GRAPHIC NOVEL TRANSLATION: SEMIOTIC AND MULTIMODAL PERSPECTIVE

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In this paper we have analysed a graphic novel "Maus. A survivor tale" by Art Spiegelman as well as some variants of its translations in the framework of theory of multimodal discourse analysis (ADM) (O`Halloran). The article focuses on analysing the corpus of investigation on its language and non-language level. *The aim* of the research is to explain in terms of the multimodal discourse analysis theory of main principles of graphic novel translation while observing the way of source language graphic novel transmutation and reconstructing its architecture in the target novel. The *methods* having been applied in the present paper are those of linguistic observation and description, empiric comparison of translation variants and translation results analysis using ADM tools. Applying methods of ADM in the process of analysing graphic novel results from the necessity to respond to the main challenges of ADM theory for the studies in theory and practice of translation, as well as semiotics and general linguistics. The objectives of the article are to outline the iconic-textual structure of the graphic novel under the analysis, to characterise the visual level of the investigated graphic novel, to generalise arising problems to the translator. The concept of multimodality derived from semiotics is being studied in the article explaining the reason for applying the multimodal approach in the study of the graphic novel. Modalities represented in the graphic novel on non-language level are systematised through different types of multimodal phenomena and their relevance for target text meanings transcreation is described. Both visual and language modalities, which are important for the construction of the meaning, are focused attention to and the multimodal phenomena are piled and systematised in the article. The relationship between the visual and written modalities are discussed and the role and importance for the translation process are explained. Until now there are different investigations of the *Maus*, but there is no investigation from the multimodal perspective. The investigators focus on the discursive and pragmatic part, as well as on the expressive value of the work, compare the characteristics of the translation; draw attention to the problems of the literary style of the work Maus; study the role of images in the creation of the work. However, there is still no study of graphic novels from the perspective of multimodal discourse analysis. By means of a series of operations of translation techniques the original text is reconstructed in the translation variant. It involves compressing or widening of the original text, removing inconsistencies between different modalities, reinterpreting "language shell" so that a semiotic content could be preserved and the author's message transmitted without corruption, for that redrawing some characters or chapters, removing, or replacing some visual symbols with different ones. Illustrative material shows a certain logic scheme to follow the process of translation taking into consideration different multimodal phenomena, as well as the absence of some of its constituents. On the one hand, extralinguistic objects engraved in pictures of the graphic novel may present the reason for the translation technique of addition, and on the other hand the absence of some details in the pictures may justify the translation technique of omission. Evaluating functional types of multimodal phenomena also may lead one to adequate selection of synonyms or a phrase to choose in a process of translation having as a "guide" visual image supporting language level of a graphic novel.

The term "graphic novel" is specified as well as the difference between terms "comic" and "graphic novel" is outlined. Graphic novel format is proved to assimilate to the literary novel with the content of memoirs, autobiography, history, documentary reports etc. *Maus* is the first graphic novel dealing with Holocaust theme aimed at the adult audience. According to the definition of the graphic novel, *Maus* is seen to share discursive mechanisms with visual narrative instruments, embedded in multimodal phenomena. The types of multimodal phenomena are selected in the present investigation and grouped with illustrative examples taken from the corpus. In the framework of ADM theory, the selection of translation techniques and operations are justified, and the reasons for certain translation variants are explained. As it is shown in the paper, graphic novel translation differs from literal one. The most important characteristics of graphic novel translation distinguishing this genre of literature have been outlined: 1) the graphic novel translation unit obligatory consists of both verbal and visual parts; 2) the intonation of the characters of the graphic novel is a part of a style and is taken into consideration in the course of translation; 3) visual part of the graphic novel is presented by multimodal phenomena that influence the strategies of translation.

General recommendations for the translation of the historic graphic novel have been given, mainly: 1) for the purpose of collecting information from the visual part. It is recommended to read and discover the entire content of the novel before starting the translation, paying attention to the multimodal phenomena and their types mentioned in this article. Attention is paid to past events, other extralinguistic meaningful objects. An individual language style is translated with the same style and is maintained

throughout the text; 2) on the language level, it is recommended to choose at least the sentence as the minimum translation unit of the graphic novel using substitution techniques within the unit as long as the final sentence reflects the same message. However, the largest translation unit can be chosen. Appropriate options are a speech bubble (speech bubbles) or the entire page. Bubbles (speech balloons) often contain colloquial speech, which differs much more between languages than literal text of a book. The ease of colloquial speech is nearly impossible to achieve without the freedom to change the order, composition, and number of sentences. Often, it is not the character-specific phrases that need to be translated, but rather the emotion of outrage or joy, recreating it using the character's language (such as the speech of the immigrant, the main character, Vladek, or his wife); 3) the use of bold. It is understood that it is not necessary to use bold type in the same units that appear in the original. The most important thing is to convey the same meaning and intonation in the translation avoiding the "word for word" translation; 4) the language style of the author and the characters. The author and the characters of the graphic novel have their own language style, which is part of the meaning. Characters may have their own characteristic expressions and circumstances that explain the choice of phrase translations. After reading the text and visualising the novel, it becomes clearer what type of the target text of the protagonist should be created to remain truthful and sound natural; 5) "Litmus paper". It is recommended to read the translation after a couple of days without looking at the original text thinking about whether or not the author would choose the same words, style, intonation; 6) Culture references create a certain atmosphere and are translated (6.1) literally as in the example of *gefiltefish* translation or (6.2) simplification is used the culture in case of translation of the same unit into Russian *рыбафиш*; 7) translation of anthroponyms and proper names. It is not recommended to translate the proper names of the historical graphic novel taking into account the documentary part of the novel. The same variants of anthroponyms are maintained throughout the text; 8) accuracy is the second priority after avoiding meaning corruption. One should try to preserve accuracy if it is possible, respecting the condition of preserving the meaning without corrupting it. To achieve the effect of equal perception of the novel by the reader both in the original language and in the translation language, two things are needed: understanding what is said in the original text and reconstructing it in the target text.

The ADM theory, in this respect, is the tool to achieve the most adequacy and the most accuracy at the same time.

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