, то їхнє декодування й репродукування в процесі сприйняття здійснюється як на фонологічному, лексичному, синтаксичному, так і на смисловому, емоційному та асоціативному рівнях. Аналіз категорії модальності з позицій семіотики в художніх текстах передбачає розшифрування семіотичних ресурсів, символів і знаків з урахуванням індивідуально-авторського, соціального, політичного, загальнокультурного та загальнонаціонального контексту. Відповідно розгляд конфігурацій знаків на позначення індивідуально-авторської модальності здійснюється на синтаксичному, семантичному та прагматичному рівнях задля досягнення відповідних цілей. Отже, на першому етапі визначаються та інтерпретуються форми і взаємодії детермінанти, другий рівень передбачає розгляд внутрішньої смислової площини об'єкта дослідження, і на третьому рівні окреслено вплив та використання знаків. Доведено, що адекватний художній переклад здійснюється на засадах мультимодальності тексту як мультимодальної комунікації, у межах якої смисл генерується конфігурацією різносеміотичних знакових систем, які потребують інтерпретації відповідно до принципу оптимальної релевантності та креативності. Центральним

поняттям перекладу є семіозис як процес інтерпретації знака та породження значення, що позначає взаємовідношення знака із зовнішнім світом.

Ключові слова: модальність, знаки, семіотичні ресурси, художній текст, відтворення, інтерсеміотичний переклад.

Introduction. Modality as a category embraces a large number of concepts in various fields of science – logic, philosophy, semantics, syntax, discursive analysis, etc. Despite the general subject of the study, this category is analyzed from different standpoints, which results in its various modal interpretations. This interdisciplinary interaction of sciences and the intersection of philosophy, logic, psychology, linguistics, and literary criticism with the study of the category of modality provides impetus to the consideration of this category as an effective means of analyzing and interpreting the text, the representative structure of which is the concept of the textual world.

In the field of modern Translation Studies, or precisely literary, special attention is paid to the category of subjective modality as a component of the functional-semantic field of modality, which includes not only the logical but also cognitive-discursive meaning of the speaker's message, the main shades and emotions of which lead to certain difficulties in adequate translation.

Since the form and content of a literary text constitute a dialectical unity, the most crucial task of a translator is to convey it properly, thus reproducing the main *ideas* of the author of the original, their inner “*self*” and reflecting the artistic value of these ideas about the author's image, expressiveness, and emotionality. Accordingly, consideration of the basic features of the functioning of verbal and non-verbal modus constructs of modality of the literary text, decoded by the process of *interpreting* the content and meaning of the literary text at its various structural levels, becomes particularly relevant. Such postulates are highlighted in the works of M. Bakhtin and P. Ricker, who believe that one of the basic stages of artistic perception is the *construction of the meaning* of the whole text as a result of perception and understanding processes. Thus, meaning is the configuration of signs of different semiotic systems within the literary text, that reflects the connections and correlations between the components of communicative situations.

Analysis of recent research and publications. The theoretical basis of the proposed article constitutes research works that deal with the problem of multimodality as 1) the connection between different semiotic registers – visual, aural, and verbal – within the framework of a discursive approach (J. Bateman, C. Jewitt, R. Karter, C. O'Halloran) and 2) the way of functioning of different semiotic registers within the respective discourse unit (M. Halliday, M. Hamilton).

Since the problem of interpreting signs as a semiotic unit is highlighted in the works of such famous semioticians as R. Barthes, U. Eco, Ch. Morris, Ch. Peirce, the specifics of reproducing signs in translation that have been in the focus of such linguists and translators as Yu. Chala, R. Jakobson, T. Nekryach, O. Pavlenko, M. Yefremov, need increasing attention from the perspective of multimodal literary texts which are considered to be constructs of signs of various semiotic systems to perform an adequate intersemiotic translation.

The article aims to analyse the specifics of reproducing the configurations of signs of different semiotic systems in intersemiotic literary translation based on the interpretation of the individual-author modality of the text. A clearer understanding of the text and of how its implications are brought about could provide useful guidance in terms of how to balance explicit and implicit meanings, and whether meaning transfer between modes is possible or necessary, offering support to the translator's decision-making process.

The main tasks of the article are as follows 1) to interpret the metamorphosis of multimodal linguistics; 2) to outline verbal and extra-verbal means of expression of textual

modality which is considered to be a configuration of signs of different semiotic systems and 3) to determine the specifics of their reproduction in intersemiotic translation.

The material of the current research is the “Inferno” novel by American symbolist Dan Brown and its translated version in Ukrainian.

Research methods and methodology. The research methodology provides for the appliance and implementation of three consecutive stages.

In the first stage, the *definitive method* was used to outline the key research concepts, such as multimodality, sign, semiotic resources and intersemiotic translation.

The second stage of the study is aimed at semiotisation of the macro image, or image of the author, having a hierarchical structure within the modality of the literary text to restructure and recognize the source meanings. During this stage, the methods of linguistic analysis, namely *componential* and *descriptive*, were used to single out, describe, and systematize the configurations of signs of different semiotic systems within the literary text. The *contextual-interpretive analysis* was used to distinguish discursive and culturally significant contexts reflected by the author of the source text to convey his intents and intentions.

The third stage involves the implementation of *comparative* and *translation analyses* to compare the source and the translated texts to identify translation solutions, problems, and difficulties.

Results and discussion.

Clarification of multimodal linguistics terminology according to the framework.

In recent years, with the rapid development of modern technologies, multimodality has become the focus of several researchers in the sphere of linguistics and translation studies. Today, scientists are beginning to rapidly explore ways to analyse a text from a multimodal perspective, deviating from traditional approaches, focusing predominantly only on language features, and realising the importance of applying multimodal analysis in the field of translation studies. A detailed understanding of how the signs of different semiotic resources interact to generate the meaning and sense of the text is fundamental in the study of multimodality to identify how multimodal text is organized for transmitting information.

In language studies, *multimodal texts* are considered from two standpoints: 1) “the use of several semiotic modes in the design of a semiotic product or event” [...] or 2) “texts that combine and integrate semantic resources of more than one semiotic modality, for example, language, gestures, movements, visual images, sound to create a text-specific meaning.” [...] (Taylor, 2016, p. 223).

G. Kress and T. van Leeuwen (2002, p. 18) define multimodal texts “as such whose values are realized through more than one semiotic code”. Since the creation of the meaning of multimodal texts is achieved by matching various semiotic elements on the same interface (that is, on a sheet of paper or a screen), it is impossible to ignore the connection between them. Such connections can be seen predominantly in intersemiotic translation, rather than in interlingual ones.

The model of systemic analysis of multimodal texts is based on the cognitive-pragmatic theory of D. Sperber and D. Wilson (1986) and the visual-verbal relations investigated by R. Martinek and A. Salway (2005). The proposed model as a whole consists of three dimensions, such as pragmatic analysis based on the distinction between the explicit and implicit values outlined by D. Sperber and D. Wilson, visual-linguistic relations, and values of separate modes.

This three-dimensional view offers a holistic understanding of multimodal texts and potential problems of their translation that according to the *principle of optimal relevance* derives from the most general to the most detailed analysis of multimodal texts to achieve the *interpretive similarity* (Gutt, 2000). Several studies in the field of multimodality are based on the theory of social semiotics, which in a narrow sense refers to the *systemic*

functional grammar (SFG) of M. Halliday (2004), with the principle to consider language a kind of social semiotics.

Within the theory of social semiotics, the term *modus* covers a set of means formed by certain social groups to convey specific information. In linguistics, this concept was introduced by G. Kress and T. van Leeuwen (2002), who also observed that *modus* can vary and change its meaning in different languages and cultures, and therefore, during the process of decoding, interpretation, and translation, it undergoes some shifts in meaning and transformations to adapt to the target language and culture.

Understanding of the statement (text) is carried out at several levels: the surface level (relating to linguistic knowledge) and the depth level, which includes *interpretation* (taking into account various additional factors: conditions of communication, addressee's intentions, their attitude to the statement, verbal and non-verbal context, background knowledge, and appropriate analytical procedures) (Chomsky, 1971, pp. 211-212). Discursive and cognitive thinking is associated with a synthesizing interpretive level. In multimodal studies, different levels are studied in interaction and can be presented as a specific interpretation algorithm that can lead to the achievement of the optimal explication of the content, regarded as the ultimate goal of interpretation. It means that the reproduction of signs is impossible without their decoding and interpretation, which results in intersemiotic and interlingual translations.

According to R. Jakobson (1987), *intersemiotic translation*, or *transmutation*, is the interpretation of verbal signs by means of signs of non-verbal sign systems, or by a combination of verbal and non-verbal signs. At this stage, we offer to look at the etymology of the word: the first part of it is the prefix *inter-*, which means *between* or *in the middle*, and the second one is *semiotic*, which means *something that is a sign* (the Greek noun *sêmeion* means *sign*). Therefore, intersemiotic translation is a replacement and translation of signs belonging to one semiotic system by signs belonging to another system or several others.

Consequently, R. Jakobson's definition reveals that meaning is formed by the interrelation of *reality* and a *sign*. Thus, the linguist changed the focus of translation theory from the traditional approach in studying linguistic aspects and gave impetus to scholars and translation practitioners to find new paths and perspectives. Due to the fundamentals of intersemiotic translation, the translation evaluation parameters increase (Torop, 2003) and thus help to create new unique *semiosis* patterns between different *semiotic resources*.

R. Jakobson's point of view was supported by J. Queiroz and P. Atã (2019) who consider intersemiotic translation a generative model, a semiotic tool that generates multilayered semiotic processes used for communication. For example: "Sign 1 (semiotic resource 1) is created by the author; the recipient (translator) then observes and interprets it. The recipient acts according to the meaning created from Sign 1 and creates Sign 2 (semiotic resource 2). The next recipient (translation text reader) of this Sign 2 (semiotic resource 2) acts according to the meaning transmitted by Sign 2 (semiotic resource 2) and creates Sign 3 (semiotic resource 3) for further communication. Whenever interpretation occurs, a new semiotic resource is created" (Els, 2021). Schematically, we can present this model in the diagram in Figure 1.

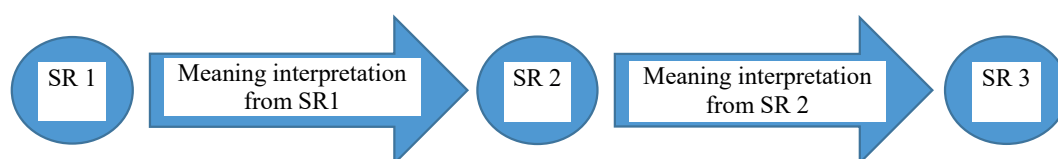


Figure 1. Model of intersemiotic translation

We are inclined here to mention that translation of multimodal texts considers the question of how semiotic resources that construct the corresponding text are used to transfer the meaning of the source text to the target culture in the form of a translated text, and of how the intersemiotic connections of the corresponding semiotic resources influence the adequacy of the whole translation. Such a sign process and meaning extraction is a type of *semiosis* defined by Ch. Peirce (2000, p. 29) as “an action or influence that is or involves the collaboration of three subjects, such as a sign, its object, and its interpretant”. However, Italian linguist U. Stecconi (2004, p. 471) extended this relation and introduced the concept of “semiosis of translation as a form of semiosis specific to translation”, arguing that semiosis is the central process of translation. If we consider a multimodal text as multimodal communication, and its translation as an action of social and cultural practice, then the analysis of this communication depends on “how communicators choose a form, design, and signs configurations (ideological, interpersonal, and textual metafunctions, based on social semiotics)” (Halliday, 2004), or in terms of modality – epistemic, deontic, and axiological modalities.

Therefore, the study of signs configurations of different semiotic resources within the literary text should be considered from the view point of their functioning at different language levels, such as syntactic, semantic, and pragmatic, to identify the individual-author modality of the source text and its adequate reproduction in translation.

Specifics of reproduction the means of expressing textual modality as a configuration of signs of different semiotic systems. The category of modality is closely related not only to informativeness but also to the pragmatic orientation of the communicative act, correlating with the intention of the speakers, context, and individual-author attitude to the mentioned and the source text as a whole.

“Vertical context”, which implies creative solutions of the translator “(Batsevych 2010, p. 227) is crucial in modeling the intersemiotic translation of the literary text. Thus, speaking about the effective dimension of translation, we focus on the interactive and communicative aspect of meaning which is crucial in generating the sign nature of the literary text. Since the study deals with the consideration of the literary text which is constructed by various semiotic resources to denote epistemic, deontic, and axiological modalities, the means of expressing the category of modality verbalized at the verbal and extra-verbal levels need to be considered and interpreted as non-separate units of the text which convey a common pragmatic meaning.

Therefore, to verbal markers of the textual modality belong:

1) Modal words, verbs and expressions contextually denoting epistemic, dynamic, and axiological modality, which in Ukrainian intersemiotic translation is reproduced by a) equivalent translation (need – потрібно); b) using adaptive tactics of omission or addition to adapt to the target language and culture:

“I need you to think”, Sienna said, motioning for him to sit. “Can you remember how we got to this apartment?” (<https://www.allfreenovel.com/Page/Story/6808/page-6-of-Inferno--Robert-Langdon-4-/6/66>) – Мені треба, щоб ти поміркував, – сказала Сієнна, жестом запрошуючи його сідати. – Ти пам’ятаєш, як ми дісталися до цієї квартири? (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label13)

2) Syntactic means comprising conditional method, simple sentences, impersonal sentences, elliptical sentences, etc., reproduced by a) direct translation; b) using adaptive tactics of omission or addition to adapt to the target language and culture:

Working within a moral gray area was commonplace at the Consortium – an organization whose lone ethical high ground was that they would do whatever it took to keep a promise to a client.
We follow through. No questions asked. No matter what. (<https://www.allfreenovel.com/Page/Story/6808/page-6-of-Inferno--Robert-Langdon-4-/6/66>)

– Робота в сірій царині моралі була звичною для Консорціуму – організації, єдиний моральний принцип якої полягав у тому, щоб іти на все заради виконання обіцянки, даної клієнту.
“Будемо виконувати. І не треба зайвих запитань. Що б там не було”. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label12)

3) Phonetic level that includes but is not limited to alliteration and assonance, anaphora and epiphora, rhythm, etc., transmitted in the translated text a) by equivalent with concretization and adaptation to the target language; b) replacing one phonetic means with another, for example, replacing alliteration with assonance, etc.:

Never make a promise you cannot keep.
And never lie to a client.
Ever. (<https://www.allfreenovel.com/Page/Story/6808/page-3-of-Inferno--Robert-Langdon-4-/3/66>)

– Ніколи не давай обіцянок, які не зможеш виконати.
– Ніколи не брешти клієнту.
– *Ніколи.* (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label6)

To extra-verbal markers of the textual modality belong:

1) Facial expressions, gestures, articulation actualizing:

a) *epistemic modality*, performing the propositional or semantic function in the text, and thus indicating the degree of certainty of proposition and the addresser's confidence in the truth of proposition, that is realized by the use of speech acts – assertives with their derivatives (judgment, description, prediction). The illocutionary purpose of the assertive is to satisfy the informational need of the addressee. The perlocutionary effect of the realized goal can be of two types: 1) bringing new knowledge to the epistemic world of the addressee or 2) modifying the knowledge already existing in his epistemic world, reproduced in the translated text by the tactics of reproductive translation, that is, direct translation:

“Okay, let me tell you what I know ... and you'll listen calmly, agreed?”
Langdon nodded, the head movement sending a jolt of pain radiating through his skull. (<https://www.allfreenovel.com/Page/Story/6808/page-3-of-Inferno--Robert-Langdon-4-/3/66>)

– Гаразд, я розповім вам те, що мені відомо, а ви мовчки й спокійно вислухаєте, домовилися?
Ленгдон кивнув, і цей рух голови знову спричинив гострий біль, який віялом розійшовся по його черепній коробці. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label5)

b) *deontic modality*, expressing possibility / impossibility of communication, the purpose of which is to induce the addressee to take / not take action, assumes the presence of the speaker's desire, as well as the intention expressed by directive and commissive speech acts. The objective of the illocutionary task is: 1) to force the addressee to act (requests, prohibitions, advice, instructions, appeals, orders, demands, etc.) and 2) to show promises, oaths, guarantees of the addressee according to the propositional content of the utterance to perform certain actions with the implicit pragmatic meaning of persuasion, instruction,

objection, wishes, etc. These postulates are clearly illustrated in the following fragment when Professor Langdon stays in the hospital and asks for a response, but Dr. Brooks' look at Dr. Marconi contains a hidden implicit sense – a signal of waiting for a positive response, to which Dr. Marconi shook his head with the meaning of denial reproduced in the target text through reproductive translation:

Dr. Brooks glanced at Dr. Marconi, who immediately shook his head and tapped his watch. (<https://www.allfreenovel.com/Page/Story/6808/page-3-of-Inferno--Robert-Langdon-4-/3/66>)

Лікарка Брукс поглянула на лікаря Марконі, і той негайно похитав головою й постукав по своєму годиннику. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label5)

c) axiological modality, expressing the attitude of the speaker to the message as positive / negative / neutral, realized in a speech by evaluative judgments expressing the psychological state of the speaker by showing compassion, surprise, reproach, regret, joy, etc. The illocutionary aim of the speech act is to reflect the feelings of the addressee using sign language, amplified by such linguistic means as phraseologisms, metaphors, emotional-expressive vocabulary, etc. For example, in the following fragment, the expression *muscles tightened*, where *tightness* means a feeling in the muscles, caused by pain and difficulties in moving, which due to the context of the source text expresses an emotional state of agitation, a nervousness, reproduced in the target text using reproductive translation:

Langdon was overcome by a sudden, instinctive sense of danger ... not just for himself ... but for everyone. The ping-pong of his heart monitor accelerated rapidly. His muscles tightened, and he tried to sit up. (<https://www.allfreenovel.com/Page/Story/6808/page-2-of-Inferno--Robert-Langdon-4-/2/66>)

Раптом на Ленгдона накопало інстинктивне відчуття небезпеки... і ця небезпека загрожувала не лише йому, а всім. Монітор його серця пришвидшено запищав. М'язи Ленгдона напружилися, і він спробував сісти в ліжку. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label4)

2) Means for describing the interior and exterior, clothing, etc., which according to the context can actualize:

a) epistemic modality denoting the message to the information:

Beneath me, dizzily far beneath me, the red tile roofs spread out like a sea of fire in the countryside, illuminating the fair land upon which giants once roamed ... Giotto, Donatello, Brunelleschi, Michelangelo, Botticelli. (<https://www.allfreenovel.com/Page/Story/6808/page-1-of-Inferno--Robert-Langdon-4-/1/66>)

А внизу, запаморочливо далеко внизу піді мною, червоні черепичні дахи розпливлися передмістям, наче море вогню, освітлюючи прекрасну землю, якою колись мандрували гіганти... Джотто, Донателло, Брунеллескі, Мікеланджело, Боттічеллі. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label3)

In addition, this fragment implicitly actualizes b) dynamic modality, by stimulating main protagonist Professor Langdon to grasp appropriate associations and memories, thereby encouraging the reader and the translator to plunge into the world of ancient Italy and recall historical events and names related to Michelangelo, Botticelli, etc. The phrase “*the red tile roofs spread out like a sea of fire on the countryside, illuminating the fair land*” (<https://www.allfreenovel.com/Page/Story/6808/page-1-of-Inferno--Robert-Langdon-4-/1/66>)

www.allfreenovel.com/Page/Story/6808/page-1-of-Inferno--Robert-Langdon-4-/1/66) conveys the feelings and emotions not only of the above-mentioned fragment, but of the whole source text as well. c) Axiological modality in this fragment is expressed implicitly through the red color and fire which are associated with hell and the grief that is coming.

3) Metagraphemic means – punctuation variation (syngraphemics), font variation (supragraphemics), and variation of text syntagmatics (topographemics), used frequently in artistic texts to express epistemic, deontic, and axiological modalities. For example, in the following fragment, a *dash* in the source text actualizes epistemic modality, providing additional information to personality characteristics (*his own rejection – an ashen stranger, pale and weary*), which is transmitted in the translated text applying an adaptive strategy by the use of colon, which is typical in the punctuation system of the Ukrainian language to indicate clarification and enumeration (*власне віддзеркалення: якийсь блідий, мов крейда, виснажений незнайомиць*):

All Langdon could see in the glass was his own rejection – an ashen stranger, pale and weary, attached to tubes and wires, surrounded by medical equipment. (<https://www.allfreenovel.com/Page/Story/6808/page-2-of-Inferno--Robert-Langdon-4-/2/66>)

Усе, що він зміг побачити у склі, – це власне віддзеркалення: якийсь блідий, мов крейда, виснажений незнайомиць, оточений медичною апаратурою, приєднаний до неї трубочками і дротами. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label4)

However, the use of the dash in the source text also enhances the previous information, creates a strong emotion in a literary work, or creates spontaneity. Accordingly, since in the Ukrainian text in the appropriate context, the colon reveals the content of the previous part, at the extra-verbal level the translated statement weakens the axiology of the source text, but at the verbal level, the axiology is intensified with a change in the perlocutionary reaction. This is due to the introduction to the evaluation-colored context of the description of the negatively evaluated object by functional replacement of the adjective *an ashen stranger* with a phraseology *якийсь блідий, мов крейда* to enhance the painful state.

Three dots (ellipsis) is also used in the novel to show doubt and pause in the statement conveyed in the Ukrainian intersemiotic translation:

a) by preserving punctuation with a change in order of arrangement, that refocused the modal attitude of the speaker, clearly illustrated in the following fragment, where professor Langdon in the source text is surprised that he is located in Italy, but not in the USA (*“I’m in... Italy!?”*). In the target text, the change in the location of the punctuation to the preposition shifts the emphasis from the place to the actual personal pronoun “I”, the personal situation, the excitement expressed in the repetition of the pronoun “I” (*Я... я в Італії?*):

Dr. Brooks hurried back in, her ponytail bobbing. “Are you okay?” Langdon shook his head in bewilderment. “I’m in ... Italy!?” (<https://www.allfreenovel.com/Page/Story/6808/page-3-of-Inferno--Robert-Langdon-4-/3/66>)

Лікарка Брукс поспіхом увійшла до палати, вимахуючи своїм “кінським хвостом”.
– Щось трапилося?
Ленгдон отетеріло похитав головою.
– Я... я в Італії? (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label5)

b) by omitting in the translated text punctuation that leads to neutralizing the meaning of pause, and showing the way of thinking, certain doubt, and uncertainty:

There was a long silence, and Dr. Marconi finally gave his attractive young colleague a reluctant nod. Dr. Brooks exhaled and moved closer to his bedside. “Okay, let me tell you what I know ... and you’ll listen calmly, agreed?” (<https://www.allfreenovel.com/Page/Story/6808/page-3-of-Inferno--Robert-Langdon-4-/3/66>)

Запала довга тиша, а потім лікар Марконі неохоче кивнув молодій колезі. Лікарка Брукс шумно зітхнула й підійшла до ліжка Ленгдона.

– Гаразд, я розповім вам те, що мені відомо, а ви мовчки й спокійно вислухаєте, домовилися? (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label5)

Therefore, the semiotic resources of the source and the target texts are connected by relations of elaboration, expansion, and extension by applying certain semiotic translation strategies:

The room went dark for an instant, and the screen refreshed. The new image was one Elizabeth had seen many times ... and it always brought an eerie sense of inevitability. (далі у тексті зображена діаграма)
A heavy silence settled in the room. (<https://www.allfreenovel.com/Page/Story/6808/page-15-of-Inferno--Robert-Langdon-4-/15/66>)

– На мить у кімнаті стало темно, а потім екран засвітився знову. Нове зображення, що на ньому з’явилося, Елізабет доводилося бачити вже не раз. І щоразу воно викликало у неї химерне відчуття неминучості.

У залі запала важка тиша. (https://e-reading.club/bookreader.php/1026784/Braun_-_%B2nferno.html#label25)

We are inclined here to state that the semiotic registers in the presented source text fragment are in relation of enhancing the verbal text by non-verbal means. In the translated text, the axiology is weakened, expressed by a complex sentence, and strengthened by an extra-verbal modality marker called syngraphemics. It is thus implemented by three dots, denoting pause, and an unfinished sentence by expressing uncertainty and prolongation of action. In the Ukrainian translated version, syngraphemics was omitted and sentences were divided into two simple ones, reflecting the completeness of thought.

Therefore, we cannot but agree with R. Iedema (2003, p. 47), who notes that *translations between different semiotic resources inevitably lead to some discrepancies in meaning*. While accurate intersemiotic retelling is very unlikely, if at all impossible, then a reasonable approximation is certain and probably the main question is to find a critical and analytical toolkit that is capable of theorizing and modeling the displacements of values that occur through intersemiotic translation. Intersemiotic translation makes it possible to re-encode the information between different languages by taking advantage of different characteristics of the sign sets. It also changes the format and meaning of the message, which can be easily transformed according to the language used. Finding the right code for the transcoding process required for multimodality creates new variations in information and sign sets, which are slightly different in form and meaning, depending on the degree of similar languages and words / expressions in the same language.

Conclusions. All in all, having analyzed the textual fragments of Dan Brown’s novel “Inferno”, one can conclude that to adequately reproduce the meaning of the individual-author modality of the artistic text in intersemiotic translation, the interpretation of contextual meanings generated by a collection of signs of different semiotic systems is one

of the primary tasks of a translator. Accordingly, the interpretation involves the application of strategies and tactics of pragmatic adaptation of the source texts to the norms of the target culture and other socio-cultural factors.

The translator's choice of reproductive or adaptive strategies for reproducing the modality of the literary text using the target language is predetermined by several factors: 1) reproduction of invariant (nuclear) meaning, sharing a common semantic meaning in both languages and variant (peripheral) implementations of modal values, implemented by the *vertical context* (language system); 2) considering the artistic text as a multimodal one, constructed by various means of expressing textual modality, which are in relation of enhancing or weakening.

List of abbreviations

- SFG – socio-functional grammar
- SR 1 – semiotic resource 1
- SR 2 – semiotic resource 2
- SR 3 – semiotic resource 3

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