



# Translation Variability in Constructing Modality within Literary Texts: An Analysis of the Translator's Intersemiotic Activity

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## ABSTRACT

The article offers a new approach to constructing modality in a literary text as a semiosis of the individual author's view from the perspective of intersemiotic translation. This development has spurred a growing interest in exploring the interdisciplinary phenomena of translation, focusing on dichotomies such as language and consciousness, language and thought, and language and culture while incorporating contemporary concepts of natural intelligence and semiotic systems. The anthropocentric approach to studying linguistic phenomena highlights the complexity of modality, a subject of ongoing debate regarding its ontological essence and interdisciplinary nature. Based on linguo-cognitive and anthropocentric paradigms, the subjective factor is essential in utterance construction, requiring a third link – the creator, informant, and speaker. The construction of modality in literary translation is a complex intersemiotic process involving the reproduction of verbal and non-verbal means, adaptation to cultural contexts, and the creation of new modal meanings. This creative process combines verbal and non-verbal elements, adapts them culturally, and generates new meanings, highlighting the translator's crucial role in intersemiotic activity.

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## 1. Introduction.

Modern translation studies are undergoing significant advancements across multiple dimensions, including theoretical frameworks, teaching methodologies, and applied fields related to IT technologies, particularly with the emergence of machine translation programs and platforms and their auxiliary services. Consequently, amidst the proliferation of online and electronic aids for translators, both reliable and otherwise, there is a growing scientific interest in exploring the interdisciplinary phenomena of translation. This exploration considers dichotomies such as language and consciousness, language and thought, and language and culture while integrating contemporary concepts of natural intelligence and its manifestation through various semiotic systems.

Recent scholarly inquiries in linguistics and translation studies have focused on the discursive existence of the subject, as examined by the theorists (Alves & Jakobsen, 2020; Asoulin, 2016, Barker 2004; Campbell & Vidal, 2018; Capone, 2019; Perez-Gonzalez, 2014). This focus allows for reevaluating communication as an environment of speech interaction where individuals actively construct their social reality. The dominant approach in this context remains anthropocentric, particularly in studying linguistic phenomena, with modality emerging as one of the most complex due to ongoing debates about its ontological essence and interdisciplinary nature. The genesis of modality, initially explored in logic, philosophy, and psychology, can be traced back to modal logic, as articulated by scholars such as J. L. Lemke (1985), D. Lewis (1973), G. H. von Wright (1951), with von Wright introducing the term and concept of "deontic modality" (Wright, 1951, p. 2).

Building on achievements in linguo-cognitive and anthropocentric paradigms, this study posits the subjective factor as an essential utterance component. In correlating "objective reality and the content of the message" (Beni, 2019, p. 127), it is imperative to recognize the necessity of an intermediate link – the creator, informant, or speaker. This approach aligns with the primary thesis of cognitive linguistics, which emphasizes the interpretative nature of linguistic thinking, where individuals reflect surrounding reality through their perception and social norms (Halverson, García, 2022). These norms are evident in contemporary texts of artistic discourse.

By integrating these two scientific paradigms, this study demonstrates the integrity of the modalization process as a mental synthesis of sensory and deontic experience, assimilated and categorized in various forms of knowledge within literary texts. Constructing modality in a literary text is a complex intersemiotic process in which the translator plays a pivotal role. The primary strategies for this construction include:

(a) **Reproduction of Verbal and Non-Verbal Modal Means** involves conveying the lexical, grammatical, and stylistic elements that express the author's modality and non-verbal components such as illustrations, fonts, and page layout;

(b) **Adaptation to Cultural Context** entails modifying the expression of modality to ensure comprehensibility and relevance for the target audience.

(c) **Construction of New Modal Meanings** may involve adding subjective evaluations, emotional nuances, or altering the narrative perspective to introduce new layers of meaning absent in the original text (Holubenko, 2022).

Thus, translating a literary text is a creative process in which the translator constructs the modality of the work by combining verbal and non-verbal means, adapting them to the cultural context, and creating new modal meanings. This constitutes a crucial aspect of the translator's intersemiotic activity, which will be discussed in detail in the following sections of the article.

## 2. Literature Review.

G. Deleuze's (1993) works are notable for their close approximation to the categories of language and speech in studying philosophical categories of being and consciousness. The philosopher began with the concept of meaning formulated by E. Husserl's (2001) phenomenology. For G. Deleuze, meaning is not merely a semiological, ethical, or existential-philosophical issue; instead, he primarily examines the "logic of meaning".

This interpretive approach to modality has directed further scientific inquiries toward studying the mechanisms of reflection in human consciousness and psyche concerning phenomena of the surrounding reality. This perspective led to interpreting modality from a psychological standpoint, as explored by scholars such as K. E. Izard (1984), R. Plutchik (1980), and W. Wundt (1974). Here, the essential property of human emotions as psychic reactions are



revealed by correlating concepts such as positive/negative and modality, including surprise, joy, disgust, indignation, and anxiety.

The logical interpretation of modality has determined trends in studying this category in linguistics. As mentioned earlier, Ch. Bally (1960) was one of the pioneering linguists attempting to uncover the ontology of modality. He posited that to think means to produce judgments about the existence, desirability, or wish for something to be or not to be. Therefore, modality can express (1) a judgment about a fact, (2) a judgment about the value of a fact, and (3) an expression of will. These operations pertain to reason, feeling, and will, respectively, culminating in action, which is one of the functions of speech activity. Thus, modality can express the speaker's intellectual, emotional, or volitional judgment regarding the meaning-informational load of dictum and modus (p. 43).

*Linguistics*, particularly in *logical-grammatical syntax*, has focused on the modal aspect of judgment. Charles Bally established fundamental principles for the study of linguistic modality. Situated at the intersection of logic, psychology, and linguistics, modality continues to be a subject of study among contemporary philosophers. M. N. Epstein's (2019) work, "Philosophy of the Possible", proposes a theory of the possible based on three primary modalities of being: actuality / truth, possibility / probability, and necessity / desirability. Epstein argues that the most significant modality is that of the possible, as it defines the other two modalities.

This approach suggests a new cognitive turn in interpreting the ontological nature of modality, indicating its relevance in representing human knowledge and reflecting the specific worldviews of different cultures. The mental aspect of studying modality involves analyzing the mechanisms of forming cognitive structures in speakers' minds, which are valuable to them as representatives of their linguistic culture. Thus, the issue of the linguocultural specificity of modality arises, reflecting the relationship between the meaning of a modal word or expression and its comprehensive content, along with the connotations characteristic of a particular linguistic community.

O. V. Bondarko (1990), in his monograph "Theory of Functional Grammar: Temporality. Modality", considers modality as a complex of actualization categories that characterize the



speaker's view of the relationship between the propositional content of the utterance and reality in terms of reality / irreality (p. 59). The various attitudes towards these features are represented in meanings such as 1) actuality/potentiality (possibility, necessity, hypotheticality); 2) assessment of reliability; 3) communicative stance of the utterance; 4) affirmation/negation; 5) evidentiality (reporting/non-reporting).

Modality is also linked to the semantic-pragmatic domain of qualitative and emotional evaluation. Additionally, O. V. Bondarko (1990) identifies three primary hierarchy levels in modal relations for linguistic analysis. The first (highest) level is the general modal level, which pertains to interpreting the invariant semantics of modality. The second level involves distinguishing and correlating specific types (series) of modal meanings. "Relations within series" can be connected to the principle of natural classification, particularly the correlation of meanings encompassed by the concept of potentiality, as well as relations among the members of the chain "narrativity – interrogative – imperative – desirability (optatively)". The third level encompasses the multi-stage variability (subcategorization) of individual modal meanings (types, varieties, and variants of the meanings of possibility, necessity, and optativity) (p. 60).

The third level, presented by O. Bondarko, is paramount in my investigation of intersemiotic translation, a concept examined by scholars from different perspectives. The primary challenge of intersemiotic translation lies in the comparison of various semiotic resources, leading to criticism of existing translation models as predominantly descriptive, lacking explanatory power, and "disconnected from the results obtained in the fields of general semiotics and translation studies" (Eco, 1979, p. 7). Scholars attempt to address this challenge by adopting Charles S. Peirce's model of the sign process as a conceptual foundation.

However, discussions on intersemioticity by scholars such as R. Iedema (2003), M. Halliday (2002), H. Gottlieb (1997), L. Perez-Gonzalez (2014) and still need to be solved. Particularly contentious are views on intersemiotic translation as conveying meaning through different means. In contrast, American researcher E. Fine (1984) understands it as a transition between two variants of the same sign system (e.g., transitioning from spoken to written language in film subtitles). L. Perez-Gonzalez (2014) also notes the need for more consensus on

defining terms such as medium, mode, and sign system. This necessitates a deeper understanding of the semiotic fabric of translated and interpreted texts (p. 120).

Specific difficulties in developing a theoretical foundation for intersemiotic translation arise from the attempt to find "direct" translation between meanings through their automatic selection from semiotic systems fundamentally different in nature. Here, it is hard to disagree with R. Iedema (2003, p. 47), who notes that translations between semiotic resources inevitably introduce discrepancies.

This study aims to elucidate the intricate process of modality construction in literary texts through intersemiotic translation. Examining the interdisciplinary aspects of translation and focusing on the relationships between language, consciousness, thought, and culture highlights the translator's crucial role. Considering the complexity of modality and the subjective factors involved in utterance construction, this study underscores how translators creatively reproduce and adapt verbal and non-verbal elements to generate new modal meanings within different cultural contexts. This approach integrates contemporary concepts of natural intelligence and semiotic systems, offering a comprehensive understanding of the modalization process in literary translation.

### **3. Aim and Objectives.**

**The article** offers a novel approach to constructing modality in literary texts through intersemiotic translation by exploring the interdisciplinary aspects of translation.

Thus, **the main objectives** of the investigation are as follows: (a) to focus on the theoretical foundations of the relationships between language and consciousness, thought, and culture; (b) to consider the complexity of modality and the subjective factors involved in utterance construction; (c) to highlight how translators creatively reproduce and adapt verbal and non-verbal elements to generate new modal meanings within different cultural contexts, integrating contemporary concepts of natural intelligence and semiotic systems.

### **4. Logical Interpretation of Modality and Methodological Approaches in Cognitive Translation Studies.**

The linguistic category of modality has been subject to extensive scientific scrutiny from various methodological approaches. This methodological pluralism arises from this category's

axiological potentiality and epistemological nature, which "reflects the speaker's expressed attitude towards the reality of the utterance" (Vinogradov, 2001, p. 53). This diversity has facilitated practical explorations of the modality's interpretive possibilities and redirected its methodology toward studying the cognitive and communicative-pragmatic domains of human interaction.

Investigating the critical modes of modality necessitates addressing the relationship between language, thought, and the real world: "If the functioning of natural language is related to the relationship of thought to the objective world, then the study of modality should focus on uncovering the question of 'the relationship of the content of an utterance to reality from the speaker's point of view'" (Zelenshchikov, 1997, p. 11). This inquiry requires applying appropriate methods in their ontological understanding.

The three-dimensional category of modality can be examined through the perspectives identified by V. I. Kodukhov (1974), who proposed a four-component structural framework for methodological inquiry: (1) method-aspect as a way of knowing reality (methodology); (2) method-technique as a set of research rules (actual method); (3) method-procedure as the application process of the technique and aspect (technology); and (4) various forms of method description (pp. 213-217).

O. O. Selivanova (2010) suggests several optimal methodologies for revealing the semiotic nature of modality modes:

(a) **Methodology of Opposition Analysis** involves "isolating different classes of linguistic units and determining their taxonomy based on their semantic relevant divergence on one feature while maintaining similarity on others" (p. 588).

(b) **Methodology of Transformation Analysis** focuses on revealing similarities and differences in syntactic constructions by "transforming their core structures while preserving the lexical composition of constructions" (p. 588).

(c) **Methodology of Functional-Semantic Field Modeling** "investigates language in action, considering the purposeful nature of linguistic units and phenomena" (p. 588).

The category of modality typically sets the tone for an entire discourse as an anthropological product of activity. Therefore, other linguistic methods are also justified for its study (Selivanova, 2010).

Contemporary linguistics has accumulated much methodological experience in studying objective and subjective aspects of modality modes. Objective modal meanings are often contrasted with subjective ones, categorized as mandatory versus facultative. *Objective modality* is considered: (1) an essential property of any utterance, inseparable from the sentence as a predicative unit; (2) a category expressing the relationship of the stated to reality (syntactic indicators: present, past, future tense) and irrealty (syntactic mood indicators: indicative, conditional, imperative). *Subjective modality* is expressed through specific lexicogrammatical classes of words, phrases, and sentences, including modal particles, parenthetical words, particular intonational patterns, word order, and special syntactic constructions like inversion and ellipsis.

Beyond structural-semantic analysis, a parameter-based approach (Thompson & Hunston, 2000) is relevant for studying the axiological mode of modality. This approach employs four parameters to study evaluative meaning: the good-bad / positive-negative parameter, certainty parameter, expectedness / obviousness parameter, and relevance / importance parameter.

To study the modes of epistemic and deontic modality, modal value measurement operators (Lemke, 1988) are employed, including desirability / inclination, warrantability / probability, normativity / appropriateness, usuality / expectability, significance, comprehensibility / obviousness, and humorousness / seriousness.

The latest approach for semantically representing modality in discourse is the corpus approach, which is combined with other methodologies, such as computer text analysis and discourse analysis techniques (Bednarek, 2006).

In translation studies, various aspects of modality have been developed from the perspectives of intercultural communication methodology, focusing on equivalence, adequacy, and relevance. Researchers have transitioned from the semantic-syntactic level of sentence modality analysis to the textual level, particularly in literary texts (Safonova, 2004), focusing on linguistic and speech means of expressing the author's image.





This perspective has become promising for studying the semiotic activity of the author and the translator, who differ fundamentally in motivation and stages. The speaker's motive is related to realizing their speech intent and influencing the addressee. For the translator, the motive of semiotic activity is related to "actualizing in the addressee's mind the conceptual connections, adequate/relevant to the meaning generated by the author in their semiotic product" (Cherednichenko, 2007, p. 76).

This methodological premise gave rise to a semiotic translation model based on understanding translation as the process and result of transforming one linguistic code into another while preserving the invariant information transmitted (Komissarov, 2000). The integration of translation studies and semiotics refined the tasks of linguosemiotics, one of which is to consider translation from the perspective of semiosis, the sign process during which a series of operations transitions from various systems of prototypes to a unified image – the linguistic sign (Cherednichenko, 2007, p. 36).

As the interpreter's role gained prominence in semiosis discussions, the translator's semiotic activity has been reexamined from the linguocognitive approach. This approach focuses not on the product but on the translator's consciousness and the mechanisms and algorithms for achieving a high-quality final product. From this perspective, modality in its axiological, deontic, and epistemic modes in intersemiotic translation requires a methodological refocus on the synergistic interaction of achievements in linguistics, text semiotics, intercultural communication, and translation theory. This approach provides the key to comprehensively uncovering the semiotic nature (verbal, non-verbal, extraverbal) of modality modes in authentic literary texts and their intersemiotic translation, necessitating viewing a text from a cognitive and semiotic perspective.

### **5. Cognitive-Semiotic Aspect of a Literary Text.**

The "cognitive turn" in translation studies has shifted the focus from the product to the process of translation (Siever, 2010, p. 341) and to the central question of "what happens in the minds of translators" (Krings, 1986, p. 76). Among the critical functions of the translator's cognitive-semiotic activity is the ability to model phenomena of the surrounding world and



represent structures of human knowledge through language (Asoulin, 2016; Beni, 2019; Chandler, 2017).

To formulate the central tenets of cognitive semiotics theory, it is necessary to investigate "the mechanics of human perception and the influence of language on the process of understanding information" (Trifonas, 2015, p. 1140). Recent research on intercultural and interlingual differences indicates that languages typically exhibit discrepancies regarding adaptation to linguistic changes. The communicative environment is inherently complex and multimodal, with any aspect of a communicative situation potentially acting as a schema (Wang, 2019, p. 4). When comparing two or more languages, it becomes evident that their concepts will align differently. Thus, the signs that map the world in one language may not have complete equivalents in another.

The cognitive-semiotic approach to analyzing literary texts offers a rich framework for understanding how meaning is constructed, interpreted, and conveyed. This interdisciplinary method combines cognitive science and semiotics insights to explore the mental processes involved in producing and receiving literary works. Scholars can better appreciate how readers engage with and derive meaning from literature by examining the cognitive mechanisms and semiotic structures underpinning literary texts.

Cognitive science investigates the nature of thought, knowledge, and mental processes. In literature, cognitive science examines how readers process language, create mental images, and experience emotions while reading. It explores the mental activities as readers interpret metaphors, understand narratives, and relate to characters.

Semiotics, the study of signs and symbols as elements of communicative behavior, analyzes how texts function as systems of signs that convey meaning. This involves examining the use of language, symbols, and narrative structures to understand how they contribute to the overall sense of a literary work. The correlation between the cognitive and semiotic aspects is clearly illustrated in the later works of C. S. Peirce (1991).

The figure illustrates that in the first stage, all operations are related to the interpretation of the content plane of the sign in the source language, encompassing denotative, significative, or pragmatically connotative meanings. The next phase involves selecting an alternative sign in

the target language that can express the same concept. This selection is based on the correlation of signs in the mental lexicon of speakers within a linguistic culture.

Cognition coordinates the process of semiotic translation, even if it does not aim to construct an accurate representation of the world. In K. Paolucci's (2021) study on the integration of signs, consciousness, meaning, and cognition, it is emphasized that for a practical understanding of reality, it is necessary to construct probable versions of the world, not merely its presentation. Although the objects and phenomena of the surrounding world may be similar across different cultures, their attitudes towards them can vary significantly (Paolucci, 2021, p. 6). Consequently, the corresponding pragmatic meanings of linguistic signs may not align.

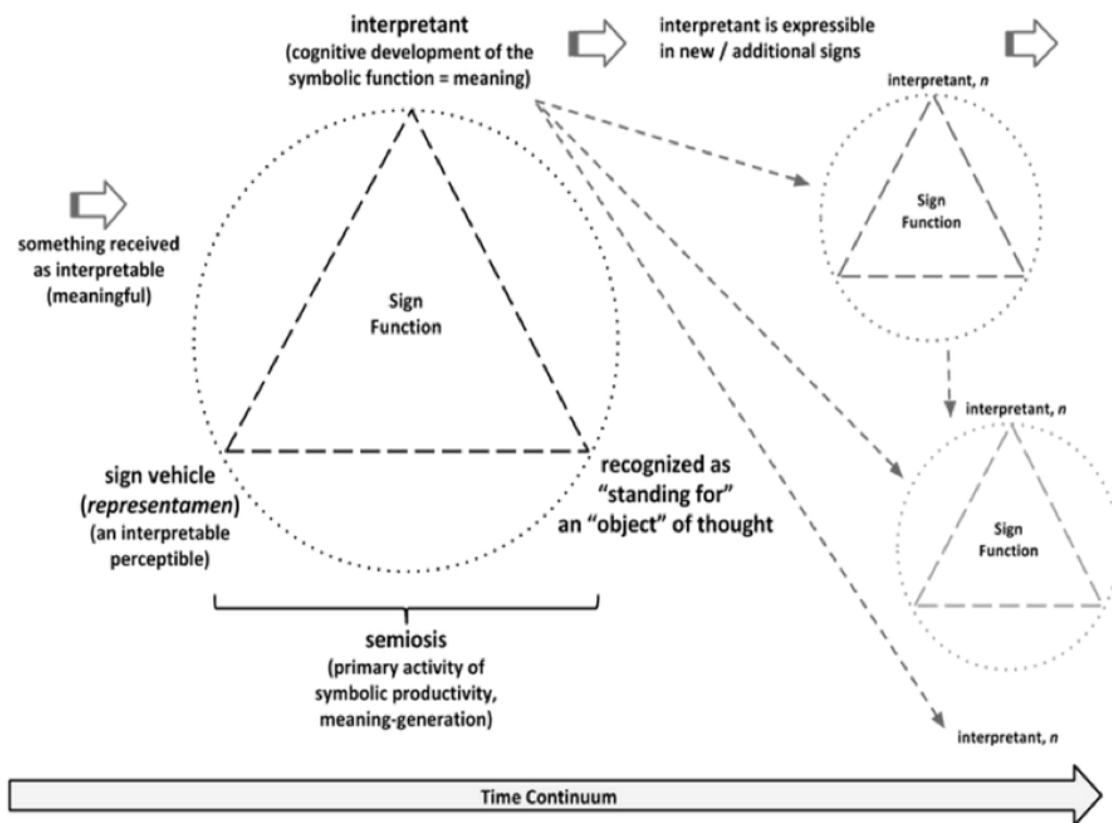


Fig. 1. Cognitive-Semiotic Determinants of Meanings

The cognitive-semiotic aspect of literary texts provides a comprehensive framework for understanding how meaning is constructed and interpreted in literature. By integrating insights

from cognitive science and semiotics, this approach offers valuable perspectives on the mental processes and semiotic structures that underpin literary interpretation. Through cognitive-semiotic analysis, scholars can better appreciate the intricate interplay between mind and text in creating literary meaning.

### **6. Intersemioticity as a Strategy for Actualizing the Internal Space of a Literary Text.**

The anthropocentric nature of a literary text, with its inherently subjective and primary characteristics, allows for a threefold explication of subjective-modal coloring. Therefore, in a literary text, three subjective-modal planes are extrapolated: the author (through paratext), the characters (through their dialogues or reactions to dialogues), and the reader (according to their level of aesthetic competence).

This approach allows for considering the author of a literary text from the perspective of their style, which serves to present the author's image (both in the original and translation). According to V. V. Vinogradov (2001), this image is a unique verbal-linguistic structure that permeates the entire construction of the literary text, determining the interrelation and interaction of all its elements (pp. 151-152).

Meaning-making in the natural verbal process is a semiotic phenomenon that arises in the performative transition from consciousness to the communicative space. Since the literary text is considered intersemiotic or multimodal, intersemioticity in the semiotic sense refers to the relationship between different sign systems in their referential correspondence.

From a pragmatic perspective, intersemioticity is a distinct strategy for actualizing the internal space of the text – the author's intent. This complexity of organization allows the author to fully realize themselves, "more vividly express their authorial self, experiment, and expand the depictive-expressive features of the literary word" (Lotman, 1978, p. 14). Intersemioticity, which arises during the interaction of different semiotic codes, creates a holistic poly-artistic space within the cultural system, creating an artistic metalanguage of culture (Ibid., p. 25).

We fully agree with Yu. M. Lotman's position is that the recording of signs from one semiotic system to another is accompanied by the interaction of meanings embedded by the author of the text, which is considered its modality (Lotman, 1978, p. 107). In psychology and



neurophysiology, modality is viewed as a particular aspect of a stimulus (Robinson, 2010, p. 139), determined by the sensory organs' structure and the environment affecting them. The coding of stimulus modality is crucially influenced by the type of sensory receptor activated by the stimulus. Therefore, as noted in the first chapter, the central concept of modality is the *modus*, i.e., the resource enabling the realization of a particular meaning (Robinson, 2010).

The speaker's intention determines the focalization of a specific *modus*, which carries particular information. Combining Latin *modi* or modes for a complete comprehension of the utterance or text is considered multimodality (Kress, 2002, p. 8). According to the multimodal approach, the text is viewed as a complex semiotic formation defined by linguistic and extralinguistic factors (Kress, 2002, p. 10).

The methodology for studying the modality of a literary text is based on the principle of a multimodal approach. This approach analyzes the means and methods of expressing modality Latin *modi* in a literary text, with significant attention given to signs requiring interpretation in both the original text and its translation.

For intersemiotic translation of a literary text, the critical concept is an individual-authorial modality, reflecting the realization of the author's intent. It is seen as a multifaceted category, encompassing character images and realized at all levels of the text and in the context of particular text fragments: horizontal (verbal) and vertical (extralinguistic/non-verbal). Various contextual analysis methods are suitable for this purpose.

To reveal the interaction of individual-authorial modality *modi*, researchers propose pragmatic analysis. F. S. Batsevich (2010) offers a consistent scheme for this analysis, considering a functional approach that identifies (a) pragmatic aspects of the linguistic code (types of speech acts and their modal plans), (b) the role of non-verbal and extraverbal signs, determining their pragmatic value; (c) pragmatic aspects of text register characteristics (p. 14).

Thus, the individual-authorial modality of a literary text involves analyzing the concept of a linguistic personality, representing a specific linguistic culture with a particular worldview and social status. Decoding symbols and signs and the semantic structures of a literary text should be carried out using semiotic analysis, with individual-authorial modality being the primary focus.



U. Eco (1979) proposes a general scheme of semiotic analysis, which includes: (a) signs as units of semiotics: iconic, indexical, symbolic; (b) sign systems: syntactic, semantics, pragmatics; (c) codes: obligatory (denotative and connotative); universal (social, ideological, cultural); specialized; (d) functions of codes: a) universal (ideological, social, communicative); b) specific (referential, emotive, imperative, phatic, aesthetic) (p. 76).

Considering the developments in the methodology of studying the individual-authorial modality of a literary text, especially in the context of intersemiotic translation, A. Perminova (2015) proposes considering the semiotics of relationships between the author, the author's image and the reader first in the original text, and then reproducing this semiotic configuration in the translated text. Suppose the initial position of the translator is methodologically aligned with the semiology of the reader in subsequent stages. In that case, the translator transforms into a co-author while retaining the reader's role. The translator continually revisits the original text, reinterprets it, and sometimes even changes their attitude towards the semiotic product of their co-creation with the foreign author. These observations indicate the dynamic nature of the translator's intersemiotic activity, resulting in so-called variability (Perminova, 2015).

### **7. Translation Variant vs. Translation Norm.**

Language is a complex, multilevel sign system encompassing linguistic units and the rules governing their function and grammar. One of the critical properties of language as a system is the notion of variability. This term is currently understood ambivalently: (a) as a way of existence and functioning of the linguistic system, where an abstract linguistic unit at each level in the language appears as one of its specific variants (e.g., phoneme – allophone); (b) as the language's ability, in the process of evolution, to create alternative means of expression at all levels of the linguistic system, i.e., to convey the same meanings in different forms (Zherebilo, 2015, p. 16).

If a variant is a specific linguistic unit of a particular class, then an invariant is the commonality that unites units into one class (Solntsev, 1977, p. 214). V. M. Solntsev (1977) defines the correlation of these concepts as follows: "Variability characterizes what is unique to a particular object, distinguishing it from others similar to it, with which it is connected through



its invariant properties" (pp. 217-218). The variability of linguistic units is typically associated with the concept of norm, which is central to translation theory.

A norm refers to linguistic units and the regularities of their use, which can be either the only possible option or exist as coexisting variants within the literary language, present at a specific time within a particular linguistic community, and obligatory for all its members (Pakhomova, 2016, p. 305). The norms accepted in one specific linguistic society determine the boundaries of linguistic variability and regulate the use of means of expression, including in the translation process.

For instance, J. Naudé (2007), discussing stylistic variability in translation, believes that the translator's style depends not so much on cognitive abilities but on the translator's decisions in choosing means of expression. In this case, the prevailing translation norms in a specific sociocultural environment are the arguments that regulate the choice of translation strategy (p. 144; 164). M. Carl and M. Schaeffer (2017), examining the process of literary translation and post-editing, note that segments of the original text characterized by high translational entropy (i.e., having many translation variants) pose particular challenges for translators as they require more significant cognitive effort (p. 72).

Besides translation norms, translation variability is influenced by the translator's subjective perception as a native speaker with their "individual cognitive field, personal experience, worldview, attitude towards the text's author, its characters, and described situations". All these characteristics form the subjective factor in translation and determine the translator's choice of a particular variant to convey the original text's content. According to J. Munday (2022), the translator, as a mediator of meaning from the source text author to the target audience, intervenes in the communication process, becoming an active participant, with the extent of their intervention depending on objective factors (e.g., the translation's purpose, audience expectations) and subjective factors (the translator's sociocultural background, stylistic preferences) (p. 91). Analyzing the "potential meaning" of the original, the translator creatively selects signs to recreate a specific context (Schäffner, 2013, pp. 355-356).

The structural-semantic analysis of the combination of such signs should consider "lexical quantors" – a term introduced into scientific usage by V. Bialyk (2013). A lexical quantor is an



informative semiotic unit of the communication sphere, a verbalized result of thinking, and a semiotic-cognitive means of orienting a linguistic personality in the surrounding reality. The researcher adds, "Similar to quanta in physics, a lexical quantor is a unit of transmitting cultural, social, historical experience" (Bialyk, 2013, p. 2). A. Bezpalenko (2010) shares a similar view, suggesting that phonetic and semantic changes in a word have a quantum nature (p. 7). This perspective allows for the interpretation of the concept of "contiguity" as the distance between two quantum states, where semantic branching ("bifurcation") occurs (in terms of linguistic synergy). Methodologically valuable and relevant for this study is A. Bezpalenko's (2010) statement that in the zone of semantic bifurcation, "initially imperceptible changes emerge, which then spread among language speakers in time and space in various directions – this is how polysemy and synonymy, and generally word variability, arise. This spread is called 'semantic air'" (p. 14).

Viewing translation adequacy and relevance as relative magnitudes denoting the optimal degree of approximation of the target text to the original, allowing inevitable "quality fluctuations" and "deviations," and identifying "deformations" as complete or partial divergence, we consider it appropriate to apply the synergetic method of fractal analysis to the proposed study's methodology. Fractals exhibit self-similarity or scale invariance, meaning individual fragments have repeating structures.

M. Riffaterre's (1978) insights on the nature of the linguistic sign, understood not only through its referentiality but also through its performativity, are very valuable in this investigation. Like J. Austin (1962), M. Riffaterre (1978) believes that to fully understand a text as a dynamic whole with a perlocutionary effect, it is necessary to determine the function of each sign in its structure.

Translation variability is considered relevant, and adequate combinations of signs construct individual-authorial modalities to recreate them in intersemiotic translation. To this end, we plan to apply a comprehensive set of appropriate research methods and methodologies proposed in this and subsequent paragraphs.



## 8. Concluding Remarks.

A literary text is a product of the individual author's worldview, where semiosis—the relationship between the representamen, the interpretant, and the object—of the author's modality plays a vital role against the backdrop of deontic, epistemic, and axiological modalities. This reflects the value constants of the linguistic culture of a specific historical period and the world as perceived by the author.

Since a literary text contains various sign systems in the form of universal cultural codes and national symbols, it is inherently multimodal—a result of the configuration of different semiotic modes within its modal plan. As a cognitive-semiotic construct, the author's modality must be recreated in the translation process by comparing signs from different semiotic systems and adequately reconstructing them in another language system.

Intersemiotic translation involves translating between texts, transferring meanings from one text to another, using the conceptual basis of Ch. Peirce's model of the sign process as a starting point. Within the exact text, meanings encoded by one semiotic resource can be recorded or resemiosized using another semiotic resource, serving as markers to create the modal framework for each fragment of the literary text.

The cognitive approach to translation studies, currently developing its methodological framework, examines limitations from the perspective of the mental mechanisms functioning within the translator as an active agent. Moreover, cognitive research on translation activities is closely linked with cultural studies because the individual and ethnocultural characteristics of the conceptual systems of both the author and the translator gain significance during translation. The complexities that arise are primarily due to the mismatch of associative and imaginative representations among different linguistic and cultural community members. This means that the translator constantly faces a creative dilemma: on the one hand, they need to ensure the proper understanding of the translated text by the recipients, and on the other, they must preserve foreign cultural elements as an essential function of translation is to familiarize people with different cultures.

To adequately reproduce the conceptual information encoded in literary texts, the translator must consider all the factors of the target language that necessitate translation



transformations when reproducing the means of expressing modality in literary texts. Factors causing translation difficulties include systemic discrepancies between the source and target languages, essentially equated with untranslatability. Thus, the fundamental factor in translation difficulties is the asymmetry of natural languages. The dualism of the linguistic sign leads to interlingual asymmetry. It reveals the dialectical relationship between the necessity of translation, the interlingual mismatches that arise, and the possibility of achieving adequate translation.

In conclusion, the cognitive-semiotic approach to translating literary texts provides a rich framework for understanding and overcoming the inherent challenges in capturing an author's modality and the cultural nuances embedded within the source text. By navigating the complex interplay of semiotic systems and cognitive processes, translators can achieve translations that are both faithful to the original and accessible to the target audience, thus fulfilling the dual function of communication and cultural exchange.

**Future research prospects** lie in developing and refining cognitive-semiotic methodologies to better understand how different semiotic modes interact within literary texts. This research can provide more detailed frameworks for translators to analyze and replicate the author's modality in various cultural contexts.

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