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INTERSEMIOTIC TRANSLATION:
MEANING-MAKING IN FILM AND MUSICAL ART

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Tetiana Lukianova, Alona Ilchenko. Intersemiotic translation: meaning-making in film and musical art. Our research is based on two blocks of material (film adaptation and film-related soundtrack). It aims to analyse intersemiotic translation of a literary work into a film which involves procedures of intralingual translation; look into the semiotic resources of cinematic discourse – visual, sound and light effects, non-verbal means of communication in cinema, symbolism in films, color, etc.; compare written descriptions of associations, emotions and sensations provided by amateur Ukrainian and professional music and film review English subjects to reveal the mechanisms of interpreting the multimodal texts. We assume that the use of transformations in the process of adaptation brings about changes in the verbal component, compresses the text, adds or omits information, etc.; the audiovisual component, however, compensates the reduction of information that was presented verbally in the literary work (Besedin, 2017). Semiotic units contribute to reconstruction of meaning (Krysanova, 2017, p. 25; Peirce, 2000). We also experimentally approach the intersemiotic translation of the film into the medium of a piece of music. Our hypothesis is that such an intersemiotic translation (Jacobson, 1959, p. 233) of a film into a soundtrack will evoke similar associations in amateur and expert recipients despite their different professional and cultural backgrounds. Ingarden's idea (1937/1973) of a work of art as an intersubjectively accessible object and Hardy's theory (1998) that views meaning-making as intersubjective spontaneous nonlinear dynamic proving that affect, intuition and sensations are more powerful than linear rational reasoning are in the core of the research.

Keywords: emotion, culture, film adaptation, intersubjectivity, multisemioticity, music, semiotics, translational transformation.

Т. Г. Лук'янова, А. В. Ільченко. Інтерсеміотичний переклад: конструювання смислу в кіно і музиці. Наше дослідження ґрунтується на двох блоках матеріалу (екранізація і саундтрек до фільму). Мета роботи – дослідити інтерсеміотичний переклад літературного твору у фільм, в процесі якого використовуються методи інтралінгвістичного перекладу; вивчити семіотичні елементи дискурсу фільму – візуальні, звукові і світлові ефекти, невербальні засоби комунікації в кіно, символіку і колір; порівняти письмові описи асоціацій, емоцій і відчуттів, наданих україномовними аматорами і англомовними професіоналами в сфері музики та кіно, з метою виявити механізми інтерпретації мультимодальних текстів. Ми вважаємо, що використання трансформацій в процесі екранізації призводить до зміни вербальної складової, компресії тексту, додавання або вилучення інформації; аудіовізуальний компонент, однак, компенсує втрату інформації, яка була представлена вербально в літературному творі (Besedin, 2017). Семіотичні елементи сприяють відновленню смислу, закладеного автором оригінального тексту (Krysanova, 2017, p. 25; Peirce, 2000). Ми також досліджуємо інтерсеміотичний переклад фільму в музичний твір на основі експерименту. Наша гіпотеза полягає в тому, що такий інтерсеміотичний переклад (Jacobson, 1959, p. 233) фільму в саундтрек викликає у свідомості реципієнтів-аматорів і реципієнтів-професіоналів подібні асоціації, незважаючи на приналежність до різних професій і культур. Ідея Інгардена (1937/1973) про твір мистецтва як про інтерсуб'єктивно доступний об'єкт і теорія Харді (1998), яка розглядає створення сенсу як інтерсуб'єктивну спонтанну нелінійну динаміку, доводячи, що афект, інтуїція і відчуття

граять при конструюванні смислу більш значну роль, ніж лінійні раціональні міркування, лежать в основі нашого дослідження.

Ключові слова: екранізація, емоція, інтерсуб'єктивність, культура, музика, мультисеміотичність, перекладацька трансформація, семіотика.

Т. Г. Лукьянова, А. В. Ильченко. Интерсемиотический перевод: конструирование смысла в кино и музыке. Наше исследование основано на двух блоках материала (экранизация и саундтрек к фильму). Цель работы – исследовать интерсемиотический перевод литературного произведения в фильм, в процессе которого используются методы интралингвистического перевода; изучить семиотические элементы дискурса фильма – визуальные, звуковые и световые эффекты, невербальные средства коммуникации в кино, символику и цвет; сравнить письменные описания ассоциаций, эмоций и ощущений, представленных украиноязычными аматорами и англоязычными профессионалами в сфере музыки и кино, с целью выявить механизмы интерпретации мультимодальных текстов. Мы полагаем, что использование трансформаций в процессе экранизации приводит к изменению в вербальной составляющей, компрессии текста, добавлению или опущению информации; аудиовизуальный компонент, однако, компенсирует утрату информации, которая была представлена вербально в литературном произведении (Besedin, 2017). Семиотические элементы способствуют восстановлению смысла, заложенного автором оригинального текста (Krysanova, 2017, p. 25; Peirce, 2000). Мы также исследуем интерсемиотический перевод фильма в музыкальное произведение на основе эксперимента. Наша гипотеза состоит в том, что такой интерсемиотический перевод (Jacobson, 1959, p. 233) фильма в саундтрек вызовет в сознании реципиентов-аматоров и реципиентов-профессионалов сходные ассоциации, несмотря на принадлежность к разным профессиям и культурам. Идея Ингардена (1937/1973) о произведении искусства как об интерсубъективно доступном объекте и теория Харди (1998), которая рассматривает создание смысла как интерсубъективную спонтанную нелинейную динамику, доказывая, что аффект, интуиция и ощущения играют при конструировании смысла более значительную роль, чем линейные рациональные рассуждения, лежат в основе нашего исследования.

Ключевые слова: интерсубъективность, культура, музыка, мультисемиотичность, переводческая трансформация, семиотика, экранизация, эмоция.

1. Introduction

The importance of this study is specified by the fact that the *problem* of intersemiotic translation provokes a renewed interest in the field of meaning-making in film. Film adaptation is a complex process, the understanding of which is of high importance for professionals to solve specific problems in the field of film production and further interlinguistic translation. In this research we *aim* to analyse the intersemiotic translation of a literary work into a film, i.e. its adaptation, to identify the methods of translation and compare them to the methods used in the interlinguistic translation. We also experimentally approach the intersemiotic translation of the film into the medium of music, assuming that such translation will evoke similar semantic units in amateur and expert recipients of different cultures. The two-fold study can provide the global understanding of the creation and perception of the multimodal / multimedial text.

We assume that intersemiotic translation of a literary work into a cinematographic narration involves elements of intralinguistic translation in the course of film adaptation; we also *hypothesize* that people of different cultures and professions might perceive the multimodal art work (in our work it is a film-related piece of music) showing comparable associations based both on rational knowledge on the one hand and intuition on the other.

The research *material* is 1) the novel "The Great Gatsby" by F. Scott Fitzgerald; 2) its film adaptation (2013) by director Luhrmann; and 3) soundtracks from the film.

The *objective* of the study is to 1) identify the features and methods of the intersemiotic translation of the literary work into the film through methods and techniques of the intralinguistic translation in the process of film adaptation; 2) analyse semiotic elements of cinematic discourse – visual / sound / light effects, non-verbal means of communication, symbols and color in cinematographic narration, etc.; 3) compare written descriptions of associations, feelings, emotions

and sensations provided by amateur Ukrainian and professional English subjects to find out the mechanism for interpreting such multimodal texts.

To achieve this objective, the following *tasks* are set: to look into the previous studies of the issue under consideration; to consider the ways of non-verbal information transfer in intersemiotic and intralingual translations; to analyse the features of film adaptation; to study the effect the film soundtrack can produce on the recipient; to analyze intralingual adaptation methods, procedures and strategies; to look into the semiotic elements of cinematic discourse – signs-icons, signs-indices, signs-symbols, color, etc.; to study cinematographic means of film production – close-up, medium-shots, long-shots, camera angle, light/shadow, etc.

In a general sense, our experimental part of the research case rests upon the theoretical work by Jacobson "On Linguistic Aspects of Translation" and his three types of translations – intralingual, interlingual and intersemiotic. Following his classification, the intralingual translation is an interpretation – paraphrasing or reformulation of verbal signs by means of other verbal signs of the same language (Jakobson, 1959, p. 233). In this respect it can cause poetic, referential or even emotive and other functions change (Jakobson, 1960; Clayton da Silva, 2017, p. 73). The paraphrasing as a means of the intralingual translation is an integral part of adapting a literary work to create another form of textuality: a film, music piece, sculpture, etc. Such interpretation of verbal signs by means of nonverbal signs constitutes the basis of the intersemiotic translation, or transmutation. The third type, interlingual translation, is a translation of language units from one language into the other (Jakobson, 1959, p. 233). In case with the intersemiotic translation a significant change in the context, message, communicative function, code etc. can be observed (Clayton da Silva, 2017, p. 73). Hence, there is difference between a work of literature and a film adaptation. The difference becomes even more dramatic between such mediums as a piece of music and a film, or a film and a picture, or a film and a sculpture etc.

In the audiovisual realm a subject relies both on his/her rational knowledge and perception, intuition, emotions/feelings and senses. According to Chrzanowska-Kluczewska, one needs "to activate senses to interpret an art object" as the body serves both as "the generator and carrier of perceptual, cognitive and emotional capacities indispensable in the creation and reception of all possible texts but becomes a transmitter, a channel of textuality on its own" (Chrzanowska-Kluczewska, 2016, pp. 91-92). The third-generation cognition theorists assume that sensations, affect, intuition, and insight contribute more to meaning-making than simple linear reasoning, when the subject interacts with the environment at the mind-body level (Damasio, 1999/2003; Di Paolo & Thompson, 2014; Ellis & Newton, 2012; Hardy, 1998; Panksepp, 1998/2000; Sheets-Johnstone, 2012; Trevarthen, 1998; Varela, Thompson & Rosch, 1991; Zlatev, 2008). It is also instinctive, unconscious, inner knowledge, sensing, activity or cognition (Rosenblatt & Thickstun, 1994, pp. 696-714). We assume that basic emotions and sensations evoked by the different art objects agree in the subjects in the course of interpreting a piece of music. Basic emotions are universal, they are innate and automatic; basic emotions can trigger similar behavior cross-culturally, though their degrees of intensity may vary a lot (Izzard, 1977; Plutchik, 1980). Among the variants of previous experiences, the brain finds the closest match to the sensory stimulus concerning a certain situation employing visual images, smells and other sensations accompanying it. "The sensory-motor patterns include sensations from organs, muscles and joints (or 'interoceptive' sensations) and representations of sights, smells, sounds, tastes and touch ('exteroceptive' sensations)" (Barret et al., 2004).

According to Brazgovskaya (2014) music is a system of various-level symbols, where, as she assumes, the analogy with the verbal language can be seen: phonetics (scale), grammar (intervals, chords, harmonic sequences), syntax (the linear development of the musical text, the melody consists of motifs), the musical text has a compositional structure, a composer has his/her own style. However, music lacks such units (characters) that would be similar to words or that convey the meaning (Brazgovskaya, 2014). Music can convey various sound phenomena of physical and

biological nature, affective states of a person (emotions, feelings, mood, etc.), it can mimic human intonations (Brazgovskaya, 2014; Klyuyev, 2008, pp. 10-11).

A number of studies have looked at the emotional contents of music, expression, perception and arousal of music-evoked emotions (Juslin, 2013; Gabrielsson, 2002). Authors also assume that music cannot be interpreted (Budd, 1985) or, on the contrary, it is constantly interpreted revealing the meaningful information or arousing emotions (Juslin, 2013; Cross & Tolbert, 2009). Music is presumed to arouse basic emotions that fall into categories such as *anger, fear, disgust, happiness, sadness* and *surprise* identified by Ekman (*1992*) or their more complex variations as in the cone model and the wheel of emotions by Plutchik (1994): *anger, disgust, loathing, rage, fear, terror, surprise, apprehension, sadness, boredom*, etc.

There is a small number of basic emotions, other emotions are mixed states; they are likely to trigger similar behavior cross-culturally; their degrees of intensity may vary greatly (Izzard, 1977; Plutchik, 1980). When applied to music "basic emotions in vocal expressions and in music can be identified cross-culturally" (Bryan & Barrett, 2008*;* Fritz, 2009); they are easier to convey than the complex ones *(*Gabrielsson & Juslin, 1996*); "*basic emotions in music show high cross-cultural agreement, whereas non-basic emotions show low cross-cultural agreement" (Laukka et al., 2013).

A listener may have subjective but unique impressions, thus any emotion a subject perceives in music is unique and cannot be labelled as "wrong". However, agreement among listeners is possible if a piece of music transparently communicates vivid emotional meaning encoded in music which is easily recognized by perceivers and has similar impressions on them (MacDonald, 2012; Campbell, 1942; Juslin, 2013). However, due to its floating intentionality music may induce different meanings in performer and listener as well as different meanings in two different listeners (Cross, 2012, p. 266) – they have different personalities, so they perceive music in their own way.

Following Brazgovskaya (2015), to perceive music, "a person uses a cluster, a spectrum of semiotic systems of different representation potential: the languages of visual communication (gestures, painting, natural landscapes), the language of smells, tactile sensations, etc.".

According to Kostyayev (2010, pp. 8, 73), all sensory organs take part in conveying encoded meanings. The language of sensations – images and symbols evoked from sensations – is the least researched. Temperature sensations/perception as well as other sensations (visual, auditory, gustatory and olfactory) comprise the basis for the picture of the world. Haptic sensation and the perception of distance will be under investigation in this research as well.

2. Method

The method section describes film adaptation procedures, characteristic of the intersemiotic and intralinguistic translations, intersemiotic text reception as well as the experimental study steps.

2.1. Film adaptation and reception

Understanding the specific features of translating a literary work into a film and transitioning from a literary work of art to a feature film has long been under investigation in the fields of literature and cinema (Wildfeuer & Bateman, 2017; Matito, 2019). The procedures of intersemiotic and intralinguistic translation, which are used in the process of translating the literary text of a novel into a film, help us imagine the complex nature of transformations in language means, which could further improve the quality of film adaptation. Although the concept of film narration and film-making based on a literary work have received coverage (Besedin, 2017), the analysis of transformations made with the text in the process of its adaptation into the semiotic space of the film can provide data on the replaceability of seemingly irreplaceable linguistic means in communication.

In our research, we employed the following translator's procedures, typical of the intralinguistic and intersemiotic translations: change of sequence of scenes, i.e. their modulation, addition (including new scenes and characters), compression and omission of information. The number of characters in a literary work could be changed as well. The audiovisual component,

however, compensated for the reduction in the narrative presented in the literary work, forming an intersemiotic space of the film.

The experiment conducted in course of the study involved interpretation of a musical art object by amateur subjects. The art objects are soundtracks "Crazy in Love" and "Gatsby believed in the Green Light" (without lyrics), and "Bang Bang" (with lyrics) from Baz Luhrmann's "The Great Gatsby" (Music from Baz Luhrmann's Film "The Great Gatsby"). These objects are viewed as intersemiotic musical translations of the original multimodal/multimedial and multicomponent semiotic object – "The Great Gatsby" film. The soundtracks from "The Great Gatsby" represent the genre, and the specific events of the film in particular.

Emeli Sande and The Bryan Ferry Orchestra's "Crazy in Love" is a piece "used in a scene to express a comic, heightened nervousness as Gatsby is anxiously waiting to be reunited with Daisy over tea at Nick Carraway's bungalow; <…> it's an amusing scene meant to show you Gatsby with butterflies in his stomach" (From Flappers to Rappers: The Great Gatsby' Music Supervisor Breaks Down the Film's Soundtrack). The idea is that he is crazy in love.

The "Gatsby Believed in the Green Light" soundtrack is performed by Tobey Maguire & Craig Armstrong. F. S. Fitzgerald uses the metaphor of the "green light" to signify the hoped-for better future which, in fact, gets further and further away from the hero.

The "Bang Bang" soundtrack performed by Will.i.am. opens the scene of the wild party at Gatsby's.

2.2. The reception of intersemiotic text: experimental study steps

In the experiment, we asked Ukrainian subjects (students) to describe: a) *thoughts* that arise while listening to the pieces of music, relating them to some *ideas/topics* or *events*; b) *feelings/emotions* they experience; c) their *sensations* in terms of *temperature*, *touch*, *taste*, *smell*, *sound*, and *distance*.

The subjects were told they were to interpret some soundtracks. They did not get any cues as to the subject matter of the art objects they had to interpret or their intersemiotic links (the name of the film was not revealed). The subjects were not provided with any lists of names of feelings/emotions or sensations from which to choose (except for several examples). Thus, the subjects could not rely on their knowledge of the music or film. The descriptions were given in Ukrainian, the native tongue of the subjects, so that they were not limited in their expression.

The descriptions are viewed as data for cognitive linguistic analysis.

Analysing the data, we were to identify the semantic unit, or concept, the description referred to, and its domain, which we understand according to Langacker (1987, p. 488) as "a coherent area of conceptualization relative to which semantic units may be characterized".

We also related the concepts within the domain by setting a frame which is "any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits" (Fillmore, 1982, p. 111). Experience, representing a narrative, suggested employing a script (a dynamic type of frame), structuring a sequence of events in some socio-cultural context (Schank & Abelson, 1977, p. 151).

The third step was to compare concepts/domains and scripts, activated by the descriptions of Ukrainian-speaking amateurs and English-speaking experts, to find similar and different features in their descriptions.

3. Results

This section shows the results of the intersemiotic translation of the novel into a film, studies semiotic elements and cinematographic means employed in the film, provides the results of the experiment studying the reception of the soundtrack as an intersemiotic text.

3.1. Intersemiotic translation of a literary work into a film

In this paper we have looked into the translation procedures employed by a collective author in the process of translation, or adaptation, of a literary work into a cinematographic narration.

Most often, text ***compression*** is used to exclude details that do not play an important role in the developments in the past of the main and supporting characters. There are also cases of compression of Nick's story about Jay Gatsby's past; of Jordan's story of Jay and Daisy's first encounters; Nick's dialogue with Wolfsheim; guest descriptions at Gatsby parties. The adaptation points out people's professions without mentioning characters' names.

The *compensation* is used to represent such elements described in the literary work that can be displayed employing a visual component. Most often, it involves a description of the characters through makeup, hairstyle, clothing, their body language or behavior. Analyzing the literary work, the author described each of the characters in detail, so all the appearance descriptions were transferred to the film adaptation just as vividly, though with the help of an image.

For example, the image of Myrtle – Tom Buchanan's mistress is described by the author as follows:

> *She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some women can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering* (Fitzgerald, 2018, pp. 28-29).

In the film, however, her image is conveyed through red hair, bright, bold clothing and audacious demeanor. Myrtle is the complete opposite of Daisy, and it becomes clear to the viewer that Myrtle is Tom's lover.

We can also observe an example of compensation in the Dinner at the Buchanans' episode. The literary text provides a long conversation among the main characters discussing various topics. In the film, the conversation is shown as a prompt change of frames highlighting a word or phrase of a particular topic.

Adaptation is employed to replace an element, object or phenomenon in a literary work with another one in the film to ease the perception process to the viewer or reduce time. For example, adapting the realia of a particular culture which must be explicated to be understood. Sometimes certain events or characters, that are not significant for the plot developments, constitute a hindrance as they cannot be shown in the film in a short period of time, so they tend to be replaced. For example:

When Gatsby first reveals his past to Nick (in the literary work), he says that he lived as a "rajah", while in the film, this word is replaced by a "prince".

In the literary work: *"After that I lived like a young rajah in all the capitals of Europe…"*.

In the film adaptation: *"After that I lived like a prince in all the capitals of Europe…"*.

Wolfsheim's "cuff buttons" were replaced with a "pin" that was attached to the tie:

In the literary work: *"I see you're looking at my cuff buttons"*.

In the film adaptation: *"Looking at my tiepin?"*.

When Daisy visited Nick, she asked why she was to come alone, and Nick replied:

"That's the secret of Castle Rackrent." Few people know that this is a reference to the novel by Maria Edgeworth "Castle Rackrent", so in the film this proper name was replaced by: *"Oh, it's the secret of Carraway Castle."*

The ***addition*** procedure is employed to explain to the recipient some notions and facts (historical, cultural etc.). The team of authors can add any information they deem necessary. For example, at the beginning of the film they added another line of fictional characters to the cinematographic narration. The developments begin at the hospital where Nick Carraway tells the doctor his story. This episode was introduced to keep the format of the first-person story in the original literary work unchanged. It also shows the viewer how this experience influenced Nick Carraway.

Another example of addition procedure is the modern-style music, opposed to the old-style 20s music, which adds more dynamics to the movie.

The ***omission*** is the most common procedure in the process of film adaptation: a number of elements, events or even minor characters, that do not drastically change the course of events of the plot and are not important for the general perception of the narration, may become omitted. For instance, the director almost completely removed the line of Nick and Jordan. We may trace a love affair between them in the book, in the film, though, the viewer can only guess that there were feelings between them. In this case, this procedure was used to draw the viewer's attention to the Jay-Daisy relationship.

Another example is the omission of scenes or dialogues with characters who appeared in the book only once and did not influence the developments: Nick and Jordan's dialogue with the two girls in identical yellow dresses at Gatsby's party; a scene in the McKees' room after the entertaining pastime of Nick, Tom, Myrtle and others at the hotel; the visit of Mr. Sloane, his date and Tom to Jay Gatsby; "drunken company" talk at one of the parties (Miss Baedeker, Doc Civet).

To other scenes subject to omission belong: Nick's conversation with Wolfsheim and Gatsby's father's visit after Jay's death.

Modulation. Due to the fact that most of the literary work is usually conveyed with the help of audiovisual means some episodes lose their original order in the film, as the director considered it appropriate and to the point to rearranged them chronologically.

For example, the guests at the Gatsby's parties were introduced to the recipients during Nick's first visit to Gatsby; in the book, however, the recipients read about the guests only on the third visit of Nick to Gatsby's. In the film, Nick first learns about Gatsby's request to invite Daisy to tea, and then Jordan tells him about Jay and Daisy's past; in the literary work, these events happen in an opposite chronological order. In the film, Daisy sees her home from the other shore in Nick's house, and in the book, she first sees it from Gatsby's room only.

Source language matter transformations can be complex, i.e. employing several procedures. Compensation and modulation: The appearance of the Myrtle's husband – Wilson. The literary work describes him as:

> *He was a blonde, spiritless man, anemic, and faintly handsome. When he saw us dump a gleam of hope sprang into his light blue eyes. When he saw us, a pale glimmer of hope lit up in his moist blue eyes* (Fitzgerald, 2018, p. 28).

The film shows Wilson to be brunette. He is very dirty and not very good-looking. Wilson is a man of naive and shallow mind.

Modulation and omission. After Myrtle's accidental death, Wilson does not know who owns the yellow car. The next day, he talks to his friend and decides to find Myrtle's killer. We learn that Tom told Wilson the name of Gatsby at the very end of the literary piece.

In the movie, Tom mentions Gatsby's name in Wilson's garage, right after the accident; an episode of Wilson's conversation with his friend is omitted.

3.2. Semiotic elements and cinematographic means

The semiotic model of cinematic discourse is complex in structure. It embraces cinematic discourse including its characters and developments of the plot. The meaning-making occurs at the intersection of verbal, non-verbal and cinematographic semiotic systems that are socially, culturally and situationally predetermined. The success of communication depends on the ability of the collective author to construct reality through verbal, non-verbal and cinematographic semiotic systems, as well as the ability of the collective recipient to reconstruct it. Collective recipients are viewers with different gender, social and national backgrounds. The communicative purpose of the author is reconstruction by the viewers of the meaning and evoking particular emotional and evaluative reaction in them. The signs of cinematic discourse have features of iconicity, indexality and symbolism, they are conventional, intentional and unmotivated. The film sign is conventional and unmotivated, its meaning is established "by convention" and predetermined by the linguistic

culture of a particular linguistic community, it is arbitrary to what it means in a film without being obviously associated with it. The soundtrack, for instance, indicates an emotion, indexing, and at the same time symbolizing it (Krysanova, 2017, pp. 26-30).

The cinema creates new images and uses a well-known sign system. Following Peirce's idea that "we think only in signs" (Peirce, 1931/58) and that "signs take the form of words, sounds, images, flavors and odors, acts or objects" (Chandler, 2017) only when we interpret it as 'signifying' something, i.e. invest them with meaning (Peirce, 1931/58). This interpretation is unconscious as we relate them to familiar systems of conventions.

There are three types of signs:
- sign-icon (physically resembles the signified, the thing it depicts);
- sign-index (shows evidence of what is being represented);
- sign-symbol (no resemblance between the signifier and the signified; the connection between them must be culturally learned) (Peirce, 2000).

"Translation semiotics itself can be regarded as a discipline that deals with mediation processes between various sign systems, and, on the macro level, with culture as a translation mechanism" (Torop, 2008, p. 256).

The visual effects (*signs-icons*) include photos, texts and inscriptions. "The Great Gatsby" film provides with the following examples:

The inscription on the signboard "George W. Garage" – a sign on the George Wilson garage;

The medal from Montenegro ("Orderi di Danilo"), a photo from Oxford – an episode with Gatsby telling a story about himself in the car;

Newspapers with different headlines – the marriage of Daisy and Tom; *an article revealing the source of Gatsby's wealth; news of Gatsby's death;*

Gatsby's party invitations – The episode when Nick receives the invitation.

The use of sound effects makes the picture more realistic. We record the following examples of sound effects: *a phone call, car alarms, a hoot of the boiling kettle, a ticking clock, a shot, contemporary music.*

Signs-indices in cinematographic narration are always represented by non-verbal means of communication, such as facial expressions, gestures, physiological manifestations or through various objects. For instance:

Restlessness, abrupt posture change, touching hair, chin flicking, leg crisscrossing, pulling the collar, looking at the clock – indices of excitement and expectation (the episode of Gatsby and Daisy's first meeting after a long separation period);

Sweat drops, ice, fans – the heat index (the day Gatsby and Daisy decide to tell Tom – the heat adds more tension);

Tears – the sadness index (when Daisy is forced to say she did not love Tom; when Gatsby loses self-control);

Cigarette – the excitement index (the day Daisy and Gatsby decided to tell everything, Daisy was very excited and she smoked);

Gun – the murder index.

Cinematic signs are conditional, metaphorical, and can substitute certain objects. In "The Great Gatsby" film we find the following examples:

Green light is a symbol of hope (The light shines across the bay from Gatsby's house – marking the exact place where Daisy lives. It symbolizes hope and a dream. When Gatsby and Daisy finally meet the light allegedly loses its meaning);

The pier is a symbol of the long-awaited meeting (Gatsby keeps coming to the pier to look at the green light);

"Ulysses" – the book is a symbol of Nick's unrealized dream (at the beginning of the film, we see the book while Nick tells his story; he says he never became a writer);

The eyes of Doctor T. J. Eckleburg – 1) the symbol of all-seeing eyes of God judging American society; 2) the symbol of knowledge – the eyes see and know everything (they first appear when Nick and Tom go to New York and then before and after Myrtle's death).

Red is a symbol of power, of carnal desires (walls and furniture in Tom and Myrtle's apartment), a symbol of aggression (Gatsby's insane face after Tom tells who Gatsby really is);

White is a symbol of innocence, in this film, however, it is a symbol of imaginary innocence. Daisy's image is fair skin, blonde, and almost always dressed in white. She seems innocent, but only at first sight – after Myrtle's death and her indifference to Gatsby's death, we realize that this is not the case.

Blood is a symbol of death (the episode in the Gatsby pool when he was killed); it is also a symbol of life and sacrifice.

We also find that some signs have features pertaining to several types at a time, i.e. a mixed-type group. Here belong:

Change of weather – sunny weather following the rain – a symbol of reunion of Jay and Daisy, as well as indices: the rain is the index of sadness, the sun – of joy;

Change of seasons. Winter: at the beginning of the film we see winter symbolizing the present, the events have already happened, Nick's condition is that of disappointment, he loathes everything and everyone. Summer symbolizes the beginning, fun, carelessness. Autumn – Daisy's feelings to Gatsby die away, Gatsby's death. These seasons symbolize the states of the main characters, but the index value of these seasons is shown through the dry, fallen leaves of the autumn, cold and snow of the winter; fair weather, heat of the summer.

A phone call symbolizes the fifth person's presence in the room; stress and anxiety index (the Buchanans' dinner episode and Myrtle's call); the index of waiting, a call as a symbol of death – Gatsby was expecting a call from Daisy and because he was distracted by it, he did not notice Wilson who eventually kills him. It turns out that Gatsby dies because of Daisy.

To convey the creative plan of the director and to evoke certain emotions in the viewers, as well as to strengthen the artistic expressiveness of the film, such cinematographic means as close-up, medium and long shots, light / shadow, color are used.

There are three types of shots: close, medium and long shots.

The long shot is used to show the whole scene, to provide the viewer with time and place of the scene, as well as to create physical or/and emotional connection of the character with the environment and the surrounding objects.

The middle shot is common in cinema shooting because it focuses on the character or subject matter, at the same time it can show some of the environment. It is often used when moving from one shot to another.

The close-up reveals the details of the object or action and focuses on the element, as well as shows a cinematic portrait where one can see characters' emotions (Filmmaking 101: Camera Shot Types).

Consider the following examples:

Long shot: Aerial view of New York, Buchanan House, Gatsby Castle, West Egg-New York Road.

Medium shot: People at the Gatsby Party (attention is drawn to the costumes), most episodes where the main characters are in the car, Gatsby's funeral.

Close-up: Daisy's first appearance in the movie, Gatsby's ring, Jay and Daisy's first conversation, Gatsby's insane face. The close-ups are often used to draw viewers' attention to important details, appearance of characters and their emotions.

The camera angle accentuates certain features of the subject and, at the same time, conceals irrelevant details, creating a certain impression. The shots explicitly depict the object we see, the angle shot can influence the way we perceive it.

"Eye-level" angle shot – the camera is at the level of the object, so when the actor looks at the lens, he/she should not look up or down. This perspective is very common because it is neutral and has no dramatic power;

Lower angle shot – the camera is located below the actor's eyes. The view from below allows the object to look powerful, higher, sometimes vulnerable;

High angle shot – the camera is above the subject and looking down. This position conveys information about the scene, characters, shows the weaknesses of the character;

Dutch Angle – The camera changes the horizontal and vertical lines to a diagonal and creates a more dynamic composition; it is also used to disorient and disturb the viewer.

Overhead angle – the camera is placed over the actors to simulate actions that take place inside a scene and also allows the viewer to see more within in less time (Camera Angles: The Art of Manipulation; Studio Binder).

We found the following examples of using different angle shots in the film:

"Eye-level" angle shot – most episodes with dialogues of the main characters, acquaintance with Gatsby's guests, wedding of Tom and Daisy;

Low angle shot: Gatsby's machine (to show how powerful it is), Jordan's friend at Gatsby's first party (to show his hostile attitude toward Nick), Daisy at Buchanans' last dinner (to show how excited she is);

High angle shot: Nick in the crowd near the Empire State Building (to show that he is just "one of the bunch of people"), Tom and Myrtle's apartment, room at the Plaza Hotel (acquaintance with the venue);

Dutch Corner – the end of the first Gatsby's party, the guests go down the stairs (to show the alcoholic intoxication of the guests);

Overhead shot – most episodes of Gatsby's parties, Myrtle and Tom's party.

Light and shadow shooting helps create mood, atmosphere and depth of frame.

Here are the examples of the use of light and shadow in the film:

Nick's face in hospital; a description of Gatsby's past; an episode at Gatsby's when he stopped having parties; Gatsby's funeral.

The use of light / shadow in these episodes helped to contrast the events. Through this technique the viewer sees how the events change Nick, the way Gatsby changes, when he and Daisy met secretly, what Gatsby was like as a kid and what he became.

To sum up, in the course of transferring a literary work into a film, change is inevitable since there is lack of time and medium. By using procedures of the intralinguistic and intersemiotic translations the collective effort of film-makers can produce a more or less accurate translation of the literary work, which is faithful to the original source, or a kind of inventive adaptation. In any case, the authors employ procedures such as text compression, compensation, modulation, adaptation, addition or omission of the information for reasons mentioned above. Inclusion of new scenes, characters, specific sound and visual effects, music, semiotic elements and cinematographic means can both compensate for the loss of information, or create new meanings.

3.3. The reception of the musical piece of art as an intersemiotic text

In the experiment, Ukrainian-speaking amateurs' descriptions of soundtracks from Luhrmann's "The Great Gatsby" were compared to English-speaking experts' descriptions from critics' reviews of Luhrmann's soundtracks and film (Rotten Tomatoes).

Below, we will provide the comparison of our experimental results in the following order: the descriptions of thoughts, feelings/emotions; sensations.

The descriptions of the **topic** start with experts' reviews.

The experts believed that *most of the shots in the movie come at you in a fire-hose rush: faces, sequins, hair, asses, 'confetti'; a film looks like it was 'dipped in 18-karat gold'* but it *doesn't mean it's rich in quality; the movie has so gossiped about 'his parties', his travels, 'his riches'… 'liquor', cars….*

They thought *the novel builds to a titillating succession of 'deaths'.* In their opinion Luhrmann's movies*, including "William Shakespeare's Romeo + Juliet," are like watching 'a three-ring circus'; they're audaciously, passionately artificial and at the same time 'unabashedly romantic' – post-modern pop medleys aimed at the heart, not the brain.*

They concluded it was a *sorry tale of 'the super-rich'; 'a crude burlesque' on what's probably American literature's most precious jewel.*

The experts described the main character, Jay Gatsby, as the person who *returned from World War I and other adventures, 'filthy rich';* was *a mysterious,' nouveau riche neighbor'; dashing and mysteriously 'wealthy neighbor'*; and they thought Jay Gatsby *is a man still aglow with youthful 'dreams';* and *it's all 'drama' to him.*

Other characters were described by experts as...*wearing a 'silent-movie' mustache;* or as such who *just wear you down with 'machismo'.* Jason Clarke, who plays the mechanic Wilson is thought to play *as if competing with 'clowns' and elephants for the audience's attention,* while Tobey Maguire makes Nick Carraway *'an almost Woosterish clown'.*

The parties were described as *'over-the-top, glitzy parties'; 'a non-stop nightmare party';* resembling *'a blizzard of confetti'.* The experts found there was *'the glamour' of being interrupted all night by "urgent" calls from Chicago and Philly.*

The Ukrainian subjects described the topic after listening to the soundtracks as follows:

➢ The "Crazy in Love" soundtrack produced such *thoughts* in the subjects:

We registered the nouns *вечірка ('party'), танці ('dance'), веселощі ('revelry'), цирк ('circus'), свято ('festive event'), бурлеск ('burlesque'), прогулянка (walk).* The students also used phrases like *вечірка 20-х – 30-х в США ('a party a-la 20s-30s style'), весела вечірка ('cheerful party'), час йти на вечірку ('time to go to a party'), дорого-багато ('chichi'); про палку любов ('about passionate love'), жінка зваблює ('a woman seduces'), джаз у ресторані ('jazz at a restaurant'), у старому барі зразка 20-х в США ('at an old bar of 20s in the USA'), вечір з друзями ('evening with friends'), музика з фестивалю ('festival music'), Великий Гетсбі (Great Gatsby).* Some descriptions were not true to the topic – *відпочинок після іспиту ('rest after the exam'),*

➢ A sad and depressive tune of "Gatsby Believed in the Green Light" provoked the following thoughts in the students:

They used such nouns *as самотність ('loneliness'), смуток ('sorrow'), трагедія ('tragedy'), втрата ('loss'), розчарування ('frustration'), похорон ('funeral'), дорога ('road').* We also registered phrases – *біль утрати ('the pain of the loss'), сумний захід ('sad event'), замислився про майбутнє ('pondering over future'), смерть улюбленого героя ('death of the favorite character').* There were also descriptions that did not correspond to the topic or the events in the film *похорон, наче в Грі Престолів ('funerals as in the Game of Thrones'), перемога ('victory'), опера ('opera'), поїзд ('train').*

➢ A dynamic and cheerful melody of "Bang Bang" evoked the following thoughts: *веселощі ('revelry'), цирк ('circus'), дискотека ('disco'), концерт ('concert'), про любов ('about love'), модно одягнені люди на дискотеці ('smartly dressed people attending a disco party'), видовище ('show'), вечірка ('party'), відпочинок після довгої праці ('rest after long work'), гра (game), день народження ('birthday'), комедія ('comedy'), жарти ('jokes'), літня музика ('summer music'), комік-шоу ('comic show'), німе кіно ('silent movie'), комедія ('comedy').*

Below, we proceed to the description of **feelings and emotions** evoked in the experts by the film and music and in the amateurs by the piece of music.

The critics thought DiCaprio's Gatsby was *a gorgeous 'neurotic', always 'slightly nervous';* DiCaprio gave his character *the 'nervous undercurrent';* they felt the *'Gatsbyesque notion of longing' to be somewhere you can't be.* They mentioned DiCaprio *grasps the 'deep insecurity' that forces Gatsby to worship his 'lost love'.* They found *there's 'steel in his melancholy'.* They pointed out *Luhrmann invents a tranquil asylum for a 'depressed' Nick;* while the lead actress *gets the*

character's 'melancholy'; she gets 'the sadness of the character'. Other experts' descriptions mentioned *'depressive' writing*; characters' *'unspoken feelings of ennui, disappointment, and despair'.*

The music evoked the following feelings in the students:

➤ Listening to "Crazy in Love", they felt the atmosphere was as follows:

Весело ('cheerful'), радість ('joyful'), піднесений настрій ('in high spirits'), приємно ('nice'), багато людей ('lots of people'), збудження ('excitement'), грайливе ('playful'), весело-романтичне ('joyful and romantic'), захоплення ('delight').

➤ "Gatsby Believed in the Green Light" provoked negative feelings and emotions:

Смуток ('sorrow'), тривога ('anxiety'), печаль ('sadness'), жаль ('regret'), біль ('pain'), депресія ('depression'), шок ('shock'), хвилювання ('concern'), напруження ('tension'), спогади ('memories'), прощання ('farewell'), епічні і сумні ('epic and sad'), мужність ('manliness'), замислився ('pondering'), сірість ('dullness'), мрійливе ('dreamy'), спокій ('tranquility'), релакс ('relaxation').

➤ "Bang Bang", on the contrary, evoked feelings that could be compared with the ones in "Crazy in Love". The subjects felt:

Радість ('joy'), веселощі ('revelry'), грайливе ('playful'), кохання ('love'), збудження ('excitement'), насолода ('delight'), гламурне ('glamourous'), кумедне ('funny'), сміх ('laugh'), хочеться танцювати ('it feels like dancing'), піднесений настрій ('in high spirits'), спогади про дитинство та сміх ('memories of childhood and laughter'), хитрість ('trick').

As for the comparison of **sensations**, the critics' descriptions provided the perception of the film through <u>temperature recognition</u>. They reached it through simile, personification and metaphorical descriptions where temperature was mostly shown at its extreme – either hot or very cold.

The critics said the character's *blond hair is 'frozen' and fixed into amber waves; the words appear typed on the screen and 'fall like snow or ash'.* They mentioned that while a hero *is ensconced within a 'giant snow globe'* the *'winter rages'* outside. On the contrary, the relationships and events at a hotel were perceived through hot temperatures as *'steaming heat' at the Plaza Hotel* and *a 'humid' room at the Plaza Hotel;* or *the couple's 'hot-blooded romance'.* Though, the director's idea was thought to be a *'fresh insight' into the novel's genius* and the atmosphere was full of *astonishing Art Deco 'crispness'.*

The Ukrainian amateur subjects lack the experts' abundance of stylistic devices, though their perceptions were alike.

➤ In "Crazy in Love" most students felt it was *тепло ('warm'), літо ('summer') сонячно ('sunny'), гаряче ('hot'), жарко ('hot').* Some subjects defined their temperature perception in degrees by Celsius. They feel it is *25°, 28-30°, 34°,* though some sensed it was *свіжо ('fresh')* or even *холодно ('cold').*

➤ "Gatsby Believed in the Green Light" evoked the perception of *холод ('cold'), прохолодно ('chilly'), трішки холодно ('a little cold'),* they sensed there was precipitation like *сніг ('snow'),* they named temperatures in degrees - *10°, -5-7° C,* they felt it was *кінець грудня ('late December'), мороз по шкірі ('chill down the spine').* However, there were several descriptions of warm weather: *тепло ('warm'), гаряче ('hot'), 30° C.*

➤ "Bang Bang" soundtrack evoked the sense of hot weather in all the subjects: *спекотно ('hot'), дуже тепло ('very warm'), тепло ('warm'), весна ('spring'), гарна погода ('fair weather'), 20°C, 25°C, 34° C.*

<u>Haptic perception</u> of the film by the critics was traced in descriptions contrasted in terms of *sharp, smooth* and *liquid* surface. So, they thought that *material this familiar needs 'an angle sharper than 3-D'.* Water was often mentioned in the film (it has a symbolic meaning). The reviewers mentioned it in their descriptions and the students sensed the surface was liquid as well: *The body of water, be it the 'pool or a bay', plays a symbolic role in this work of art.* The critics said *DiCaprio doesn't get to truly shine until ... goes for a swim in his 'backyard pool';* now and

then *the camera hurtles ... across the 'water' toward Disney's turreted Magic Castle; "Just swallow the 'water' and keep talking, Gatz".* The experts compared the actors with inanimate objects: *everyone looks like a 'cut-out' figure pasted on postcards.* They thought the director showed *Fitzgerald's 'polished' American vulgarity* in a new way.

Listening to the "Crazy in Love" and "Bang Bang" soundtracks the subjects had mostly similarly pleasant sensations, while "Gatsby Believed in Green Light" evoked the sensations of something sharp, hard and liquid.

➢ "Crazy in Love": *приємний ('pleasant'), м'яка ('soft'), вода ('water'), приємний – хочеться ще доторкнутись ('so pleasant, you want to touch again'), легкий ('light'), гнучке ('flexible'), гладенький ('smooth'), з буграми ('bumpy'), знайоме ('familiar'), матова ('mat'), рельєфно ('raised'), шершавий ('rough'), різкий ('sharp').*

➢ In "Gatsby Believed in the Green Light" they felt the surface was like: *вода ('water'), скло ('glass'), тверда ('hard'), гостра ('sharp'), лагідна ('soft'), струна ('string'), колюча ('prickly'), ріжуча ('cutting'), каміння ('stone'), холодна ('cold'), дивна ('strange'), мурашки виступають на шкірі ('goosebumps'), обійми ('embrace').*

➢ In "Bang Bang" it sensed like*: гостра ('sharp'), приємна ('pleasant'), тверда ('hard'), колюча ('prickly'), з буграми ('bumpy'), глянець ('gloss'), пісок ('sand'), як до пляшки ('as touching the bottle'), як слайм (желеобразне) ('like a slime'), улюбленого артиста ('favourite artist'), різке, але приємне ('sharp but pleasant').*

<u>Olfactory sensation</u> was hardly shown in critics' descriptions – they wrote the film had *redundant flavoring.*

The students, however, sensed quite a lot of things while listening to the soundtracks under investigation:

➢ "Crazy in Love" evoked such smells as *солодкий ('sweet'), дощ ('rain'), освіжаюче ('fresh'), море ("sea"), сигари ('cigars'), кава ('coffee'), цитрус ('citrus'), квіти ('flowers'), шампанське ('champaigne'), кориця ('cinnamon'), банан ('banana'), солодкі парфуми ('sweet perfume'), розкішшю ('luxury'), жіночий парфум і запах жіночого тіла ('women's perfume and the woman's body odour'), печиво (biscuits).*

➢ "Gatsby Believed in the Green Light" produced the following sensations: *дощу ('rain'), сирості ('humid'), свіжий ('fresh'), прохолодний ('chilly'), без запаху ('no smell'), гіркий ('bitter'), різкий ('sharp'), осінь ('autumn'), землі ('soil'), заліза ('iron'), зими та кам'яного залу ('winter and stone hall'), лісу (forest), розрідженого озону ('diluted ozone').*

➢ "Bang Bang": *кориці ('cinnamon'), кисло-солодкий ('sweet and sour'), солодкий ('sweet'), апельсин ('orange'), фрукти ('fruit'), шоколад ('chocolate'), кава ('coffee'), алкоголь ('alcohol'), попкорн ('popcorn'), різкий ('sharp'), перемоги ('of victory'), м'яти ('mint'), пахне літом (of summer), конфетті ('confetti').*

We registered <u>gustatory sensations</u> in the descriptions of the reviewers who employed metaphors and similes and other free word combinations to present their ideas. Thus, they thought the film was a *relentless audiovisual 'sugar'; it's fair to wonder if we're still in a movie or an ad for 'Disaronno liqueur'.* The main character's skin was said to be '*as pink and orange as grapefruit meat'.* They pointed out that *if Gatsby is on any drug, it's 'diet coke'.* The parties were described as having *the plentiful 'booze', 'confetti' and 'champagne'.* At his parties *Jay Gatsby spread 'a little liquor' around.* Reviewers thought *Maguire can be 'sweet without undue sickliness'.*

Gustatory sensations descriptions by the students revealed that the soundtracks evoked tastes, such as:

➢ "Crazy in Love": *приємний ('pleasant'), солодке ('sweet'), кава ('coffee'), шоколад ('chocolate'), кориця і шоколад ('cinnamon and chocolate'), терпкий ('tart'), шампанське ('champaign'), м'який ('tender'), ментол ('menthol'), помірно солодкий ('moderately sweet'), хочеться ще ('want more'), печиво ('biscuits').*

➢ "Gatsby Believed in the Green Light ": *кислий ('sour'), гіркий ('bitter'), вода ('water'), тягучий ('slimy'), чай ('tea'), дерева ('wood'), терпкий ('tart'), сльози ('tears').*

➢ "Bang Bang": *солодкий ('sweet'), алкоголь ('alcohol'), вино ('wine'), морозиво ('ice cream'), газований напій ('soda'), попкорн ('popcorn'), шоколад ('chocolate'), з гірчинкою ('a little bitter').*

Film-evoked <u>perception of sound</u> brought about such descriptions by the experts: they thought the *result was simultaneously 'Broadway, La Scala, and MTV'; the movie 'pulses' with the 'vibrant, dissolute energy';* it was called *21st century-'whistles';* the film *just keeps hitting the same 'high notes' until we 'go numb' to the din*; it is *'full of noise and furor'*; the director used *purposefully anachronistic songs by Jay Z and Beyoncé.* The parties were described as *wild, loud, or blaringly loud parties.* They believed that *the road races are terrifyingly loud and fast.* On the whole, everything in the film *is loud and fast.*

The amateurs had the following sensations listening to the soundtracks:

➢ "Crazy in Love": *гучне ('loud'), жваве ('lively'), веселе ('cheerful'), танцю ('of dance'), різке ('sharp'), змушує танцювати ('invites to dance'), швидкий ('fast'), стрімкий ('rapid'), негучно ('not very loud'), швидке ('fast').*

➢ "Gatsby Believed in the Green Light": *голосно ('loud'), тихо ('quietly'), м'яка ('tender'), змушує сумувати/сумна ('makes sad'), пронизлива ('piercing'), мелодична ('melodic'), тягуча ('flowy'), ручки по папері ('pen over the paper'), плаксива ('whiny').*

➢ "Bang Bang": *гучне ('loud'), динамічне ('dynamic'), приємне ('pleasant'), ритмічне ('rhythmic'), запальне ('passionate'), швидке ('fast'), переривчасте ('discontinuous').*

Proprioceptive <u>sensations of distance</u> by the experts were scarce, containing only one description: *DiCaprio's mouth is etched, 'equidistant', between a smile and a smirk.*

Distance perception also revealed that for the students "Crazy in Love" and "Bang Bang" were associated with *closeness – близько, наближається* (*'very close', 'approaching'*), while "Gatsby Believed in the Green Light" caused disagreement among the students: most students perceived the music as *very distant – далеко* ('far away'), though a number of students felt it was *close – близько.*

To sum up, the descriptions used by the Ukrainian amateurs, activated a number of the concepts, found in the experts' description of the topic/events (domains WEALTH (GLAMOUR), DRAMA, DEATH, FUN (PARTYING, DANCING, BURLESQUE, COMEDY, CIRCUS), MEMORIES), and – feelings/emotions, provoked by these events (domains JOY (DELIGHT), EXCITEMENT, LOVE, PASSION, SADNESS (SORROW), ANXIETY (NERVOUSNESS)). They also showed agreement in description of sensations in terms of smell and taste (SWEET and SOUR/BITTER), haptic perception (LIQUID) the contrast between, COLD and HOT sensations.

The experiment has shown that the amateurs managed to guess and reconstruct the details of the film listening to three soundtracks only. No name or genre of the film had been revealed to them before the experiment. We can structure these concepts to see that most of the subjects could feel there was a dramatic love story, there was a great deal of partying, dancing, glamour and wealth. They also mentioned alcohol (Champaign, wine, bottles), food at the party and party attributes (ice cream, sweets, fruit, confetti), weather conditions and temperature (snow, heat, cold), they felt there was liquid surface (water, the sea).

The amateurs and experts have agreed in their perception of the art object: they thought there was something resembling the circus and clowns about the film and music, despite the fact it was not mentioned in the literary work.

Nevertheless, the music mostly evoked pleasant feelings and emotions in the subjects, while a number of experts evaluated the film as mediocre, also providing discreet comment on being full of loud parties, riches, confetti, ambiguous choice of music and actors.

Another difference between the two groups concerned the complexity of linguistic expression of the experience. The amateurs use basic literal vocabulary in their descriptions (nouns, adjectives,

verbs as separate words or parts of nominal phrases, or, more seldom, verbal phrases), while the experts use complex structures and figurative vocabulary including similes, metaphors, personification.

4. Conclusions

This paper was aimed to study the intersemiotic translation of the literary work of art into a cinematic narrative as well as reception of intersemiotic texts by amateur and expert subjects.

The intersemiotic transition of a literary work of art into a film requires from the film-makers the use of procedures of both intralinguistic and intersemiotic translations. This cooperative effort can produce multiple translations ranging from accurate interpretation of the literary work to rather inventive adaptations. The procedures such as text compression, compensation, adaptation, modulation, addition or omission of the information are often employed to fit the film adaptation into the time and medium. Accurate adaptations are rather rare due to the "time-and-medium" factor mentioned above. In the course of translation of one medium into the other there occur the following transformations: inclusion of new characters, scenes and music, as well as specific sound/visual effects, semiotic elements and cinematographic means, all of which can compensate for the loss of information, or create new meanings.

The results of the study have shown comparable data on the reception of a cinematographic narrative through its musical intersemiotic translations by amateur subjects and the reception of the cinematographic narrative itself by expert subjects. These results prove that amateur subjects are able to interpret an intersemiotic art object through their corporal involvement with this object. Sensations, feelings/emotions and intuition based on the associations with their previous experience prove their power in competing with rational inferences based on specific knowledge, conscious rational thinking and evaluation.

However, while experts professionally construct their narrative employing complex structural and semantic units to express their views, amateurs' descriptions are spontaneous and full of disconnected details presented in the form of separate words (nouns and adjectives mostly) or phrases (nominative, attributive or verbal). Despite the fact that their narrative is not comprehensive, the amateurs are able to provide accurate details which agree with the narrative of the experts.

This paper assumes that people have an inborn capacity to create shared meanings which they draw from their immediate sensations, feelings/emotions that are associated with concepts and images they experienced before. The study shows that subjects of different cultures and professions can create comparable meanings aroused by the art object not only relying on rational specific knowledge but also due to their aesthetic cognizance, intuition, emotions and feelings, which hopefully may become a perspective for further studies.

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