



 Research Article

TRANSLATION OF A VERBALLY EXPRESSED WORK INTO ANOTHER SYSTEM OF SIGNS USING TECHNIQUES OF GRAPHIC LITERATURE

Journal Website:
<http://sciencebring.com/index.php/ijasr>

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Submission Date: March 06, 2023, **Accepted Date:** March 11, 2023,

Published Date: March 16, 2023

Crossref doi: <https://doi.org/10.37547/ijasr-03-03-01>

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ABSTRACT

This article analyzes the techniques of graphic literature, such as reduction, excess, compression, used in the translation of a verbally realized work into another sign system on the example of the translation of V. Pelevin's literary text "Omon Ra".

KEYWORDS

Graphic novel, graphic literature, V. Pelevin, artistic device, text arrangement.

INTRODUCTION

There is a rising interest in understanding visual literature and its genres in modern science. Questions of the state and poetics of graphic literature genres are raised in the research activities of researchers such as S. McCloud, W.

Eisner, E. Bulson, J. Baethens, H. Frey, A. Bergson, and K. Mikkonen [1; 2; 3; 4; 5].

The Russian literary process has seen an expansion of the genre paradigm and the emergence of new genre forms in many domains of mass, middle, and elite literature over the

previous decade. Works of visual literature are undeniably appealing, with demand increasing year after year, not only among writers but also among the end user – the reader. And, if comics occupied the leading position in the system of genres of graphic literature in the last century, with its rather formulaic poetics, both at the level of form and at the level of content, there is a movement in the location of the genre disposition of graphic literature during the period of the change in the literary vector from postmodernism to "new realism" – the graphic novel comes to the fore, striving as a genre to overcome the restrictive f Thus, in modern Russian literature, a unique situation is forming in which the author's consciousness, in an effort to comprehend the specifics and inner potential of the graphic novel genre, is looking for various ways to implement the ideological and thematic-problem layer of a work of art with the most capacious means of representation that the graphic novel provides, while also attempting to overcome the secondary nature of the graphic novel genre.

As the first step in overcoming the secondary nature of graphic literature, graphic novels made on the basis of the adaptation of a verbally articulated work of art are interesting in this process.

The main part. In the context of this article, "adapted graphic novels" refers to a graphic work of art that is created using transcription principles rather than simply being based on another literary text, most often verbally realized, and acting as a remake or abridged work in relation to the original text. A graphic novel is a

translation of an original work from a verbal-verbal sign system into a more complex graphic-verbal one. The basic principle of the indecomposability of the form and content of a work of art is triggered, which states that a change in form directly entails a change in content [6, p.16–21]. This means that distortions still occur no matter how hard the team of authors of a graphic work (screenwriter, illustrator, lettering master, etc.) tries to translate one text into another. In order to account for potential changes on both the formal and content planes, the process of translation from one system of representation (verbal) to another (verbal-figurative) should be tracked. The texts "Omon RA" (V. Pelevin) [2] and "Omon RA," co-authored by V. Pelevin (a literary author), K. Kutuzov (a scriptwriter, that is, the author of a graphic work), and A. Akishina (an artist), were chosen as the subject matter for the study.

The difference between the text of the original and the adapted work at various artistic levels, including formal and substantive differences as well as differences in the volume of a graphic work, which is frequently much smaller in terms of the number of pages than a verbal one, is the first characteristic that is revealed in the analysis of adapted graphic novels. -realized text, which has a strong potential for expressing the narrative richness of the visual component's expression and is able to fit much detailed narration into a single frame. Yet, there is also a disparity in the number of chapters between the two versions of one text in the analyzed works. So, 13 chapters of the graphic novel "Omon Ra" are offered

compared to 15 chapters of the verbally articulated text, while 10 chapters of the graphic novel "Azazel" have the same information as 17 chapters of the original text. In this context, specific visual narrative approaches can be identified, and they are particularly evident in adapted graphic works.

Reduction is the first technique we've highlighted. When we talk about reduction, we're referring to the process of condensing a written text before turning it into a graphic element. However, the reduction should not be confused with a straightforward comparable translation of language into an image, as may occur, for instance, in a description of a portrait or landscape. Reduction simplifies the description, for instance, in chapter 2 of the graphic novel. The hero's journey is described verbally in the following passage: "The camp was situated on a gentle slope of a mountain; its lower section created something resembling a park. Reduced moments are given in italics, and distorted ones

are underlined. I walked there alone when Mitiok vanished, and a short while later I found myself in a long, deserted avenue of cypress trees, where it was already getting dark. A lengthy wire mesh that was covered in enormous plywood boards with drawings stretched along the asphalt walkway. A pioneer with a plain Russian face stood on the first one, staring forward and holding a brass trumpet with a flag on his hip. On the second, the same pioneer appeared with sticks in his hands and a drum hanging from his waist. On the third, he saluted with his palm lifted and also cast a glance into the distance [frame A]. Then, a shield that was at least three meters long and twice as wide as the others hung. It had two colors: red and white, which were split by a ripped wave that ran across a white field and left a crimson trace in its wake, on the right as I slowly moved forward. At first, I had no idea what it was. When I drew closer, I realized it was Lenin's face, which was interspersed with red and white patches and featured an outstretched beard and an open mouth. [frame B] (Fig. 1).



Figure 1. An example of reduction in the graphic novel "Omon Ra"

Distortion is added on top of all of this compression in the form of a reluctance to represent the path that the hero takes in the original: "I fell over a pothole in the asphalt and looked at the next shield – there was a pioneer, but already in a space suit, with a red helmet in hand... [frame C] " [7]. Because of this, a modern reader who is unfamiliar with the circumstances of the age being described can get the impression that the hero is surrounded by these posters and shields rather than having them follow him around. So, text reduction impacts both the book's physical size and its level of content, particularly the basic notion of representing the realities of the ideological propaganda of the Soviet state that accompanied a person throughout his or her lifetime. After the reduction, the metaphor of the hero's journey is changed, and the hero—instead of continuing to walk parallel to this influence—becomes an observer hero, one who observes the manifestations of this ideology but refrains from engaging with them or the disagreement or agreement that results. This state of affairs directly leads to a change in one of the facets and ideas of the verbally expressed novel "Omon RA": namely, the opposition of the idea of the growth of the inner cosmos of a person and the goals of comprehending the cosmos by the state, as a result of which the name of the hero - Omon - ceases to be perceived in transgression, then there is in the transition from the utilitarian Omon, as a police detachment (a variant of the name from the father) to Omon, as a homophone

of the name of the "invisible" ancient Egyptian deity Ra.

Compression is a further method indicated in this study. By "compression," we imply a text that has been significantly condensed such that fewer words are needed to express the same information. Nonetheless, it should be remembered that both compression and reduction techniques have the potential to alter the original text's meaning significantly. The first panel of chapter 8, which shows the process of imparting to Omon the significance of his upcoming performance, provides the most remarkable example of compression. "He stretched out his hand to me, felt my face, and struck me with a dry fist on my lips — not hard, but enough that I tasted the taste of blood in my mouth," the original text reads (Fig. 2).

In the graphic adaptation of the novel, this scene of explanation is conveyed in five spread frames, as opposed to 382 words in the original, but in this case it is impossible to speak of reduction because the number of words to convey the entire scene is conveyed in sufficient volume to understand. However, it is the frames with a blow due to the author's captions absence leads to distortion: the blow is perceived as strong, and not offensive, as in the original text. Thus, it is evident that the main target of suppression in the verbally expressed novel is specifically the hero's personality (hence, the blow was specifically offensive), and in the graphic novel, the state uses brute force to suppress, which again explains the

lack of emotional impact in the lieutenant colonel's speech above.



Figure 2. Example of compression of 382 words for 5 frames

Also, the third approach we've noted, excession, directly impacts how the work's fundamental idea—a satire on Soviet reality during the "Satellite Crisis"—is conveyed. Excession should be interpreted as a total rejection of any textual elements without even a passing mention of them in the adapted text. This typically comprises supplementary explanations, descriptions, and author digressions. Unfortunately, famous text passages were overused in work under analysis, which once more results in distortion. Remarkably, the elements of the hero's philosophical understanding of his life, his emotional perception of the events around him, his relationship with the other flight crew

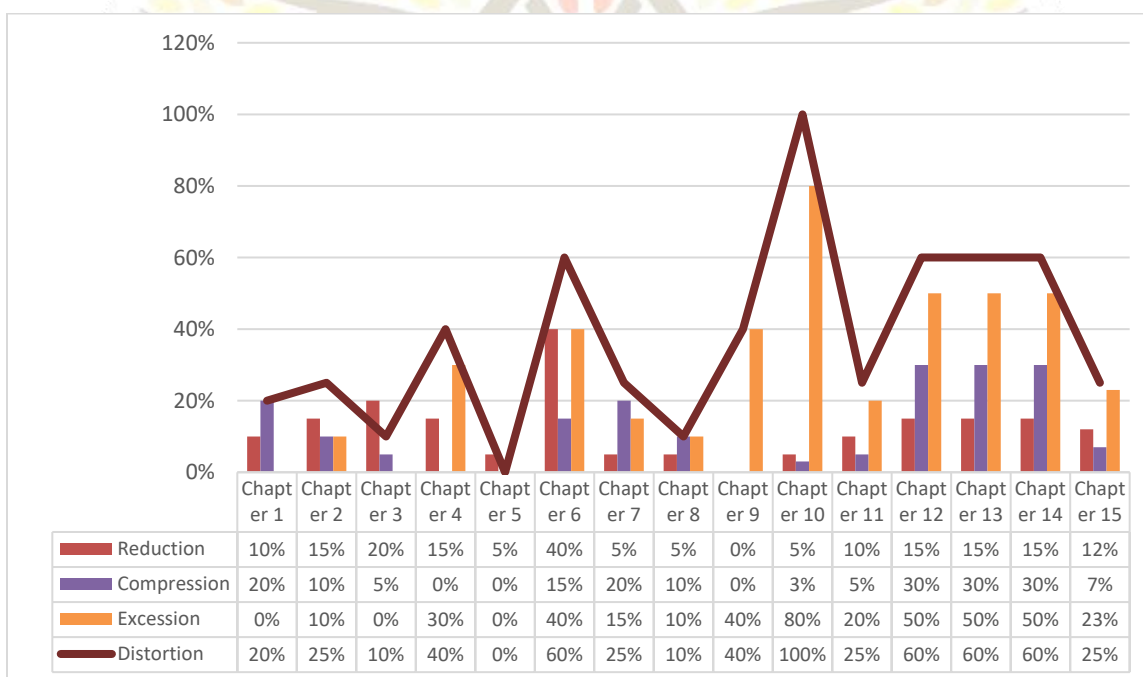
members, and the explanation of the external cause of what is happening (competing with America) have all but vanished. As a result, chapter 10 of the original text appears to be almost entirely missing from the visual work. In contrast to the verbally articulated work "Omon Ra," the author changed the level of the idea in a graphic work targeted at a different type of reader, leading to this strategy. The passages in the original text that were deemed excessive served to highlight the notion of the inner universe of the human being and the philosophical notion of the essence of personal freedom. The philosophical components of the field of the work's idea have been entirely



eliminated in the visual version of the work, leaving only the challenge of a feat and its practicality. Additionally, excess results in changes at the formal level: in the graphic novel, the Sots Art method's satirical techniques, which V. Pelevin successfully applied in the verbal version, are not traced, and because the hero's "reality - the inner world" is not opposed, the postmodernist perception of reality as a simulacrum is absent. According to our perspective, the reader is the primary reason why

such an author decided to adapt their work after 25 years, not only in a genre that is new to Russian literature, but also in a new writing system, when translating a vocally expressed work into the system of a graphic novel.

Conclusions. The following graph 1 shows the connection between the techniques of reduction, compression, excess, and the ensuing deformation of the original literary text.



Graph 1. The relationship of text distortion when using reduction, compression and excess techniques

The presence of these narrative techniques in the narrative fabric of a graphic work, in our opinion, results in significant distortions at the formal content level, allowing us to discuss not only the

process of broadcasting one work in another sign system, but also the creation of a new, original work of art with its own content. content, despite being comparable to the original. Consequently,

these strategies in the graphic novel compensate for the secondary nature of the visual work in rather extensive literature.

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