

**REPRODUCTION OF INTERSEMIOTIC MODALITY IN THE FILM
ADAPTATION OF THE NOVEL "HARRY POTTER AND THE PHILOSOPHER'S
STONE"**

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CINEMATOGRÁFICA DO ROMANCE "HARRY POTTER E A PEDRA FILOSOFAL"**

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FILOSOFAL"**

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ABSTRACT: The article focuses on the formulation of the strategy of reproduction of modal words in intersemiotic translation of the film adaptation of "Harry Potter and the Philosopher's Stone" by J. K. Rowling. This article aims to describe the adaptive strategies carried out during the adaptation of the literary work, which can be expressed in acting, gestures, movements, and shots. Such approach allows to reflect elements as natural phenomena, buildings, movable and immovable objects. The use of adaptive strategies in both productions as well as the author's modality were explored, and the comparison of dialogues was presented. It was established that in literary works, modal words are frequently found in the author's words and in the characters' reflections, i.e., in those segments that are susceptible to corrosion during intersemiotic translation. Therefore, to maintain the author's intention, translators' resort to certain adaptive strategies, and the main strategies were identified on the example.

KEYWORDS: Translation. Intersemiotic translation. Modality. Film adaptation. Harry Potter.

RESUMO: O artigo centra-se na formulação da estratégia de reprodução das palavras modais em tradução intersemiótica sobre a adaptação cinematográfica de "Harry Potter e a Pedra Filosofal" de J. K. Rowling. Visa-se, aqui, descrever as estratégias adaptativas da reprodução de palavras modais em tradução intersemiótica durante a adaptação de obra literária, que pode ser expressa em representação, gestos, movimentos e planos. Esta abordagem permite refletir elementos como fenômenos naturais, edifícios, objetos móveis e imóveis. Explorou-se a utilização de estratégias adaptativas nas duas semioses, bem como a modalidade do autor, e apresentou-se a comparação dos diálogos das obras. Foi estabelecido que, nas obras literárias, as palavras modais são frequentemente encontradas nas palavras do autor e nas reflexões dos personagens, ou seja, nos segmentos susceptíveis à corrosão durante tradução intersemiótica. Portanto, a fim de manter intencionalidade autoral, os tradutores recorrem a certas estratégias. Assim, neste artigo, essas estratégias foram identificadas no exemplo estudado.

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PALAVRAS-CHAVE: Tradução. Tradução intersemiótica. Modalidade. Adaptação cinematográfica. Harry Potter.

RESUMEN: El artículo se centra en la cuestión de la formulación de la estrategia de reproducción de palabras modales en la traducción intersemiótica sobre el ejemplo de la adaptación cinematográfica de la novela "Harry Potter y la piedra filosofal" de J. K. Rowling. Este artículo tiene como objetivo describir las estrategias de adaptación de la reproducción de palabras modales en la traducción intersemiótica llevada a cabo durante la adaptación cinematográfica de una obra literaria, que pueden expresarse en la actuación, los gestos y los movimientos, así como en los respectivos planos. Este enfoque permite reflejar elementos como los fenómenos naturales, los edificios y los objetos móviles e inmóviles. Se exploró el uso de estrategias de adaptación tanto en la novela como en la adaptación cinematográfica, así como la modalidad del autor, y se presentó la comparación de los diálogos del libro y de la adaptación cinematográfica que contienen la modalidad. Se estableció que en las obras literarias, las palabras modales se encuentran con mayor frecuencia en las palabras del autor y en las reflexiones de los personajes, es decir, en los segmentos más susceptibles de corrosión durante la traducción intersemiótica. Por ello, para mantener la intención del autor, los traductores recurren a ciertas estrategias de adaptación. Por lo tanto, en este artículo se han identificado las principales estrategias de reproducción de palabras modales en la traducción intersemiótica a partir del ejemplo de la novela "Harry Potter y la piedra filosofal".

PALABRAS CLAVE: Traducción. Traducción intersemiótica. Modalidade. Adaptação cinematográfica. Harry Potter.

Introduction

Intersemiotic translation, which can be defined as the interpretation of verbal signs through nonverbal sign systems, has, so far, gained considerable significance. Literary sources are set to music and reproduced in the form of cartoons, various screenplays, comics, etc. Such reproductions convince the increasing number of people to read both the original source and the work created on its basis (BRANCO; SANTOS, 2017, p. 204). For instance, some readers might be willing to watch the film adaptation, while the audience that prefers watching movies might decide to read the book. Hence, intersemiotic translation promotes cultural growth and helps to build connection between the artistic work and the reader/viewer, which is especially relevant for such world bestsellers as, for example, the works of J.K. Rowling about the wizard Harry Potter.

Nevertheless, intersemiotic translation is, in most cases, associated with certain difficulties, since the translation of verbal signs into images and other nonverbal systems causes the loss of a certain part of the meaning implied by the author of the original source. It frequently occurs that new meanings that are absent in the author's text are introduced in the

film adaptation. Such issues are most commonly encountered during the translation of certain lexical and grammatical means that constitute the individual and unique author's style, in particular, the means of modality (ANDERSON, 1993).

The aim of the article is to study the adaptive strategies of reproduction of modal words in intersemiotic translation on the example of the film adaptation of the world-famous novel by J. K. Rowling "Harry Potter and the Philosopher's Stone".

The object of research is intersemiotic translation as one of the types of the translation process.

The subject of the study is the adaptive strategies used during the intersemiotic translation of modal words in the film adaptation of the novel "Harry Potter and the Philosopher's Stone" by J. K. Rowling.

Methodology of the Study Research Model

Research model

The following linguistic methods were used in the study: 1) associative experiment - demonstration of the connection between separate objects and the corresponding phenomena of reality presented in the literature and various film adaptations; 2) descriptive method, which allowed to systematize the concepts and approaches to the definition of the notions of "intersemiotic translation" and "modal words"; 3) the method of modeling in combination with the methods of definitive and etymological analysis, which was used to identify based on the analyzed material the adaptive strategies used to reproduce modal words during the film adaptation of the novel "Harry Potter and the Philosopher's Stone"; 4) the method of quantitative calculations and elements of statistical analysis, which facilitated the process of processing the collected empirical material.

The study also used general scientific methods, such as analysis, synthesis, induction, deduction, and generalization. Using the methods of induction, deduction and observation, the linguistic material of J.K. Rowling's work "Harry Potter and the Philosopher's Stone" and its film adaptation were analyzed, and the key findings of the research were formulated.

Sample of the study

The issue of intersemiotic translation has been previously studied by such linguists as Algeo (1987), Jakobson (1959), Kaźmierczak (2018) and other researchers. The issue of modality has been studied by such scientists as Vold (2006), Holubenko and Demetskaya (2020), and others.

Data collection and analysis method

In the course of intersemiotic translation of modal words during the film adaptation, partial loss of the meaning invested by the author of the original source into the work is unavoidable. To minimize translation deficiencies, certain adaptive strategies are used. The study is devoted to the analysis of the strategies used by the director of the film adaptation of the novel "Harry Potter and the Philosopher's Stone", considering the substantial literary and educational value of the film.

Findings

In the novel "Harry Potter and the Philosopher's Stone" by JK Rowling, different strategies for reproducing modal words were used, which is attributed to the specificity of the means peculiar to the film industry.

Intersemiotic translation during film adaptation

Intersemiotic translation and its place among other types of translation

Jakobson (1959, p. 233) identified three types of translation: interlingual, intralingual and intersemiotic.

Interlingual type of translation means translation in its direct sense, i.e. the transfer of the produced signs of one language with the help of another language. Interlingual translation is used on a daily basis by translators across the world, since in the modern globalized environment, the need to convey oral or written information from a foreign language to the recipient's native language is of urgent and vital importance.

Intralingual translation, also referred to as renaming, involves the interpretation of some verbal signs using other signs of the same language. It is widely used by such professionals as, for example, doctors or teachers when it is necessary to clarify an unclear definition or term using paraphrases or synonymous words. In this way, when a synonym is

considered by the majority more successful than the basic term, neologisms can sometimes be formed.

Intersemiotic translation entails the interpretation of verbal signs through nonverbal sign systems. In other words, intersemiotic translation is the transfer of content not by means of the same or another natural (or verbal) language, but by means of a non-verbal semiotic system, such as choreography, music, etc., on the one hand, and information-logical language, on the other (KAŹMIERCZAK, 2018).

The key feature of intersemiotic translation is that it connects two or more sign systems, such as language and music, dance, art, etc. In other words, a literary work is conveyed through a musical composition, theatrical performance, ballet, folk or other dance, or is depicted in paintings, photographs, etc. Therefore, when W. Shakespeare produced the play "Romeo and Juliet" based on a poem by A. Brooke, in fact, he made an intersemiotic translation. In turn, intersemiotic translations of Shakespeare's play were made by Tchaikovsky and S. Prokofiev, when the former created an overture-fantasy, and the latter composed a ballet.

Screening, as a special type of intersemiotic translation

One of the types of intersemiotic translation is film adaptation of a literary and artistic work. In this case, the role of translator is performed by a director, who attempts to embody the author's ideas in the film. A director should inherently take into account the inevitability of losses, develop a specific translation strategy and decide which components of the text can be sacrificed to convey the information that can be considered the most important (HOLUBENKO; DEMETSKAYA, 2020, p. 305).

During the film adaptation, part of the source text remains in the same semiotic system (i.e. in the form of language), and therefore, the verbal component of the text of the original work is partially transferred. The remaining part is translated into the language of other systems. Consequently, the meanings are reallocated and then re-combined, forming a macro-meaning of a new holistic work - a feature film. Yet, it would be irrelevant to focus on isomorphism (mutual-unambiguous correspondence) or homomorphism (monodirectional unambiguous correspondence of elements) of the studied systems. Importantly, a film adaptation is not a model or an imprint of the original work, since the author of a feature film always introduces individual elements, structuring and combining the meanings of the original text in a different way (NUYTS, 2001, p. 22).

The main elements of the film that help the director-interpreter in the translation process include color, voice-over, dialogue, music, gestures and facial expressions, intonation and tone of the characters' voices, as well as various special effects.

Likhodkina (2017) suggests the following classification of film adaptations of literary texts: 1) film adaptation based on a work of fiction. In this case, some elements are changed by the director-interpreter, while the correspondence between the original and the plot remains unchanged; 2) direct film adaptation (literal translation). Working with such adaptations, the director-interpreter makes efforts to convey precisely the content of the work and the images of the characters in as much detail as possible; 3) film adaptation. The main objective of this type of adaptations is to create by means of intersemiotic translation and based on the original source a completely new work, which would be similar to the original (LIKHODKINA, 2017, p. 129).

Problem of the partial omission of the idea of the original work author during the film adaptation

Omission of some meanings and sub-meanings embedded in the work by the author - the loss of the so-called author's "voice", style, and view of the world in which the characters of the original source live and act – has been and remains the fundamental problem of intersemiotic translation. The main difference between cinema and literature is that literary works are recorded in writing, while the description of the plot in films is based on sound in the form of music or oral language, i.e. the difference is reflected in the forms which the word takes - written or oral. Normally, little space is given to the author's words, while the description of an object, subject or action is done by non-verbal means.

Additionally, the author of the film is strictly limited by the film timing, while the reader's perception of the literary source is not limited in time (which is especially the case for world bestsellers, such as the series of works by J.K. Rowling about Harry Potter), and may extend over a few weeks; furthermore, the reader can anytime return to the work and re-read it, searching for new meanings, while the viewer is usually deprived of such an opportunity (although currently, thanks to modern technology, a film can also be viewed intermittently and repeatedly). As suggested by Christopher Keane, a famous American screenwriter, an ideal screenplay should contain from one hundred to one hundred and twenty pages, with one page corresponding to approximately one minute of the film. According to him, the remainder

should be attributed to the incompetence of the screenwriter because it is neither included in the final version of the film nor shown on the screen (KEANE, 1998, p. 71).

Problems of intersemiotic translation of modal words during film adaptation

The concept and characteristics of modal words

The problems of intersemiotic translation arise most acutely during the reproduction of lexical and grammatical means of modality by cinematic means, since modal words express:

1) author's affirmation regarding particular moments in the work. This is achieved by using such words as certainly, of course, indeed, surely, decidedly, really, definitely, naturally, no doubt etc. "My dear Professor, **surely** a sensible person like yourself can call him by his name?" (ROWLING, 2017, p. 100-101).

2) author's assumptions, which can be made for different purposes, for instance, to reflect characters' hesitation, to make the reader interested in the motives of a character's behavior, etc. This is achieved through modal words, such as perhaps, maybe, probably, obviously, possibly, evidently, apparently etc. "**Perhaps** it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age" (ROWLING, 2017, p. 28).

"**Obviously** he thought nobody stood a chance of reaching them here in a storm to deliver mail" (ROWLING, 2017, p. 55).

3) evaluation of a particular statement of a hero or the author of the text in terms of desirability or undesirability: luckily, fortunately, happily, unfortunately, unluckily etc. "Filch found them trying to force their way through a door that **unluckily** turned out to be the entrance to the out-of-bounds corridor on the third floor" (ROWLING, 2017, p. 68-69).

The categorical component of the meaning of modal words – particularly, the subjective attitude of the speaker to the recipient – is inherent in all modal words. The pragmatic feature of modal words in personal speech is that modal words are carriers of information about the pragmatic attitudes of the speaker, his attitude to the situation, and intentions for further communication. Modal words can be considered as local rhetorical devices that, along with explicit meaning, contain hidden meanings indicating the intentions of the speaker.

The study is based on the classification of modal expressions by R. Quirk, S. Greenbaum, J. Leech, J. Swartwick, which includes 5 types:

- 1) modal verbs (can, could, may, might, must, shall, should, will, would),
- 2) marginal modal verbs (dare, need, ought to, used to),
- 3) modal idioms (had better, would rather, would sooner, be to, have got to);
- 4) semi-auxiliary verbs (have to, be about to, be able to, be apt to, be meant to, be bound to, be going to, be obliged to, be supposed to, be willing to, be due to, be likely to, be allowed to),
- 5) catenative verbs (appear to, happen to, seem to, get to, start out to, come to, turn out to, tend to, manage to, fail to + infinitive, keep, keep on, go on, carry on + gerund, get + 'ed' participle) (QUIRK, 1985, p. 33).

Modal words also include words (phrases) of agreement and objection, which express agreement with or objection of a question. In this case, they can serve as entire sentences:

- Are the rumors true, Albus?
- **I'm afraid so**, professor.

In literary works, modal words are majorly found in the author's words and in the characters' reflections, i.e., in those parts that are most susceptible to corrosion during intersemiotic translation. Therefore, in order to preserve the author's intention, it is necessary to resort to certain adaptive strategies.

Types of adaptive strategies used in the translation of modal words

The following elements can be distinguished in feature films: dialogues between the characters, their facial expressions, gestures and movements, voice-over (optional), musical accompaniment, illumination, choice of colors, close-up, general and long shot, perspective, tone and intonation of the voice, special effects, etc. Notably, some of the problems associated with the intersemiotic translation of modal words can be solved using the gestures of the characters indicative of their determination or, conversely, uncertainty (scratching the back of the head, clenched teeth, frowning eyebrows, weak voice or, contrarily, screaming, etc.). Additionally, some modal words can be used in the dialogues between the characters so as to create greater emotional tension than in the original source, where such tension was reflected through the author's remarks.

Adaptive strategies used in the film adaptation of the novel "Harry Potter and the Philosopher's Stone"

Overview of the use of modal words in "Harry Potter and the Philosopher's Stone" by Rowling and in the film adaptation

The film "Harry Potter and the Philosopher's Stone" is undoubtedly a film adaptation. Although the plot is almost similar to the novel by JK Rowling, still, the events presented in this film are considerably different: many episodes of the novel are excluded (for example, the first chapter about the life of the Dursley family before meeting Harry Potter), while some are substantially altered (for example, the scene of the meeting with Professor McGonagall on Privet Drive is shortened and slightly modified in order to quickly inform the reader about what is going on the screen; there is almost no similarity between the characters' lines and the original source).

In her novel "Harry Potter and the Philosopher's Stone", Joan Kathleen Rowling makes wide use of modal words. Such approach is quite obvious since in a children's fairy tale, it is vital to reflect the inner world of characters, which can be achieved through certain evaluation categories applied to each character that the reader encounters while reading the novel. Therefore, the first impression, which is of substantial importance, is similarly created by using modal words.

In the novel "Harry Potter and the Philosopher's Stone", modal words appear with the following frequency:

1) affirmative modal words:

- certainly - 10 times;
- of course - 35 times;
- really - 73 times;
- indeed - 10 times;
- surely - 3 times;
- definitely - 3 times;
- naturally - 1 time;
- no doubt - 4 times.

2) modal words of assumption:

- perhaps - 18 times;
- maybe - 19 times;
- probably - 11 times;
- obviously - 13 times.

2) modal words that evaluate the statement in terms of desirability or undesirability:

- unluckily - 1 time (“luckily” – not used);
- fortunately - 1 time (unfortunately - 4 times);
- happily - 5 times (“unhappily” – not used).

Thus, it is evident that Rowling avoids the use of modal words that characterize the desirability or undesirability of a statement. This coincides with the writer's assertion she has repeatedly made in interviews that she does not want to impose her own point of view on readers, but instead expects them to draw their individual conclusions (ROWLING; KAY, 2017).

In the 2001 film adaptation, the modal words used by J.K. Rowling, appear with the following frequency:

1) affirmative modal words:

- certainly –not used;
- of course - 7 times;
- really - 14 times;
- indeed - not found;
- surely - not found;
- definitely - 1 time;
- naturally - 1 time;
- no doubt - 1 time.

2) modal words of assumption:

- perhaps - 3 times;
- maybe - 2 times;
- probably - 1 time;
- obviously –not used.

2) modal words that evaluate the statement in terms of desirability or undesirability:

- unluckily and luckily – not used;
- fortunately –not used (unfortunately - 1 time);
- happily and unhappily – not used.

Therefore, it is evident that the number of modal words in the film is smaller as compared to the original source.

3.3.2. Use of modal affirmations, assumptions and evaluative judgments in dialogues as an adaptive strategy

Author's words, which is the main source of modal words, is practically absent in the film. Therefore, the film barely contains any modal words that evaluate the statement in terms of desirability or undesirability. Instead, modal words of affirmation are prevailing:

“No problems, **I trust**, Hagrid?”

“Albus, do you **really** think it's safe, leaving him with these people?”

“Our job is to make sure that you don't get bloodied up too bad. Can't make any promises, **of course**.”

“It **should be** a lovely day at the zoo. I'm **really** looking forward to it.”

“What happened down in the dungeons between you and Professor Quirrell is a complete secret. So, **naturally**, the whole school knows.”

In the book, modal words of assumption mostly appear in the reflections of Harry Potter or in his dialogues with other characters. He is a boy with a difficult destiny who, according to the author, was even forbidden to ask questions, which is why it is not surprising that he questions what surrounds him but cannot know for sure whether the world is as he sees it. One of the modal words that are most frequently used in his reflections is “maybe”: “he could only hear Quirrell's terrible shrieks and Voldemort's yells of, “KILL HIM! KILL HIM!” and other voices, **maybe** in Harry's own head, crying, “Harry! Harry!” Yet sometimes

he thought (or **maybe** hoped) that strangers in the street seemed to know him” (ROWLING, 2017, p. 220). Generally, almost all modal words “maybe” in the text of the novel refer to Harry Potter, his thoughts or his observations of the world.

In the film, the modal word “maybe” appears twice: during Professor Snape's scathing remark about students' intellectual abilities (“Then again, **maybe** some of you have come to Hogwarts in possession of abilities so formidable that you feel confident enough not to pay attention”) and Ron's ironic remark about the escape of three students from Cerberus. When the girl asked if Ron noticed what Cerberus was standing on, the boy answered:

“I wasn't looking at its feet! I was a bit preoccupied with its heads. Or **maybe** you didn't notice. There were three!”

Thus, in the film, Harry is depicted as a much more decisive character than in the original book. The director invests in his lines more decisive modal words, for example: “Ron, Ron, you've **really gotta** see this! Ron, you've **gotta** see this! There's something you've got to see”. First, this is attributed to the amount of screen time (and, respectively, to the acceleration of events on the screen as compared to the book), and second, to the fact that Harry's hesitations are majorly expressed through acting. In addition, the protagonist of the film normally has to be more convincing to the viewer than the protagonist of the book since the reader can associate himself with the character, perceiving the world “in the first person”, i.e. from the angle of the character's view, thus having no need for additional visualization. Since in the film, the protagonist is played by an actor, the association should be based on other psychological grounds, in particular, the protagonist's confidence in his own actions.

Apart from Ron Weasley, other characters also sometimes express assumptions:

“Tain't no safer place, not one. Except **perhaps** Hogwarts” (Hagrid).

“If Harry and Ron hadn't come and found me, I'd **probably** be dead” (Hermione).

“Excuse me, professor, **perhaps** I heard you wrong” (Draco Malfoy).

Facial expressions of the character are in almost all cases of significant importance since they additionally convey to the viewer the information that is not expressed by words: Hagrid is proud of his inviolability before Gringotts, Hermione is actually convinced that she would have died without the help of Harry and Ron, and Draco Malfoy can't believe his own ears because he was expecting a completely different outcome.

As it has already been mentioned, modal words that evaluate statements in terms of desirability or undesirability are practically absent in the film as compared to the book. This modality is almost entirely created by approving or disapproving exclamations of characters, their facial expressions, movements, general behavior, etc. However, Professor Quirrell (who

is a kind of avatar of the main antagonist of the story, Lord Voldemort, in both the film and the book), still uses once the word "unfortunately", saying:

"Snape, **unfortunately**, wasn't fooled. While everyone else was running about dungeon, he went to the third floor to head me off. He, of course, never trusted me again."

In this scene, the character expresses anger at the person who he failed to deceive and makes the viewer understand that this action naturally caused undesirable consequences for Professor Quirrell through the almost immediate use of the modal phrase "of course". In this way, the viewer becomes more aware of Quirrell's anger towards Snape.

The dialogues in the film are also simplified to some extent as compared to the book. Considering that the film is expected to be more dynamic than the book, the characters use relatively few modal words, giving preference to short lines that explain to the viewer the essence of what is happening on the screen. At the same time, the director resorted to the creative processing of dialogues from the author's text in order to cut the scenes. For example, the scene where Hagrid tells Harry Potter that he is a magician is quite time consuming in the book and contains many dialogues, as the reader is invited to see not only Harry's hesitation and distrust of the stranger's words, but also to reveal the motives of the Dursley family, who were unwilling to tell the boy the truth. In the film, the events occur much faster, and the modal words together with the facial expressions of the characters complement the picture, allowing the viewer to understand what the participants of the discussion indeed feel:

Harry Potter: Excuse me, who are you?

Rubeus Hagrid: Rubeus Hagrid, Keeper of Keys and Grounds at Hogwarts. **Of course**, you know all about Hogwarts.

Harry Potter: Sorry, no.

Rubeus Hagrid: No? Blimey, Harry, didn't you ever wonder where your mum and dad learned it all?

Harry Potter: Learnt what?

Rubeus Hagrid: You're a wizard, Harry.

Harry Potter: I'm a what?

Rubeus Hagrid: A wizard. And a thumping good one, **I'd wager**, once you're trained up little.

Harry Potter: No, you've made a mistake. **I mean** ... I can't be a wizard. **I mean**, I'm just Harry. Just Harry.

Rubeus Hagrid: Well, Just Harry, did you ever make anything happen? Anything you couldn't explain, when you were angry or scared? (ROWLING, 2017, p. 303-307).

Essentially, at this point, the dialogue with Harry ends, as the boy recalls some moments from the past and develops trust to Hagrid. In this case, I mean serves as a reflection of Harry's point of view, and the actor's facial expressions add modality to this phrase in the form of mistrust and doubt. This contrasts with Hagrid's confidence and ultimately creates the effect implied by the director. It should be noted that in the book, Harry similarly resorts to hesitation (although it takes much longer), and Harry's uncle and aunt take an active part in the dialogue, trying to explain that it was still too early for the boy to learn anything. In the movie, Hagrid has a conversation with the Dursleys after the dialogue with Harry – a relatively short one, yet inclusive of a significant number of modal words, which are most commonly used when Harry asks whether the Dursleys knew he was a wizard:

Harry Potter: You knew? You knew all along and you never told me?

Mrs. Dursley: **Of course** we knew. **How could you** not be? My perfect sister being who she was. My mother and father were so proud the day she got her letter. “We have a witch in the family. **Isn't it wonderful?**” I was the only one to see her for what she was. A freak! Then she met that Potter, and then she had you ... and I knew **you would be** the same. Just as strange, just as abnormal. And then, **if you please**, she went and got herself blown up! And we got landed with you.

Harry Potter: Blown up? You told me my parents died in a car crash.

Rubeus Hagrid: A car crash? A car crash killed Lily and James Potter?

Mrs. Dursley: **We had to** say something.

Rubeus Hagrid: It's an outrage! It's a scandal!

Mr. Dursley: He'll **not be** going.

Rubeus Hagrid: Oh, and **I suppose** a great Muggle like yourself's going to stop him, are you? (ROWLING, 2017, p. 195-198).

In this case, modal words are used to give the viewer additional information about how the characters relate to each other and to Lily and James Potter. Mrs. Dursley's sarcasm demonstrates her character and dislike of her sister (and at the same time explains to the viewer who might be unfamiliar with the book why the Dursley family dislikes Harry Potter so much and commits all the actions covered in previous episodes). Mr. Dursley's determination is somewhat demonstrative: his facial expressions allow the viewer to confidently assert that he is afraid of Hagrid and does not want to conflict openly with him, being forced do so. Thus, Hagrid openly provokes Uncle Vernon into conflict, using appropriate modal words that demonstrate contempt and incite an aggressive response.

Nonverbal adaptive strategies of reproducing modal words in the film

Another means of the reproduction of modal words used in the film is acting. For example, when Albus Dumbledore, Headmaster of Hogwarts, appears on Privet Drive, the writer uses the modal expression *seem* to four times: "Albus Dumbledore didn't **seem to** realize that he had just arrived in a street where everything from his name to his boots was unwelcome. He was busy rummaging in his cloak, looking for something. But he did **seem to** realize he was being watched, because he looked up suddenly at the cat, which was still staring at him from the other end of the street. For some reason, the sight of the cat **seemed to** amuse him /.../ He had found what he was looking for in his inside pocket. It **seemed to** be a silver cigarette lighter. He flicked it open, held it up in the air and clicked it. The nearest street lamp went out with a little pop. He clicked it again - the next lamp flickered into darkness" (ROWLING, 2017, p. 200).

In the film, this is realized due to the fact that first, mysterious music, which tunes the viewer in to a miracle, can be heard; then, an owl takes off from the signpost and flies into the woods, where an old man with a long beard appears from, making the viewer realize that he is a magician. The old man pulls out a strange object, which resembles a lighter, and it starts accumulating the light from the lanterns - thus, something magical is happening. This scene was witnessed by a cat, which subsequently turns into a witch.

Thus, modality, i.e., the director's attitude to the occurring events as something strange and previously unseen (at least, unseen on Privet Drive) is achieved through musical accompaniment, demonstrating in the shot the creatures that are usually associated with magic (owls, cats), as well as the figure of a man in a long dress and with a long gray beard, which the average viewer should immediately associate with the archetypal figure of an old wizard.

Another example is the scene where students reach Hogwarts by boat since in the book, modal words were similarly used:

"And the fleet of little boats moved off all **at once**, gliding across the lake, which was as smooth as glass. Everyone was silent, staring up at the great castle overhead. It towered over them as they sailed nearer and nearer to the cliff on which it stood. 'Heads down!' Yelled Hagrid as the first boats reached the cliff; they all bent their heads and the little boats carried them through a curtain of ivy which hid a wide opening in the cliff face. They were carried along a dark tunnel, which **seemed to be** taking them **right underneath** the castle, until they reached a kind of underground harbor, where they clambered out on to rocks and pebbles" (ROWLING, 2017, p. 357). As can be seen, in this scene, the writer uses modal

words to convey fascination with what was happening in front of the characters' eyes. For this purpose, solemn and disturbing music is used, and the amazed faces of children alternate with close-ups of the majestic castle that emerges from the mist. By using such technique, the director manages to convey by video and music the modality which the writer expressed by using modal words.

Discussion

Notwithstanding the wide scope of research done on intersemiotic translations and the significant value of J.K. Rowling's works for the world culture, the intersemiotic translation of her works and the modal words they contain have not been studied before, which justifies the significance and novelty of the findings of this study.

Conclusion

Reproduction of modal words in the intersemiotic translation during the film adaptation is accompanied by the partial loss of the meaning invested in the work by the author of the original source. Such outcome is almost inevitable since in a literary work, modal words primarily demonstrate the attitude of the author or character / characters to a particular turn of the plot, other characters, or the situation in general, thus being quite commonly encountered in the author's words, hero's reflections or the description of what he or she sees around. Filming can only partially reproduce such elements.

Adaptive strategies of the reproduction of modal words in intersemiotic translation performed during the film adaptation of a literary work always include a nonverbal constituent. It can be expressed in acting, gestures and movements, as well as in appropriate shots depicting natural phenomena, buildings, movable and immovable objects, etc.

Notably, modal words can be both used in the speech of the characters and completely absent. In such case, modality will be achieved through acting and video and/or music.

The director of "Harry Potter and the Philosopher's Stone" used both strategies, thus having created his individual work. The film is closely interrelated with the original source and credibly reflects its fascination with the magic and the main character's adventures in the magical world, yet there are substantial difference between the two. Essentially, the author of the film maintained the spirit of the original source but sacrificed part of the scenes and significantly reduced and recombined others, having introduced some individual findings.

Thus, he managed to retain part of the author's modality by using non-verbal sign systems peculiar to cinema (behind-the-scenes music, acting, alternation of close-ups, etc).

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