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**THE ROLE OF THE VERBAL CODE IN CONVEYING THE CONCEPT
OF “THE PAST” IN THE SCREEN ADAPTATION OF STEPHEN KING’S
11/22/63: A COMPARATIVE ANALYSIS OF THE EFFECTIVENESS
OF INTERLINGUAL TRANSLATION AND AUDIOVISUAL EQUIVALENTS**

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Intersemiotic translation, particularly the screen adaptation of literary works, poses a major challenge for preserving complex philosophical and figurative concepts. While film constructs meaning through images, sound and acting, it cannot fully reproduce the rhetorical, rhythmic and metaphysical density of verbal texts. This raises the question of how interlingual translation, with its own tools of meaning transfer, compares in preserving such conceptual structures. The study aims to analyse and compare the effectiveness of interlingual translation and audiovisual equivalents in rendering the concept of the past in S. King’s novel “11/22/63” and its screen adaptation. The study draws on the Vinay–Darbelnet model of translation transformations, descriptive translation studies, structural, syntactic and conceptual analysis, as well as semiotic, intermedial and hermeneutic approaches. One hundred verbal fragments describing the past and their Ukrainian equivalents are examined and contrasted with their (non-)realisation on screen. Interlingual translation, through systematic use of modulation, transposition, addition and other transformations, preserves lexical recurrence, metaphorical density, rhythm and emotional tension, maintaining the past as a lexical and philosophical dominant. The role of modulation and transposition is significant, as they are the most frequently used transformations in case of adapting fragments that describe the image of the past. The series, by contrast, reduces this image to a few utterances and scattered visual hints, which simplifies its thematic, structural and psychological functions. Interlingual translation proves more effective than intersemiotic translation in retaining the stylistic and conceptual depth of the original, whereas screen adaptation, constrained by the resources of cinematic discourse, tends to smooth dominant philosophical images. Future research may focus on strategies for compensating such losses in intersemiotic translation and on the role of modality interaction and cognitive-contextual factors in the perception of complex concepts in multimodal environments.

Key words: screen adaptation, interlingual translation, intersemiotic translation, translation transformations, media, audiovisual equivalent.

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Formulation of the problem. Despite the fact that intersemiotic translation is a complex, multi-stage process resulting not merely in a translation but in a new work, it can legitimately be classified as a type of translation in the broader sense. In particular, there are problems that intersemiotic translation cannot resolve due to the specific nature of transforming a literary text into a work of cinematic language. Intersemiotic and traditional translation rely on fundamentally different mechanisms of meaning transfer: in intersemiotic translation, a literary work is transformed into another semiotic system in which meaning is constructed not only through words but also through images, music, sound design, acting, and other multimodal resources. In traditional interlingual translation, the primary goal is to convey the semantic content and stylistic features of the original through verbal means, in accordance with the grammatical and lexical rules of another language. Although these two types of translation employ different tools for transferring meaning, an essential

link unites them: the original text, which remains the basis for any form of adaptation.

In this regard, the tools of traditional interlingual translation offer clear advantages when analysing elements lost in the process of intersemiotic translation. This applies primarily to a range of philosophical concepts that are not realised in the screen adaptation. A film can express only the structural remnants of such ideas – plot motives, conflicts, dialogues – whereas the philosophical tension encoded in the syntax, lexicon, and rhythm of the original is largely lost. For this reason, a comprehensive analysis of such concepts should rely primarily on interlingual translation, which ensures the preservation of their semantic depth and stylistic refinement.

Analysis of recent research and publications. In translation, the transfer of functional and pragmatic aspects plays a crucial role. A translator may accurately render the text and its structure yet lose a nuance of meaning known only to readers of the original work. In such cases, literal accuracy may be preserved, while certain aspects of the text become susceptible to misinterpretation. Consequently, the translator must prioritise conveying the full range of lexical and syntactic features (emotional colouring, tone, stylistic nuance, etc.). These features are transmitted through translation transformations, the choice of which is often determined by structural differences between languages as well as semantic and cultural factors. In the field of traditional interlingual translation, this study relies on the classification of translation transformations proposed by J.-P. Vinay and J. Darbelnet [9], which distinguishes between direct and oblique strategies and enables a systematic description of linguistic mechanisms for preserving or modifying meaning at the level of textual fragments.

1. Direct translation transformations are used when the structure and meaning of linguistic units in the source language (SL) and the target language (TL) coincide.

1.1. Calque – a literal translation of a phrase or expression from the SL, preserving the structural pattern while selecting lexical equivalents in the TL.

1.2. Literal translation – an almost complete reproduction of the lexical and grammatical structure of the SL without significant modifications.

2. Oblique translation transformations are applied when a literal translation is impossible due to discrepancies in grammatical structure or lexical semantics between the SL and TL. These include:

2.1. Transposition – replacing one part of speech with another while preserving the meaning.

2.2. Modulation – a shift in point of view or mode of expression to preserve the intended meaning.

2.3. Equivalence – rendering idioms, set expressions, proverbs, and culturally specific phrases in the TL.

2.4. Adaptation – cultural adjustment of realia that have no direct equivalents in the TL.

2.5. Addition – supplementing a sentence or phrase with extra information not present in the original text.

2.6. Explication – elaborating or expanding the meaning of a source-language element to ensure clarity in the TL.

2.7. Omission – the deliberate removal of an element from the original text without a substantial loss of meaning.

2.8. Segmentation – dividing complex or lengthy structures in the source text into simpler, shorter units in the translation.

In this context, it is also important to draw upon works in the field of general linguistics, in particular those by O. Selivanova [5], N. Diachok [7], and N. Plotnikova [4], which contribute to a deeper understanding of semantic processes and the principles governing the functioning of linguistic units within a broader cognitive-semiotic framework. Accordingly, the methodological foundation of the study integrates linguistic tools (structural, syntactic, and conceptual analysis), translation studies approaches (the Vinay-Darbanelnet model, principles of descriptive translation studies), semiotic and intermedial frameworks, as well as hermeneutic interpretation of complex philosophical concepts [2].

The part of the main issue that has not been studied enough. One of the distinctive features of S. King’s novel “11/22/63” [8 ; 3] is the presence of deeply elaborated philosophical concepts that shape the worldview and stylistic structure of the novel. Foremost among these is the concept of *the past*, which functions not merely as a theme or narrative axis but as a fully developed artistic category expressed through metaphors, rhetorical devices, syntactic organisation, and the aphoristic density of the language. For this reason, it requires detailed examination within the present study. The linguistic form plays a crucial role in creating the existential resonance of the novel, as it is through language that the author imparts emotional expressiveness, poetic multiplicity, and artistic depth to abstract ideas. This concept is exceptionally difficult or nearly impossible to render visually in the process of intersemiotic translation, particularly in screen adaptation, because cinematic means cannot reproduce the rhetoric, stylistic subtleties, and metaphysical layering inherent in the literary text. Thus, analyzing text fragments using translation transformations enables the identification of patterns essential for a deeper understanding of the nature of transforming concepts in intersemiotic translation.

The aim of our research is to analyse and compare the effectiveness of interlingual translation and the selection of audiovisual equivalents in conveying complex philosophical concepts during the screen adaptation of a literary work.

Main body. This study attempts to analyse, from a translation-oriented perspective, a range of elements lost in the intersemiotic translation of S. King’s novel “11/22/63” [8 ; 3]. The need for such an analysis arises from the fact that the transformation of certain images results in significant changes that influence the audience’s perception of the work. In particular, this concerns the concept of *the past* as a fatalistic, obstinate entity that resists change and does not allow itself to be altered. These characteristics of the past, conveyed in the novel through profound philosophical reflection on history and the impossibility of altering events, are essential for understanding the internal structure, thematic dimension, and emotional tone of the work. In the literary text, the traits of the past are realised through a range of verbal artistic devices, primarily personification and metaphor, which pose specific challenges for the translator. For this purpose, one hundred fragments from King’s “11/22/63” [8] were selected and analysed, specifically sentences describing the attributes and actions of *the past*, together with their Ukrainian equivalents provided by O. Krasiuk [3]. Particular attention is given to the use of translation transformations employed to adapt these metaphysical elements in the translation from English into Ukrainian, which allows for an understanding of how the omission or modification of such components affects the viewer’s perception of the deeper meaning embedded in the novel. The research juxtaposes the verbal realisation of these elements in the novel with their representation in the screen adaptation and examines how the removal or alteration of these metaphysical components changes the overall reception of the film and its ability to convey the core ideas and conceptual structure of the original text.

Let us consider a fragment that contains the most frequently used description of *the past* in the novel, namely *obdurate*: *Because the past didn't like to be changed. It was obdurate* [8 : 142] – *Бо минуле не бажало змінюватись. Воно опиралося* [3 : 169]. The lexical item *obdurate* is an adjective that may be translated as *упертий, затятий, черствий, занеклий*, which fully corresponds to the image of *the past* constructed in the novel. However, in this case transposition has been applied: the adjective in the SL has been replaced with the verb *опиралося* in the TL. Although this does not alter the overall meaning of the fragment, the more dynamic formulation *опиралося* emphasises active resistance rather than a static state of being.

Modulation (specifically, a change in the mode of expression) has also been used: *The past didn't like to be changed* – *Минуле не бажало змінюватись*. In the source sentence, the author employs personification (*The past didn't like to be changed*), whereas in the translation this has been rendered as *не бажало змінюватись*, which conveys the same idea but in a more neutral form of expression. In the original, *the past* is depicted primarily as a subject endowed with will and character traits (*didn't like to be changed, was obdurate*), and this is partially preserved in the translation; however, the stylistic emphasis shifts. Instead of *воно було впертим*, the translator chooses *воно опиралося*, which underscores an ongoing process of resistance rather than a static attribute and thus portrays the past as an active force opposing change.

The following fragment provides the reader with further insight into the image of *the past*: *Because the past isn't just obdurate; it's in harmony with both itself and the future. I experienced that harmony time and again* [8 : 214] – *Бо минуле не просто опірне; воно прагне перебувати в гармонії і з самим собою, і з майбутнім. Я стикався з цією гармонією знову і знову* [3 : 261].

Among the translation transformations used here, we again observe transposition (a change in part of speech): *The past is obdurate* – *Минуле опірне*. In the translation, the adjective *obdurate* is rendered as *опірне*, also an adjective; however, in Ukrainian *опірний* is typically used in set expressions such as *опірна сила*, which makes the translation stylistically marked. Another instance of transposition appears in the rendering of *it's in harmony with both itself and the future* – *воно прагне перебувати в гармонії і з самим собою, і з майбутнім*. The original uses the construction *is in harmony* (a copular verb is + noun harmony), whereas the Ukrainian version employs the verb phrase *прагне перебувати*, which shifts the manner of expression. Moreover, the SL expresses a static state (*the past is in harmony*), while the TL emphasises dynamics (*воно прагне перебувати в гармонії*), thereby creating a more active image of the past. Calque has also been used, providing a literal translation of the fixed expression *time and again* – *знову і знову*. This is a typical case of preserving a phraseological construction, as both *time and again* and *знову і знову* convey the same meaning. Lexical-semantic substitution (concretisation), as a type of modulation, is employed in translating *experienced*: *I experienced that harmony* – *Я стикався з цією гармонією*. In the original, *experienced* is more general (*experienced, felt, had experience*), whereas the translation *стикався* makes the experience more tangible, implying a kind of encounter with reality. The application of these transformations influences the perception of *the past* as a conceptual image. In the original, *the past* is harmonious, while in the translation it strives for harmony, which adds dynamism to the image; the Ukrainian version thus partially shifts the emphasis from the immutable nature of the past (as in the SL) to its potential variability (*воно прагне гармонії*, rather than merely *is in harmony*).

Descriptions of the image of *the past* in the novel contain a range of metaphors, personifications, and comparisons. For example, the fragment *The past is obdurate for the same reason a turtle's shell is obdurate: because the living flesh inside is tender and defenseless* [8 : 684] is translated as *Минуле опірне з тих самих причин, з яких опірним є панцир черепахи: бо жива плоть всередині нього ніжна й беззахисна* [3 : 864], which does not result in semantic or formal loss overall, since the translator employs a literal procedure that allows the original construction to be reproduced almost verbatim in order to preserve the stylistic features of the text. The lexical item *нього* (*всередині нього*) is added to clarify syntactic relations, which is characteristic of Ukrainian sentence structure. The image of *the past* is rendered successfully in translation, as the metaphor used in the English sentence comparing *the past* to the rigid surface of a turtle's shell and thus hinting at its resistance to change is maintained. However, the Ukrainian translation uses the word *опірне*, which also conveys the idea of resistance but is less commonly used in this meaning. As a result, the imagery in the translation may appear less natural to a Ukrainian reader, since *опірне минуле* is not a conventional expression. A more natural variant might be *Минуле чинить опір з тих самих причин...*, which would convey the idea of active opposition to change.

In the Ukrainian translation, the lexical unit *минуле опірне*, which appears repeatedly throughout the novel, creates a particular rhythm and ensures semantic consistency. This phrase functions as a recurring motif that conveys the meaning of the original, shapes the narrative rhythm, and makes the text cohesive and recognisable. Since in the English original *The past is obdurate* is a refrain repeated across various contexts, the use of a single translation solution *минуле опірне* creates an analogous effect in the Ukrainian text, reinforcing the monotony and sense of fatal inevitability associated with *the past*. The construction *минуле опірне* has a strict, concise rhythm that evokes the abruptness, categorical nature, and certain “inflexibility” of *the past* itself, which resists change. It preserves the internal rhythm of the original, in which *The past is obdurate* possesses similar rigidity due to its phonetic features, and it strengthens the artistic image: in the novel, *the past* acts as an active, almost animate force that opposes change, and the word *опірне* conveys precisely this active characteristic, in contrast to more general translation options (*уперте, незмінне, стійке*), which would make the image less vivid. This transformation can be classified as semantic modulation, which conveys activity rather than a static state. The use of the lexical unit *минуле опірне* as a fixed expression is therefore not merely a translation choice but a deliberate translation strategy that helps reproduce an analogous effect for the reader of the translated text.

Let us analyse another fragment that contains additional characteristics of the resistant *past*: *I waited for the obdurate past to swat me like a troublesome fly – for the roof to fall in or a sinkhole to open and drop 2703 deep into the ground* [8 : 591] – *Я чекав, що опірне минуле виплюне мене, мов набридливу мушку – або дах впаде, або вигрібна яма розчахнеться під будинком № 2307, і він провалиться глибоко під землю* [3 : 748]. The translation transformations applied here alter the image of *the past*, making it not merely aggressive but expelling, which intensifies the emotional impact of the text. To preserve the author's underlying meaning, the following transformations were used.

1. Modulation: *to swat me like a troublesome fly – виплюне мене, мов набридливу мушку*; in the original, the verb *swat* (to hit, kill, or smash) evokes an aggressive motion directed at an insect, while in the translation we find *виплюне*, which changes the manner of expression: instead of striking, we have an act of rejection or expulsion, and thus the

past becomes conceptualized as a living organism that disposes of an unwanted element.

2. Transposition: *the obdurate past to swat me* – *опірне минуле виплюне мене*; in the original, *to swat* is an infinitive (an anticipated action), whereas in the translation a perfective verb *виплюне* appears, which adds a sense of inevitability to the event and dynamises the image of the past.

3. Equivalence: *like a troublesome fly* – *мов набридливу мушку*; an equivalent phrase is used, preserving the style and comparative imagery.

4. Lexical adaptation: *sinkhole* – *вигрібна яма*; in the original, *sinkhole* denotes a natural geological phenomenon (a cavity in the ground). In the translation, the chosen equivalent *вигрібна яма* shifts the semantic nuance: the original refers to a neutral natural process, while the translation introduces an image of something repulsive and unpleasant, aligning it with the idea of *the past* rejecting the protagonist.

5. Partial segmentation: *for the roof to fall in or a sinkhole to open and drop 2703 deep into the ground* is segmented in translation into two separate statements: *або дах впаде and або вигрібна яма розчахнеться під будинком № 2307, і він провалиться глибоко під землю*, which improves the rhythm of the Ukrainian text and makes it more expressive.

6. Addition: *drop 2703 deep into the ground* – *під будинком № 2307*; the translation adds the lexical elements *під будинком №*, which provide clarification and create a more natural-sounding construction in Ukrainian.

Another fragment also demonstrates typical transformations used in rendering the image of *the past* into Ukrainian: *But the past is obdurate and protects itself against change* [8 : 558] – *Але минуле опірне, воно захищається проти змін* [3 : 704]. Here we observe transposition: *protects itself against change* – *захищається проти змін*; in the original, *protects itself* is a verb with a direct object, whereas in the translation a reflexive construction (*захищається*) is added, which adapts the expression to Ukrainian grammatical norms and makes the statement more dynamic, intensifying the sense of the past resisting change. Within this same transformation, the singular noun form in *against change* is replaced with a plural form in Ukrainian (*проти змін*).

Given the overall sentence structure, segmentation has also been applied: in the original, *the past is obdurate and protects itself against change* is a single sentence, whereas in the translation it is divided into two parts: *Але минуле опірне, воно захищається проти змін*. This makes the Ukrainian text more rhythmic and expressive, reinforcing the effect of *the past* acting independently. In the original, *the past* is presented as a unified force that is both stubborn and defensive; in the translation, the sentence division anthropomorphises it further: first it is defined as *опірне*, then it performs an active action – *захищається*, which strengthens the sense of self-preservation associated with *the past*. This corresponds to the novel's central metaphor of *the past* as an active force opposing any attempts at change.

The translation of another personified fragment, *The past kept fighting me, and it was going to win this round* [8 : 558] – *Минуле продовжує боротися проти мене, воно збиралося виграти цей раунд* [3 : 625], makes it possible to trace several translation patterns. Most notably, calque is applied in *it was going to win this round* – *воно збиралося виграти цей раунд*. The construction *going to win* is translated using the corresponding Ukrainian phrase *збиралося виграти*, which preserves the meaning and conveys the inevitability of the action. Transposition results in a change of tense: *The past kept fighting me* – *Минуле продовжує боротися проти мене*; in the English original, *kept fighting* is a past-tense verb form expressing continuous action in the past, whereas the Ukrainian translation uses the pres-

ent tense *продовжує боротися*, which adds a sense of inevitability and ongoing struggle.

Modulation also slightly alters the lexical unit *fighting me – боротися проти мене*, since in the original *fighting me* implies direct, immediate combat, while the translation *боротися проти мене* emphasises opposition, highlighting *the past* as a distinct active force resisting the protagonist. The omission of the conjunction and further intensifies the tension and dramatic quality of the statement. Consequently, the translation again produces an image of an even more active *past* through the use of the present tense (*продовжує боротися*), creating the effect of constant confrontation, while the pause in place of a conjunction between the two clauses enhances the sense of the protagonist’s inevitable defeat.

In the fragment *History repeats itself is another way of saying the past harmonizes* [8 : 398] – «*Історія повторюється*» – *інший спосіб сказати, що минуле прагне гармонії* [3 : 500], modulation is applied in the rendering of *the past harmonizes – минуле прагне гармонії* (a construction with the added lexeme *прагне*), which introduces an element of intentionality into the process of harmonisation. Transposition is likewise employed in *is another way of saying – інший спосіб сказати*; in the English version this is a nominalised construction, whereas in the Ukrainian translation it becomes an infinitival phrase (*сказати*), making the expression more concise and natural for Ukrainian. Calque is also used: *History repeats itself – Історія повторюється*, i.e., a literal translation that fully preserves the meaning and stylistic effect, since this well-known aphorism has analogues in many languages. Undoubtedly, the translation transformations applied here contribute to a more dynamic portrayal of *the past*.

The resistant past, as we can see, at times acquires an even more sinister quality, as demonstrated by the following fragment and its translation: *But I would watch out for the past, because it senses change-agents, and it has teeth* [8 : 274] – *Але тепер я буду обачнішим з минулим, бо воно не лише відчуває агентів-перетворювачів, а й має зуби* [3 : 305]. **A number of translation transformations are used here to convey the meaning of the original.** For instance, modulation is applied in *watch out for the past – буду обачнішим з минулим*, which shifts the perspective of interpretation: in a literal translation, *watch out for* means “to be wary of,” “to be on guard,” whereas the Ukrainian version replaces the sense of fear (literally: *я остерігатимусь минулого*) with a more rational attitude – *бути обачнішим*, thereby altering the semantic focus of the expression.

Transposition is used in the translation of *because it senses change-agents – бо воно не лише відчуває агентів-перетворювачів*, specifically by modifying the grammatical structure: in the original, *it senses change-agents* expresses a direct action (*відчуває*), whereas the translation adds *не лише*, which shifts the emphasis and makes the sentence more structurally complex. Equivalence is employed for the lexical item *change-agents – агенти-перетворювачі*; the English term is used in social sciences and management to denote individuals or factors that drive change. A literal translation such as *агенти змін* would also be possible, yet *агенти-перетворювачі* sounds more dynamic and underscores their active role in influencing *the past*.

Finally, calque is used in rendering *and it has teeth – а й має зуби*. The literal meaning is preserved, as this expression carries a similar metaphorical sense in both English and Ukrainian: to “have teeth” means to possess the power to resist or pose danger. In the context of the novel, this metaphor is particularly significant, as it helps construct the image of *the past* as a living, aggressive force. The translation additionally employs syntactic parallelism (*не лише відчуває..., а й має...*), which adds dynamism and heightens

the sense of threat, since the second clause shocks the reader: *the past* not only senses but also *has teeth*, so it can *bite, attack, and resist*. In the original, *I would watch out* already indicates a future-oriented perspective, but the Ukrainian translation adds the lexical item *менер*, which highlights the protagonist's shift in perception. In the novel, *the past* is not merely something immutable, it possesses agency, which makes it essential to select translation equivalents that preserve this portrayal.

A further development of the image of *the past* as a predatory beast is demonstrated in the fragment *When you try to change the past, it bites. It'll tear your throat out if you give it the chance* [8 : 594] and its translation *Коли намагаєшся змінити минуле, воно огризається. Воно розірве тобі глотку, якщо даси йому шанс* [3 : 751]. In the translation of *It'll tear your throat out if you give it the chance* – *Воно розірве тобі глотку, якщо даси йому шанс*, equivalence is used as the transformation procedure: the English expression *tear your throat out* conveys a threatening meaning; the Ukrainian expression *розірве глотку* has a similar expressive effect, which makes it an appropriate established equivalent that reproduces the intended sense.

The lexical item *it bites* – *воно огризається* is successfully adapted through modulation: in the SL, *bites* is used metaphorically to denote the past's aggressive defense, while in the TL *огризається* likewise conveys resistance but shifts the expressive perspective from the literal *кусає* to a verb more typical of an adversary's defensive reaction. Moreover, *bites* is short and abrupt, whereas *огризається* has a more expressive nuance, conveying an emotional response. Thus, the mode of expression is changed, but the core meaning is preserved.

Among the other transformations, transposition is applied: *When you try to change the past, it bites* – *Коли намагаєшся змінити минуле, воно огризається*; in the SL, *try to change* is presented in an infinitival construction, whereas in the TL it becomes a personal form *намагаєшся змінити*, which alters the grammatical formulation but prevents semantic loss. Calque is traditionally used in *If you give it the chance* – *якщо даси йому шанс*, translated literally, as the expression “to give a chance” exists in both English and Ukrainian. Since the SL text contains a personification of *the past* as a dangerous force, it is important to preserve the novel's characteristic dynamism, tension, and sense of threat, conveyed through short, abrupt sentences.

To reinforce the general understanding of the image of *the past* in the novel and its translation, it is useful to examine several additional fragments. The unit *I told myself it would be crazy to risk my real mission by yet again daring the obdurate past to reach out, grab me, and chew me up* [8 : 229] is translated as *Я казав собі, що це було б божевіллям – ризикувати справжньою моєю місією, яку мені ще належить виконати, знову дразнячи жорстоке минуле, готове плигнути, вхопити мене і зжерти* [3 : 281], which demonstrates the use of such transformations as modulation, transposition, and addition.

In the translation of *reach out, grab me, and chew me up* – *плигнути, вхопити мене і зжерти*, modulation is applied; whereas the original verbs describe *the past's* threatening actions in a rather literal manner, the translation selects emotionally charged and vivid verbs characteristic of Ukrainian. Such a replacement of neutral vocabulary with expressive items within the same semantic field alters the perceptual viewpoint, while preserving the meaning of the utterance. Addition (specifically, decompression) occurs in the rendering of *my real mission* – *справжньою моєю місією, яку мені ще належить виконати*. The translation includes an explicit clarification that is only implicit in the original. Adding these elements enables the reader to better grasp the importance of the mission for the

character. The translation of this fragment also involves transposition with respect to the phrase *by yet again daring the obdurate past to reach out, grab me, and chew me up* – *знову дражнячи жорстоке минуле, готове плигнути, вхопити мене і зжерти*. In the English sentence, the grammatical core of the construction is a gerund (*by yet again daring*), whereas in Ukrainian it is replaced by a gerundial participial construction (*знову дражнячи жорстоке минуле*), since Ukrainian lacks the gerund as a grammatical category. This is a classical example of transposition, in which one grammatical structure is replaced by another without altering the meaning. As a result, the translation sounds dynamic and conveys the aggressive nature of *the past*, which constitutes one of the key themes in the novel.

In translating the following fragments, we observe the use of modulation, transposition, addition, omission, and literal translation: *The page remained blank. So did my mind. Every time I tried to throw it into gear, the only coherent thought I could manage was the past doesn't want to be changed* [8 : 141] – *Аркуш залишався чистим. Так само, як і мій розум. Кожного разу, коли я намагався ввімкнути в ньому трансмісію, з нього вичеплювалася одна й та сама думка: минуле не бажає змінюватись* [3 : 168]. Modulation is used in translating *throw it into gear* – *ввімкнути в ньому трансмісію*, since the English phrase literally means “to put something into working mode” (a car metaphor), while the Ukrainian translation preserves the conceptual image but changes the angle of presentation – a modulation from one type of figurativeness to another, more familiar to the target audience.

Modulation is also evident in the rendering of *the only coherent thought I could manage* – *вичеплювалася одна й та сама думка*. The original phrase *the only coherent thought I could manage* contains a neutral construction describing the character's cognitive state – he can articulate only a single coherent thought. In the Ukrainian translation, this construction is transformed into the metaphorical phrase *вичеплювалася одна й та сама думка*. This reformulation changes the perspective of expression: instead of a descriptive statement, we find an imagistic metaphor conveying the character's psychological state more emotionally and expressively. The verb *вичеплювалася* creates the impression of effort – of pulling a thought from the depths of consciousness – adding dramatic tension and depth to the fragment. Thus, the semantic core is preserved, but the mode of expression shifts in accordance with features of the target language. Modulation here is applied together with omission, since the lexical unit *coherent* – *послідовний, зрозумілий* is omitted, despite its potential importance in shaping the reader's perception of the original. Its omission may be motivated by considerations of brevity and rhythm: in the phrase *вичеплювалася одна й та сама думка*, the focus is placed on repetition and effort, whereas adding an adjective such as *зв'язна* or *чітка* might overload the sentence and disrupt its rhythm. Contextual redundancy also plays a role: the idea of coherence is implicitly communicated, since if this thought is the only one, it is inherently meaningful and structured. Were the translation's aim to reproduce the semantics more explicitly, variants such as *вичеплювалася одна-єдина зв'язна думка, єдина зрозуміла думка, яку мені вдалося сформулювати, от у голові крутилася лише одна чітка думка* would be possible. However, these alternatives reduce metaphoricity and sound more bookish compared with the author's style. Another example of modulation appears in *the past doesn't want to be changed* – *минуле не бажає змінюватись*: the passive construction focused on the action directed toward the past is transformed into an active reflexive form, which personifies *the past* as an agent that *does not want* any change.

Literal translation is employed in rendering *The page remained blank. So did my*

mind, with slight adaptation to Ukrainian grammatical and stylistic norms. The first sentence, *The page remained blank*, is translated literally as *Аркуш залишився чистим*, preserving both grammatical and lexical structure. The second sentence, *So did my mind*, is built in English using ellipsis with the auxiliary verb *did*, typical of English parallelism. The Ukrainian translation *Так само, як і мій розум* is a stylistically acceptable analogue that preserves the logic and symmetry of the original. Thus, the translation applies literal rendering with elements of transposition: the auxiliary *did* is replaced by the expanded construction *так само, як і*, which is natural in Ukrainian. This transformation maintains not only meaning but also the rhythmic and stylistic symmetry of the original, ensuring naturalness in the target language. Overall, this fragment illustrates how the protagonist's emotional state, his inner resistance, and the inevitability of *the past* are conveyed through a range of translation transformations. The recurring phrase *минуле не бажає змінюватись* is preserved, contributing to the rhythm and coherence of the narrative line associated with the image of *the past*.

The specific features of the image of *the past* can be conveyed in Ukrainian provided that translation transformations are applied effectively, either individually or in combination. Table 1 presents, in descending order, a quantitative analysis of the transformations used to preserve the image of *the past* in the translation from English into Ukrainian.

Table 1 – The use of translation transformations in conveying the concept of *the past*

Direct	%	Oblique	%
Literal translation	10,92%	Transposition	26,96%
Calque	2,73%	Modulation	26,28%
		Addition	14,68%
		Segmentation	5,80%
		Equivalence	4,10%
		Adaptation	3,41%
		Omission	2,73%
		Explication	1,71%
		Amplification	0,68%

From the obtained data, we can see that modulation and transposition are the most frequently used transformations in this case (26.28% and 26.96% respectively), which indicates the significant role of these methods in adapting fragments that describe the image of *the past*. This demonstrates the need to modify structure or meaning in order to preserve the emotional and conceptual load of the original during translation. A considerable share is also represented by addition (14.68%) and literal translation (10.92%), which points to the importance of maintaining accuracy and supplying supplementary information to ensure completeness in conveying meaning. By contrast, the percentage of equivalence, adaptation, segmentation, amplification, and explication is much lower, which in this case suggests the translator's preference for choosing more direct and creative methods of rendering imagery so as to avoid excessive detail or expansion of meaning.

Thus, the novel contains deep, powerful philosophical images realised through the verbal means of literary language. These images are accessible to Ukrainian readers, as the novel has been translated into Ukrainian, and the preservation of such images in translation

is demonstrated by the translation analysis provided above. This raises the following question: are these images equally accessible to the viewer of the original screen adaptation or its translated version? It is appropriate to examine this issue. In the novel, the image of *the past* functions as both a structural and figurative dominant and fulfils the following roles.

1. A metaphorical conceptualisation of time as a living, hostile force; metaphorical models such as *минуле – беззахисна плоть, минуле – опірня сила, минуле – хижий звір, минуле – картковий будиночок, минуле – крильця метелика* illustrate the multi-dimensionality of this category and convey its vulnerability, instability, aggressiveness, and at the same time its fragile power.

2. The rhythmic recurrence of the construction *the past is obdurate – минуле опірня*, which forms a lexical dominant and thematic insistence.

3. The personification of *the past*, which behaves like an adversary: *it bites, it has teeth, it protects itself, it chews me up, it senses change-agents*, etc.

4. The gradual evolution of the protagonist’s perception of *the past*: from an object of change to an autonomous force that resists.

In the TV series, by contrast, this extensive idea is realised only through two utterances spoken by different characters across several episodes (the first three and the final episode):

1. You shouldn’t be here [6] – Тобі тут не місце [1].

2. The past is pushing back [6] – Минуле пручається [1].

The translation of these utterances has been carried out with consideration of the norms of the target language. For example, to adapt the utterance *You shouldn’t be here – Тобі тут не місце*, modulation is applied: in the original, *You shouldn’t be here* is a modal sentence literally meaning *Тобі не потрібно тут бути*, whereas in the translation *Тобі тут не місце* the modal construction is replaced by a nominative evaluation of the situation. This provides the phrase with greater categorical force and emotional tension and shifts the perspective from an ethical judgement (*not supposed to be here*) to an existential spatial conclusion (*you do not belong here; this place is closed to you*). Such modulation allows the utterance to fit more naturally into the rhythm of Ukrainian speech and the dramatic context of the scene.

Regarding the utterance *The past is pushing back – Минуле пручається*, modulation is likewise applied, since a literal translation would be *Минуле відштовхує назад / чинить опір / дає відсіч*, whereas the chosen verb *пручатися* is an indirect equivalent of push back but stylistically more precise in this context. This translation choice alters the form of expression while preserving the semantic dominant: resistance to change on the part of *the past*. The lexeme *пручатися* in Ukrainian carries emotional colouring and conveys an idea of struggle, a living resistance consistent with the image of *the obdurate past* in the novel. In addition to modulation, transposition is applied here: in the source text, the structure consists of a subject (the past) + a verb phrase in the Present Continuous + a phrasal verb (*is pushing back*), which expresses an ongoing process. In the target text, we have the sentence *Минуле пручається*, expressed by a single verb in the present tense. Thus, there is a transition from a verb phrase to a semantically related simplex verb *пручатися*, which grammatically alters the syntactic structure through a shift from an English phrasal verb to a full lexical verb in Ukrainian, while preserving the semantic dominant.

The translation of both utterances demonstrates an effective adaptation of the meaning and tone of the original to the norms of the Ukrainian language. Owing to these transformations, the result achieves conciseness, dramatic tension, and stylistic intensity,

which correspond to the genre conventions and the emotional atmosphere of the scenes. Beyond these utterances, the philosophical images in the series are realised primarily through visual means and plot developments, such as sudden accidents or catastrophes that occur when the protagonist attempts to change something, as well as scenes with unsettling music and montage techniques that imply the presence of a hostile force. However, such audiovisual realisation appears chiefly in those episodes where the mentioned utterances occur. Since the characters do not voice these utterances in every episode, the omnipresence of the past is scarcely realised in the adaptation.

Given the analysis of the verbal realisation of these images in the novel, we may assert that the conceptual depth of the image of *the past* is lost as a result of intersemiotic translation. In the novel, *the past* is a fully developed character possessing its own temperament, logic, and rhythm. Through lexical recurrence and metaphorical density, the narrative constructs an image of *the past* as alive: simultaneously aggressive, deaf, immutable, and vengeful. This image functions integrally within the structure of the novel, shaping the conflict and influencing the protagonist's motivation. In the series, by contrast, the image is reduced to a literal utterance about resistance. Instead of an intellectual play with imagery, we encounter visual hints operating within a much narrower semiotic register, leaving the viewer unable to trace the evolution of the protagonist's attitude toward *the past*, as one can in the novel. Thus, as a result of intersemiotic translation, the concept of *the past* becomes simplified, and its symbolic, rhythmic, and ideological significance is diminished.

This has led, to some extent, to a loss of the aesthetic and functional coherence of the original work, since the image of *the obdurate past* fulfils several key functions in the novel.

1. Thematic – shaping the philosophy of time.
2. Psychological – revealing the protagonist's inner state.
3. Structural – determining the logic of the conflict.
4. Stylistic – creating a lexical dominant and rhythm.

In the series, however, these functions are scattered or reduced to isolated hints, which weakens the influence of the image and simplifies the conflictual dynamics between the protagonist and *the past*. Therefore, the loss of the image of *the past* in the screen adaptation “11.22.63” results from.

1. The limited verbal resources of cinematic discourse.
2. The impossibility of reproducing the internal monologue and the rhythmic structure of prose.
3. The incompatibility of cinematic language with the novel's metaphorical insistence.
4. The adaptation team's decision to simplify the symbolic apparatus of the work.

Conclusions. We conclude that the image of *the past* as a lexical and philosophical dominant has not been fully preserved in the series, which illustrates a typical problem of intersemiotic translation involving complex figurative concepts. This example demonstrates that a screen adaptation is not merely a “translation of the plot” but a profound re-interpretation of the work, shaped by the resources of a new semiotic system. At the same time, interlingual translation, particularly from English into Ukrainian, makes it possible to preserve not only the content but also the figurative texture of the text. Owing to the flexibility of the Ukrainian language and its developed stylistic system, the translator is able to maintain the metaphoricality, recurrence, rhythm, and emotional load of the images through the use of translation transformations and the selection of precise equivalents, as in the case of *the obdurate past*. Traditional interlingual translation thus reveals its key advantage over intersemiotic

translation: it can reproduce the complex semantic structure of the text while preserving its functional load. Therefore, interlingual translation proves more effective for maintaining the stylistic, philosophical, and figurative depth of the original, whereas intersemiotic translation requires far more adaptive tools and is inherently prone to shifting emphases or losing the dominant image. A promising direction for further research is the analysis of strategies for compensating the losses of complex philosophical and figurative concepts in intersemiotic translation, as well as the study of the mechanisms of modality interaction and the cognitive-contextual factors that shape the perception of such concepts in a multimodal environment.

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**РОЛЬ ВЕРБАЛЬНОГО КОДУ В ПЕРЕДАВАННІ КОНЦЕПТУ «МИНУЛЕ»
ПІД ЧАС ЕКРАНІЗАЦІЇ РОМАНУ С. КІНГА «11/22/63»:
ПОРІВНЯЛЬНИЙ АНАЛІЗ ЕФЕКТИВНОСТІ
МІЖМОВНОГО ПЕРЕКЛАДУ ТА АУДІОВІЗУАЛЬНИХ ЕКВІВАЛЕНТІВ**

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Інтерсеміотичний переклад, зокрема екранізація літературних творів, становить значний виклик для збереження складних філософських та образних концептів. Попри те, що кіно конструє смисли за допомогою зображень, звуку та акторської гри, воно не здатне повною мірою відтворити риторичну, ритмічну та метафізичну щільність вербального тексту. Це порушує питання ефективності міжмовного перекладу, який має власні засоби передавання смислу, під час збереження таких концептуальних структур. Метою дослідження є аналіз та порівняння ефективності міжмовного перекладу та аудіовізуальних відповідників у відтворенні концепту минулого в романі С. Кінга «11/22/63» та його екранізації. У дослідженні застосовано класифікацію перекладацьких трансформацій Ж. Віне та Ж. П. Дарбельне, засади дескриптивних студій перекладу, структурний, синтаксичний і концептуальний аналіз, а також семіотичні, інтермедіальні та герменевтичні підходи. Проаналізовано сто вербальних фрагментів, що описують минуле, та їхні українські відповідники, зіставлені з їхніми (не)відтвореними компонентами на екрані. Завдяки системному використанню модуляції, транспозиції, додавання та інших трансформацій міжмовний переклад зберігає лексичну повторюваність, метафоричну насиченість, ритм та емоційне напруження, підтримуючи минуле як лексичну та філософську доміанту. Роль модуляції та транспозиції є особливо значущою, оскільки вони є найчастотнішими засобами під час адаптації фрагментів, що описують образ минулого. На відміну від цього, серіал зводить цей образ до кількох реплік і поодиноких візуальних натяків, що спрощує його тематичну, структурну та психологічну функції. Міжмовний переклад виявляється ефективнішим за інтерсеміотичний щодо збереження стилістичної та концептуальної глибини оригіналу, тоді як екранізація, обмежена ресурсами кіномови, має тенденцію нівелювати філософські доміанти твору. Подальші дослідження доцільно спрямувати на вивчення стратегій компенсації таких втрат в інтерсеміотичному перекладі, а також ролі взаємодії модальностей і когнітивно-контекстуальних чинників у сприйнятті складних концептів у мультимодальному середовищі.

Ключові слова: екранізація, міжмовний переклад, інтерсеміотичний переклад, перекладацькі трансформації, медіа, аудіовізуальний відповідник.

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