

УДК 811.111'255.4=161.2

THE ROLE OF AN EPISODE IN REPRODUCING INTERMEDIAL RELATIONS IN INTERSEMIOTIC TRANSLATION

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Intersemiotic translation, which involves the transformation of meaning between different semiotic systems, is one of the most complex aspects of modern translation studies. To date, there is no established unified approach to its study. Moreover, this issue remains insufficiently explored by Ukrainian researchers. This lack of research complicates the integration of global experience and the development of domestic methodological foundations. The aim of this study is to identify and analyze the features of intersemiotic translation based on the adaptation of a literary work into film. The primary objective is to examine the transformation process between media and analyze intermedial relations, particularly by selecting the episode as the main unit of analysis. The study employs the continuous sampling method to form a corpus of analyzed materials, the comparative method to examine and contrast the literary text and its cinematic adaptation, and the descriptive method to document and explain the differences between them. Currently, neither Ukrainian nor European translation studies feature comprehensive research focused on the analysis of intersemiotic translation units. However, the episode can be considered such a unit, as it represents a relatively self-contained component of a work, allowing for its isolation and in-depth analysis. This research proposes a classification of episodes that takes into account their structural, functional, and media-specific characteristics. The classification includes episodes of exposition, rising action, climax, falling action, and denouement, as well as bridge episodes, which serve as connective elements between major narrative blocks. This classification enables a more precise examination of intersemiotic translation patterns and the mechanisms of text adaptation into cinematic form. Establishing correspondences between episodes in a literary work and its film adaptation allows for a detailed analysis of the translation process and the identification of key multimodal relations. Full equivalence between literary and cinematic episodes is impossible, leading to certain losses in translation, while in some cases, new elements are introduced. Examining these transformations is crucial for understanding the mechanisms of intersemiotic translation, which can contribute to improving translation strategies and developing new translation models.

Key words: episode, film adaptation, intersemiotic translation, multimodality, intermedial relations, media.

DOI:

Formulation of the problem. Intermediality is a key aspect of contemporary cultural analysis, where the boundaries between media are becoming increasingly blurred. Intermediality is a concept that examines the interaction between different media, such as literature, cinema, music, painting, and others. It explores how the content, forms, and techniques of one medium can be translated or adapted into another, creating new levels of meaning and interaction [14]. In a broad sense, intermediality is defined as the interaction of artistic discourse with non-verbal sign systems [13].

Literature is a universal form of art that can represent other forms of artistic expression, including music, painting, sculpture, cinema, and theater. The intermedial nature of literature necessitates the search for strategies to reproduce intermedial relations in translation, particularly in intersemiotic translation. The term ‘intersemiotic translation’ was introduced by R. Jakobson as early as 1958 [19]; however, a unified approach to the study and analysis of this phenomenon has not yet been developed.

Given this, it is essential to identify and analyze the specific features of intersemiotic translation based on the material of a literary work and its screen adaptation, as well as to trace and systematize the intermedial relations that emerge in the process of intersemiotic translation.

Review of recent research. Nowadays, researchers are increasingly focusing on the intermedial relations between a literary work and its screen adaptation, which is created as a result of intersemiotic translation. The issues of intermediality have been explored by such theorists as J. Lotman [21], R. Barthes [13], and U. Eco [14]. The most comprehensive studies on intersemiotic translation belong to U. Eco and J. Lotman.

Unfortunately, Ukrainian scholars have shown insufficient interest in intersemiotic translation, which hinders the rapid integration of international research experience and the development of domestic methodological frameworks. An attempt to systematize certain theoretical aspects of intersemiotic translation has been made by representatives of the Kharkiv School of Translation, particularly T. Lukianova. The researcher's works focus on the issues of film translation [5] and the verbalization of emotional states in multimodal texts [6]. Some studies on intersemiotic translation and screen adaptation, in particular, have been conducted by T. Nekriach and R. Dovhanchyna [8], H. Tashchenko [10], N. Holubenko [2].

However, no comprehensive study of the product of intersemiotic translation has yet been conducted, nor has there been an attempt to identify potential units of intersemiotic translation or intersemiotic analysis. According to theoretical works in the fields of literature and cinematography, some of the most fundamental components of a literary work include an event, a fact, a motif, an action, a step, a gesture, a fragment, and an episode [3]. Since the analysis of the product of intersemiotic translation primarily involves identifying a unit of analysis, this study has placed particular emphasis on the episode, which serves as a structural element in both literary works and films. To achieve this, it was first necessary to examine the definition of the concept of an episode.

For example, in the *Literary Encyclopedia*, an episode is defined as 'a small excerpt, fragment, or relatively self-contained part of a literary work that depicts a particular event or a crucial moment in a character's fate' [11]. This definition highlights the key feature of an episode, namely its completeness and relative autonomy. In the Ukrainian language, an episode refers to a distinct part of the plot in a literary work, film, or theatrical performance. It is usually a short scene, event, or occurrence that is not an independent work but forms part of the overall narrative. In this study, we consider it appropriate to rely on the definition of an episode provided in the *Literary Encyclopedia*, which describes it as a small excerpt, fragment, or relatively complete and independent part of a literary work that depicts a particular event or a crucial moment in a character's fate. This definition is sufficiently comprehensive, as the episode, being a unit of analysis, is of interest not only because it represents a specific event but also because this event is significant and pivotal for the character.

It is also important to note that any literary or cinematic work consists of episodes, which can be classified based on their position and semantic role within the narrative. The classification we propose is based on the Freytag's pyramid [19].

- Exposition episodes introduce the main plot conflict or storyline. These episodes typically present the main characters, their motivations, and the circumstances in which they find themselves.

- Rising action episodes develop the central conflict or storyline, introducing complications in the plot, character development, and evolving relationships.

· Climax episodes are the most intense moments of the narrative, where the primary conflict reaches its peak. These episodes are crucial, as the events they depict determine the further progression of the story.

· Falling action episodes resolve conflicts and bring storylines to a close. This phase may involve the resolution of the central conflict, the revelation of secrets, or the completion of character arcs.

· Denouement episodes serve as the final segments of the narrative, summarizing the entire story or providing insight into the characters' future beyond the main events [12 : 124].

Thus, every episode in a literary or cinematic work carries specific semantic weight, making it essential to examine whether its narrative significance is preserved during intersemiotic translation.

The part of the main issue that has not been studied enough. Taking into account the aforementioned characteristics of an episode, we propose to examine the process of intersemiotic translation, specifically, the adaptation of a literary work into film, by taking the episode as the unit of analysis in both the literary and cinematic texts. The episode represents a relatively autonomous and semantically complete segment in both literary and cinematographic works. More importantly, in the context of this study, it serves as a carrier of multimodal relations. Thus, analyzing episodes in this manner enables the identification of patterns essential for a deeper understanding of the nature of intersemiotic translation.

The task of our research is, therefore, to examine the transformation process between media and conduct the analysis of intermedial relations, particularly by selecting the episode as the main unit of analysis.

Findings and discussion. The proposed method of intersemiotic analysis involves identifying and systematically examining key narrative episodes that meet the defined criteria for an episode and hold significance in shaping the characters' lives and the subsequent development of the plot. Since, from the perspective of intersemiotic translation (hereinafter – IST), an episode should be considered as a specific set of components, the analysis focuses on all (even the smallest details) of both the literary and cinematic texts. These details may be preserved or omitted in the process of IST and are subject to comparison and examination to identify the unique features of film adaptation as a form of IST. This approach also allows us to determine which intermedial relations can be fully or partially retained in adaptation or compensated for by other means, as well as which aspects will inevitably be absent in the film adaptation and the reasons for such changes.

The empirical corpus of this study consists of the verbal realization of episodes, specifically, fragments from Stephen King's novel «11.22.63» and its adaptation into film, represented through cinematographic means. Additionally, the study examines the Ukrainian translations of both the novel and its screen adaptation. We propose the following general framework for processing an episode as a unit of IST with a subsequent identification of intermedial relations.

1. Selection of episodes for analysis based on established criteria.
2. Comparison of literary and cinematic episodes to identify similarities and differences.
3. Analysis of literary and cinematic episodes based on the episode's structure within IT, with a focus on transformation features.
4. Examination of intermedial relations in the compared episodes.
5. Systematization of the collected data to determine patterns and tendencies in intersemiotic translation.

At the third stage of analysis, we examine the components that shape the structure of an episode from the perspective of IST, namely:

- author's language;
- characters' language;
- description/depiction of the setting;
- visual component;
- sound component;
- implied meaning intended by the author.

Each episode is analyzed based on these components, which are potentially present in every literary and cinematic work. A detailed examination allows us to determine the extent to which each component of the literary work is realized in the film adaptation.

The fourth stage involves analyzing intermedial relations, which, in this case, means identifying cinematic techniques used to achieve full or partial equivalence in the intersemiotic translation of a literary text into film language. Examining these relations allows us to establish patterns inherent in IST and, specifically, in film adaptation. To achieve this, we propose the following classification of intermedial relations:

1. textual intermediality:

- direct quotation: parts of the text that are directly cited in the adaptation;
- adapted text: text elements modified for the film version;

2. auditory intermediality:

- music: the use of a soundtrack;
- sound design: sound effects that enhance the cinematic experience;

3. visual intermediality:

- imagery: visual elements such as set design, costumes, and cinematography;
- editing transitions: montage techniques used in the adaptation;

4. linguistic intermediality:

- intonation and speech tempo as means of conveying emotions and feelings;
- translation: when an adaptation is produced in a different language, a translator may be involved in conveying the original meaning.

5. intermedial absence: aspects present in the literary text but omitted in the film adaptation.

This classification of intermedial relations enables the identification of systematic intersemiotic connections not only between individual episodes but also between the original and adapted works as a whole. Thus, an episodic approach allows for a more precise examination of how a literary text transforms into a cinematic format, revealing the degree of equivalence, transformation, or loss of key elements in the process of adaptation.

Thus, after analyzing each episode, certain patterns can be identified that are crucial for intersemiotic translation and reflect intermedial relations between literary and cinematic texts. The product of intersemiotic translation is a complex phenomenon that is difficult to analyze in its entirety. The challenge of conducting a comprehensive analysis arises from the specificity of the selected analytical criteria, some of which may be subjective, while others vary depending on the artistic work. The classification outlined above can also be applied when analyzing the following episode to identify consistent features characteristic of this type of intersemiotic translation. The analyzed climax episode of the literary work «11.22.63», Lee Oswald's attempted assassination of Kennedy and Jake's effort to prevent it, deserves special attention in the context of intersemiotic analysis. This

fragment represents a relatively self-contained and complete unit in both the literary and cinematic versions, though its boundaries are somewhat blurred. The characters' journey to the scene of the event should also be considered part of this episode. However, in the series, this portion can be isolated as a separate episode. Clearly, the confrontation between Lee and Jake represents a pivotal event in the fate of all the characters in the story. Therefore, its intersemiotic analysis is essential for a deeper understanding of this specific product of intersemiotic translation and for examining film adaptation as a distinct form of intersemiotic translation in general.

Regarding the focal points of this episode, an interesting aspect is that the chapter of the novel containing this episode is titled «11.22.63», while the corresponding episode in the adaptation is named The day in question. However, the specific moment of the episode in the series could be aptly referred to as «They will know your name», words spoken by Lee Oswald as he prepares to fire the shot (at the beginning of the episode). In a certain sense, these words could also be applied to Jake, as he will become known as the man who saved the president. The proposed episode also contains the previously mentioned detailed components, which allow for an intersemiotic translation analysis. The most immediately noticeable changes are external ones. In the novel, Jake had not yet fully recovered from his brutal beating at that point, so he was severely limping, relying on crutches, and barely able to move his leg:

- *me crutching along at a near run* [21 : 611] – *я шкутильгав ледь не бігом* [4 : 852];
- *my armpit was hollering from the constant pressure of the crutch cradle* [21 : 611] – *пахва у мене вила від постійного тиску костура* [4 : 852];
- *dragging my left leg behind me like an anchor* [21 : 612] – *моя ліва нога волочилася позаду, як якір* [4 : 852].

In contrast, in the series, Jake runs up the stairs quickly alongside Sadie (who even falls once), without stumbling or collapsing. In the novel, however, Sadie lags behind, while Jake, despite his pain, somehow manages to run ahead. While this change does not alter or distort the essence of the depicted events, it does influence the viewer's perception of the entire situation. The reader constantly wonders whether Jake will even be able to reach the scene or if he will collapse, unable to get up due to unbearable pain. Meanwhile, the viewer is more likely to be anxiously waiting to see whether Jake and Sadie will reach Oswald in time.

Another minor change in appearance is Sadie's clothing. In the novel, she is explicitly described as wearing jeans:

- *As we walked away, Sadie slapped her jeans-clad rump, looked back over her shoulder, and cried: «Kiss it!»* [21 : 615] – *Вже коли ми віддалились, Сейді лягнула долонею себе по обтягнутому джінсами задку, озирнулася й крикнула: – Поцілуй мене отут!* [4 : 855]

In contrast, in the series, she appears in her usual business attire (a blazer and skirt), which does not quite match the urgency of the situation but reinforces the image of Sadie that the audience has grown accustomed to over the previous seven episodes.

Now, let us examine other differences that, to some extent, serve as compensations for elements of the novel that were omitted during the process of intersemiotic translation. One of the key components of suspense in the novel is Jake's pain, both physical pain from his injuries and the mental struggle of trying to recall crucial details. For example, in the novel, he struggles to remember many details until the very last moment (such as the name of one of the book depository employees), whereas in the series, he has already recalled

everything and acts with determination. This change was dictated by time constraints. Fully depicting Jake's difficulties in this and several preceding episodes would have required at least one additional episode, which in turn would have led to further changes and disrupted the well-balanced structure carefully crafted by the adaptation team. Thus, the tension of the literary work is compensated by the dynamism of the film adaptation.

Another intriguing and significant symbol of the tension in this episode is the clock, which was preserved in the intersemiotic translation but with certain modifications. In the novel, it is Jake's wristwatch, which he frequently checks, leading to short sentences that inform the reader of the time and how much remains for Jake and Sadie:

- *Twelve twenty-one* [21 : 616]. – *Дванадцята двадцять одна* [4 : 856].
- *I snuck a look at my watch. It was twelve twenty-five. No; twenty-six* [21 : 617]. – *Я зиркнув на годинник. Дванадцята двадцять п'ять. Ні; двадцять шість* [4 : 856].
- *Looked at my watch. It said twelve twenty-eight, but what if it was slow? The crowd was roaring* [21 : 618]. – *Глянув на годинник. Він показав дванадцять двадцять вісім, але якщо він відстає? Натопн іще гуде* [4 : 857].

In the novel, these sentences create a distinct rhythm, serving as an accompaniment to the reader's anticipation. Alongside the time indicators, the narrative also mentions the waiting crowd, reinforcing the tension.

Regarding the adaptation, this episode exemplifies one of the most successful uses of cinematic equivalents to convey the episode's atmosphere. In the series, the audience also sees a clock (two, in fact) which seem to carry even greater significance and influence. The first is the clock on a building in the square, while the second is the clock on the wall of the book depository, visible as the characters run upstairs. The clocks appear frequently, intercut with shots of Jake and Sadie, then the crowd, then one of the clocks again, followed by Lee preparing for the shot, all accompanied by an intense musical score. However, the most striking cinematic technique used with the clocks is the close-up: initially, the audience sees the clocks at a normal distance, but as the decisive moment approaches, the clocks are shown in extreme close-up, emphasizing every ticking second. This amplifies the tension and makes the waiting almost unbearable. Thus, the distinctive rhythm of this climactic episode in the novel was not only preserved but skillfully adapted using the language of cinema.

The close-up in this episode plays a crucial role not only in representing the symbol of time but also in depicting the emotional state of the president's assassin. From the very first seconds of the episode, the audience sees Lee Harvey Oswald in a close-up as he prepares to fire the shot, an act he believes will secure his place in history. He begins by uttering the phrase «They will know your name», which resurfaces in his memory as an uncertain credo, still taking shape in his mind, influenced by his mother's adoration and his interactions with Morenschildt. His nervousness is evident, he tries to focus, taking deep breaths in and out, which, for a fleeting moment, almost makes him appear as a «normal» person in the viewer's eyes, simply preparing for an important event.

In the novel, there is no description of Oswald's perspective, how he prepares to shoot, how he breathes, or how he sees the president's motorcade through the scope of his rifle (again, a close-up!). Instead, there is a brief moment where his "human side" is revealed, something Jake manages to glimpse as he attempts to stop him:

- *«Lee!» I shouted. «Stop, you son of a bitch!» He turned his head and looked at me, eyes wide, mouth hung open. For a moment he was just Lee – the guy who had laughed*

and played with Junie in the bath, the one who sometimes hugged his wife and kissed her upturned face – and then his thin and somehow prissy mouth wrinkled into a snarl that showed his upper teeth. When that happened, he changed into something monstrous [21 : 619]. – Лі! – закричав я. – Зупинися, сучий ти сину! Він обернув голову і глянув на мене, очі розширені, щелепа відвисла. Якусь мить він був просто Лі – парубком, котрий сміявся, граючись зі своєю донею Джун у ванні, тим, хто подеколи обнімав свою дружину, цілуючи її закинуте до нього обличчя – а тоді його тонкий, ніби священницький, рот скривився в гидливій гримасі з оголеними верхніми зубами. Він ураз перетворився на щось моторошне [4 : 859].

Thus, once again, we see how elements conveyed through verbal language in the literary work are realized in the series using non-verbal means: close-ups, facial expressions, gestures, and breathing.

It is also worth noting that in depicting such intense events, cinematic language offers certain advantages over the verbal language of literature. For example, in this episode, the technique of slow-motion is used (showing the crowd and the president's motorcade), creating a stark contrast with the urgency and overall mood of the episode. At certain moments, it almost feels like Sadie and Jake have been running forever, despite only needing to reach the sixth floor and having very little time left. In contrast, while reading, the perception of some elements (and the episode as a whole) depends more on the reader's pace.

The portrayal of the fierce battle between good and evil, Jake and Oswald, also has its own distinctive features and differences in the literary and cinematic works. In the series, music and dim lighting accompany almost the entire episode: the rush to the sixth floor, Jake and Sadie's struggle with Lee, Lee's death, and Sadie's tragic fate. The music serves mostly as a subdued background, rhythmically complementing the sound of footsteps, the reloading of the rifle, the rustling of boxes, the tense dialogue between Jake and Lee, and their fight. It rises in intensity when Jake lunges at Lee to take his rifle, culminating in a gunshot, after which the music abruptly stops.

For a reader, there is no way to experience this combination of visual and auditory effects since there is no need for a musical score while engaging with a literary text. Even if the dim lighting were carefully described by the author, it would likely lack the same expressive power. Additionally, in the series, the empty and book-filled boxes resemble a labyrinth, another ominous image that simultaneously complicates and facilitates the struggle for both sides. At times, neither Jake nor Lee can see each other, Lee fires through the gaps between the boxes, and Jake and Sadie try to dodge the bullets. While the novel does mention the boxes, they do not form the kind of labyrinth-like structure that might provide an escape route for one of the characters.

The verbal and auditory components of the adaptation are also more expressive, as the viewer can hear the communication between the three characters: Lee yells irritably, Jake addresses him in a calm but slightly tense voice, and Sadie and Jake whisper to each other.

Lee's death is also somewhat altered, a change dictated by time constraints, as events in the series unfold much more quickly: Jake fires a single shot from the rifle he took from Lee, and Oswald dies instantly. In the novel, however, this scene plays out differently:

The cops on the motorcycles had stopped in the middle of the street, and at least four dozen people were acting as spotters, pointing up at the sixth floor window, where a skinny man in a blue shirt was clearly visible. I heard a patter of thumps, a sound like hailstones striking mud. Those were the bullets that missed the window and hit the bricks

above or on either side. Many didn't miss. I saw Lee's shirt billow out as if a wind had started to blow inside it – a red one that tore holes in the fabric: one above the right nipple, one at the sternum, a third where his navel would be. A fourth tore his neck open. He danced like a doll in the hazy, sawdusty light, and that terrible snarl never left his face. He wasn't a man at the end, I tell you; he was something else. Whatever gets into us when we listen to our worst angels [21 : 619]. – Копи на мотоциклах стали посеред вулиці, а щонайменше чотири десятки людей діяли як корегувальники, показуючи руками на те вікно шостого поверху, в якому ясно було видно сухорлявого чоловіка в синій сорочці. Я почув торох-торох, такі звуки, ніби град сиплеться на землю. То були кулі, що не попали у вікно і били в цеглу обабіч чи вище нього. Чимало з них не промазали. Я побачив, як спухає на Лі сорочка, немов вітер почав дути під нею – червоний вітер, що прориває діри в тканині: ось над правим соском, ось на грудині, третя там, де мусить бути його пупок. Четвертою йому розірвало горло. Він танцював, немов якась лялька, у млистому, насиченому тирсовим пилом світлі, і та оскалена, гидлива гримаса не покидала його обличчя. Він не був людиною наприкінці, я вам це кажу; він був чимось іншим. Тим, що влізає в нас, коли ми прислухаємося до наших найгірших янголів [4 : 860].

As we can see, in the series, Lee dies at Jake's hands, which further elevates his significance in the story: he is not only the one who saved the president but also the one who neutralized the assassin. In the novel, it is the police who shoot Lee, and the verbal expressiveness of literary language allows for a more vivid depiction of his demise. Even in death, he continues to hold a twisted, contemptuous grimace, clinging to the hope of leaving his mark on history.

As for Sadie's death, there are no significant changes: Lee shoots her with his rifle, though in the novel, the bullet strikes her chest, whereas in the series, it hits her abdomen. In both versions, Sadie asks whether the president is safe. However, in the series, she pleads with Jake to stay with her and hold her hand, whereas in the novel, she remembers about their dance:

«Jake.»

«What, honey?»

She smiled. «How we danced!»

– Джейку.

– Що, серденько?

Вона усміхнулась.

– Як ми танцювали!

Since the dance, which served as a key symbol of their relationship, was not preserved in the series, it was logical to modify Sadie's line to ensure that the dialogue aligned with the on-screen situation. However, even this scene could not be adapted without significant changes. In the novel, the ending of the episode contains a clear hint that Jake will want to return to the past: not to save the president this time, but simply to be with Sadie:

I have never been a crying man, but almost any man who's lost the woman he loves would, don't you think? Yes. But I didn't. Because I knew what had to be done [21 : 621]. – Я ніколи не був плаксієм, але майже кожний чоловік, втрачаючи свою кохану жінку, стає ним, ви хіба не так думаєте? Так. А я ні. Бо я знав, що мусить бути зроблено [4 : 864].

And something that *had to be done* is the reset of everything changed by Jake in the past: his return to the future, followed by another journey back to a time where Sadie was still alive. In the series, this hint is absent, as it is difficult to convey through cinematic lan-

guage. Instead, the final shot depicts Jake holding Sadie, crying and shouting for help, with his desperate final line, «*Goddammit, will you just help her?*» [1] echoing into the next scene transition, a brief cut to a black screen. Given the dynamic nature of the adaptation and the partial loss of the novel's philosophical depth, such an ending to the episode is fully justified.

Thus, these episodes in the book and the series differ due to the greater verbal expressiveness of the literary work, whereas in the adaptation, the verbal component is limited to character dialogue and written text. The main changes (or preservations) of literary episode components during adaptation can be summarized in the following table:

Table 1

Component	Literary work	Film adaptation
Author's language	Present: reflections on the harmonization of the past, description of Lee and Sadie's deaths.	Absent
Character's language	Present	Present
Description/depiction of the setting	Book depository; boxes of books.	The book depository; stacks of boxes with books form a kind of labyrinth where Jake and Lee's struggle takes place.
Visual	Jake limps badly because he hasn't recovered from the injuries; Sadie is wearing jeans.	Jake runs quickly and confidently, not resembling someone who was severely beaten a few months ago; Sadie is dressed in her usual business suit.
Sound	Gunshots, occasional dialogues between Jake and Sadie.	Tense music accompanies almost every action of the characters; contrast in dialogues: Lee shouts, Jake speaks to him loudly, while he and Sadie communicate in whispers.
Implied meaning intended by the author	A hint at the end of the episode that Jake will return to the future in order to go back to the past again and be with Sadie.	Lee has the opportunity to reveal himself through dialogue with Jake, telling him that he came with a great purpose.

From the analysis of this example, it becomes evident that intersemiotic translation entails the adaptation of a literary episode, which will exhibit significant differences from the original. The primary reason for this is the necessity to condense the source material, especially when dealing with a lengthy text.

Through the analysis of this episode, certain patterns can also be identified that are fundamental to intersemiotic translation and reflect intermedial relationships between literary and cinematic texts. Since the product of intersemiotic translation is a complex phenomenon, it is unlikely to be fully analyzed in its entirety. The challenge of comprehensive analysis arises from the specificity of selecting criteria: some may be subjective, while others may vary depending on the artistic work.

The abovementioned classification of intermedial relationships can also be applied to the analyzed episode to distinguish consistent features characteristic of this type of intersemiotic translation. The obtained results are presented below.

1. Textual intermediality:

- direct quotation: not present;
- adapted text: the dialogue between Jake and Sadie has been adapted; the dialogue between Jake and Lee was written by the screenwriters, considering the characteristics of both literary characters.

2. Auditory intermediality:

music: present only in the adaptation, accompanying almost every action of the characters and intensifying the tension;

sound design: Present only in the adaptation (rustling of boxes, distinct footsteps), creating an immersive atmosphere.

3. Visual intermediality:

- imagery: the appearance of the characters is preserved, with some differences in clothing (jeans) and physical traits (limping); the clock serves as a symbol of time;

- editing transitions: montage transitions separate one action from another and are quite noticeable in this episode due to rapid scene changes; the final transition lasts 5 seconds.

4. Linguistic intermediality:

- intonation and speech tempo as means of conveying emotions and feelings: Sadie and Jake mostly whisper to each other; Lee yells in frustration, while Jake speaks to him tensely but does not shout;

- translation: There are no direct interactions between English and other languages in the original work; however, such interactions can be observed through the translations of both the novel and the adaptation into Ukrainian. The translation of the adaptation is particularly significant, as the identical verbal component (Jake and Lee's dialogue) is absent in the novel.

5. Intermediality of absence: verbal descriptions such as Jake's reflections on harmonizing the past, his emotions, and his intention to return to the past again are omitted.

Since applying this classification allows for the generalization of patterns typical for a work created through intersemiotic translation, it becomes evident that, despite certain differences primarily dictated by the specificity of events, the analysis of episodes confirms the relevance of these patterns in nearly every episode and, consequently, in the cinematographic work as a whole.

Conclusions. Thus, the universality of the episode across different forms of art is a crucial factor influencing the analysis of intersemiotic translation products. In literature, an episode is realized through verbal expression, incorporating detailed descriptions, dialogues, and reflections. In cinema, an episode integrates visual and auditory modalities, utilizing editing, cinematography, sound design, and acting to convey meaning. Defining the episode as a unit of intersemiotic translation allows for tracing and classifying the changes that occur when a literary work is translated into the language of cinema. During

intersemiotic analysis, attention must be paid to micro-details such as the author's or characters' language, visual and auditory components, setting, and underlying subtext. While these elements are inherent in every literary and/or cinematic episode, only through intersemiotic analysis is it possible to examine them in depth and identify the corresponding multimodal relationships. The intersemiotic analysis of episodes reveals the transformational processes characteristic of adapting a literary work into a cinematic text, key modifications that provide a foundation for studying intersemiotic translation as a phenomenon. Based on the intersemiotic analysis of the episodes from «11.22.63», the most common transformations include shifts in narrative emphasis, omission or reorganization of content, and the introduction of new elements. These changes highlight the role of episodes in bridging the semiotic systems of literature and cinema while preserving the essence of the narrative. Future research should focus on expanding the classification of episodes and further developing models of intersemiotic translation.

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РОЛЬ ЕПІЗодУ У ВІДТВОРЕННІ ІНТЕРМЕДІАЛЬНИХ ВІДНОШЕНЬ В ІНТЕРСЕМІОТИЧНОМУ ПЕРЕКЛАДІ

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Інтерсеміотичний переклад, який передбачає трансформацію змісту між різними знаковими системами, є одним із найскладніших аспектів сучасного перекладознавства. На сьогодні не існує єдиного усталеного підходу до його дослідження, а в українському науковому просторі ця проблема недостатньо вивчена. Це ускладнює інтеграцію світового досвіду та розробку власних методологічних засад. Метою цього дослідження є визначення та аналіз особливостей інтерсеміотичного перекладу на основі екранізації літературного твору. Основне завдання полягає у вивченні процесу трансформації між медіумами та аналізі інтермедіальних відношень, зокрема через виокремлення епізоду як одиниці аналізу. У роботі застосовано метод суцільної вибірки для формування корпусу досліджуваних матеріалів, зіставний метод для порівняння літературного тексту та його кінематографічної адаптації, а також описовий метод для фіксації та пояснення відмінностей між ними. Наразі у вітчизняному та європейському перекладознавстві відсутні комплексні дослідження, присвячені аналізу одиниць інтерсеміотичного перекладу. Однак епізод можна розглядати як таку одиницю, оскільки він є відносно самостійним елементом твору, що дозволяє виокремлювати його для глибокого аналізу. У межах дослідження запропоновано класифікацію епізодів, яка враховує їхню структурну, функціональну та медійну специфіку. Виділено такі типи епізодів: епізоди експозиції, зростання дії, кульмінації, падіння дії та розв'язки, а також епізоди-містки, що виконують роль зв'язкових елементів між основними сюжетними блоками. Ця класифікація дозволяє точніше простежити закономірності інтерсеміотичного перекладу та механізми адаптації тексту до екранної форми. Встановлення відповідності між епізодами в літературному творі та його екранізації дає змогу детально простежити процес перекладу та виявити ключові мультимодальні зв'язки. Повна відповідність між літературними та кінематографічними епізодами неможлива, що спричиняє певні втрати у процесі перекладу, а в деяких випадках – додавання нових елементів. Вивчення цих змін є важливим для розуміння механізмів інтерсеміотичного перекладу, що, у свою чергу, може сприяти вдосконаленню перекладацьких стратегій та розробці нових моделей перекладу.

Ключові слова: епізод, екранізація, інтерсеміотичний переклад, мультимодальність, інтермедіальні відношення, медіа.

*Стаття надійшла до редакції 27.02.2025
доопрацьована 06.03.2025
прийнята до друку 12.03.2025*