Cognitive and Intersemiotic Model of the Visual and Verbal Modes in a Screen Adaptation to Literary Texts

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Abstract

The aim of the study is to examine screen adaptations from the perspective of cognitive and intersemiotic models of the visual and verbal modes. The purpose of the study is to express the specificity of a screen text which is defined as a combination of three media: speech, image, and music. The scope is to demonstrate the general framework of an intersemiotic translation from a new point of view – like a transliteration. The method of the research refers to semiotic and stylistic analyzes – methods of transformation from one sign system into another from prose works with regard to their cognitive as well as narrative and stylistic features (Zhong, Chen, & Xuan, 2021). Thus, the study analyses such specific relations between the verbal and visual modes in film adaptations of prose literature as a more detailed description of event episodes, events' temporal structure, presentation of author's thoughts and characters' thoughts; their mental activity formulated indirect speech and inner speech that is shown only by the actor's intonation. The results of the study made possible to show the types of inner speech in their adaptations: author's thoughts, characters' thoughts which are presented only by the verbal mode, and visual modes' inner speeches that combine the modes of character's voice and image. One can conclude, that taking into account intersemiotic relations between the visual and verbal spaces, it is possible to explain, for instance, how the words of characters are replaced by their facial expressions, gestures, or intonations.

Keywords: cognitive model, intersemiotic translation, transliteration, adaptation, screen text, verbal model, visual model

1. Introduction

Nowadays, the problem of transferring literary texts into the film[1] is still actual. The latest tendencies in linguistic studies confirm that this problem is closely connected with the problems of cognitive and intersemiotic translation (Giannakopoulou, 2019). Cognitive translation occurs when a meaning is relocated from one language to another without changing its structure and, as a result, any message – this is the cognitive content – can be transferred both from one verbal mode into another (speech into writing) or from one semiotic mode into another (writing into visual images, pictures). However, such cognitive translations do not cover the full transfer of meaning since they leave out certain elements which are typical for each specific media; therefore, it follows that cognition cannot be completely transferred by means of translation (Kovalenko, & Martynyuk, 2021). The other source - the basis for the cognitive translation is intersemiotic transfer: here, we deal with the transition of meaning between two different sign systems: painting and words, sound and image, etc., i.e., between those signs which belong to different semiotic systems (S ütiste, 2021). When talking about adaptations, the problem of transferring literary texts into film becomes even more complicated since it is necessary to take into consideration both cognitive and intersemiotic aspects (Yu, 2021). The main goal of this study is to reveal the specificity of screen text when compared to its original in order to show how close relations could be established between prose literature and cinema in film art.

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[1] The problem of transferring literary texts into film is that we lack a unified theory about how the verbal and visual modes interact in screen adaptation. The majority of the film theorists take for granted that there are just two modes in screen adaptation.

1.1 Literature Review

The study of ways people use language to convey meaning goes back at least to the Stoics in ancient Greece. It gained its modern form with Ferdinand de Saussure and his description of the arbitrary nature of language signs. It has been applied to film by Christian Metz, who noted that the filmic codes are not arbitrary but motivated. He described in great detail how cinematic sign systems have their own structure and combine with each other and with language in a multi-code structure (Yu, 2021). According to (Giannakopoulou 2019), the main function of verbal forms of inner voices is to provide inner voices' owners with a sense of understanding about what they are experiencing; the other function is to convey significance/meaning/emotion/mood of the experience. While the main function of visual forms is to provide audiences with a sense of understanding about what they are experiencing, the other function is to convey the significance/meaning/emotion/mood of the experience. An intersemiotic relation between the verbal mode and visual mode built-in literature is that inner voices are used in both verbal mode and visual mode. The pattern is the same [1] (Nwike, 2021). There is no difference between literature's patterns of intersemiotic relations with inner voices' forms/types of inner voices' presentation being used vs. cinema's pattern of intersemiotic relations with inner voices' forms/types of inner voices' presentation being used. The specific feature of screenwriting, when compared to traditional written literature, is that it combines three media: speech, image, and music within the general framework of an intersemiotic translation which can be called transliteration. This refers to transformation from one sign system into another or, in other words, transition meaning between two different sign systems (Vermeer; Yazykova). There is such kind of intersemiotic relations as a more detailed description of event episodes, events' temporal structure presentation of author's thoughts and characters' thoughts their mental activity formulated indirect speech and inner speech that is shown only by the actor's speech, visual image or intonation, etc. [2](Yu, 2021). So, it follows that to transfer meaning from one semiotic mode into another requires cognitive translation, which cannot be reduced only to the intersemiotic relations between verbal and visual modes.

1.2 Research Questions

1.   What are the main functions of inner voices' forms and types of inner voices' presentation in cinema?

2.   How is an intersemiotic relation between verbal mode and visual mode built-in literature? What are its patterns?

3.   Is there any difference between literature's pattern of intersemiotic relations with inner voices' forms/types of inner voices' presentation being used vs. cinema's pattern of intersemiotic relations with inner voices' forms/types of inner voices? Presentation being used?

2. Cognitive and Intersemiotic Model of The Visual and Verbal Modes in A Screen Adaptation to Literary Texts

2.1 Description of Inner Speeches' Types

Verbal verbalization refers to a presentation by means of characters' direct speech, their utterances including monologues, dialogues with other characters, as well as author's thoughts represented in free indirect discourse, first-person narration, etc. (Lukianova, & Ilchenko, 2019). Depending on whether a message is presented within the limits of the fictional world or outside it, this process may have different forms: this process of inner speech presentation has several forms: monologue or dialogue of one character with him/herself, an author's commentary on the text, an inner voice addressed to another person (author's voice), etc. All these forms can be found in literary texts and are used both for the transcription of characters' thoughts and the author's thoughts. At the same time, all these forms are not compatible with visual modes since their verbal nature prevents them from being presented by means of images which is typical for screen texts when compared to traditional literature. Here they enter into combination with oral linguistic signs in order to create heterodiegetic off-screen narrated intradiegetic narrator-focalizer who is not present within the diegetic world of the film (Shevchenko, 2019).

2.2 Description of Inner Speeches' Functions

Generally, there are two types of characters' thoughts: direct and indirect speech. In a direct form, a character's inner speech corresponds to his/her verbalization visible on the screen. In this case, the off-screen narrator is told from an authorial perspective what characters think about at a given moment in time, whereas in an indirect form, inner

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[1] For example, when an inner voice of *"I can see my breath on this cold morning."* is used in the novel, the same inner voice would be presented in screen adaptation.

[2] The authors underline that *the* perception of screen texts is cognitively conditioned by the director's text visualization and music soundtrack.

speech is expressed by means of the actor's performance. Finally, all cases may be actually found within one text simultaneously or separately depending on the semantics and pragmatics peculiarities of these forms, which makes it possible for a spectator to differentiate them while perceiving meaning. This may be used as a mean for characterization purposes which is also typical for literature (Yu, 2021).

2.3 Description of Inner Voices' Forms

Depending on whether thoughts are addressed to one another or to the author, the inner speech presentation has two forms: first-person narration and third-person narration. In the former case, this is what a particular character thinks about at a given moment in time, whereas in the latter case, it can be either an author's commentary on the text that has already been visualized or his/her thoughts that are not directly connected with what happens within the diegetic world. These forms were studied by Fokkema, who concluded that both types might appear simultaneously, but their mutual relations depend on the director's aim to use them. Hence, they can be used as means for characterization purposes which is also typical for literature (Perdikaki, 2017).

2.4 Description of Inner Voices' Functions

The main function of an inner voice is to provide the spectator with the knowledge that a character does not have, but what he/she should know in order to understand the story being told by means of visual signs (Zhang, 2020). In this case, channeling information from the off-screen narrator's perspective through the focalizer's consciousness may be seen as one type regarding how it can be accomplished. This is to create direct contact between the off-screen narrator and audience since they both receive information from the same source. However, there might also be situations when a director decides to show a character's thoughts addressed directly to other characters within the fiction world - i.e., monologue or dialogue of one character with him/herself (Leontovich, 2019). This is to make the audience perceive both characters' thoughts, thus creating a sense of omniscience (knowledge on behalf of the spectator) and at the same time creating negative space which emphasizes inner thoughts, i.e., shows what is not visible to them (for some reason).

2.5 Description of Intersemiotic Relations between Verbal Mode and Visual Mode Based on Literature

Based on the book "Poetics," written by Boris Uspensky, I can conclude that there are several types of relations between the literary text's verbal mode and its visual mode: transcribed narration, described the scene, direct reporting from the narrator's perspective through focalizer's consciousness, indirect reporting, off-screen narration, nonrepresented speech, quoted direct speech and represented monologue (Perdikaki, 2017). Though there are numerous types of relations between the verbal mode and the visual mode in literary texts, they can be reduced to three main functions, which are providing information, creating space where the action unfolds, and characterization purposes (Giannakopoulou, 2019).

2.5.1 Description of Intersemiotic Relations Between Verbal Mode and Visual Mode Based on the Film

Shevchenko demonstrates how the verbal mode may be represented in a format of written text or characters' inner voices. The first one serves as means to provide spectators with knowledge unavailable for the protagonists, while the second one is used to ensure subjective representation of events within texts which makes it possible for the authors to create what Schmid refers to as textuality (Shevchenko, 2019). The author uses such terms as "heteroglossia" and "polyglossia," which in my opinion suitably describe intersemiotic relations between textual modes within screen adaptations of literary texts:

o   Description of heteroglossia: It allows authors to portray different voices, i.e., to suggest the idea of multi-voiced discourse (Jakobson et al., 2020).

o   Description of polyglossia: Authors may create a dialogue between text's verbal and visual modes by having one character's inner voice addressed directly to the audience (Fokkema) [1].

2.6 Description of Type(s) of Inner Voices' Functions in Film Adaptations Based on Literature

Direct speech is used within screen adaptation of literary texts in order to provide spectators with knowledge unavailable for characters, especially when it comes to inner speech (Jakobson et al, 2020). Inner monologue and dialogue of one character with him/herself present cases when spectators are addressed directly, which makes them perceive both characters' thoughts, thus creating a sense of omniscience. These types of inner voices' functions are used in order to create multi-voiced discourse within literature texts (Giannakopoulou, 2019).

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[1] This is done due to the fact that the inner voice is equivalent to the verbal mode, thus making intersemiotic relations between visual and verbal modes more specific.

2.7 Description of Type(s) of Inner Voices' Functions in Film Adaptations Based on Literature

Within intersemiotic relations between visual and verbal modes, off-screen narration serves as the process which involves either narrator's or focalizer's thoughts addressed directly to spectators. It allows authors to create direct contact between audiences and characters by receiving both information from the narrator who is not a character within a film adaptation of a literary text.

Off-screen narration functions within intersemiotic relations between visual and verbal modes in film adaptations of literary texts may be reduced to the following:

1. Providing spectators with knowledge unavailable for characters by having either narrator or focalizer address them directly;

2. Creating a sense of both characters' thoughts being known to us, i.e., being able to perceive their thoughts;

3. Intersemiotic relations between textual modes are interwoven, which makes it possible for authors to create what Schmid refers to as textuality (p. 92).

Within intersemiotic relations between visual and verbal modes, descriptions refer to the process which involves either narrator's or focalizer's thoughts addressed indirectly towards audiences. It allows authors to create direct contact between audiences and narrators by receiving both information from the narrator, who is not a character within film adaptations of literary texts (Giannakopoulou, 2019).

Similarities between off-screen narration and descriptions are based on the fact that both types of inner voices' functions are used in cinematic adaptations of literary texts in order to create a subjective representation, i.e., creating direct contact between audiences and narrators, which allows them to receive messages from their focalizer who is not a character within screen adaptations of literary texts. For example, in an episode of "Sex Education" (Netflix, UK), when Geraldine calls Otis to talk to him about the latter's sexual problems, she addresses an off-screen voice which makes spectators perceive her thoughts directly. It is important to notice that Geraldine's inner voice is not a character within screen adaptations of literary texts, and it appears in the form of an off-screen narration. In this case, Geraldine's inner voice functions as an omniscient narrator who provides spectators with knowledge unavailable for characters, i.e., she perceives her son's thoughts while having him be unaware of her observations. It is evident that the off-screen narration is used within intersemiotic relations between visual and verbal modes in screen adaptations of literary texts as a means which allows authors to create direct contact between audiences and narrators by having both perceive messages from their focalizer who is not a character within film adaptations of literary texts.

Description functions within the same patterns as the off-screen narration: this means that authors use descriptions within intersemiotic relations between visual and verbal modes in screen adaptations of literary texts as a means which allows them to create a subjective representation, i.e., having both audiences and characters perceives messages from their focalizer which has no character (Fokkema).

It must also be mentioned here that it is possible to create direct contact between audiences and characters by having the latter perceive messages from their focalizes who are not present within film adaptations of literary texts. However, this is only valid for the situations when authors choose to show audiences descriptions created either by narrators introducing focalizes or through off-screen narration. For example, in "The turning" (David Wenham, 2014), when the protagonist Jack is being haunted by his own voice, he perceives messages coming from an off-screen narration created by his mother, who was dead at this point in time.

Analogously to the off-screen narration, descriptions exist within intersemiotic relations between visual and verbal modes as a means which allows authors to create a subjective representation (Fokkema).

This statement is valid only when authors choose either narrators' thoughts addressed towards audiences or an off-screen narration in order to appear as a source of descriptions within intersemiotic relations between visual and verbal modes in an adaptation of a literary text. However, sometimes authors create direct contacts between audiences and characters as a result of the latter perceiving messages from their focalizes who are not present [1] (Giannakopoulou, 2019).

The above-mentioned features point out that analogously to the off-screen narration functioned as a source of descriptions, narrators' thoughts addressed towards audiences, or an off-screen narration may exist within intersemiotic relations between visual and verbal modes as a means which allows them to provide subjective

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[1] In other words, it is possible to say that within the analyzed medium, both types of relations between visual and verbal modes function as means which allow authors to create subjective representation

representation by having either audiences or characters perceive messages from their focalizes who are not present within film adaptations of literary texts. To summarize, intersemiotic relations between visual and verbal modes function as a means which allows authors to create a subjective representation by having audiences and/or characters perceive messages from their focalizes who are not present within screen adaptations of literary texts.

Modes themselves exist within the analyzed medium as cognitive tools allowing audiences to perceive the information provided by narrators' thoughts or an off-screen narration through descriptions or dialogues in order to understand the story told through developing plot which is supported by other objects besides already mentioned ones (i.e., actor's appearance) (O'Halloran, Tan & Wignell, 2016). Consequently, it may be said that within screen adaptations of literary texts, both types of relations between visual and verbal modes function as the means by which the story is told.

As it was previously mentioned, within both types of relations between visual and verbal modes (i.e., actor's appearance), characters' appearances exist as well. For example, in "The turning" (David Wenham, 2014), actors portraying Jack Holden's parents are wearing black clothes covered with blood which emphasizes the notion that they are dead; consequently, it may be stated that their appearances act as a mean allowing audiences to perceive the information provided by an off-screen narration created through descriptions or dialogues

Description functions within intersemiotic relations between visual and verbal modes as a means providing subjective representation by creating direct contacts between audiences and characters as a result of the latter perceiving messages from their focalizes who are not present. In other words, it may be said that within screen adaptations of literary texts, descriptions exist as a means which allows authors to create a subjective representation (Giannakopoulou, 2019).

Direct contact between audiences and characters is created when the latter perceive messages from their focalizes who are not present (Habibian & Ameri, 2017). Thus, it may be stated that direct contacts between audiences and characters exist as a means within intersemiotic relations between visual and verbal modes in order to allow authors to create subjective representation.

3. Method

The methodology provides the "how" of the research. It provides an account of how data were collected, what sources were consulted and manipulated in order for conclusions to be drawn. The methodology used in this study is a critical discourse analysis within intersemiotic relations between visual and verbal modes in screen adaptations of literary texts focusing on off-screen narration used as a means which allows authors to create subjective representation by having either audiences or characters perceive messages from their focalizes who are not present within screen adaptations of literary texts. The above-mentioned approach is represented through the following methodological phases: first, it was necessary to define what are visual and verbal modes as well as to describe the process of this complex phenomenon as it appears within screen adaptations of literary texts (i.e., intersemiotic relations between visual and verbal modes); secondly, it was necessary to determine what types of off-screen narration exist in order for their functions to be described and analyzed (i.e., description and dialogue); thirdly, it was necessary to analyze how audiences and characters perceive messages from their focalizes who are not present in order for conclusions to be drawn.

3.1 Sample

This study was conducted by analyzing screen adaptations of literary texts.

3.2 Instrument

The instrument used to prove any notion or perspective is an example. Many examples are used to prove a point in this research. Also, citations and references are included to prove the point.

3.3 Data Collection

During the research, two types of data were collected.

• Firstly, it was necessary to thoroughly analyze the textbook for off-screen narration to be identified and their functions to be described and analyzed (i.e., description, dialogue).

• Secondly, it was necessary to analyze screen adaptations of literary texts for off-screen narration functions to be described and analysed.

3.4 Data Analysis

During the analysis, off-screen narration functions were identified and described. The study enabled us to remember

off-screen narration as well as its functions. The analysis of screen adaptations of literary texts allowed to describe and analyze off-screen narration functions.

4. Results

Off-screen narration functions are divided into two groups. Firstly, it is described how off-screen narration is used to allow audiences to perceive the information provided by an off-screen narration created through descriptions or dialogues. Secondly, it is described how off-screen narration makes direct contacts between audiences and characters within intersemiotic relations between visual and verbal modes for authors to develop subjective representation. The results also conclude that off-screen narration plays an important role in screen adaptations of literary texts as a primary means for creating subjective terms.

5. Discussion

The inner voice is a literary transversal thinking form. It is presented verbally and visually. These types appear as direct speech, indirect speech, or stream of mind in the text (if a character is thinking without speaking) (Habibia & Ameri, 2017). Italics is one approach to express them graphically. The inner voice is a transmedial thinking presentation in the movie. It is presented verbally and visually. In the text, these types appear as direct speech, indirect speech, or stream of mind (if a character is thinking without speaking). A mise-en-scene is another approach to express inner voices. Italics are used in literature to express a character's awareness. Contrast this with typical indirect speech or stream of consciousness (when a character's ideas are not conveyed outside). Inner voices are often presented in the literature. An external voice narrates a character's thoughts in the same tone and manner as the narrator. In italics, a character's thoughts are written between standard discourses. The film tends to favor internal monologue over inner voice portrayal. Cinema portrays inner monologues in two ways: voice-over and set design. Voice over is more 'psychological' since it concentrates on words rather than noises, making the character's awareness more internalized (Yu, 2021). The use of visuals rather than words in a mise-en-scene conveys interior monologue. Instead of words, the spectator unconsciously forms a connection between the visual and the character's cognitive process. In both literature and film, visual modes tend to depict inner voice forms, whilst verbal modes tend to represent inner voice presentation (when they are used). Also, inner voices are more prevalent in literature than in movies. In this intersemiotic relationship, the characters' ideas are expressed as visuals on screen rather than via conversation or direct/indirect speaking. Inner voices are used in both literature and film. In literature, the visual mode depicts the character's internal ideas while the verbal mode expresses them outwardly. In the film, both forms are employed to express the character's inner voice: visual and voice-over (verbal). The primary distinction is that in film, inner voices are often shown in more than one form. The voice-over in literature is also more psychological than the mise-en-scene, giving the impression that the character's awareness is more internalized. Also, although in literature, indirect speech and stream of consciousness are used more than voice-over, in film, voice-over is the dominant method of inner voice representation. However, as previously said, mise-en-scene may also depict interior monologues. In both works, the visual and verbal modes are linked through visuals on screen rather than conversation or direct/indirect speaking. Finally, inner voice forms and patterns of presentation are key factors in literary and cinematic representations of character awareness. Their value varies depending on how inner voices are presented. In literature, for example, the words of a character's thoughts are more important than their presentation. While both sorts of inner voices are significant in film, the usage of mise-en-scene tends to be more prevalent than voice-over. Also, in literature, indirect speech and stream of consciousness are more widespread, but in film, voice-over is the dominant style showing inner monologues. The major distinction is that literature is visual while the film is audible.

6. Conclusions

The conclusion of this study provides the overall idea of the study, including its major results that were presented throughout this research work. The conclusion summarizes the findings of screen adaptations of literary texts regarding intersemiotic relations between visual and verbal modes. It also presents conclusions regarding the roles played by off-screen narration within screen adaptations of literary texts. It is projected that this investigation will make available audiences with more detailed extra information around the functions of off-screen narration in order for them to have a better understanding of the subject. Future research will be focused on studying how images influence the viewer's perception of information from off-screen narration as well as analyzing the effect of audio from the off-screen narration.

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Appendix A

Perdikaki (2017) This article presents a model for adaptation analysis that draws on insights from Translation Studies and narrative theory in order to systematize the study of film adaptation as a modality of translation. The proposed analytical framework highlights the parallels between the two fields and also shows how adaptative changes can be analyzed through concepts that have already been introduced by Translation Studies scholars, such as equivalence, shifts, and iteration. The model is presented with examples drawn from different types of audiovisual texts (book to screen adaptations, television series). The fieldwork for this case study has been carried out within an EU-funded research project whose objective is to develop new tools for translators who work in audiovisual contexts.

Appendix B

Kovalenko & Martynyuk (2021). This article looks at "BoJack Horseman" puns in English, Ukrainian, and Russian. The authors looked at how puns are translated into various languages and what is lost or modified. Consequences of Translational Restrict (idioms) Some phrases are readily translated. "I want to go bananas" in Ukrainian or Russian is pointless. It's possible to translate the Ukrainian/Russian version. Complicating matters is that translators have to make up their own jokes. Examining these puns shows some similar traits. Due to ambiguity, they never keep the original meaning. Intertextual references impede retention. It's like losing my puppy. The verbal-visual puns are the hardest to decipher. Puns are difficult to translate since they do not convey the author's intended meaning. Replace or reduce words to reduce ambiguity and improve understanding.