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GAZİ UNIVERSITY
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**MASTER OF
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THESIS**

**A RESEARCH ON THE GRAPHIC NOVEL ADAPTATION
OF WILLIAM SHAKESPEARE'S MACBETH IN TERMS OF
INTERSEMIOTIC TRANSLATION AND REWRITING**

CEREN ULU

**DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION AND CULTURAL STUDIES (ENGLISH)**

JUNE 2018



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WILLIAM SHAKESPEARE'İN MACBETH ADLI ESERİNİN ÇİZGİ ROMAN
UYARLAMASININ GÖSTERGELERARASI ÇEVİRİ VE YENİDEN YAZIM
BAĞLAMINDA İNCELENMESİ

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ÖZET

Bu çalışmanın amacı, disiplinlerarası bir faaliyet olan çeviriye göstergelerarası bakış açısıyla yaklaşmaktır. Bu çalışma, uyarlama kavramını çeviri bağlamında inceleyerek çeviri faaliyetini farklı bir açıdan ele almaya, bu faaliyetin yalnızca iki doğal dil arasında bir iletim aracı olmadığını aynı zamanda dilsel göstergelerden dil dışı göstergelere uzanan farklı gösterge dizgeleri arasında bir iletişim kanalı da olduğunu vurgulamaya ve farklı dilleri, kültürleri, gelenekleri, değerleri ve davranış biçimlerini bir araya getirme noktasında sahip olduğu önemi göstermeye çalışmaktadır. Yazılmasının üzerinden 400 yıldan fazla zaman geçmesine rağmen öneminden ve değerinden hiçbir şey kaybetmeyen William Shakespeare'in ölümsüz eserlerinden "Macbeth", aradan geçen bu uzun zaman boyunca sayısız dile çevrilmiş ve değişen hedef kitlenin talepleri ve beklentileri doğrultusunda dönem dönem dili sadeleştirilerek yeniden yazılmıştır. Günümüzde de Shakespeare'in bu önemli trajedisini bugünün okuyucusuna modern bir İngilizceyle ve resimlerle desteklenmiş bir şekilde ulaştırma isteği sonucunda ortaya çıkan ve kaynak metnimiz olan eserin, uyarlama ve dilsel göstergelerin dil dışı göstergelere dönüştürülmesi işlemlerine en güzel örneklerden biri olduğu değerlendirilmiştir. Çalışmamızda, dili sadeleştirilerek çizgi romana uyarlanmış bu yeni "Macbeth" ve onun Türkçe çevirisi ile metnin orijinali ve onun Türkçe çevirileri, göstergelerarası çeviri ve yeniden yazım kavramları temelinde, C.S. Peirce, F. De Saussure, R. Jakobson ve A. Lefevere'in bu konulara ilişkin kuramları kapsamında incelenmiş; seçilen örnekler çerçevesinde orijinal eser ile uyarlama arasındaki farklar ve ortaya çıkan bu farkların esere kattıkları ve eserden götördükleri üzerine değerlendirme yapılmaya çalışılmıştır.

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ABSTRACT

The aim of this study is to approach the activity of translation, which is an interdisciplinary field of study, from the perspective of intersemiotics. This study, by examining the concept of adaptation within the context of translation, intends to address the activity of translation from a different point of view, to emphasize the fact that it is not just a means of transfer between two natural languages but also a channel of communication between different sign systems ranging from linguistic to non-linguistic, and to demonstrate its significance in point of bringing different languages, cultures, traditions, morals, behaviours together. One of the immortal works of William Shakespeare which has lost nothing from its importance and value despite more than 400 years between the time it was written and today, "Macbeth" has been translated into numerous languages and occasionally rewritten in order to meet the requirements and expectations of various target readers. The source text of our study which is the result of the desire to convey this important tragedy of Shakespeare with a modern English and with the support of illustrations to today's reader is believed to be a good example of the processes of adaptation and the transformation of linguistic signs into non-linguistic signs. In our study, this new "Macbeth", adapted to graphic novel and published by Classical Comics as the Plain Text version, its Turkish translation published by NTV, and the original text of *Macbeth* and its Turkish translations, are examined in terms of intersemiotic translation and rewriting; and the differences between original and adaptation and gains/losses resulting from these differences are tried to be assessed.

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LIST OF ABBREVIATIONS

The abbreviations used in this thesis are presented in below with explanations.

Abbreviations	Explanations
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CC	Classical Comics
CI	Classics Illustrated
OP	Oval Projects
SMH	SelfMadeHero
WP	Wiley Press

INTRODUCTION

Scope of the study

Translation, acting as a bridge between cultures, has contributed to the interaction of people as well as their understanding each other, and has brought different people, different cultures, different perspectives, and different approaches together by taking on a supra-language mission. Göktürk shares a common view about the significance of translation with many other scholars and emphasizes the versatility of the activity of translation with these words: "Translation is not only transferring the meaning from a foreign language to a familiar one. Every language is in connection with a particular culture's sign system, some specific agreements, morals, behaviours, and values, shortly the concrete human life." According to him this activity, as a result of this inclusive and versatile nature of the process, is not only the subject of linguistics, but it is also considered as in the field of study of semiotics as well (Göktürk, 2014:15).

Questions such as what the information that will be translated is, what the purpose of translation is, what the source language/target language of the translation is, who the target reader/audience is, and what the specific characteristics of that target are; are the key factors that not only influence and direct the activity of translation, but also demonstrate the complicatedness and comprehensiveness of it. Translator, on the other hand, is an intermediary who transfers not only the language but also the cultural wealth of a nation to another. His/her job is "to analyse the sentence within a text, the word within a sentence, to give it a meaning, and to reconstitute it in another language." (Özyön, 2014:34).

Our study addresses the activity of translation, which is an interdisciplinary process as stated above, both in terms of semiotics and linguistics. In order to display the connection of translation with semiotics, graphic novel adaptations, of the works from classical literature in particular, have been chosen as the subject for this study. It has been assessed that William Shakespeare's *Macbeth*, which was simplified and adapted into graphic novel by Classical Comics in 2008, can be

accepted as an example for this type of adaptation, and has been used as the source text in our study.

William Shakespeare is an important and estimable playwright whose works began to be known in Turkish literature during Reformation (1839-1876) period. This play is not only one of the most important and dramatic tragedies of Shakespeare, but it is also one of the most frequently staged plays both in Turkey and in the world. It is assessed to have been written in 1606, and published in 1623. The subject of *Macbeth*, which is said to be based on some actual historical events, was narrated by Shakespeare with his poetical expression, and thanks to the successful translations in Turkish, it provided Shakespeare to be read, liked and studied in Turkey.

Limitations

The graphically adapted *Macbeth*, published in three different text versions that are Original, Plain and Quick Text by Classical Comics, has been translated by Sevin Okyay into Turkish and published by NTV publishing house in 2009. NTV preferred Plain Text version to translate into Turkish. Therefore, original text in English and its two Turkish translations, and the graphical adaptation of Classical Comics in plain English and its Turkish translation have been examined in our study. Among numerous Turkish translations of *Macbeth* two of them – the one translated by Sabahattin Eyüboğlu and published by İş Bankası Kültür Yayınları, and the other translated by Bülent Bozkurt and published by Remzi Kitabevi – have been chosen to be examined, as these two translators and publishers are among the most respectable and reliable ones in point of the translations of world classics among others in Turkey. The genre of manga, which is used as another method of graphically adapting classics, and manga adaptations of Shakespeare's plays that have also been translated into Turkish are excluded from our study due to the distinctive features of that genre. There are five plays which have been adapted into graphic novel by Classical Comics, and all of them have been published in three different text versions. Among those five plays, only two of them – *Macbeth* and *Romeo and Juliet* – have been translated into Turkish and published by NTV publishing house so far. In this study, *Macbeth*, has been chosen to be examined,

as it is the shortest tragedy of Shakespeare and it is assessed that there occurred more changes in the original text of the play as a result of adaptation.

Overview

In the first chapter of this study, the concepts of literary translation, adaptation, simplification and graphic novel, which take part within the scope of or subject, are addressed and described/examined in detail. Adaptation is accepted as a type of translation in our study. In the process of graphic novel adaptation, which is addressed as another type of literary adaptation that we meet frequently as movie adaptations of plays or novels, it is assessed that the adapted work is a completely new work of art which is essentially based on the original in terms of topic. Therefore, adaptation is accepted as an activity of recreating. It is believed that during the translation process some additions, omissions, simplifications or abridgements in the original text are inevitable, and so the meaning that the original text aimed to narrate within the period and cultural environment it was written changes or is lost.

In this context, so as to position this type among other types of translation and form the theoretical basis of our study, intersemiotic perspective on translation is examined in the second chapter. C.S. Peirce's and F. de Saussure's views and studies on semiotics, and R. Jakobson's descriptions regarding translation which he classifies as intralingual, interlingual and intersemiotic are used as sources of reference. Furthermore, A Lefevere's studies are utilized in order to take a close look at the relation between rewriting and translation, and the influence of external factors on the activity of translation. The aim, the target reader/audience and methods used in the process of adaptation are questioned and evaluated in the light of these sources that constitute the theoretical background.

The third chapter includes information about William Shakespeare, his life, works, language, his place in the world of literature, and the process covering over four hundred years during when his works always managed to keep pace with the time and reach every level and type of reader/audience, sometimes through simplifications/modernizations in his language, and sometimes through the changes

in the form of his works. In addition, Macbeth's theme, plot and language are examined in detail.

The fourth chapter is the section in which a detailed analysis is made by means of examples selected from the original and target texts regarding the differences or changes observed in the target text resulting from adaptation or intersemiotic translation.

In brief, this study aims to approach to the activity of translation, which is an interdisciplinary study, from the perspective of intersemiotics. This study, by examining the concept of adaptation within the context of translation, intends to address the activity of translation from a different point of view, to emphasize the fact that it is not just a means of transfer between two natural languages but also a channel of communication between different sign systems ranging from linguistic to non-linguistic, and to demonstrate its significance in point of bringing different languages, cultures, traditions, morals, behaviours together.

In this context, this study aims to answer these questions:

- ✓ Can adaptation be accepted as a type of translation?
- ✓ Can adaptation of a work substitute for the original?
- ✓ Are the inevitable or optional changes made during the translation/adaptation of a work comprising linguistic signs into a different type which consists both linguistic and non-linguistic signs – as we have examined – advantageous or disadvantageous? Do these changes reduce the importance of significant works of literature such as world classics?

* Unless stated otherwise, all the translations of the information or quotations obtained from Turkish sources have been done by myself.

CHAPTER 1

CONCEPTUAL BACKGROUND

1.1. Literary Translation

As an interdisciplinary concept, translation has always been one of the most important requirements of humankind. Huang explains this requirement in this way; “As human civilizations developed and intersected, translation emerged as a necessary form of communication and a way of life. It highlighted and put to productive use the space between cultures, between individuals with different perspectives, and within one’s psyche.” (2012:68). Acting as a bridge between nations and cultures, translation contributes nations’ journey of development and change.

Akşit Göktürk defines translation as “a common language beyond individual languages; it is the language of languages. It is a Prometheus-like rebellion against the aftermaths resulting from a jealous God’s dividing and spreading the humankind.” (2014:16). It is not only transferring the meaning from one language to another. According to Rifat “translating a text means primarily experiencing a range of cognitive process, a set of regular processes running in a certain order.” (2009:108). This means the translation activity considers the fact that “Every language is in connection with a particular culture’s sign system, some specific agreements, morals, behaviours, and values, shortly the concrete human life.” (Göktürk, 2014:15).

Literary translation, on the other hand, arises as one of the types of translation concept in general. Literary texts are the works of art “in which writers express the linguistic features, their distinctive nature, style of speech and rhythm through language.” (Erten, 1993:315). In this respect, according to Erten literary translation is a type that “requires the most attention, sensitivity and responsibility among all translation types.” (1993:328). According to Göktürk, “until the post-war period of the Second World War, although literary translation was coming to mind when addressing translation, literary translation was the subject that was studied the least

within the twenty-five years when translation became an independent area of scientific research.” (2014:15).

Göktürk argues that in literary texts, contrary to others, connotations as well as denotations of the words are largely used. Moreover, he adds, “connections of those connotations do not have to depend on certain probability series within the areas of meaning that exist in the resident order of language.” (2014:40-41). Therefore, the translator of a literary text differentiates from others as “the translation of a literary work of art is not an activity that will always progress according to predetermined rules, but is a process of creation within an individual interpretation.” (Göktürk, 2014:104). The translator should consider many aspects such as cultural background and aim of the writer, denotations and connotations of words, target audience and their expectations, etc. This sophisticated nature of literary translation results in the creation of a new text which is based on the source text in essence. This means that translation is an act of recreation which is “in the direction of the original text, and that can limit itself where needed.” (Göktürk, 2014:104). However, during this recreation process some losses are inevitable. There are no perfect translations. This is the result of the diversity of world languages and cultures, and their different structures.

Drama translation, which takes part within the scope of our study in a sense, is one type of literary translation in which “accent, dialect and slang can cause losses”. (Erten, 1993:319). Another issue, a problem in some cases in drama translation, is deciding the metrical system to be used in translation of plays written in verse. In addition, since drama is not only for readers but also for players and audience, contrary to other types of literary works of art it should be action oriented rather than descriptive. Karantay points out that “the dialogues are accompanied by the synchronic signs such as actions, gestures and mimics of the players, speed of the dialogue, silence, inactivity, hesitance, laugh, weep, whisper, cry, etc.” (1998:83). Therefore, this type of translation is not merely the subject of interlingual translation, but intersemiotic translation as well. Regarding the source text chosen for this study, which is the graphic adaptation of William Shakespeare’s play *Macbeth*, it can be said that this knowledge can be applied to our source text, too.

In short, it can be argued that translation, in general terms, is about the selections of the translator, and there are many aspects influencing his/her selection while translating.

1.2. Adaptation

Adaptation can briefly be defined as updating a work such as a song, a novel, a theatre play, a dressing style or a trend that lost its actuality in terms of period or culture by preserving the master. The concept of adaptation, which will be addressed in a literary sense in our study, appears frequently nowadays. The desire for a work that was highly influential during the period it was written to be valued by today's audience results in readdressing this work in the same field or in another field of art. This can be by way of making a movie of a novel, transforming a children's book into a cartoon, or covering song from Turkish classical music with Rock sounds. Sanders defines this concept in terms of literature as such: "Adaptation is an attempt to make a text 'related to new audiences/readers or easily comprehensible for them through familiarizing and keeping it up-to-date.'" (Sanders, 2006:19). Sanders points out that this fact is "a text-related, semiotic and super genre recreation process." (2006:24).

Sayın, who approaches to the subject with the same perspective and defines the process as the "recreation/interpretation" of the source text, states that in this process the source text transforms into target text by stepping out of its cultural context and adapts to a different historical timeframe, different social, political and aesthetic systems. In conclusion, it becomes a new text and it begins to produce different meanings (2013:208).

The main goal in the literary adaptation, as in other types, is to approximate the source text to the target audience as much as possible. This is so especially for the adapted works that appeal to young target audience. In the adaptation, every detail such as the period that the target audience live in, their interests, expectations, and language are considered. In other words, as Sabeti expresses in his article, "the adapted text is an attempt to present knowledge and content in a medium in which young people are more 'literate'" (2014:182). In this context, "what" is adapted, for

“whom”, and “why” become important in adaptation as they are in translation. According to Grande, who states that adaptation “can be seen as a form of translation”, what is translated with the method of adaptation “is not just the original text or ‘language’, but also the cultural codes inherent in the original.” (2009:19). Sabeti also points out to the fact that the activity of adaptation is an interactive process and states that “adaptation involves a network of relations between texts, concepts, modes and both producers and receivers of them.” (2014:195).

William Shakespeare’s *Macbeth* has been chosen as the source text in our study which is about literary adaptations. The adapted work is the graphic novel version of the original published by Classical Comics. The genre of graphic novel, which integrates words with visual elements, can be used in order to convey old and valuable works to today’s readers in the field of education. According to Hutcheon the aim here is “bringing together the comfort and ritual of recognition with the delight of surprise and novelty.” (2006:173). Adaptation is a helpful method for a work of art as we have examined, which was written 400 years ago, with the language of that time and by a wordsmith as Shakespeare, to be comprehended easily by today’s reader. However, as Hutcheon states, “an adaptation is likely to be greeted as minor and subsidiary and certainly never quite as good as the ‘original’.” (2006:XII). The reason for this is the linguistic and structural changes made on the original work of art by taking the level of the target audience into consideration during the process of adaptation if required. More simple and clear statements can be used in the adapted work, or the original can be abridged. This can cause some losses or gains.

When it comes to an adaptation between different sign systems as we examined, this can either be seen as a loss or as a gain in a sense. Jacobsen summarizes this issue as following:

“(…) the reconstruction of a story with iconic signs gives the translator a lot of possibilities of signification that the source text does not have. This can be seen as a gain, since having both a visual and a verbal dimension gives the translator the opinion of conveying the elements that are subjectable to visual representation more clearly than a monosemiotic text can. Though this is at the cost of the verbal material and loss of some of the benefits of verbal transmission (...)” (2008:36-37).

In the end, reinterpreted works that considered the expectations of the target audience ensue with their losses and gains, old works of art are kept up-to-date as in the example of Shakespeare, and they are made to address to audience of all ages.

1.3. Simplification

It basically means to make a text more comprehensible for a given group of audience. Sarma defines it in this way: "Simplification can be described as the tendency of translated texts to contain simplified language compared to SL [source language] text." (2008:84). Generally seen to be used in the translation of classics in order to make them clearer for today's reader, simplification both provides those works of art to be kept up-to-date and pass down.

Sarma also mentions about Sara Laviosa-Braithwaite's (1998) statement in his article that there exist three types of simplification which are lexical, syntactic and stylistic (2008:84-85). Tomášek explains these types as such:

"Lexical simplification is defined as 'the process and/or result of mankind do with less words' (Blum-Kulka, Leventston, in Laviosa-Braithwaite 288) and consists of six translation strategies: use of superordinates (if no equipollent hyponym can be found in the target language), approximation of the concepts (when certain concept cannot be fully transferred into the target language), use of 'common-level' words, transfer of the function of the words, use of paraphrases (in the case, when a cultural gap exists between the source and the target culture), and the use of circumlocutions. Syntactic simplification replaces complex sentence structures with simpler ones by breaking up long sentences, replacing and shortening elaborate and complex phrases with shorter and simpler ones, reducing and omitting repetitions and leaving out phrases and words. Stylistic simplification deals with the stylistic features in the same way as lexical simplification and syntactic simplification deal with words and sentences." (2009:46-47).

Simplification of language is possible not merely through shortening the text. When needed, in other words, when the characteristics and expectations of the target audience are considered, using the means to expand the statements in the original text or to make formal changes is possible as well. Tomášek addresses these issues under the title of "universals of translation" in his study, and divides them into three: simplification, explication and normalization.

He explains that the concept of explication is a process used to remove some parts of the source text which are thought to be complicated or difficult to understand for the target audience. The purpose of this is to make the text more clear and comprehensible for them. This act can make the target text longer than the original. The principal methods of this process are “the use of interjections (this strategy is used in order to clarify certain parts of the text), expansion of certain passages, addition of modifiers and qualifiers, addition and repetition of information, insertion of explanations, explicit naming and precise rendering of implicit or vague information.” (Tomášek, 2009:46-47).

Regarding the third universal, normalization, he states that this method “adjusts the text and standardizes it in order to make it more coherent and readable to the target audience.”. He adds that this process is generally carried out via alterations in punctuation, selections made in vocabulary and the structures of the sentences (Tomášek, 2009:46-47).

We see simplification as a method used in the translations of classics especially for children. In conclusion, it can be claimed that this method, in exactly the same way as adaptation, aims to ensure canonical works not to lose their currency and value, to make them pass down, and to address today’s readers who have difficulty in reading and understanding those works because of their language.

1.4. Graphic Novel

It would be appropriate to begin with mentioning the difference between graphic novel and comic book/comics. Gonzalez, pointing out that these two concepts are usually confused, defines the distinctive features of graphic novel as “graphic novels are unique in that they have many elements of a picture book but also take on the form of a chapter book or novel with lengthy and multifaceted storylines.” (2014:2). Gonzalez, comparing these two concepts in terms of their structural features, states the difference between them as following:

“While they are very similar, comics are identified by their size, 28-page length, stapled spine, and magazine-like publication. The graphic novel is physically more like a book with storylines that have a beginning, middle, and end and

can often stand alone. Similar to a picture book, graphic novels may contain adequate, little, or no amount of text, giving great power to the illustrations in portraying the story.” (2014:2).

Reid, another academic who points out to the difference between these two concepts, defines graphic novel as: “A graphic novel is a book-length story told in the medium of comics.” In this context, she emphasizes the fact that graphic novel can be applied to all genres such as fiction, memory, detective, science, etc., and adds that “it can be a collection of comic strips, a serialized story, or a continuous story.” (Reid, 2011:1-2). In sum, graphic novel can be defined as an imaginary narrative that is as long as a novel and uses comics as the type of presentation. This term was coined by Will Eisner, who is one of the most important comics artist of the USA.

Roper, addressing the difference between these two concepts notes that the name of the medium changed in 1970s and these works started to be called as “graphic novels”. The reason was to emphasize the increase in the length and complicatedness of the stories told, and to attract attention to the difference in terms of target audience; in other words, to eliminate the understanding that this type of works are being produced for children (2011:69).

When we look at the definition of the concept, we see that Eisner has used the term “sequential art” for this type and defined it as: “the arrangement of pictures or images and words to narrate a story or dramatize an idea.” (1985:5). Another authority in this field, McCloud, on the other hand, defines this concept in this way: “juxtaposed pictorial and other images in deliberate sequences intended to convey information and/or produce an aesthetic response in the viewer.” (1994:9). Yet another definition we see in the sources belongs to Harvey, and is as following: “pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of the pictures and vice versa.” (2001:76).

In brief, graphic novel, with the simplest definition, is a form of narration which is composed by pictures and writing in a supplemental manner to tell a story or an event. The desire for every phase of the narrated to appear continuously, fluently

and clearly in the mind of the reader has caused graphic novel to emerge. Tomášek's remark on this type of narration with distinctive features is as following: "a specific form of literature, a form of art, which is close to painting, and also a kind of movie, which is motionless and captured in panels." (2009:7).

In this type of narration which is created by combining picture and writing, the percentage of picture or writing varies with respect to the fiction and the story told. As Gonzalez states, images are as important as the words of the graphic novel in terms of meaning making (2014:2).

Another academic Macková also addresses this issue in her article and expresses that the graphic novel "is unique in its combination of pictorial and verbal content." According to Macková, the text written in this type "is incorporated in and surrounded by the pictorial content, it intertwines with it, reacts with it, adds to it, and it is supported by it and so forth." (2012:37). In this context, it can be argued that the graphic novel that has a different message in every panel of it is interpreted by the reader according to his/her own perspective, state of mind, experience, and imagination, and so graphic novel is a means of visual communication.

According to Eisner, since graphic novels are the combination of words and images, readers need to use not only visual but also verbal comprehension abilities of them. He expresses that in this respect, reading a graphic novel addresses to both aesthetic and intellectual aspects. Eisner also claims that "modern readers can be expected to have an easy understanding to the image-word mix and the traditional deciphering of text." (1985:7-8).

In some sources, history of the graphic novel is based on ancient times and is claimed that "they can be found among the creations of the ancient cultures like Egyptians, Chinese or Greek." (Macková, 2012:15). In some others, on the other hand, graphic novel is stated to be "one of the elements constituting the modern culture", and is added that "Graphic novel is a new type of art composed in modern era. It is an industrial branch in many countries." (Cantek, 2014:21). In addition to these, in some sources it is stated that graphic novel "can help energize students whose interests are hard to capture, can aid low-level and non-native English-

speaking readers through the twinning of words with images, and can challenge higher-level readers to expand their analytical skills to include consideration of visual elements.” (Hansen, 2012:57); and in some others it is claimed to cause “the potential loss of certain kinds of reading and literacy skills.” (Alexander and Lupton, 2009:86). However, it can be accepted that graphic novel is an encouraging factor for reluctant readers to read, and the combination of image-word is “often convey a richness and depth of ideas that require interpretation and high-level critical thinking, analysis, and evaluation skills.” (Hansen, 2012:59).

1.4.1. Structural and linguistic features of graphic novel

1.4.1.1. Structural features

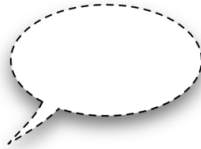
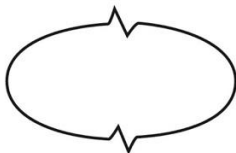
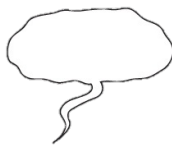
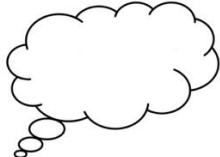
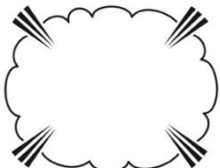
Graphic novel has some distinctive structural features just as the literary genres such as novel, poetry or story. It can be argued that its major characteristic that distinguishes it from other textual narratives is that it includes not only verbal but also visual elements. As Eisner notes, in a graphic novel “[t]he regiments of art (e.g. perspective, symmetry, brush stroke) and the regiments of literature (e.g. grammar, plot, syntax) become superimposed upon each other.” (1985:8).

The primary structural factors that compose graphic novel are panels, captions, and speech balloons. Panels do not show action and dialogue in a continuous flow, “instead they present specific moments shown in static illustrations which can include fragments of narrative statements.” (Roper, 2011:13). These panels constitute the building blocks of the graphic novel. They generally have rectangular frames. However, they can be in any shape or they can be frameless, if there is some sign indicating the beginning and end of the panel. In order to stress the mood of the story told, the arrangement of the panels is used as part of the creative process. This can “make the narration more interesting and convey rhythm and the flow of time.” (Tomášek, 2009:12).

Captions and speech balloons, on the other hand, comprise the written part of the graphic novel. They are included in panels. Those components of graphic novels guide the experience of reading. They are the elements on which the reader’s gaze

stops. Captions are the boxes with some explanatory information about the action shown by means of pictures. They are placed on the corner of the panel, not inside of it. They stand for the narrator of the story, give additional information with a third person perspective. They contain descriptive statements.

Another component which includes the textual element of the graphic novel is speech balloons. They contain “verbal text in the form of direct speech to represent dialogues and thought.” (Zanettin, 2008:18). As Roper states, “[t]he speaker of the dialogue is indicated by the ‘tail’ of the balloon which points to the mouth, or thought bubbles which emanate from the head of the character.” (2011:189). Speech balloons can be in different shapes in order to represent sound or emotion. Macková lists those types as “ordinary balloon”, “whispering balloon”, “burst balloon”, “radio/electric balloon”, “emanating speech balloon”, “wavy balloon”, “thought balloon”, and “telepathic balloon”. She also gives detailed information about their features:

Ordinary Balloon	It “is rounded, drawn by a clear straight line. A connection to the ‘speaker’ uttering its content is marked by a balloon tail aiming at the character’s mouth.”	
Whispering Balloon	It has the same shape as ordinary balloon. “The only difference is that it is greyed-out or painted with a dashed line.”	
Burst Balloon	It “is used when someone is screaming – its line is irregular”	
Radio/Electric Balloon	It “is used ‘whenever the speech is transmitted through a radio, TV, telephone, or any type of speaker’. It is drawn by spiky line and it has an italicized content.”	
Emanating Speech Balloon	It is a “special balloon for situations when someone is talking from off-camera (i.e. from behind the door), which looks like an ordinary balloon, but at the end of its tail it has a multi-pointed burst.”	
Wavy Balloon	It “represents a distressed speech and whose line and tail are sharky.”	
Thought Balloon	It “is bordered by the regularly waved line and instead of balloon tail it has little bubbles pointed towards the head of the characters.”	
Telepathic Balloon	It “look[s] like a thought balloon except [its] breath marks on opposing corners.”	

(Macková, 2012:43-44)

In addition to those technical aids, a series of images and texts for the reader to easily comprehend the message conveyed through graphic novel, “it is left to the reader to fill the ‘gaps’, or absences of connections, between the frames in order to make sense of the text.” (McNicol, 2014:133-134). These gaps that are outside the borders of panels are called “gutters”. As Gonzalez puts it, “[i]t is the space where the reader’s imagination is allowed to create what is not shown. The gutters are where action and movement of the story occur in the mind.” (2014:3). According to McNicol, “[i]n some instances these gaps may represent fractions of a second, while in other cases, much longer periods of time may elapse between frames.”. She claims that what is left outside the panel, which is in the gutter, is as important as what is contained for the reader to make sense of the story by using his/her imagination (2014:133-134).

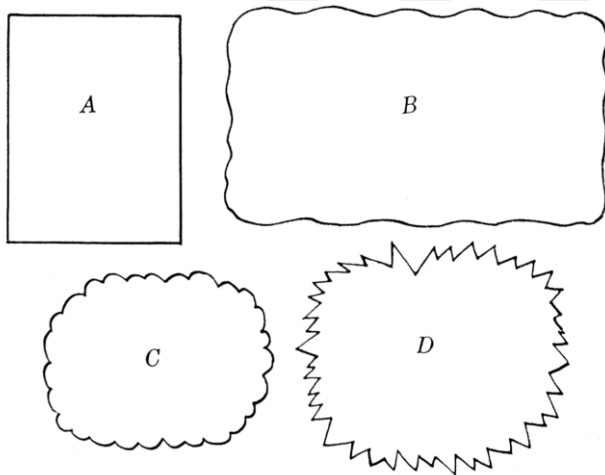
Differing from other types of narratives with those features, graphic novel “can be viewed as a puzzle to be solved or a code to be broken.” (Beineke, 2011:19).

1.4.1.2. Linguistic features

Apart from its structural features, graphic novel has some specific linguistic features as well. In fact, its structural features help graphic novel form a distinctive language. Tomášek mentions that, graphic novel is a “pictorial narrative created by one or more static expositions combining images and non-pictorial symbols. Non-pictorial symbols can be divided into two categories: abstract symbols (which have some meaning, for example, symbol for peace, non-smoking signs, etc.) and letters.” (2008:8-9). Although the written part is limited with the size of the panel and speech balloon or caption, “the presence of images overcomes some of the limitations of language alone by showing characters and settings.” By means of facial expressions, gestures and colour, images can show the characters’ emotions; therefore, weight is in the images and text does less work. However, the combination of the two helps “the graphic novel exploit the possibilities and overcome some of the limitations of a single image or text alone to convey a narrative.” (Roper, 2011:11-12).

Words, in a graphic novel, help reader make sense of the image. The size and shape of the panel, placement of the images on the page, and the content of the panel, on the other hand, contribute to the rhythm of the narrative and the timing in the graphic novel. In his book *Comics & Sequential Art*, Eisner points out that panels primarily function as the frames containing objects and actions, however, he notes that in addition to this, the panel borders act like a part of “the non-verbal ‘language’ of the sequential art.” Eisner exemplifies this as following:

“(...) rectangular panels with straight edged borders (A), unless the verbal portion of the narrative contradicts this, usually are meant to imply that the actions contained therein are set in the present tense. The flashback (a change in tense or shift in time) is often indicated by altering the line which makes up the frame. The wavy edged (B) or scalloped (C) panel border is the most common past time indicator. While there is no universally agreed upon convention for expressing tense through the outline of the frame, the ‘character’ of the line – as in the case of sound, emotion (D) or thought (C) – creates a hieroglyphic.”



(1985:44)

Just like the panel borders, balloons are also “given the task of adding meaning and conveying the character of sound to the narrative.” (Eisner 1985:27). The design and position of these balloons “can be used to indicate how the character might be expected to say the words.” (McNicol, 2014:133). Apart from these, lettering within those speech balloons also serves to the understanding of the story, as Eisner puts it “[it] functions as an extension of the imagery.” (1985:10). Macková states that “[t]he sentence structure, syntax and even lexical choice can be influenced by the type of the balloon or by the arrangement into the caption box.” She explains this

case with an example and says that “[t]here are likely to be short exclamatory or imperative sentences in the screaming balloon both in the source text and the translation. The narrative caption, on the contrary, will probably contain long complex and declarative sentences.” (2012:44).

We see that capital letters, lowercases, bolding or italicizing words, and typography are all used for some particular purpose in graphic novels. They provide “visual variety to the dialogue in the panel.” (Roper, 2011:197). They help reader understand the emotion and the situation. In addition to words, graphic novels include a lot of special signs. Macková lists them as: “an asterisk, a breath mark, a foreign languages sign, a music note sign, a lowercase and special characters such as &#@.” She describes each one:

“An asterisk refers to ‘the narrative caption somewhere else in the panel or on the page’ – it usually stands for the editor’s note about where the reader can find some additional information, or in which of the previous issues the event, which is mentioned, happened. It is a footnote used in comics. Breath marks, or cat whiskers, fireflies or crow feet come usually before and after a cough or a breath expressed by an onomatopoeic word. Without the word in between, these signs form an asterisk indicating the unconsciousness or the death of a character. The words uttered in foreign languages are bordered by a ‘lesser than’ and a ‘greater than’ sign. The first appearance is usually accompanied with an asterisk referring to the narrative caption informing about the language from which the utterance is being translated from. A music note simply shows that the text is not said, but signed. A lowercase use is ‘reserved for non-verbal vocalizations like ‘Uh’, ‘Heh’, ‘Umm’, etc. which can be characterized rather as noises than words. Special signs &#@ are used as the indistinguishable swearing or speech.” (2012:46).

McNicol also addresses these special signs and expresses that the creator of the graphic novel “helps the reader through the body language of the character and symbols such as lines drawn around the head to indicate shock or surprise or sweat droplets to indicate hard work or stress.” (2014:133).

In order to represent other sounds, there are other elements such as onomatopoeic words, non-lexical strings of alphabetic symbols and punctuation marks (Zanettin, 2008:18). McNicol says these sounds like music and the sound of fighting “might be shown through the use of glyphs such as music notes and sound effects like ‘ching’ or ‘klang’.” (2014:133). Tomášek defines these onomatopoeic

words as “a very vaguely defined set of words that imitate sounds.”. He stresses that “[t]hese words may have different graphical representation and may occur both inside and outside word balloons.” (2009:42).

In brief, each and every element of the graphic novel has a role in constituting the unique language of the graphic novel. Panels, images, speech balloons, caption boxes, colours, and letters written in capital or lower case all add different dimensions to graphic novel, and not only make the activity of reading more attractive for reluctant readers, but they also try to reach audience of all ages.

1.4.2. Turning classics into graphic novel

This subject constitutes the basis of our study. As mentioned before, graphic novel is a type of narration that uses picture and writing at the same time. This type of narration can be used to tell an untold story or event, but it can also be used to adapt an old story that is worth to be kept up-to-date. Literary classics can be seen as an example of this. Valuable literary works of art which were written years ago and are creating difficulty for today's readers in understanding due to the pompous or old words it includes can be renewed and updated by means of adapting them into graphic novels.

In this type of adaptation, which can be addressed as a branch of translation as expressed before, more than one human factors act a determining role. This means not only the translator, who decides which words to choose and in which style to write, but also the illustrator, who gives the decisions about which parts to depict and how to depict them, shape the adapted work. Pereira compares translators to illustrators, who are the visual translators of graphic novels, and emphasizing the fact that they also have to make choices like translators, he states that they need to “select only certain aspects or elements, certain scenes or passages in the text to represent in pictures, which in their turn, will represent the text as a whole by describing the influence of the cyclic miniatures on modern literary illustration.” (2008:117).

According to McNicol “these [graphic] texts appear to have two linked aims: to make potentially off-putting texts more appealing to teenagers by representing them in a more familiar format; and to simplify more difficult texts for younger readers, and particularly ‘reluctant readers’.” (2014:135). Şerban also states that this type of narration “allows readers to actually experience the plot visually ... [it] contributes to the reader’s illusion that s/he is watching a (somewhat broken) film.” (2012:339). In addition to those approaches, Reid points out the need for students to be able to construct and comprehend messages that are presented in multiple modes, as texts are increasingly multimodal; and states that “graphic narratives employ several of these modes in combination.” (2010-2011:6).

Regarding the view about this subject in our country, while some Turkish writers and illustrators, who were asked to express their thoughts on adapting classics into graphic novels, support those above mentioned positive aspects, some others address the subject in another way. Turkish writer Hilmi Yavuz, for instance, states that he thinks illustrating a novel will condition the mind of the reader. According to Yavuz, this process means to restrict the novel, its place and characters in certain possibilities. He expresses that it is impossible to transfer a novel to drawings without changing the statements used in it. Another Turkish writer Orhan Pamuk, on the other hand, opposes this thought and states that a work of art’s inspiring another work of art does not do any harm to its originality. For the illustration part, illustrator Hakan Alpin emphasizes that graphic novels have a very different way of narration, but this does not harm the original and give it a destructive meaning. He believes that this process will give a magic touch to the original. However, another illustrator Latif Demirci found this as interference to novel, he states that intervention with drawings changes and limits the novel (Erbil/Milliyet, 2002:19).

According to the information included in Cantek’s book, this type is called as “Classic Illustrated” in the world and began with the leadership of Albert. L. Kanter. Cantek also states that this type of publication has been carried out in various ways and in different publishing houses since 1941 (2014:327). Roper also mentions about this subject and gives the information that “The Gilberton Company began

publishing abridged comic book versions of literary classics in 1941 initially in the USA.” (2011:38).

Shakespeare’s plays, which constitute the source of our study, have been adapted since the time they were written. Roper states that for Shakespeare’s plays the concept of adaptation generally means to transpose them into a “different location, time period or genre to create a new cultural product.” (2011:3). The products of illustrated Shakespeare field were approved by some, and were not by some others. Şerban, for example, states that these publications are the “new ways of refashioning Shakespeare’s work, making it accessible to the modern young generation through a medium they can easily understand and relate to, while simultaneously showing him as (still) our contemporary.” (2012:348). Grande also expresses that “graphic reinvention of Shakespeare is seen by many educators, parents, and students as the ideal way to help struggling young readers ‘get Shakespeare’.” (Grande, 2009:3). On the other hand, “when the CC [Classical Comics] editions were launched one reviewer in the trade press declared them ‘Shakespeare dumbed-down in comic strips for bored pupils’.” (Roper, 2011:135).

As Pereira points out, it is true that illustrations, especially in canonical works like Shakespeare’s, “not only re-create the literary and cultural values of the text, but multiply those values into different cultural systems each time the work is illustrated-acting, thus, as refractions/rewritings of the text into different cultures, in a similar way as translations do.” (2008:107). Beineke supports this view and notes that “reading and analysing literary texts through the lens of the comics medium allow for, ..., the tracing and identification of contemporary and popular views of canonical works, the uncovering and linking of previously unattainable meanings within the original text.” (2011:11).

Consequently, it can be said that these works, which are associated with their source text in essence, are original products that ensure their predecessors not lose their actuality, and help them pass down.



CHAPTER 2

THEORETICAL BACKGROUND

2.1. Intersemiotic Translation

It will be suitable to start with defining and explaining the sign. “Sign, in general, is defined as any kind of form, object, fact, etc. that represents something except for itself and is able to replace that thing it represents.” (Rifat, 2009:11). Rifat points out that “every meaningful whole, whether it has the aim of communication or not, is a system consisting of various elements”; and he presents some examples such as “natural languages (for example Turkish) that humans used to communicate, behaviours, various gestures, manual alphabet, images, traffic signs, spatial configuration of a city, a song, a painting, a theatre performance, a movie, publicity posters, fashion, literary works, various scientific languages, driving ambitions, structure of the transportation in a country, an architectural design, etc.” (2000:113).

Semiotics, in addition, is the field of study, whose area of interest is signs, sign systems, sign structures, sign processes and sign functions. Yaylagül states that there are two important traditions in semiotics. Those are the traditions of Swiss linguist Ferdinand de Saussure and American philosopher Charles Sander Peirce (2015:17). She adds that “[t]oday, it is an interdisciplinary field of study that many disciplines take into consideration such as literature, philosophy, sociology, psychology, anthropology, education, aesthetic and media.” (2015:13).

Language is one of the sign systems included in scope of semiotics as Rifat mentions. The elements of this system are called linguistic signs. Therefore, as Sönmez İşçi emphasizes, “language is a sign system whose elements do not have a reality by themselves, but can only be comprehended within the context of the connections they make with other elements.” (2001:103). In the light of this information, translation, whose elements could be linguistic or non-linguistic signs, can be defined as the action or result of replacing the source material/text with something reflecting the original or inspired by it.

Regarding intersemiotic translation, which is one of the translation types defined by Russian linguist Roman Jakobson, it can be said that this type of translation, in general, is changing the form of the source, recreating it in a different field with a different sign system. Queiroz and Aguiar note that “intersemiotic translation operates on different levels, selecting relevant aspects from the source and translating them into the target according to new materials and processes.” (2015:203). As Göktürk emphasizes, “[f]eatures of the means of communication determines the method during the translation process of this type of texts.” (2014:95). In this context, all the translators work as an analyst or interpreter examining the signs (Rifat, 2009:108).

“Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs or nonverbal sign systems.” (Salmani and Egtesadi, 2015:1185). Besides, according to Beineke “in many cases, because adaptations are to a different medium, they are remediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images).” (2011:15). Graphic novel adaptations of classics, in this sense, can be included in this category. Graphic novels, which have distinctive features, rules and language, can be accepted as the rewritings of written works with the help of illustrations. Jacobsen expresses that the fact that graphic novels include both text and image means that “it employs different and more channels than the original, and that we can classify the translation as an intersemiotic and supersemiotic construct.” (2008:9).

This type of translation, translation into graphic novel in our case, requires special attention due to the elements it includes except for text. Translator, following the illustrator who chooses which parts to illustrate, makes the necessary selections from the text in the direction of his/her choices; and ensures that these two elements are complementing each other.

2.1.1. Charles S. Peirce’s perspective

American philosopher, logician and mathematician Charles Sanders Peirce was born in 1839 in Cambridge, Massachusetts, and died in 1914 in Milford,

Pennsylvania. Peirce is one of the people who contributed semiotics to become an independent discipline (Rifat, 2000:116).

Peirce theorised about both linguistic and non-linguistic signs and he called this “semiotics”. According to him semiotics, which is the “formal doctrine of signs”, is another name for logic (Rifat, 2009:30). Yaylagül states that “[h]is classification of signs, taking the sign systems of animals into account, resorting to semiotics for logical and philosophical problems, and his fine observation on linguistic groups made Peirce a leading figure of semiotics.” (2015:13).

Queiroz and Aguiar express that “Peirce’s model describes semiosis as essentially triadic, dynamic, interpreter dependent, and materially extended.” (2015:207). According to Peirce’s claim, the principle of the triadic nature of the sign is that the sign consists of three related parts which are sign/representamen, object and interpretant. In this triadic structure of the sign; “*representamen* points out the form of the sign, *interpretant* points out the meaning that the sign creates; and *object* points out the thing that the sign refers.” (Yaylagül, 2015:23). In order to exemplify these three elements constituting the essence of Peirce’s claim, the fact of fire can be addressed. In this example the sign can be thought as the signifier, which is the smoke as a sign for fire; object, on the other hand, is the thing what is signified, which is the fire signified by the smoke; and lastly the interpretant is what we understand from this sign/object relation.

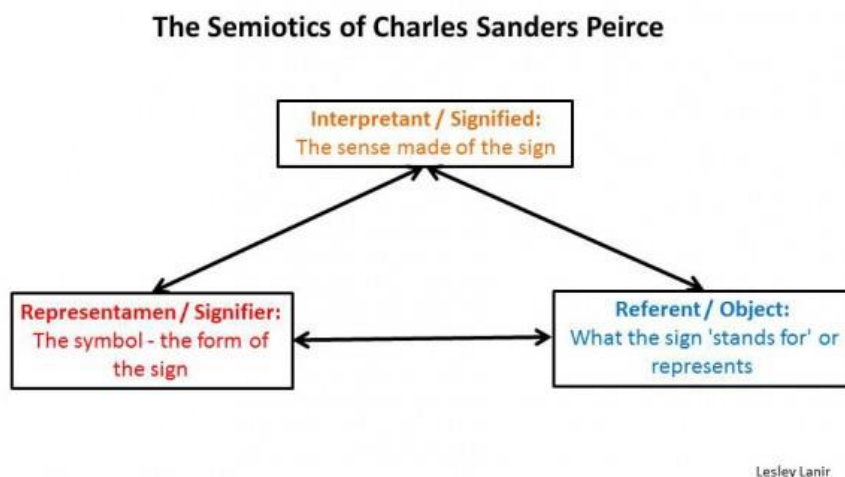


Figure 2.1. Peirce’s model of sign

When we apply this theory to translation, we can say that, as Queiroz and Aguiar point out, “an intersemiotic translation emphatically is a triadic relation.” They state that there are two possible explanations for this relation in the case of translation. In the first model; “The sign is the semiotic source (translated work). The object of the translated sign is the object of the semiotic source and the interpretant (produced effect) is the semiotic target (translator sign).” In the second model, on the other hand, “The sign is the semiotic target (translator sign). The object of the sign is the semiotic source (translated work) and the interpretant is the effect produced on the interpreter (interpretant).” (2015:207).

Jeha argues that, in this context Peirce, when introducing his concept of meaning, “unwittingly defined the phrase, and established the foundations for, ‘intersemiotic translation’”. For him meaning is the ‘translation of a sign into another system of signs’, which renders every sign translatable into an endless series of other signs.” (1996:82). Consequently, we can say that translation, according to Peirce, is reformulation of the message (the sign) through new codes (the object) and thus creating new meanings (the interpretant).

2.1.2. Ferdinand de Saussure’s perspective

Swiss linguist Ferdinand de Saussure, born in 1857 and died in 1913, is the pioneer of modern semiotics in Europe (Rifat, 2009:32).

The notes taken by his students during his lectures on general linguistics in Geneva University were collected by those students and published as a book entitled “*Cours de Linguistique Générale (Course in General Linguistics)*” after his death. This book has had a crucial role in the beginning, development and renewal of the 20th century linguistics and all its branches. Berke Vardar, who introduced Saussure’s book into Turkish by translating it, expresses in the foreword of this translation that Saussure gave rise to a new way with his methodological approach and principles, and made linguistics an independent discipline. In addition, he not only established a method of linguistics, but also created a type of epistemology (Saussure, 1998:6).

Bircan argues in his article that the concept of sign was first addressed by Saussure in a scientific point of view. According to Bircan, "He grounds his structuralism on the concept of sign. Saussure demands to examine the evolution of language by describing all the languages he can reach and to find the laws that determine the laws of language universally in all languages, and to set the boundaries of linguistics; and considers these elements as the function of linguistics." (2015:45).

Saussure claimed that language is a system of signs which identifies the concepts. He argues that language can be compared with other similar sign systems such as writing, deaf-mute alphabet, religious ceremonies, some behaviours, or military emblems, etc. however, he notes that language is the most important of them all (1998:46). According to Saussure, "When reduced to its basic principles, the language emerges as an index of names; more clearly, language is a system of terms and every element is the equivalent of an object in this system." (1998:108).

Saussure includes the languages within the field of research, he expresses that language is a social institution. However, stating that language is distinct from other institutions in many respects, recommends this structure to be studied as a synchronic, self-sufficient and independent system (Sönmez İşçi, 2001:102-103). He emphasizes that a discipline to study the presence of signs in social life, which he names "*semiology (sémiologie)*", can be established. Describing it, he mentions that this discipline will teach us the qualities of signs, and the laws that they are based on. He also notes that linguistics is but a subdivision of this inclusive discipline (Saussure, 1998:46).

Saussure describes the sign as the combination of a concept and an auditory image (1998:111). Contrary to Peirce's triadic model, Saussure adopts a bipartite or dyadic model of sign. According to him, a sign comprises of a signifier and a signified. Sönmez İşçi explains these terms in this way, "Signifier is a phoneme in language or a sign on a paper. Signified, on the other hand, is the concept or idea that this phoneme or written sign points out." (2001:104).

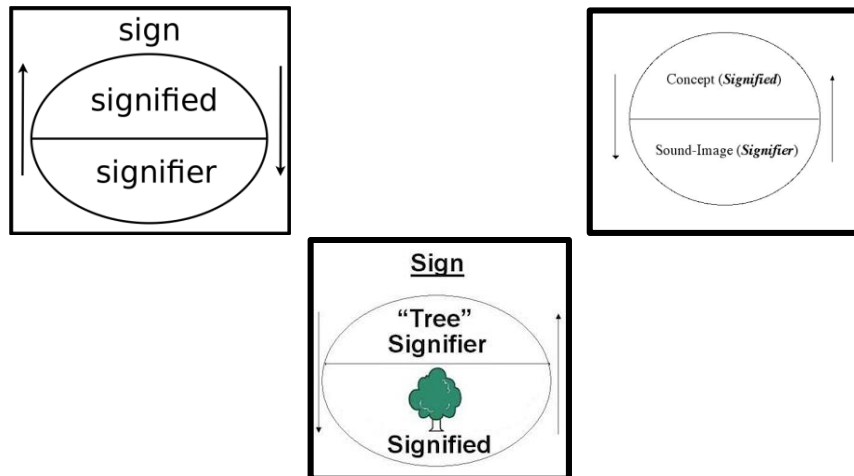


Figure 2.2. Saussure's model of sign

At this point, we can look at the classification of Yaylagül about the types of signs and the relation between the signifier and the signified. Firstly, she mentions about the signs in the form of symbols such as language, letters of alphabet, punctuation marks, words, numbers, national flag, etc.; and reminds, Saussure argues that in the case of symbolic signs the relation between the signifier and the signified is groundless. The difference between languages puts this fact more clearly. For example, the concept of “friend” has no connection with the phonetic arrangement of “f-r-i-e-n-d”, because these signifiers of this concept differentiate in all languages: while Turkish language uses the signifiers “a-r-k-a-d-a-ş”, in French this concept is expressed with the signifiers of “a-m-i” (Saussure, 1998:112). However, Saussure also states that the two elements of the sign are inseparable. All the signs have a signifier and a signified that remind of one another (Yaylagül, 2015:23).

According to Yaylagül the second type is imagery-based signs (icons). In this type the signified imitates the signifier, or the signifier resembles the signified, for example, a portrait, imitated jests, and sounds imitating nature. The third and the last type is, on the other hand, indication type signs. She emphasizes that in this type, the signifier is not groundless. It is directly related and this relation can be proved or comprehended. She gives cigarette smoke, thunder, medical symptoms (such as ache, fever, etc.), and measuring devices (such as thermometer or wind rose) as examples for this type of signs (2015:24-25). This understanding is the basis of Saussure's theory.

2.1.3. Roman Jakobson's perspective

Roman Jakobson, a Russian scientist who was one of the Russian formalists, who contributed to the establishment of Prague Linguistic Circle, and influenced the development of linguistics, semiotics and literature both in Europe and in the USA for years, was born in Moscow in 1896 and died in Boston in 1982 (Rifat, 2009:35). As Rifat states, Roman Jakobson is a versatile, multidimensional, an innovative scientist who participated in various movements and activities in the field of anthropology, especially linguistic of 20th century, and determined the direction of many researches with his studies (2000:35).

In his famous article entitled “On Linguistic Aspects of Translation”, Jakobson notes that, the meaning of a word is a linguistic fact. He argues that “there is no *signatum* [meaning] without *signum* [a linguistic sign]”. Consequently, the meaning, for both the user of the language and the linguist, is nothing but translation of the word into another sign that can replace it. He states that in order to interpret a linguistic sign, we choose three ways which are translating it into other signs of the same language, into another language, and into a non-linguistic sign system. He named these translation types as intralingual translation, interlingual translation, and intersemiotic translation (1959:232-233).

- ❖ **Intralingual translation (or rewording)** “is the interpretation of the verbal signs of a language by means of other verbal signs of the same language” (Jakobson, 1959:233). In other words, it is the changing process which takes place within the same language through replacing a sign (word in our case) of a particular language with some other sign (word) of the same language that can substitute for it. Huang remarks that, “[t]he intralingual translation refers to the process of paraphrasing, such as rendering an ancient text into a modern form of the same language” (2012:69). It is the act of meaning making in a sense, that is, trying to explain the meaning of something with the help of synonyms, definitions, paraphrase, inference, comment, etc. For example, saying “an unmarried man” instead of “bachelor”.

- ❖ **Interlingual translation (or translation proper)** “is the interpretation of the verbal signs of a language by means of the verbal signs of another language” (Jakobson, 1959:233). In this type of translation, the act of replacing occurs between two different languages. There cannot always be complete equivalence in this level, it is a reported speech in a way, and “messages may serve as adequate interpretations of alien code-units or messages” as Jakobson puts it (1959:233). This is the ordinary sense of translation. Translating Shakespeare’s famous play *Macbeth*, which was written originally in English, into Turkish can be an example for this type of translation.
- ❖ **Intersemiotic translation (or transmutation)** “is the interpretation of the verbal signs by means of the signs of a nonverbal sign system” (Jakobson, 1959:233). The translator focuses on the information to be delivered, rather than the verbal signs. Huang expresses that “Intersemiotic translation pertains to a broader range of possibilities, including political interpretations and theatrical representations of a text (speech into image, verbal signs into nonverbal signs).” (2012:69). This process is not the translation of something between two languages, but it is recreating the meaning in another sign system with another means of narration (Sayın, 2013:204). Sayın points out that in the transfer between different sign systems, we see some reinterpretations, rewritings, additions or omissions inevitably. Hence, this reached target text is a brand new product (2013:205).

Jakobson claims that the only way to translate artistic works is making “creative transpositions” (1959:238). According to Pereira, this claim of him “can be seen as the essence of illustration, as illustration uses the literary text for reference, but it can also be valued independently as art.” (2008:106). Zanettin also states that “While Jakobson’s exemplification of intersemiotic translation does not perhaps suggest a high consideration of comics, it defines them as a kind of non-verbal, multimedial [sic] language”. He adds that examples can be the translations from the verbal language into audio-visual languages such as plastic arts, architecture, painting, sculpture, and photography, or music and song, or “into kinesic languages, such as ballet and pantomime; and into multimedia languages, such as cinema and

opera.” (2008:10). On the other hand, Torop mentions that intersemiotic translation “can be autonomous in the case of screen adaptation and complementary in the case of illustration or a photo accompanying a newspaper article, etc.” (2002:272). For example:



In conclusion it can be claimed that, with Jakobson’s definitions the context of translation broadened and the methodology of this discipline began to change.

2.2. Andre Lefevere and Rewriting-Refracton

Andre Lefevere, born in Belgium in 1945 and died in March 27, 1996 in United States, is a translation theorist. He made important contributions to translation studies with his theory on rewriting. He is one of the leading scholars who made translation studies an independent discipline.

According to his theory, as a means that not only conveys meaning but also establishes a bridge between cultures, translation is done under certain restrictions and for certain purposes. Some factors such as the aim, the target audience, the cultural environment, capacity of the target language, the world view of the translator or demander of that translation, etc. shape the process of translation and the product. Therefore, it can be claimed that translation turns into rewriting an original text as a result of the influence those factors have on translation.

Lefevere, the developer of the idea that translation is a form of rewriting, argues that every translation is done on the basis of an original and has the aim of adapting that original text to a particular ideology or to a particular poetics, and generally to both of them. Shuping states that in 1981 Lefevere introduced the concept of “refraction”. He aimed to refer to the “texts that have been processed for a certain audience (children, for example), or adapted to a certain poetics or a certain ideology.” with this term (2013:56). Sayin states that “What Lefevere calls ‘refraction’ carries the source text beyond the boundaries of the time and cultural

context it was written in, and establishes a dynamic relationship with the social system.” (2013:206). Lefevere added the concept of “patronage” in 1984 so as to deepen his examinations about the influence of ideology on translation; and in 1985 “refraction” turned into “rewriting” (Shuping, 2013:56).

Lefevere expresses his views on translation as such; “Rewritings, in the most catholic sense of the term, are designed to adapt works of literature to a given audience and/or to influence the way in which readers read a work of literature.” He also adds that he views translation as the most obvious example of rewriting “which either tends to represent a compromise between two sets of ideologies/poetics, or else tends to be used as a weapon in the struggle between competing ideologies/poetics within the same literary system.” (Lefevere, 1987:30-31).

In this respect, translators can be viewed as rewriters, since they have to change the source text in order to accommodate it into target culture. This means that there is no complete equivalence between source and target texts because of cultural, poetic, social or ideological constraints. These constraints, as Shuping puts it, “manipulate literature to function in a given society in a given way.” (2013:56). Lefevere gathers these restricting factors that influence the process of translation under four titles which are actually connected to each other: patronage, poetics, ideology, and universe of discourse.

He defines patronage as “something like the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature.” (Lefevere, 1992:15). Shuping states that “Patronage can be exerted by individuals, groups, institutions, a social class, a political party, publishers, the media, both newspapers and magazines and larger television corporations.” (2013:57). We can conclude that patronage is the factor that urges us to question the circumstances under which the translation process took place.

Patronage has three elements which are ideological component, economic component and, status component. Ideological component can be defined as the restriction enforced by the patron about the choice and development of form and subject. Economic component means that the patron gives the translator, writer or

rewriter a pension to stay or appoint him/her to an office in order to ensure him/her to be able to make a living. Status component, on the other hand, is the patron's integrating the translator/rewriter into the group that exerts patronage, his/her conferring prestige and recognition to the translator/rewriter.

The second factor influencing the act of translation is poetics. Lefevere points out that "to make a foreign work of literature acceptable to the receiving culture, translators will often adapt it to the poetics of that receiving culture." (1992:7). He defines poetics as "what literature should (allowed to) be." (Shuping, 2013:58). Shuping emphasizes that poetics has two components. He explains that the first one is "an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols." According to him, the second is about the role of the literature in the social system of a culture. He states that this second component "is influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all." (2013:58). It can be argued that this restriction of poetics on translation is about the cultural environment and the capacity of the target language. The difference between languages causes some inevitable losses in the translated text. The dominant poetics in a certain translation can only show the image of the source text. In other words, we can claim that a complete equivalence is not possible due to the differences between languages and their poetics; and as a result of these differences in all translations the translator has to remain within the framework of the target language (Lefevere, 1992:99-100).

Ideology emerges as the third factor that restricts the choices of the translator, in fact, the activity of translation in general. This element "dictates the basic strategy the translator is going to use." (Lefevere, 1992:41). It is related to patronage as it is usually enforced by patrons. This element restricts the way the reader approaches the text as the text reflects the opinions, attitudes, or "world-view" of the patrons, a person, groups of people, apolitical party, a religious body, the publisher, the media, etc. The selection of the works to be translated, the guidelines and the aim of the translation activity can be a part of the ideology. As Lefevere defines it the ideology is "a conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society, at a certain time, and through which readers and translators approach text." (1992:16).

The fourth and last factor is the “universe of discourse”. To express this issue with Lefevere’s own words, universe of discourse “stands for the subject matter of the source text, the objects, traditions and creeds it gives an account for, which may be disagreeable to the senses of the target society.” (1992:87). Shuping explains this fact more clearly and says that every nation is unique in its perception of the world, due to cultural differences. Customs, beliefs, morals, etc. are distinctive, and this fact can be seen in the language they used. He argues that for this reason, it is not possible to do a word-for-word translation between different languages of different cultures (2013:58). In this case, the act of translation emerges as an inclusive body of decisions made by the translator in accordance with universe of discourse as well as patronage, ideology and poetics. Lefevere puts it in this way; “Translators have to strike a balance between the Universe of Discourse as acceptable to the author of the original, and that other Universe of Discourse which is acceptable and familiar to the translator and his or her audience.” (1992:35). This requires the translator to rewrite and adapt the text in terms of not only content but also style, in order to make it more familiar or acceptable for his/her target audience.

These theories – rewriting and refraction – take the activity of translation out of the context of only linguistic and literary fields of study. They expose its cultural, sociological and historical aspects as well. Lefevere, by means of his views on translation, argues that the translated/rewritten text is as important as the source text as many readers/audience will know the source text by the translated version (1992:47). Yet, translation, or rewriting as Lefevere stated, is the process of manipulating literature. As Shuping emphasizes, it “is not a pure, simple and transparent linguistic matter.” (2013:56).

CHAPTER 3

WILLIAM SHAKESPEARE AND MACBETH

3.1. Works and Language of William Shakespeare

Although not much is known about his life, it will be suitable to start talking about his life story with mentioning the fact that William Shakespeare is one of the leading figures of not only English literature but also of world literature. As Minâ Urgan points out, “importance of him results from his being a universal genius in real terms, and from every age’s adopting him as their contemporary and every nation’s as their national.” (1984:7).

Short and limited biographic information about Shakespeare that can be found in many sources includes the same knowledge. What we certainly know about him is that he was born in the town of Stratford-upon-Avon in 1564. He married Anne Hathaway when he was eighteen and had three children, one of whom died early. He wrote six tragedies and six comedies before he turned thirty-four. He worked as actor and writer in a group related to Globe Theatre. He earned quite a lot of money and bought land and household in the town he was born, and died in this town in 1616 (Urgan, 2012:225).

If we take a close look at the period he lived in, we see that Shakespeare grew in a time when stability and abundance was increasing in England. In this period, when Queen Elizabeth I was ruling, music, painting, architecture and literature improved; classics and great works of art from the literature of continental Europe, especially from Italy, were translated into English and met with wide audience. Those works inspired Shakespeare and provided material for his plays (Wells, 2015:14).

Thanks to these works he became famous worldwide, and “his fame and influence increased year after year.” (Wells, 2015:12). His plays began to be translated, staged and admired after the second half of the 17th century. As a result, Shakespeare began to be known and loved in all over Europe as well as in

Scandinavian and Mediterranean countries. In Turkey we met Shakespeare plays through translations which were “mostly abridged renditions and adaptations from French translations dated back to 19th century.” (Bozkurt, 2005:46). Halman states that “most of the Shakespeare translations into Turkish prior to 1940s were not from the English originals, but from other languages – principally French.” Halman emphasizes that Shakespeare has gained respect and admiration in our country since 1840s, when we began to know him with the earliest productions one of which was *The Merchant of Venice*, the first printed Turkish translation of Shakespeare done in 1885. (2014:12-13).

Shakespeare, in order to find subject for his plays, turned to some historical resources of his time, and preferred to adapt those stories. Anikst reminds that Rafael Holinshed’s *The Chronicles of England, Scotland and Ireland* is the source that Shakespeare most frequently referred to. He is thought to have got the main theme of *Macbeth*, the source text of our study, from this source supported with paintings, as well (Anikst 2014:344-345).

Regarding his language, Urgan points out that “both the form and essence of his plays are poems, and poem and theatre integrate in a unique harmony in his writings. That is the reason why at least half of his value is lost when Shakespeare is translated into any language.” (1984:36). Stephen Greenblatt explains this harmony and uniqueness of his language in a poetic way that befits the dignity of Shakespeare, “He heard the unheard in the sounds of words, built connections that nobody saw; he was carried away by distinctive pleasures.” (2016:19). Anikst refers to Francis Meres who expresses the excellence of Shakespeare’s poetic language with these words, “Epilus Stolo said that if Muses had spoken in Latin, they would have used the language of Plautus. And I say that, if Muses had spoken in English, they would have used the sophisticated expressions of Shakespeare.” (2015:195).

As one of the most translated authors in the world, Shakespeare “has helped us comprehend the most complicated ideas and feelings, solve the mysteries of the world we live in, of the people around us, and of our relationship with them in the most positive way by describing the reality of human” with his deep expressions and characters for more than four hundred years (Urgan, 1984:7-8).

3.1.1. Shakespearean theatre

The rise of theatre in England dates back to 11th century, to the religious ceremonies of the Catholics where many elements of theatre “such as splendid decoration of the churches, the light of hundreds of candles, ornamented clothes of priests, music and dialogue” existed (Urgan, 2012:184-185). These religious ceremonies became small plays staged in front of churches in time.

In the course of time, those liturgical plays (religious ceremonies of the Catholic Church) began to change. By the 14th century, these broadened religious ceremonies disappeared, and two play types called “Miracle/Mystery play” and “Morality play” appeared (Urgan, 2012:184-185). Following the Norman Invasion in 1606, theatre began to be seen not only in England but also in all over Europe prevalently.

These years, when the world was experiencing Renaissance, were among the most fortunate periods of England. In this period, when the English were living under the rule of Queen Elizabeth I, many developments in every area, especially in literature took place, and with the importance given to translations, people of that time contributed to the culture of the country, and those translations provided raw material to poets and especially to playwrights (Urgan, 2012:113).

The first theatre building was built in London in 1576. It was called “The Theatre”. As we learn from Urgan’s book, theatres of that time were either round or octagonal shaped. They were wooden structures and had an audience capacity for approximately a thousand people. The building was roofless, as a result, there was no protection from sun or rain for the audience in the part what we call “parterre”, and they did not have a place to sit as well. There were galleries with two or three stories in where we have balcony and boxes. Top of those galleries were the most expensive part of these theatres. This part was closed and people could hire a chair and sit there (Urgan, 2012:188).

Urgan also gives information about the stages of those theatres. Different from the stages we know, the stages in that era was not like a room that has three walls

and lacks the fourth in order for the audience to watch. The stages in Elizabethan era theatres were like “a platform that reaches nearly over to the middle of the parterre, [it] is almost at the height of the shoulders of the audience, and closed partially.” (2012:189). Not only the fourth wall, but all the walls of them were removed, so the audience could watch the players not just from the front but from all sides. In addition, there was no decoration of today’s sense in the theatres of that era. They placed some, such as table, chair or bed on the stage if needed. Given those circumstances, Shakespeare’s lines gain more importance. As Urgan puts it, “since Shakespeare had to create the invisible decoration by means of words, we owe some of his peerless lines to the lack of decoration.” (1984:79). He not only filled the gap resulted from the lack of decoration, but also managed to influence our imagination more than a well-prepared decoration could do.

In those times every playing company was under the protection of some senior, wealthy and noble person. The company, of which Shakespeare was the member, was also one of them, and they were called The Company of Lord Chamberlain. The protectors of those companies were for giving permission to the players to stage their plays, as it was counted as an offense otherwise (Urgan, 2012:189). The Company of Lord Chamberlain was one of the well-organised companies of that time. They staged their plays from 1593 until 1642, when Puritans came to power and closed all the theatres (Urgan, 1984:71).

In Elizabethan era theatre was not only for a group of distinguished people, it was for everyone. The level of literacy was very low in England during those times, and theatre was a means of communication with culture for almost all people (Urgan, 2012:191). Since its emergence, the fact of theatre aided to the collapse of scholastic view based on the doctrines of the Catholic Church, and people began to discover both their inner worlds and the world outside. In addition, Shakespeare and his plays, his characters, his poetic language aroused the imagination of not only the people of Elizabethan era, but also of today’s audience/readers; and contributed to their discovery of themselves. Maybe that is the reason why the name of William Shakespeare comes to minds first when talking about theatre.

3.1.2. The language of Shakespeare

It is a generally accepted fact in literature community that William Shakespeare has a highly impressive language that influence today's audience as well. Although the time gap of four centuries occasionally causes us to have difficulty in comprehending him, the influence created by his poetical language and his impressive writing manage to reach beyond his time and make him the contemporary of all ages.

He is said to coin approximately 2,000 new words to English language, and wrote his plays and sonnets with 30,000 words (Kurtoğlu, 2015:31). Some words and phrases that are still in use such as addiction (*Othello, Act II, Scene I*), assassination (*Macbeth, Act I, Scene VII*), bedazzled (*Taming of the Shrew, Act IV, Scene V*), belongings (*Measure for Measure, Act I, Scene I*), cold-blooded (*King John, Act III, Scene I*), fashionable (*Troilus and Cressida, Act III, Scene III*), inaudible (*All's Well That Ends Well, Act V, Scene III*), multitudinous (*Macbeth, Act II, Scene II*), uncomfortable (*Romeo and Juliet, Act IV, Scene V*), and many more were first seen in his plays.

On the other hand, the difference between the language of his time and ours, which results from the period of four hundred years, causes us to come across many words or phrases that are unfamiliar to us today. We do not use some of them anymore, or those words and phrases gained some other meanings in time, so we do not understand what Shakespeare means. This fact can make difficulties not only in understanding, but in translating Shakespeare as well. The Queen's speech addressing Hamlet in the last act of *Hamlet* can be an example for this:

"He's fat and scant of breath

Here, Hamlet take my napkin, rub thy brows." (*Hamlet, Act V, Scene II*)

Those lines were translated in a Turkish translation as following:

"Hamlet şişman, nefesi kesiliyor. Buraya gel Hamlet, şu mendili al da terini sil."

The deceptive word in those lines is “fat”, which has the denotation of “overweight” today. However, in Shakespeare’s time this word had a connotation of “covered with sweat”, “to be wet with sweat” that we do not use anymore. Therefore, the word “fat” does not describe the fatness of Hamlet, rather it describes his being sweaty (Göktürk, 2014:72-73).

The audience of that time was good at comprehending this poetical and sophisticated language of Shakespeare. Sevgen suggests that, the reason for this is that the tradition of oral literature was continuing, people had the habit of going to theatre, and they were listening to the sermons preached with an elaborated code every Sunday (Shakespeare, 2015:XIV). They were more capable than today’s audience in understanding his references to mythological stories and classical literature. Some people base this to the fact that the language has changed so much since then, so it becomes largely incomprehensible and foreign to today’s audience/reader, and needs to be translated. David Crystal opposes this view and notes that it is not the language that has changed, but educational knowledge. Giving the classical references in Shakespeare’s plays as example, he claims that “People ought to know who is the Greek goddess of love, just as they should know what is the capital of Turkey or who is the president of Russia.” (2003:33).

Shakespeare wrote in a period known as Early Modern English, which was approximately between the years 1500 and 1750. This time of the history was a period of dynamic change in almost every field of life. Representing the revival of arts and learning, Renaissance conducted to the renewal of language as well. Thousands of new words were introduced into English language, some of which were invented personally by Shakespeare as stated above. However, as Crystal points out the rapid change in English language was between 1400s – Chaucer’s time – and Shakespeare’s time. Linguistic change between 1600s and today is rather slow (2003:34).

Shakespeare uses language as a tool to create his characters. Crystal reminds us that besides archaisms, neologisms, hard and easy words, we also see speeches that represent formality, informality, social class and regional origins in Shakespeare’s plays (2003:72). He wrote his plays in a poetical language in

general. As Sevgen notes, poetry is more dominant in his historical plays and tragedies, whereas in comedies prose is seen more often (Shakespeare, 2015:XXI). This change in writing represents the status of his characters. Verse is the representative of high-status and used by nobles, generals, etc.; prose, on the other hand, is the sign of lower class and is the language of clowns and tavern frequenters in Shakespeare's plays (Crystal, 2005:ivi).

3.2. Macbeth

This play of Shakespeare thought to be written in 1606 and published in the First Folio in 1623 was one of the eleven tragedies of him, and the shortest one. It is believed to have been written to be staged in the palace in front of the King, and as a play that is going to be staged amid various shows in the palace should not be long, it has only 1993 lines, contrary to *King Lear's* 3298, *Othello's* 3324, and *Hamlet's* 3924 lines (Nutku, 2015:81).

Shakespeare is known to benefit from some sources in order to find topic for his plays about English history. Rafael Holinshed's *The Chronicles of England, Scotland and Ireland* is one of those sources, and as mentioned in previous sections *Macbeth* is based on this chronicle in respect to its theme. Although Shakespeare used Holinshed as his source text, he made the changes he found necessary, in other words he adapted the text.

There is some information about the writing process of this play. As we know from Anikst's book, a play called "Gowrie" staged in Globe theatre in 1604-1605 by The King's Men did not pleased the government because of its theme about a conspiracy executed against the King. "The King's Men" of which Shakespeare was a member had to behave seemly to its name and honour the King. This play was staged two times in front of huge crowds by this group, however as the subject was badly treated or as the counsellors disapprove telling this kind of a story when the King was alive – they disregarded the fact that the assassination attempt failed and the conspirators were sentenced like murderers in the play – they forbidden the play. After this incident the group had to acquit itself before the King and his ministers. They had to please them with another play, and they went to Shakespeare as they

usually do in such hard cases. Although Shakespeare could not find a subject better than the story of a noble Scottish who killed his King and took his throne, he dealt seriously with this job and made the necessary arrangements to catch the attention and please the King. He referred to magic and witchcraft as King James was interested in them and counted himself as a well-informed person on this subject. He mentioned about one of James' distant ancestors, the leader of the Scottish clan, Banquo, and probably he made the biggest change in Holinshed's text here. So as not to be received negatively, he chose to change the role of Banquo who collaborated with Macbeth to kill the King in Holinshed's story, and created a new Banquo who was a loyal warrior and also the future of the crown. He referred to the King's triple kingdom domination as the King of England, Scotland and Ireland, and dual government order as the King of England and Scotland. Eventually, although Shakespeare told his opinions about how the monarch, who has the right to rule life and death, should be by means of some unflattering motives, he managed to please King James with his clear compliments (2014:291).

The supernatural beings, magic, and ghosts it contains make this play a more fantastic and creative one than the other tragedies of him. Evil and darkness dominate in a depressing setting. According to Nutku, the evil in this play is absolute, so it is unfamiliar to humanity, and therefore it is grounded on an inhuman and supernatural base (2015:83). The play begins and ends with massacre. The concrete elements in the play are death, crime and murder (Kott, 1999:74). Shakespeare tries to tell about the fact of existence on the basis of good and evil. He shows the place of human in the struggle of good and evil in his/her inner and outer worlds (Kurtoğlu, 2015:239). *Macbeth* is not only a tragedy of ambition, violence and ill-gotten gains; it is also a tale about "a question that lies at the heart itself – are we all the subjects of fate and destiny? Or do we carve out our own existence on this planet?" (Wenborn, 2009:137).

3.2.1. Plot and theme

William Shakespeare's famous play of *Macbeth*, which is known to be based partially on a true story, takes place in the early 11th century Scotland. The play begins with the appearance of the three witches, "The Weird Sisters" as

Shakespeare calls them, in a desolate area, in the middle of a great storm and thunder; unlike other tragedies of him which begin with explanatory dialogues. These mysterious “weird¹” women usually counted as the goddesses of fate, inform Macbeth and his fellow Banquo about their future and tell Macbeth that he is to become the King of Scotland, and Banquo that future kings will be descended from him.

Macbeth is a successful warrior in the army of King Duncan, who is not only his King but a close relative as well. That means, it is possible for Macbeth to become King, when Duncan dies a natural death; as in those times the kings or rulers has the right to determine their heirs, the throne was not always handed down from father to son. On the other hand, kinship is a necessity, and a relative of the King, the most suitable one to rule, could be selected as heir.

Although initially he waits for the promised to realize, following King Duncan's nomination of his son Malcolm as his heir Macbeth decides to paddle his own canoe and kill Duncan. His ambitious wife Lady Macbeth plays an important role in this decision, she persuades him that this is the quickest way to get what was promised to him. Despite the fact that he is free to use his will in any way he sees fit and the witches do not tell him that he will kill the King, Macbeth chooses murder, and starts the domination of evil that will last till the end of the play.

Confused and full of regret for the crime he has not committed yet, Macbeth exploits the royal visit of Duncan to his castle and murders him while he was sleeping with the help of his wife who prepares the setting by drugging the guards of the King. However, this murder is not the last one, in fact it is the first drop of a massive bloodshed. He kills the sleepy guards of the King as well, in order to make sure that there is no one who can inform against him.

¹ Weird: *Archaic* Connected with fate

Origin Old English word ‘destiny’, of Germanic origin. The adjective (late Middle English) originally meant ‘having the power to control destiny’, and was used especially in Weird Sisters, originally referring to the Fates, later the witches in Shakespeare's *Macbeth*; the latter use gave rise to the sense ‘unearthly’ (early 19th century) (Oxford Online Dictionary).

After Duncan's death, Macbeth becomes the King but everyone around him is suspicious about this sudden death and crowning. Meanwhile, sons of former King Duncan, Donalbain and Malcolm flee from the country to Ireland and England respectively. Bearing in mind the witches' prophecy for Banquo, Macbeth begins to plan the murder of Banquo and his son. He hires murderers this time. However, these men could not do their duty properly. Banquo's son, Fleance manages to escape from them. This news causes Macbeth to feel uncomfortable in his newly-gained throne. Wrestling with his own conscience due to his sins, Macbeth sees the ghost of his fellow Banquo sitting on the table of banquet in honour of his coronation.

In spite of all the fears preying on his mind, his regret, his delusions, and the sea of blood that he goes increasingly deeper into; Macbeth, who believes that the only way to secure his position is to shed more blood, gets the family of noble Macduff killed, who swears allegiance to Malcolm and joins his army. Macbeth no longer has a wife who can encourage him, and share his plans. This ambitious woman, who accused Macbeth of cowardice just before the murder of Duncan, and committed a murder in order to encourage her husband, is in deep depression. She experiences the night they murdered Duncan again and again while walking in her sleep, and tries to wash the imaginary blood off her hands. Eventually, she decides that the only way to escape is death for her, and commits suicide.

Finally, Macbeth meets Malcolm's army. In this tragedy of William Shakespeare, in which he tells about the human who has to make a choice, Macbeth pays for all the murders he committed, all his sins, and all his interventions on destiny with his head. He is beheaded by Macduff. The witches mislead him again. Macbeth, who they said is undefeatable unless the forest of Birnam walks towards his castle, and cannot be killed by an enemy born of a woman, is defeated by Malcolm's army that uses the branches of the trees in the forest of Birnam for camouflage while marching towards Macbeth's castle; and killed by Macduff who is not born but taken from his mother's womb by caesarean. At the end, Malcolm becomes the new King of Scotland.

3.2.2. Language

William Shakespeare is a well-known playwright in world literature with his talent in manipulating language, his puns and metaphors, and the real meanings underlying his words. Macbeth is an important play of him in which he works his craftsmanship as in his other masterpieces.

This play, as his other tragedies, except for the speech of the porter, was written in verse. He used an unrhymed meter called “blank verse” or “iambic pentameter”. This syllabic meter consists of ten syllables, one stressed and one unstressed respectively, and five stresses. This type of meter cannot be seen in Turkish translations. However, Sabahattin Eyüboğlu, a translator who involved in the act of translation started thanks to then Minister of National Education of the newly founded Republic of Turkey Hasan Âli Yücel’s attaching importance to art, literature, and so translation, tried to keep his language of poetry.

This important tragedy of Shakespeare, which is based on the themes of fear, passion, good and bad, destiny, justice, real and unreal, sense and senselessness of life, is a play where reader can see Shakespeare’s skill in using the language. The play is full of ironies and oppositions from beginning to end. Moreover, there are many references to historical or mythological places and characters.

The archaic words which are not used anymore and some other words which are continued to be used but have gained different meanings in time are the factors, in addition to his abovementioned florid and poetical use of language and historical or mythological references, that make understanding Shakespeare’s language difficult. For example, the words that we see in the first scenes of our source text such as “*aroint thee* (begone), *runnion* (a slatternly woman), *coign* (corner), *anon* (right away), *alarum* (a call to arms), *sewer* (a servant who oversees the serving of food), and *hautboy* (a very loud wind instrument designed for outdoor ceremonials, the forerunner of the orchestral oboe)” are some of the words that are unfamiliar to today’s reader and make understanding the text difficult for them as these words are not used in today’s English (Shakespeare, 2009:xvi). On the other hand, many words such as composition used in the meaning of “terms of peace”, present used

in the meaning of “immediate”, choppy used in the meaning of “chapped or wrinkled”, addition used in the meaning of “title” and receipt used in the meaning of “receptacle” are some of the words which are the other factors that make understanding difficult as they are used in different meanings today (Shakespeare, 2009, xvi).

This important tragedy which includes some elements making the text complicated in which metaphors, similes, and puns are used intensively, and in which the dark and dreary atmosphere is created through characters and dialogues “has affected its critics perhaps more than any other Shakespeare play” as Hope and Witmore expresses (2014:183). The senses of horror and tension have been narrated to reader by means of expertly use of language from beginning to end, and this language and content, combined with some accidents and injuries that have led to superstitions, have caused the name of this play to be perceived as a curse which has been avoided to be uttered aloud.

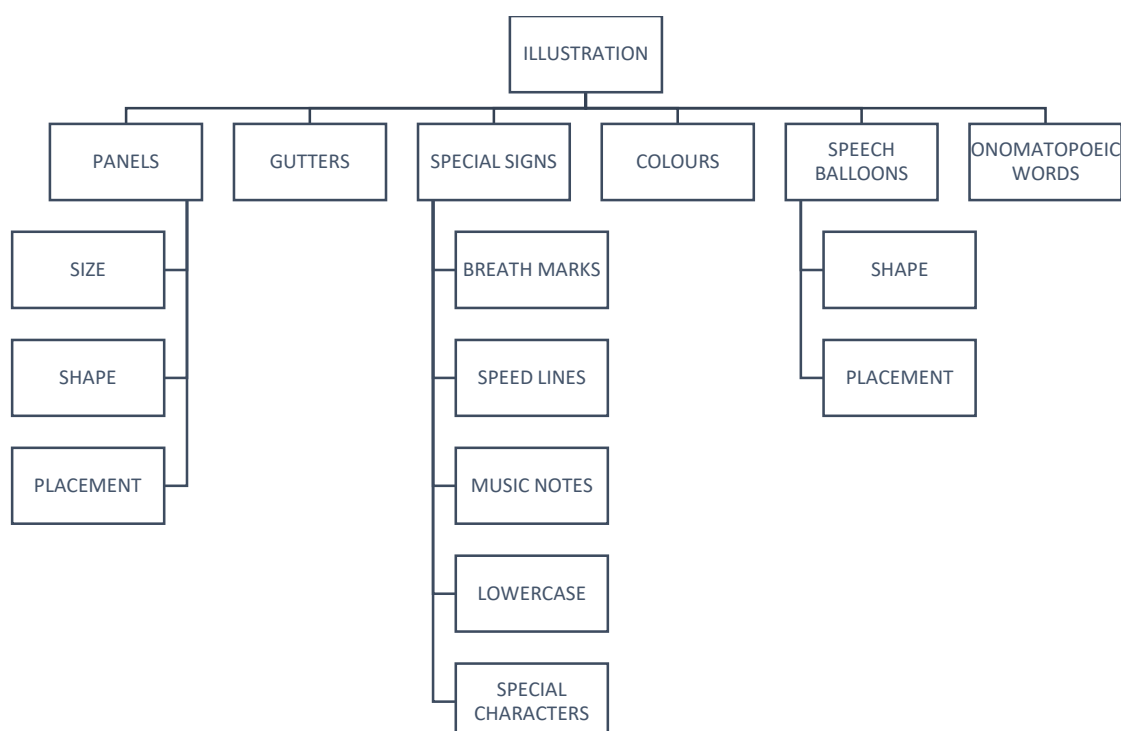
CHAPTER 4

ANALYSIS

In this section of our study, in order to take a close look at the changes occurred in the adapted text, selected examples from the graphic novel have been compared to the original text and its Turkish translations, and analysed in the light of titles mentioned in the conceptual background section of our study. Thus, the processes of shortening, omission or simplification and the new text resulting from these processes have been addressed lexically, syntactically and semantically.

Besides, the illustrations used in the graphic novel and the elements constituting the structural features of the graphic novel have also been analysed in terms of selected examples, and gains/losses resulting from its distinctive language which provides telling more by using less words have been emphasized.

The chart below shows the main subjects that have been addressed to make the analysis of the language of illustrations and its influence on the original language of Shakespeare.



4.1. The Graphic Novel of Macbeth as an Example of Rewriting

Since the day they were written, works of Shakespeare have always been influential in almost every field of life. They have inspired not only authors, but many people from other branches of industry such as film producers, musicians, and even toy manufacturers as well. They have encouraged those people to borrow some things from his famous masterpieces and reproduce them in another format for some purpose. Thus, plays, characters, verses of Shakespeare have revived in a wide variety of ways, sometimes to introduce him to children, sometimes to make it easier to read or comprehend for everyone and sometimes to make the reader or audience see him from a different perspective.

Macbeth is one of those revived masterpieces of Shakespeare that came before the reader/audience in a number of ways throughout years. This important play inspired many other works including operas and movies. For example, Giuseppe Verdi staged his *Macbeth* opera in 1847, Akira Kurosawa adapted the play into feudal Japan with his film *Throne of Blood* in 1957, the famous science-fiction series *Star Trek* chose *Macbeth* as topic in two of its episodes in 1967, and Vishal Bhardwaj directed an Indian film adaptation of the play called *Maqbool* that took place in the underworld of Mumbai in 2003 (Wells, 2015:270), also we saw that his verses were integrated into Disney's DVD series called *Baby Shakespeare* and his characters were transformed into finger puppets for children to act out.

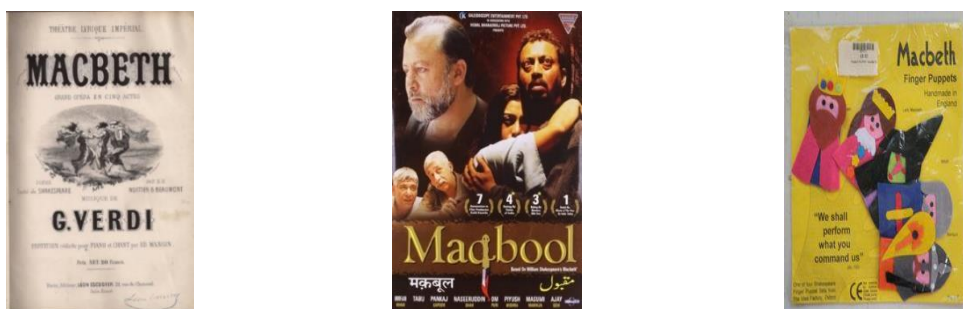


Figure 4.1. Examples from the adaptations of Shakespeare

The type of reproduction that we examine in our study is also another way to revive Shakespeare, and it is not a new approach. In the mid-1900s William Shakespeare's plays began to be published in an illustrated form. Among those, the

earliest ones that we are able to find today are the series called Classics Illustrated (CI). Before illustrating Shakespeare's plays, this company was adapting other important works of classical literature into the medium. In February 1950, *Julius Caesar* was the first play of Shakespeare that was adapted and published by them as No.68. In the following years, more Shakespeare plays were illustrated and published by this publisher such as *A Midsummer Night's Dream* (No.87) in 1951, *Hamlet* (No.99) in 1952, *Macbeth* (No.128) in 1955, and *Romeo and Juliet* (No.134) in 1956 (Roper, 2011:39). These "inter-genre" translations aimed to introduce Shakespeare to young readers, and make it more easily comprehensible for them.

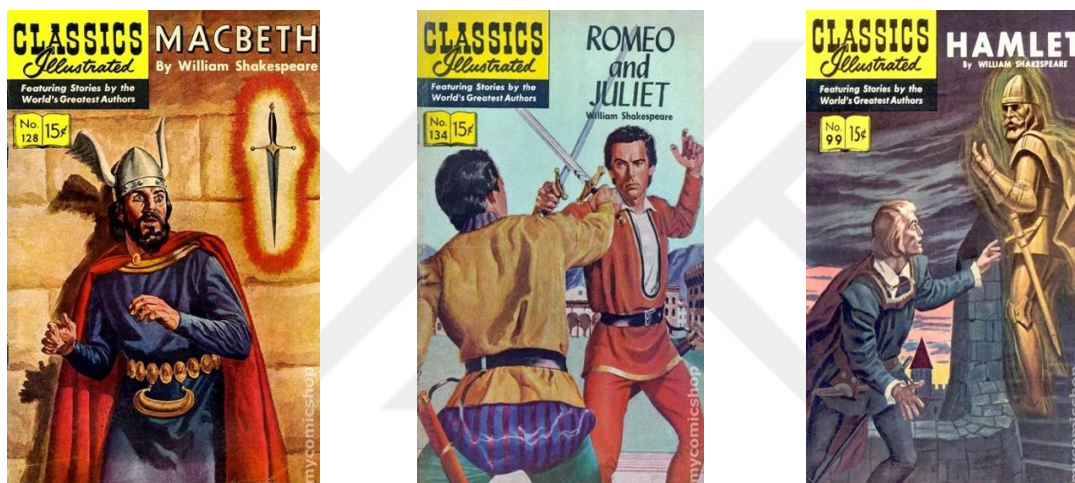


Figure 4.2. Classics Illustrated versions

However, CI was adapting those classics into comic book format, which is a forty-eight-page book consisting predominantly of illustrations. Generally, this process, like the other adaptation processes, requires some inclusive alterations that can range from simplifying or modernizing the text to cutting it or even omitting some characters and their lines with them.

The first full text graphic adaptations of Shakespeare's plays were produced by Oval Projects (OP) during 1980s. They published those plays under a series titled "Cartoon Shakespeare". These works were longer than CI versions as they were unabridged, and more realistic illustrations used in them were for adults rather than children. Brazilian artist Von illustrated *Macbeth* for OP and it was published in 1982. Then they extended the series with *Othello* in 1983, *King Lear* in 1984 and *Twelfth Night* in 1984. According to the information in Roper's study, *Macbeth* was the least

successful production of the OP series. The reason for this was the fact that Von's illustrations were solid and static, variation in facial expressions and gestures were inadequate, and there were no speed and motion lines, and onomatopoeic words (Roper, 2011:72).

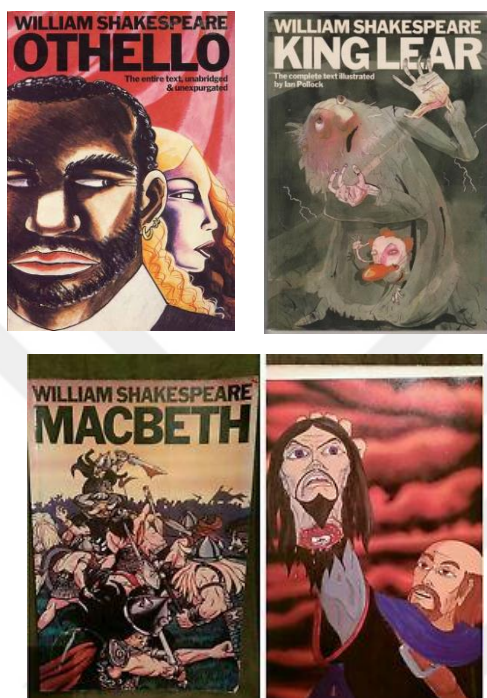


Figure 4.3. Oval Projects versions

By the early 21st century, the publisher called Wiley Press (WP) of the USA introduced manga versions of these famous masterpieces of Shakespeare. Another publisher, SelfMadeHero (SMH) of UK followed this new trend as well, and published manga versions. These versions were abridged editions with white and black illustrations. Different from WP SMH not only shortened the text but it also carried the cultural context into a fictional environment. It has included fourteen of Shakespeare's plays in its series called "Manga Shakespeare" so far and introduced King Lear as an Indian, Macbeth as a Samurai warrior, Romeo as a rock star in a Shibuya district of today's Tokyo, and Hamlet living in a dark and depressing cyber world in which global climate change devastated the Earth, etc.



Figure 4.4. Wiley Press and SelfMadeHero versions

In the same year with these manga editions, coloured, graphic novel versions of Shakespearean plays were published by Classical Comics (CC) of UK. This publisher, adopting the motto of “Bringing classics to life” as principle, adapted the literary works of canonical writers such as Charles Dickens, Emily and Charlotte Brontë, as well as William Shakespeare. CC preferred to publish these graphic adaptations in two versions – Original Text and Quick Text – and as for the plays of Shakespeare in three versions – Original Text, Plain Text and Quick Text. “Though not declared on the book itself, the editor of the CC full text editions, John McDonald, stated that the control-text he used for the graphic novels [of Shakespeare] was the quarto editions of the plays.” (Roper, 2011:176). This publisher stayed with the original of these literary works, and illustrated them, including Shakespeare’s plays, in accordance with the period they narrate. The difference between the three versions in question is not about the illustrations but language. The publisher followed a publishing policy aiming at various levels of readers in order to appeal to different target audience and introduce these immortal works of art to the readers of

all ages. It included five of Shakespeare's plays in its graphic novel adaptation series and published *Henry V* in 2007, *Macbeth* in 2008, *Romeo & Juliet* in 2009, *The Tempest* in 2009, and *A Midsummer Night's Dream* in 2010 respectively.

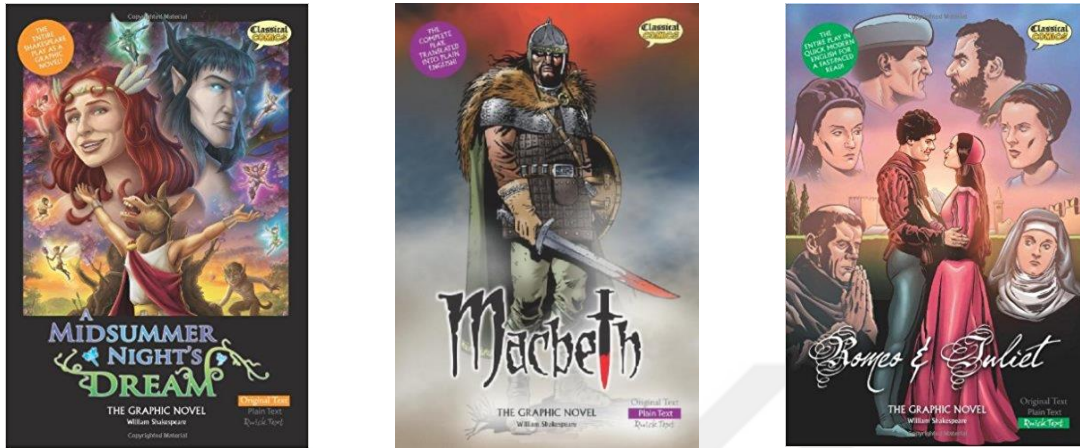


Figure 4.5. Classical Comics versions

In our country, NTV publication undertook the job of introducing illustrated Shakespeare to today's Turkish readers. This publishing house used Classical Comics editions of the plays as its source texts and chose the Plain Text versions of the plays. Only two of these five adaptations – *Macbeth* and *Romeo & Juliet* – have been translated into Turkish by NTV publishing house so far. Even if it cannot be expected from a reader who reads only the graphically adapted version of a classic to really comprehend the source text, these works can be accepted as a kind of translation that has a distinctive target audience, therefore it is reasonable to accept that they reflect the original in some way and give an idea about Shakespeare and his works.

In this type of translation, adaptation in other words, the translator tries to form a language that will convey Shakespeare's distinctive discourse, the new form, and the new context. This attempt results in creating something new by renewing the existing material. It is an act of updating the work of art that lost its currency but not its importance. Graphic novel adaptation of *Macbeth*, in this context, can be accepted as a new work apart from the original Shakespeare that is the outcome of a necessity. This work, just as the other works presented to readers since 1950s, enables us to still read and appreciate William Shakespeare after four centuries,

and understand him more easily. However, the reader has to do with merely understanding what Shakespeare said by reading this kind of works, as in CC's Plain and Quick Text versions. As expressed before, although visual elements contribute significantly as the components of support that facilitate reading and comprehending; transferring the figure of speech, the rhythm, the poetical language and many other things that are essential for Shakespeare cannot always be possible in this type of translation. Therefore, it will not be true to state that these rewritings can be the exact replacement of Shakespeare. This kind of rewritten works of art should be evaluated as the works that can help readers have a general idea about Shakespeare's plays, rather than works that can be read in place of their originals. It is not possible to reach a complete equivalency in intersemiotic translation just as in all other types of translation.

A Chronology of the Graphic Novel Versions of William Shakespeare's Macbeth		
Date of Publication	Publisher	Description
August 1950	Seaboard	Paraphrased, coloured.
1955	Classics Illustrated	Abridged, coloured.
1982	Oval Projects	Full text, coloured. The first full text edition of a Shakespearean play as a graphic novel.
February 2008	Wiley Press	Abridged, black and white illustrations.
February 2008	Classical Comics	Full text, coloured. Published in three different text versions.
June 2008	SelfMadeHero Manga Shakespeare	Abridged, black and white illustrations.

4.2. Intralingual and Intersemiotic Translation Methods Used in the Graphic Novel Version

Graphic novel adaptation, which is addressed as a type of translation in our study, has both advantages and disadvantages in itself, especially when applied to a canonized and well-renowned playwright as William Shakespeare. The visual elements in a graphic novel are sometimes regarded as an aid to increase comprehensibility, but sometimes, on the other hand, they are believed to restrict readers' imagination. The claim is that the increase in the level of detail and reality in drawings leads to a decrease in readers' use of imagination and ability to visualise

the story. In addition, due to the nature of graphic novel and particularly when the target audience is children or teenagers, the illustrations can cause the reader to skip the written part and yet has an idea just by running his/her eyes over the drawings which reduce Shakespeare's poetical language to plain dialogues (Roper, 2011:138).

Abovementioned unique nature of this medium results from its structure consisting of two components. Generally, drawings have a dominant effect on the written part. They influence the translator's selection of words and phrases. As Macková points out, "Visually established mood of the scene or a tempo of narrative set by frames can influence the choice of a suitable expression." (2012:39). Translator's decisions can ground on the content of the drawings. These drawings can help the translator decide the way of writing.

The text is influenced by the borders of the place available for writing, as well. Speech balloons and caption boxes, which contain the written part in a graphic novel, are the determining factors influencing the nature of the translation, especially in terms of the length of sentences.

As mentioned before, Classical Comics' (CC) adaptation of *Macbeth* published in 2008 has been taken as the source text of our study. Similar to other graphic adaptations, intralingual and intersemiotic translation methods are seen to have been used while adapting Shakespeare's famous tragedy *Macbeth* into graphic novel. In terms of intralingual translation, as mentioned before, CC has preferred to publish the graphic novel in three different text formats which are Original Text, Plain Text and Quick Text. Using the same illustrations but different texts, the publisher has aimed to reach different levels of readers. The Original Text format is the full and unabridged play in comic book form, as the publisher points out this version reproduce the full text of the play in Shakespeare's original language. The Plain Text version, on the other hand, provides the complete play in a language that is more familiar to today's reader. Full text of the play has been translated verse-for-verse into modern English for the ones who find Shakespearean language quite cryptic. And Quick Text narrates the full story with as few words as possible for a fast and easy reading.



Figure 4.6. Text versions of the graphic novel adaptation of Classical Comics

As a general practise, in graphic novel adaptations, adaptors choose to keep the action but remove the text which is not regarded vital for comprehending the theme. However, this includes removing metaphors, similes, some descriptions which have explanatory status, puns, figurative language, and the rhythm created by the iambic pentameter. This is also the same for CC's Original and Plain Text versions which are claimed to be lack of any abridgement. When we take a close look at the Plain Text version which is the source of our study, although the play is unabridged, in consequence of the improbability of achieving a complete equivalency in translation every time, the outcomes resulting from the use of illustrations as supplementary elements, and some technical details peculiar to this medium, it is difficult to talk about a verse-for-verse translation as the publisher suggests. It is observed that some abovementioned elements which are unique to drama and peculiarly Shakespeare's style are inevitably lost. Intralingual translation which is also called rewording, paraphrasing, or meaning-making cannot always produce coherent meanings especially in texts where words are chosen meticulously and for certain purposes as in this play.

This is one of the criticisms of some scholars regarding this medium. Even if the translators try not to affect the meaning of the original text, external factors that influence and shape the translation process cause some changes pertaining to its syntax, lexical selections of the translator and length of the story told. These changes are named as "universals of translation" and are generally observed in translated texts. Tomášek states that these universals are frequently used in the

translation of graphic novels “in order to make the text shorter or more comprehensible to the target reader or to eliminate cultural gaps between source and target culture and they can be observed especially in the comic books, whose style is more complex and more demanding on the translator.” He suggests that they can be classified as simplification, explication and normalization, and these three can also be divided into sub-groups in accordance with the method used during the process of translation (2009:46).

These methods that are used in adaptation/translation, and determine whether the text will be abridged or not, will be written in prose or verse, or the illustrations will be realistic or caricatured are based on many factors ranging from the target audience/reader to the ideology of the publisher or the translator, and also make the adapted text a new one that is largely independent from the original as Lefevere argues.

As for our source text, the language along with the form have been changed and tried to be adapted to today. Real-like drawings reflecting Scotland of that period with hair styles and clothes of the characters, and simple, direct dialogues distant from Shakespeare’s high-flown language ensure the target readers to get a general idea about Shakespeare, however, these works cannot be regarded as real Shakespeare due to the things lost during transformation. On the other hand, although it is argued to limit the imagination of the reader, the fact that there is no restriction in drawings apart from the illustrator’s talent can be accepted as an advantage of this medium in terms of re-enacting the story. For instance, the scenes depicting the imaginary dagger and the ghost of Banquo that Macbeth supposed to see arouse the feeling of tension, and although it is composed of static images, the colours, effects, drawings, and the perception of transparency created through these make the illustrations more impressive for the reader.

Intent in Shakespeare adaptations/translations made by utilising these methods can be to introduce classical literature to children at an early age and to manage to arouse their interest, as it is for our source text. Target readers are not always children; they can be adults who find the language of Shakespeare or classics, in general, boring. CC, like other publishers that adapted Shakespeare or

classics into graphic novel, not only showed that translation is not just an activity between two natural languages, but it also saved them from being boring because of the gap created as a result of hundreds of years. CC helped Shakespeare continue to communicate with readers/audience by means of a language that is more familiar to today's readers/audience, and make him more enjoyable to read and easy to comprehend with the support of detailed and real-like illustrations.

4.2.1. Examples on simplification, modernization and omission in the graphic novel version

The losses in terms of meaning or linguistic wealth in the target text are the inevitable problems of the activity of translation. Translators face this problem in almost every translation and it is one of the main reasons of their not being able to provide a complete equivalency between source and target texts. As expressed in the earlier sections of our study, this stems essentially from the difference between source and target cultures, because language is an extensive system of signs reflecting every aspect of a culture. However, it is the same for the translations done within the same language as well.

The activity of translation, which is shaped in accordance with the requirements of target reader and some other external factors that Lefevere listed, may necessitate making some changes on the source text. Simplifying the language if the target reader is children, modernizing it if it is for the young, or omitting some parts of the source if they are found unnecessary to mention can be examples for these changes. In every change made on the source text, the aim is to approximate this text to the target reader as much as possible. Nevertheless, this aim sometimes leads to some fundamental modifications and this new product becomes a rewriting.

In our case, both intralingual and intersemiotic types of translation are in question. It is difficult to talk about a complete equivalency in intersemiotic translation as well as intralingual or interligual translations. In this type of translation there are also some structural restrictions, as stated in earlier sections, besides the limitations resulting from language, culture and time. Graphic novel adaptations, as examples of intralingual and intersemiotic translation, require using these methods

in the process of translation both because of the constraints originating from the structural features of the medium, and their target reader.

Classical Comics, who presented three different versions for different levels of target readers, apply to the methods of simplification, modernization and omission for its Plain and Quick Text versions. In Plain Text it has tried to simplify and modernise the language of Shakespeare and adapt it to-day. In Quick Text, on the other hand, it has preferred to use as few words as possible in order to make the reading faster and easier. In addition, in both of these versions some parts are seen to have been omitted. In these processes the translator exploited the advantages of the binary structure that graphic novels have. Utilising the visual aids, which appear as mimics and gestures depicted on the bodies and faces of the characters in some scenes, as onomatopoeic words representing sound, and speed lines conveying the movement in some others, plus technical details such as panels, speech balloons, colours, etc. he has tried to reflect a more brief, pure and direct style of writing.

Roper notes that, "There are two models of simplification that are attached to Shakespeare graphic novels. The first is the simplification of language which may be either through editorial cuts reducing the text or through the modernization of the language used." (2011:136). The process of abridgement in this type of works can be a necessity due to the restrictions resulting from the nature of graphic novel such as length, target reader, structural features, etc. In our case, the publisher preferred not to shorten the text but to tell all of it in other words, to translate it into modern English. Nevertheless, some historical or mythological references are seen to be omitted most probably due to some factors such as their target reader, genre and the limited length of graphic novel.

This fact can be a reason for criticism. The visual aid provided by the illustrations can lead to a simplification in text; however, this simplification can remove the necessity for the reader to interpret the text (Roper, 2011:285). Moreover, this process of translating Shakespeare within the same language, which is classified as "intra-lingual translation" by Jakobson, can cause more losses than inter-lingual translation produces. Making a simplification in Shakespeare's language, which can be required for people who are learning English or for native

speakers who need help in comprehending Shakespeare, is difficult as simplified and modern language cannot always replace his craftsmanship in terms of storytelling.

According to the classification of Tomášek, the method of simplification has three levels which are lexical, syntactic and stylistic. Lexical simplification, which means using less words and the outcome of this activity, is composed of six sub-categories. Tomášek lists these six translation strategies as following:

“(...) use of superordinates (if no equipollent hyponym can be found in the target language), approximation of the concepts (when certain concept can not be fully transferred into the target language), use of ‘common-level’ words, transfer of the functions of the words, use of paraphrases (in the case, when a cultural gap exists between the source and the target culture), and the use of circumlocutions (Laviosa-Braithwaite 288).” (2009:46-47).

Syntactic simplification, on the other hand, means replacing “complex sentence structures with simpler ones by breaking up long sentences, replacing and shortening elaborate and complex phrases with shorter and simpler ones, reducing or omitting repetitions and leaving out phrases and words.” And lastly for stylistic simplification, Tomášek expresses that it addresses stylistic features of the text “in the same way as lexical simplification and syntactic simplification deal with words and sentences.” (2009:46-47).

Apart from simplification, which is one of the universals of translation, there is also normalization that modifies the text and makes it more readable for the target reader. This process can also be called as modernization. It is usually used in cases when there is a linguistic difference between source and target texts due to the time gap. As Roper notes, the process of modernization is performed by “retaining the text and modernizing the spelling and punctuation, or by paraphrasing the words in contemporary English.” (2011:182). Shakespeare’s plays, written nearly four hundreds years ago, have continued to be accessible for all people from every level and age at all times by this way as well.

The last universal of translation, explication, is generally used in order to make the text more clear for the reader, to remove implicit statements and vagueness by

explaining unclear parts through utilizing some strategies such as using interjections, expanding some passages, adding modifiers or information, etc. These processes can make the target text longer than the original in contrary to simplification and modernization which usually shorten it (Tomášek, 2009:47). In our case, no example of explication can be found in graphic novel adaptation and its Turkish translation. However, the two Turkish translations of the original text are seen to use this method by giving footnotes and additional information in some parts in order to provide clarity for the reader while keeping the originality of the text in terms of language.

Roper argues that these modifications performed on source text “changes the dynamics of the relationship between the text and the reader. Rather than being presented with a work in a language the reader must accommodate the text is made to fit and accommodate the reader.” (2011:183). The following are some examples showing the differences between original and adaptation resulting from the translation methods used.

[1]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
SERGEANT Doubtful it stood; As two spent swimmers, that do cling together, And choke their art. The merciless Macdonwald - Worthy to be a rebel, for, to that, The multiplying villainies of nature Do swarm upon him – from the western isles Of kerns and gallowglasses is supplied; And fortune, on his damned quarrel smiling, Show'd like a rebel's whore: but all's too weak; For brave Macbeth, - well he deserves that name, - Disdaining fortune, with his brandish steel, Which smoked with bloody execution, Like valour's minion,	SUBAY Pek belli değildi işin nereye varacağı. İki bitkin yüzücü gibiydi iki taraf. Sarılmış birbirine de sanki yüzemez olmuşlar. Macdonwald, o taş yürekli herif, - Tam da isyan çıkaracak adammış doğrusu; dünyada ne kötülük aranırsa onda – Adalardan bir sürü asker takmış peşine; Kimi baldırı çıplak, kimi giyimli kuşamlı. Kahpe talih de onun gözdesi sanki: Hep ona gülümsüyordu savaşta. Ama boşa gitti ne yaptıysa: Çünkü yiğit Macbeth, ne yiğitmiş ama gerçekten, Kötü talihine bile aldırış etmeden,	SUBAY Durum dengede gibiydi. Gücü tükenmiş iki yüzücü misali, Ordular birbirine dayanmış, Kımıldayamaz olmuşlardı karşılıklı. Tam o sırada, isyancıların başı, hainler haini, Gaddar Macdonwald'a, batıdaki adalardan, Atlı, yaya, İrlandalı asker takviyesi geldi. Talih denen sürtük onun yüzüne gülüyor gibiydi. Ama sonuçta bu işe yaramadı. Kahraman Macbeth – ki bu sıfata fazlasıyla layık, Talihini hiçe sayarak, Fazla işlemekten dumanı tüten, Kanlı kılıcını savura savura, Tıpkı bir yiğitlik timsali gibi, Önüne çıkını devirerek, Yolunu açıp tek bir söz etmeden,

Carved out his passage till he faced the slave; Which ne'er shook hands, nor bade farewell to him, Till he unseam'd him from the nave to th' chops, And fixt his head upon our battlements.	Kan üstüne kana bulayarak kılıcını Yardı ne çıktıysa önüne, Yiğitliğin gözdesi Macbeth geldi yüz yüze Talihin gözdesi köleyle. Ne selam, ne sabah! Bir vuruşta, Neredeyse ikiye böldü herifi; Getirdi kellesini bizim mazgallara dikti.	Adamın göbeğinden daldırdığı gibi kılıcını, Çenesinin altından çıkardı; Sonra da kellesini direğe geçirip Bizim surların üstüne dikti.
Act I, Scene II, page: 858	Act I, Scene II, page: 4-5	Act I, Scene II, page: 21-22

Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel
 IT WAS POISED ON A <i>KNIFE-EDGE</i>. BOTH ARMIES WERE EXHAUSTED AND DEADLOCKED. THAT HEARTLESS EVIL REBEL, <i>MACDONWALD</i>, BROUGHT IN REINFORCEMENTS FROM THE <i>WESTERN ISLES</i>. BUT HE DIDN'T <i>LAST</i> -- HE WAS <i>SE BRAVE MACBETH</i> RIPPED HIS OWN SAFETY BELT OFF HIS WAIST AND THREW IT AT HIMSELF. HE DIED WITH A BLOODY, SMOKING WOUND -- UNTIL HE <i>FACED</i> <i>MACDONWALD</i>. HE DIDN'T STOP TO SHAKE HANDS OR SAY GOODBYE -- HE JUST <i>RIPPED</i> THE VILLAIN FROM <i>NAVEL TO JAW</i> AND STUCK HIS HEAD ON OUR <i>BATTELEMENTS</i>. THAT'S WHEN THINGS BEGAN TO <i>GO HIS WAY</i> AND FORTUNE <i>SMILED</i> ON HIM LIKE A <i>REBEL'S WHORE</i>.	 HER ŞEY <i>BİÇAK SIRTINDAYDI</i>. İKİ ORDU DA TÜKENMİŞ VE KİTLLENİP KALMIŞTI. O KALPSİZ ŞEYTAN, ASL <i>MACDONWALD</i>, <i>BATI ADALARI'NDAN TAKVİYE</i> GETİRDİ. AMA İŞE <i>YARAMADI</i>. ÇÜNKÜ YİĞİT <i>MACBETH</i> KENDİ GÜVENLİĞİNİ HİÇE SAYDI, KANLI, BUHAR TUTAN KILICINI SAĞIRAK KENDİNE YOL AÇTI. MACDONWALD'IN <i>KARŞISINA DİKİLENE</i> KADAR DA DURMADI. HAINI <i>GÖBEĞİNDEN ÇENESİNE</i> KADAR <i>YARIVERDİ</i>, BAŞINI DA <i>MAZGALLARA</i> DİKTİ. İŞTE O ZAMAN <i>İŞLER LEVİNE DÖNDÜ</i>, TALİH ONA <i>GÜLÜMSEDİ</i>, TİPKİ BİR <i>ASLİNİN FAHİŞESİ</i> GİBİ.
Act I, Scene II, page: 9	Act I, Scene II, page: 9

The first example above including the long and literarily rich speech of the Sergeant appears as a good example indicating Shakespeare's expertise in using the language. The speech includes a detailed description of a battle scene narrated with a poetical and florid language full of metaphors and similes. We see that in Turkish translations of the original, especially in the edition of İş Bankası Kültür Yayınları, the translators Eyüboğlu and Bozkurt try to keep this poetical language while translating every line without omitting anything. When we take a close look at the graphic adaptation and its Turkish translation, on the other hand, we can say that the adaptor tries to keep the versatility in terms of figure of speech while simplifying the language. However, it is not a verse-for-verse translation but rather a lexical simplification, a paraphrase. The adaptor of the graphic novel, McDonald, states in the interview he made with Roper (2011) that he finds some word-for-word translation dry and wooden. He thinks that the point is not just translating what is written word-for-word, but managing to make it still sound dramatic, authentic, beautiful and comprehensible, as well as keeping the rhythm and musicality of Shakespeare's lines while reflecting exactly what he is saying (Roper, 2011:184-185). Given the common argument that exact equivalency is not possible in any

type of translation, McDonald's claim of reflecting the essential meaning of Shakespeare's lines does not seem to be met precisely in the translation we read in graphic novel. In this speech, rewritten with a simplified and modern language that is believed to embrace today's reader, loss of factors that literarily enrich the narration such as metaphors, similes, puns and rhymes indicates that the adaptor, rather than giving the essential meaning of Shakespeare's words, could only approximate the text to the reader and accelerate the reading process by reducing the time required to read and think on it.

[2]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
BANQUO Were such things here as we do speak about? Or have we eaten on the insane root That takes the reason prisoner? Act I, Scene III, page: 860	BANQUO Gördüğümüz şeyleri gördük mü gerçekten? Deliotu mu yedik yoksa? Aklımız başımızda değil belki! Act I, Scene III, page: 11	BANQUO Bu sözünü ettiğimiz şeyler Gerçekten burda mıydı? Yoksa biz, akli tutsak alıp insanı çıldırtan O zehirli ottan mı yedik? Act I, Scene III, page: 28
Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel	
 Act I, Scene III, page: 15	 Act I, Scene III, page: 15	

In our second example above, in contrast to Shakespeare's poetical language expressing Macbeth and Banquo's terrified condition as a result of what they saw and heard, graphic novel chose to narrate these lines with quite short and direct statements. In this short speech, consisting of two short sentences in graphic adaptation, a colloquial, simple and plain language appropriate for fast reading has been used instead of the metaphoric, rhythmic and literary language used in the original. The use of language, which is the best-known characteristic of Shakespeare's plays and sonnets, has been ignored due to the factors such as target reader and genre. The translation method used in this example can be evaluated in context of "using common-level words", which is one of the six

translation strategies constituting the sub-categories of the method of lexical simplification that Tomášek mentions.

[3]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
MACBETH The thane of Cawdor lives: why do you dress me In borrow'd robes? Act I, Scene III, page: 860	MACBETH Cawdor beyi daha sağ: Ne diye Başkasının urbalarını mı giydirdiyorsunuz bana? Act I, Scene III, page: 12	MACBETH Cawdor Beyi yaşıyor Başkalarının giysilerini giydirdiyorsunuz bana; niye? Act I, Scene III, page: 30
Graphic Novel Version in Plain English		Turkish Translation of the Graphic Novel
Act I, Scene III, page: 16		Act I, Scene III, page: 16

In the example above, as in the previous example, the difference between original (in English and its Turkish translations) and graphic novel (English and Turkish) is graphic novel's preferring to reflect the real meaning lying beneath Shakespeare's artistic language. While the translators of the original text tried to keep his metaphoric language and translated the speech verse-for-verse, graphic adaptation, in order to facilitate and accelerate reading, chose to modernize his words and focused on the meaning rather than linguistic art. However, this choice, while making the language simple and modern, takes the reader away from Shakespeare, removes the need for using their interpretive skills and indicates that it is not the language of Shakespeare that requires gaining appreciation but the plot and action of the play (Roper, 2011:184). In other words, given the language used in graphic novel adaptation, puns of Shakespeare that urge readers to think in depth do not have much importance. Telling directly what is intended to be told is their solution to incomprehensibility.

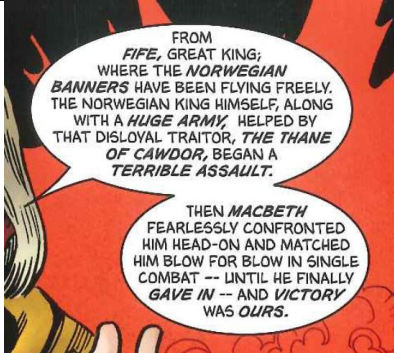
[4]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
SERGEANT Yes; As sparrows eagles, or the hare the lion. If I say sooth, I must report they were As cannons overcharged with double cracks; So they Doubly redoubled strokes upon the foe: Except they meant to bathe in reeking wounds, Or memorize another Golgotha, I cannot tell: - But I am faint, my gashes cry for help.	SUBAY Yıldırdı: Serçelerin kartalı, tavşanın aslanı Yıldırabileceği kadar! Sözün doğrusu, Bir yerine iki gülle atan toplar gibiydiler: Dayandılar, vurdukça vurdular düşmana. Neydi zorları bilmem; yaralardan oluk oluk Akan kanlarla yıkanmak mı, Yoksa yeni bir Golgotha* yaratmak mı? Ama bittim artık, yaralarım İmdat diye bağıracak neredeyse. * Hazreti İsa'nın çarmıha gerildiği yer, sonu ölümle bitecek eziyet veya cezanın çekildiği yer anlamında kullanılıyor.	SUBAY Evet, serçe kartalı, tavşan aslanı Ne kadar yıldırabilirse! Aslında, ikisini de kızıştırdı bile. Çifte mermiyle doldurulmuş toplar gibi, İki kere iki kat güçle saldırdılar düşmana. Sanki yaralardan oluk oluk akan kanda yüzmek, Ya da yeni bir Golgotha(*) yaratmak ister gibiydiler. Anlatmak zor... Başım dönüyor; yaralarımı bakılsa iyi olur. (*) Golgotha: Kudüs surları dışında, Hz. İsa'nın çarmıha gerildiği yer. 'Ölüler alanı' veya 'kesik kelleler alanı' diye de biliniyor. Subay, 'Macbeth ile Ban-quo'nun elinden düşman kurtulmuyordu; savaş alanını cesetle dolduruyorlardı' diyor.
Act I, Scene II, page:858-859	Act I, Scene II, page: 5-6	Act I, Scene II, page: 22
Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel	
Act I, Scene II, page: 10	Act I, Scene II, page: 10	

In the fourth example above, we see a name of a place – Golgotha – in the original text, which is peculiar to the target culture as we understand from the footnotes in Turkish translations of the original. In the graphic novel adaptation, this statement has been retained but there is no explanatory expression about this place, possibly because the target readers have been assumed to have knowledge on it. However, in Turkish translation of graphic adaptation this name is observed to be omitted from that speech. The translator, probably together with the publisher, has chosen to remove this figure of speech, in order not to create incomprehensibility or explain it with a footnote as this may take them away from the aim of facilitating and accelerating the activity of reading. Instead, they prefer to use the expression “ölüler tarlası” in place of this name. When addressed in context of simplification and

modernization, the fact that there is no explanation regarding this name will cause today's readers, especially the ones who have no knowledge about it, miss the point. Using the meaning instead of the name itself in Turkish translation of the graphic adaptation, on the other hand, will remove the effect that Shakespeare aimed to create by means of this simile.

[5]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
ROSS From Fife, great king; Where the Norweyan banners flout the sky And fan our people cold. Norway himself, With terrible numbers, Assisted by that most disloyal traitor The thane of Cawdor, began a dismal conflict; Till that Bellona's bridegroom, lapt in proof, Confronted him with self- comparisons, Point against point rebellious, arm 'gainst arm, Curbing with lavish spirit: and, to conclude, The victory fell upon us. Act I, Scene II, page: 859	ROSS Fife'dan yüce kral; Norveç bayraklarının Göklerine hayasızca el uzattığı, Halkına soğuk terler döktürdüğü yerden. Norveç kralı büyük sayıda askerle O kalles Cawdor beyinin de yardımıyla Belalı bir savaşa girişti birden. Ama bizimki, Bellona* tanrıçanın sevgilisi Macbeth, Bürünüp yaman zırhlarına Çıktı boy ölçüşmeye karşısına Asi gücüne karşı güç, kılıcına karşı kılıçla, Kesiverdi hızını azgın düşmanın, Ve zafer, ansızın, açtı bize kollarını. * Savaş tanrıçası. Act I, Scene II, page: 6	ROSS Fife'tan, yüce Kralım. Orada Norveç bayrakları Hâlâ kibirle göklerimizde dalgalanıyor, Estirdikleri soğuk havayla ürpertiyordu halkımızı. Norveç Kralı bizzat, muazzam bir ordunun başında, O hainler haini Cawdor Beyi'nin de desteğiyle, Müthiş bir saldırıya girişti. Tâ ki, Bellona'nın kocası^(*), o yiğit, zırhını kuşanıp Onun karşısına dikilerek, her hamlesine, Kılıca kılıç, bileğe bilek karşılık verinceye, Onu yıldırıp sindirinceye kadar. Sonuçta, Zafer bizim oldu. ^(*) Bellona: Roma mitolojisinde savaş tanrıçası. 'Macbeth, savaş tanrıçasına koca olmaya layık biri' diyor Ross. Act I, Scene II, page: 23
Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel	
 Act I, Scene II, page: 11	 Act I, Scene II, page: 11	

In this example above, as in the previous example, we see the name of a mythological character – Bellona – used as a simile for Macbeth's bravery. As in the fourth example, Turkish translations of the original preferred to inform their reader about this character with a footnote. These two Turkish editions, which were published in 2015 and 2012 respectively, have tried to embrace today's reader and preferred to explain this type of historical and mythological references, or archaic words, and make them clearer for the reader. When we look at the graphic adaptation and its Turkish translation, we can see this mythological reference in neither of them this time. The reason of removing these lines can be the thought that target readers of graphic novels do not have enough mythological knowledge to comprehend this simile, and giving footnote in order to explain it may make graphic novel boring. However, omitting this from the dialogue harms Shakespeare's art, causes his descriptions, similes, metaphors to be lost and turns this speech into a plain dialogue.

[6]

Some examples from the archaic words used in <i>Macbeth</i>	Their meanings
Anon	Soon, Shortly
Art	Are
Doth	Do
Ere	Before
Hath	Had
Thee, thy, thou, thine	You, Your
Beldam	Old ugly woman
Alack	Expression of regret, sorrow
Sooth	Truth
Prithiee	Please
Fie	A curse

The archaic words that we give some examples above are the most evident indications of the time gap of over 400 years between Shakespeare's time and today. It can be argued that what make understanding Shakespeare difficult for today's reader are these words. In graphic adaptation, apart from some exceptions, current uses of these archaic words have been used, and therefore the text has been modernised. The exceptions are usually the speeches of the witches. As these speeches have rhyme-like and rhyming structures, the adaptor has usually chosen to narrate them as they are without any change and with all the archaic words in them. In the speeches where modern words have been used instead of archaic

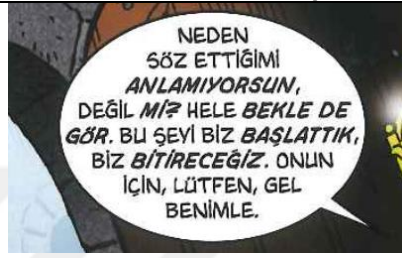
ones, possible incomprehensibility that these words might cause has been removed. On the other hand, the archaic words which have been retained in order not to harm the rhyme and the effect intended to be created especially in the speeches of the witches, may be argued to be the factors making these speeches complicated for the target readers of graphic adaptation.

[7]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
LADY MACBETH How now, my lord! why do you keep alone, Of sorriest fancies your companions making; Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard: what's done is done. Act III, Scene II, page: 870	LADY MACBETH Neniz var kralım? Niçin yalnız kalıyorsunuz, Kara kara düşüncelerle baş başa, Ölenlerle niçin ölmez size verdikleri tasalar? Devası olmayan şeyleri unutmak gerek: Olan oldu. Act III, Scene II, page: 51	LADY MACBETH Ah, sen misin, Lordum! Niye yalnız dolaşıyorsun; Marazi düşünceleri yoldaş ediyorsun kendine? Oysa, o düşüncelerin konusu olan kişilerle birlikte, Düşünceler de ölmüş olmalıydı. Bir şeyin çaresi yoksa, Akılda yeri de yoktur. Olan oldu bir kere. Act III, Scene II, page: 74
Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel	
 Act III, Scene II, page: 56	 Act III, Scene II, page: 56	

In this seventh example, the adaptor has again preferred to rewrite the speech in a clearer way for target readers. This time he has simplified and shortened the first sentences, and then used a proverb to make the speech more comprehensible. In the Turkish translation of the adaptation, the translator has used the same method and used the Turkish equivalent of that proverb. Even if it can be claimed that the adaptation reflects the essence of the original in general, and makes the speech easier to read and understand for its target reader, it is impossible to ignore the loss in Shakespeare's poetical, metaphorical, thought-provoking and impressive language.

[8]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
MACBETH Thou marvell'st at my words: but hold thee still; Things bad begun make strong themselves by ill: So, prithee, go with me. Act III, Scene II, page: 870	MACBETH Sözlerim şaşırtıyor seni, ama merak etme: Kötülükle başlayan kötülükle sağlamlaşır. Haydi artık, sevgilim, gel benimle... Act III, Scene II, page: 53	MACBETH Sözlerim seni şaşkına döndürdü; Ama merak etme. Kötülük, kötülükle güçlenir. Haydi artık gidelim. Act III, Scene II, page: 76
Graphic Novel Version in Plain English		Turkish Translation of the Graphic Novel
 Act III, Scene II, page: 58		 Act III, Scene II, page: 58

In the example above, it is not possible to see these statements in the original text and its Turkish translations in either version of the graphic adaptation. The effort of simplifying the language through rewriting it has caused a change in the content of this short speech. Metaphor of evil has been lost, and the speech has been taken away from its essence by means of making it excessively simple.

[9]

Original Text	Turkish Translation (İş Bankası Kültür Yayınları)	Turkish Translation (Remzi Kitabevi)
FIRST WITCH Round about the caldron go; In the poison'd entrails throw.— Toad, that under cold stone Days and nights has thirty-one Swelter'd venom sleeping got, Boil thou first i'the charmed pot. Act IV, Scene I, page: 873	BİRİNCİ CADİ Kayna kazan, biz dönelim çevrende: Kokmuş işkembeyi attım içine. Soğuk soğuk taş altında kurbağa, Otuz bir gün, otuz bir gece Zehim zehim zehirini toplaya, Kazanımda ilk önce o kaynaya. Act IV, Scene I, page: 67	BİRİNCİ CADİ O zaman dönelim kazanın çevresinde; Atalım içine ağulu işkembeyi de. Soğuk taş altında otuz bir gün yatmış, Uykuda terlemiş, bol zehir yapmış Kurbağayı da afsunlu kazana katalım, Hepsini karıştırıp, güzelce kaynatalım. Act IV, Scene I, page: 94
Graphic Novel Version in Plain English	Turkish Translation of the Graphic Novel	
 Act IV, Scene I, page: 78	 Act IV, Scene I, page: 78	

This speech in the example above includes rhyme-like statements that the witches utter during doing magic, which are meaningless and unrelated in essence. Therefore, as we see above, while the language is simplified in general in graphic adaptation, the adaptor prefers not to do inclusive changes in the dialogues of the witches which include suchlike speeches and are generally composed of rhyming utterances. Some dialogues are transferred unchanged as it is in our example above, in some others, on the other hand, modern versions are preferred to be used instead of archaic words or old types of writing used in the original. In the Turkish translations of the original text, rhyming way of saying, which is a basic characteristic of rhyme, is tried to be retained, and it is largely achieved. On the other hand, in the Turkish translation of graphic adaptation, despite the rhyming translation in the

beginning of the speech, it is not possible to see the same consistency later on. Although this translation completely reflects the content of the speech, it fails to satisfy the reader stylistically compared to the English version of the adaptation, and fails to create the dark atmosphere which includes the supernatural factors such as the witches and magic.

As it is observed in these examples, the time gap of hundreds of years between source and target texts – original text and graphic adaptation in our case – has made some changes necessary. The target reader, aim of publication, genre of graphic novel, and many other factors have influenced the act of translation. In order to make the translation/adaptation in accordance with these factors, the translator/adaptor has used the methods of simplification, modernisation or omission in the source text. As it is expressed before, these methods have approximated the source text to target reader; however, they could not prevent the loss in the language Shakespeare used, which is the most important characteristic that made him one of the most well-known playwrights of world literature.

4.2.2. The language of illustrations

As mentioned in the earlier sections, one of the primary factors that distinguishes graphic novel from other types of narrations is the existence of illustrations. This factor provides graphic novel a unique means of narration and directs the translator – in the case of adapting a classical work into graphic as we examine – to use different methods for translation and influences his/her selections.

However, it has its own limitations as well. For instance, while it is easier to present third-person point of view in narration with the help of drawings serving as an objective observer just like a film camera, it is almost impossible not to lose the clearness of the detailed expressions in the original text which need to be paraphrased or abridged in order to fit into the space reserved for them.

This mute type of narration, which has distinctive characteristics, overcomes some restrictions with special methods. The use of capital letters or lowercase, onomatopoeic words, different shapes of panels and speech balloons, different

colours, etc. are some solutions that graphic novel developed against the limitations of its genre. These solutions also help increase the comprehensibility of the dialogues and provide clues to the reader about the thoughts or emotions that the text aims to arouse. The following are the most conspicuous examples which show the distinctive features of a graphic novel. They are addressed and analysed in context of intersemiotic translation for the visual elements they contain.

One of the characteristics of graphic novel that guides the readers is enabling them to know the timing of the events told. By means of using panels of different sizes, the illustrator provides clue about the speed of course.

[1]



CC edition of *Macbeth*, page: 9

In the panel above, the illustrator not only benefited from the advantages of drawings in order to create a scene of flashback and supported the soldier's expressions with these drawings, but he also used them to make the reader look through these detailed drawings depicting a scene of battle and determined the time that the reader should spend on this panel. Big sized panels like this indicate that the event told in it takes longer than the ones in other panels.

[2]

CC edition of *Macbeth*, page: 8

The second example above, on the other hand, indicates the opposite. Sequential small sized panels containing short dialogues within – which can be just one word – show a faster course of time in the story told. In this way, the graphic novel overcomes the restriction of its static nature, and determines the speed of reading just like a film or theatre where actors, players, or directors determine the timing of the dialogues or events. This creates a sense of motion and dynamism contrary to the stationary nature of the medium.

Just like different sizes, different shapes of panels are used as a means of communication in graphic novels. Size and shape of panels generally complement each other and help reader get the emotion or condition intended to be given. Panels, as it has been mentioned when the structural features of graphic novels have been discussed, can have rectangular borders that separate them from each other and determine the beginning and end of the action, or have no borders at all. They can also have various shapes which indicate the emotion or the condition of the character(s) within it.

[3]

CC edition of *Macbeth*, page: 26

In the example above, we see a jagged edged panel representing the anger of Lady Macbeth as we can understand from the expression on her face as well. Although there is no sign representing fury in the written part, such as an exclamation mark, it can be argued that this shape, as all other panel shapes, together with the expression on Lady Macbeth's face, the red colour filling the panel and breath marks surrounding it strengthens the sense of anger, and makes it almost tangible for the reader.

[4]

CC edition of *Macbeth*, page: 38

As for the fourth example seen above, it is the physical state and feeling of it what is intended to be given to the reader rather than the emotional condition of the character. Wavy shaped panel, together with the porter's face expression, and some other signs such as short, wavy lines extending from his head and special signs like

the ones we see above his head in the second panel represent his dizziness and/or drowsiness. Visual elements help strengthen the message about the condition of the character, and make it possible to understand this even without reading his lines or knowing anything about the events before.

[5]



CC edition of *Macbeth*, page: 60

In the example above depicting the perception of activity in this important scene of the play, in which daggers and swords are drawn and screams are heard, this perception is tried to be given by means of panels of different shapes that seem to intertwine and are placed in a supplemental manner. Due to this panel shape and page-setting, readers do not see this single event, which occurred in a single place, through a wide-angled single panel; their eyes are directed towards right and left in accord with the activity of the event told, and so the perception of action can be transmitted. Along with the shape and placement of panels, colours, speed lines, motion lines, breath marks and face expressions of the characters strengthen this perception of action as well.

Along with the panels, the speech balloons also influence and direct the reader with their size and shape. These balloons, together with caption boxes, form the written part of graphic novels. These important elements which are peculiar to graphic novels are not only a means of communicating dialogues and emotions, but they also include clues about how to read them.

[6]

CC edition of *Macbeth*, page: 12

This example above is a panel showing a dialogue of the witches. Wavy balloon type is used for these sisters throughout the text. This type of balloon, which has a shaky line and tail, is generally used to indicate the physically distressed condition of the character. However, in this example it is used as an auditory element that makes the reader feel as if s/he hears the shaky, shrilled and cracked voices of the witches, which is a stereotypical characteristic of these supernatural beings.

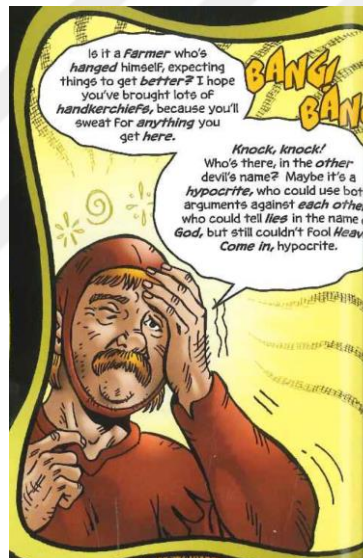
[7]

CC edition of *Macbeth*, page: 17

The example above includes another type of speech balloon called “thought balloon”. Its shape reminding of a cloud and the little bubbles making up its tail enable readers to “hear” the things that the character says to himself/herself, s/he thinks about, or, in other words, his/her inner voice different from the ordinary balloon. In that sense, it pulls the reader on the story more, and creates a dramatic

irony by allowing the readers to know about the things which are unlikely to be known by other characters. In our example above, the things Macbeth thinks about are presented in a thought balloon just as we encounter many times throughout the book; thus, the readers are granted with the privilege of knowing the thoughts that cannot be heard by anyone but themselves and Macbeth. This way of narration creates the perception of hearing the voices echoing in emptiness for readers. These, as in other structural features, are supported by other facts. For instance, when combined with the lines in the thought balloon, the faraway look in Macbeth's eyes and his slightly beetled brows make us understand that we are inside Macbeth's mind, and overhearing his thoughts.

[8]



CC edition of *Macbeth*, page: 38

Just as in the sixth example, wavy balloon type is used in the example above. This time we see this balloon is used more suitable for its general usage. Indicating the physical condition of the porter, this wavy speech balloon supports the visual expression of him and gives reader the message of dizziness, drowsiness, or maybe drunkenness of the character. Furthermore, we see a different style of font used for him dissimilar to the examples we have seen so far. In graphic novels, change in font style can be used to indicate loudness or lowness of the character's voice. Big font style can be the representative of a shouting person, whereas low font style can mark the opposite. In the case of our example, the lowercases used in the porter's

speech balloon not only show lowness of his voice but also provide clue about his status, as generally seen in Shakespeare's plays.

Although Shakespeare wrote all his plays in verse, it is observed that he made some of his characters speak in prose in some specific cases. These exceptions usually indicate the status of the character who speaks. Shakespeare prefers to distinguish between nobles and ordinary people by using prose or verse while making them speak. In his plays, nobles speak in verse, and ordinary people speak in prose unless they are talking to a noble. In the original of our source text, there are some scenes where prose is used. One of them is Act Two, Scene Three where a porter enters and begins to talk to himself. In the graphic novel adaptation of this text, due to some structural limitations such as the necessity to fit the dialogues, which are simplified in our case, in the speech balloons, this difference of status cannot be reflected through the use of verse or prose as all the characters speak in prose. Therefore, lowercase seems to be the solution in order to point out this difference in the original.

[9]



CC edition of *Macbeth*, page: 40

In the above example, we see another type of speech balloon called “burst balloon”. This type is used to indicate that the character is shouting/screaming. It has irregular lines with jagged edges representing emotions such as fear or fury. They contain words which can be enlarged, underlined, or, as in our example, written with bold letters in order to reflect the intensity of emotion. Although it can be understood by the progress of events in the original text that this scene and dialogue include elements of astonishment and horror, adapted work, benefiting the

advantage of using visual components, supported these intense emotions with a characteristic speech balloon, motion lines, face expressions of both the character who speaks and the others around him, breath marks, and lastly panel shape. In addition, different from the original text, the dialogue inside the balloon is written with bold letters and exclamation marks are used to strengthen the meaning.

[10]



CC edition of *Macbeth*, page: 105

The above example represents another way of speaking which is whispering. Resembling an ordinary balloon in terms of shape, it differentiates with the dialogue it contains which is grayed or written with lowercases, or with its borders painted with dashed lines. In our example, a dashed border line and lowercase words are preferred to indicate the act of whispering. Furthermore, as we see in other panels and speech balloons, the act of whispering is supported by many other factors such as the depiction showing the whisperers – a doctor and a gentlewoman – behind a curtain trying to hide themselves from Lady Macbeth and avoid being heard. This again, on the contrary to original text, strengthens the meaning and facilitates understanding.

[11]

CC edition of *Macbeth*, page: 73

This example depicting Hecate who is presented as “The Queen Witch” in Dramatis Persona part where the characters are introduced to readers, appears as a work of an imaginative mind with both the drawing of the character and the borderless panel surrounding it, the colours used inside this panel, the speech balloon and style of font preferred for this character, etc. As Roper notes, “the typography used can add to the interpretation of words.” (2011:81), and we see that this impressive and detailed illustration is in line with the adjective “Queen” and creates the perception that the reader is facing a powerful and frightening supernatural being as a result of both the size of her illustration, in which she is depicted at least four or five times bigger than other witches, and other detail such as her faces, the horned skull on her head, the snake just above her shoulder, the bat on her chest, and the fire in which she comes out from, etc. The speech balloon used for this character is similar to the wavy balloon used for other witches. It also resembles a little to a burst balloon with its slightly pointed border line, contrary to the soft lines of wavy balloon. Different from all other speech balloons used throughout the book, this balloon’s border line is red and content of it is also written in red over a black background with a different style of font, as if the illustrator wants the reader to “hear” the sonorous and creepy voice of Hecate suppressing all other voices around, and the crackling voice of the flames. Preternaturalness of the character, which is not possible to understand merely by reading her lines in the original text, is reflected through these structural elements and visual choices.

[12]

CC edition of *Macbeth*, page: 105

Another example of wavy speech balloon is seen above. The reason for this type of speech balloon to be chosen is again to emphasize the unusual condition that the speaker of it is in. Lady Macbeth, as we understand from the dialogues between the doctor and the gentlewoman, is about to lose her mind and sleepwalks during nights. She seems terrified, regretful and feels remorse as it is understood from her eyes that lost the gleam and look at her own reflection in the mirror as if not seeing, her nervous attitude, and her dishevelled appearance. Wavy speech balloon, surrounding her anxious words, is used to reinforce the perception created by these elements.

[13]

CC edition of *Macbeth*, page: 84

The speech balloon in the example above includes grayed words, which can be used in order to indicate the act of whispering as mentioned before in the tenth example. However, we see that dashed lines are used for whispering balloons

throughout the book. This grayed-out words, as we understand from the illustrations, belong to an illusion or a spiritual creature that appears with the witches' magic. Just like the other speech balloons involving the witches, this wavy balloon and grayed content of it can be thought to represent a soft voice coming from afar. The effect of strengthening the narration provided by illustrations can be seen in this speech balloon once more.

Besides elements used in order to create the perception of "hearing" in the reader such as illustrations, panels, and speech balloons, there are other elements which visualise sounds called "onomatopoeic words". They can be inside or outside the speech balloons as Tomášek expresses. They are the sounds imitated by words. These words provide clue about how to read/perceive them through the size and style of font, and colour used in their writing just like in speech balloons or panels.

[14]



CC edition of *Macbeth*, page: 8, 34, 80, 93 (from left to right)

In the scenes above, there are examples from the use of onomatopoeic words. As we see in these examples, these words usually reflect the essence, sense of the scene they are included in by means of size and style of font as mentioned above. For instance, in the first example depicting a scene in which we see the witches in a dark and cloudy weather with lightning in the sky, a word representing thunder is seen disembarking like a lightning from the sky with shaky, pointed letters and exclamation marks accompanying them. The colours and elements used in this scene causes the reader, who knows how thunder really sounds, to get the impression of hearing a thunder.

Similarly, in the second panel reflecting the sound of a glass thrown on the ground and broken into pieces, the style of font used in the writing of this word is in the way that also reflects the sound coming-out. Motion lines and image of the glass, each piece of which is scattered around, are the elements supporting this sound that the reader is wanted to “hear”.

In the third example, which includes an onomatopoeic word representing the appearance of Hecate together with lightning flashing in a dark place where we see the witches, the colours red and black are preferred to be used in order to reflect the elements of tension and fear. The word is written with big sized letters, and again, as in other examples, the sound is tried to be reflected in the style of font.

The onomatopoeic word in the fourth and last example, in which a scene of murder is depicted, is written in the colour of blood. The moment of murder is not reflected in the illustration, and the incident that takes place behind the window we see is tried to be transferred by means of this scream which is intended to clang in reader’s ears.

[15]



CC edition of *Macbeth*, page: 75, 80

Another way of including auditory elements in this mute type of narration can be seen in the examples above. Musical notes that can be inside or outside the speech balloons provide the clue that there is music in that scene. As Macková points out, this special sign “simply shows that the text is not said, but singed.” (Macková, 2012:46). These special signs, one of which is inside and the other is outside the speech balloon, indicate a musical content, type of which is left to the imagination of the reader. These signs support the visual narration, and try to create an imaginary music in reader’s mind.

Another unique characteristic of graphic novel is the opportunity it gives for emphasizing some special words within the speech balloons through using a different type of font in writing. Usually bold and italic types are used together to place emphasis on a word. In the examples below, CC preferred to draw attention to the oppositions which have importance in the progress of the play in *Macbeth*. In this way, the publisher wants to guide the reader, and ensure him/her to see the key factors linking different incidents, dialogues and people.

[16]



CC edition of *Macbeth*, page: 8, 14, 17, 84

For instance, in these example above, we see that two opposite words “fair” and “foul” which are used first by the witches are repeated throughout the book by different characters just like reflecting the echoing curse of the weird sisters. Every time they are used, they remind the rhyme of the witches in the beginning of the play, telling that good and bad are intertwined.

Apart from all the characteristics that we included and exemplified, there are parts in graphic novel where reader’s imagination is left free, contrary to the claim that graphic novel limits the imagination of the reader. These parts, as mentioned in an earlier section, are called “gutters”. Usually defining the space between panels, this structure is “the space where the reader’s imagination is allowed to create what

is not shown.” as Gonzalez puts it (Gonzalez, 2014:3). The illustrator determines what to include in the panel for drawing, and the remaining action of the story is left to reader to imagine and s/he is expected to fill these spaces and bind one panel to another.

[17]



CC edition of *Macbeth*, page: 93

The example above is the last panel of Act Four, Scene Two. At the end of this scene depicting the events beginning with a raid to Macduff's castle and ending with the murder of his wife and son, a single window is seen. The reader knows that Lady Macduff is behind this window, owing to the panel above this, and she is most probably killed. The illustration of blood spreading around behind the window, and deathly scream of the victim cause the reader to think in this way. Large gutters on two sides of this panel leave all other details, such as what exactly happened behind this window at that very moment and how did Lady Macduff die, to reader's imagination.

Another feature of this type of graphic novels as our source text, which is included in the original text as well, is the statements at the beginning of scenes in play-texts there are statements which are not very long and include the characters in that scene, the place and time in which the scene takes place, or environmental conditions such as weather. This short information can be seen not only at the beginnings of the scenes in play-texts, but in the middle of the scenes so as to provide information about the characters entering or exiting the scene, or to announce changing conditions. Graphic novels also have informative structures as these. These structures, called "caption boxes", are generally used at the beginning of the scenes for the same purpose as mentioned above, despite few exceptions.

As Macková expresses, “It is a footnote used in comics.” (Macková, 2012:46). These structures represent the voice of the narrator and give brief information to the reader before reading the dialogues in graphic novels, just in the same way as in play-texts.

[18]



CC edition of *Macbeth*, page: 24, 93

The examples above include brief information about the characters taking place in that scene, or the place where the events occurred. These brief statements at the beginning of the scenes in graphic novel differ from the ones in the original text. It is not only the content of them what makes the difference, but also the function of them. These statements function as short informative sentences preparatory for the readers, whereas the ones in the original text also serve as stage directions written for the actors. When compared with the original text, the statements in the graphic novel are seen to focus on different aspects of the scene. The reason of this is usually the visual quality of graphic novel that help reader see things, and this reduces the need for using many words to describe the scene. At the beginning of Act One, Scene Seven, for example, quite a short example describing both place and purpose of the scene is preferred on the contrary to the long and descriptive sentence in the original text. In the graphic novel, thanks to the illustrations depicting a feast table lavishly set with various food, servants carrying dishes and serving drinks, and the King and noblemen around this table eating, drinking and having chat, there is no need to resort to words to describe what is seen. However, in the original text the playwright tries to visualise the unseen, he tries to make the reader imagine a table of feast by means of his words.

In the second example, in opposition to the first one, the original text does not give any details about the place or the characters, and just informs the reader about the entrance of Malcolm and Macduff; whereas in graphic novel the caption box at

the beginning of that scene – Act Four, Scene Three – includes a long description including the place in which the scene will take place and the characters with explanatory expressions about who they are. The graphic novel clarifies the ambiguity created by the original, and makes it easier to comprehend both by reminding the characters and their titles to the reader, giving details about where they are, and by benefiting the advantages of illustrations.

[19]

[A bell rings.]	
[Music and a song, 'Black Spirits', etc.]	

Left Column: Original Text of *Macbeth*, page: 864, 874

Right Column: CC edition of *Macbeth*, page: 32, 80

As mentioned above, these short, informative inputs can be seen not only at the beginning of the scenes, but in the middle or at the end of them as well. The inputs in the middle of the scenes are usually for giving extra information about the changes in environmental conditions, entering/exiting characters, etc. Graphic novel prefers to illustrate this extra information rather than writing it. In the first example, the input in the original text regarding the bell's ringing is tried to be reflected through drawing and onomatopoeic words. Thus, this way of narration both removes the need for using words, and creates the perception of "hearing" through onomatopoeic words reflecting the ring of a bell.

The second example, on the other hand, includes a song which cannot be seen in the original. Original text informs the reader only about the fact that a song

will be sang with a short description, but no lyrics and no information regarding the singer(s) are included. However, in graphic novel there are lyrics of the song which were added in *The Oxford Shakespeare* edition of the text published in 1986 according to Roper's study (2011:177). In addition, musical notes are used as special signs indicating that the content of this speech balloon is sung, but who sings this song is not clear in graphic novel, too. In this example, as in the first one, the publisher does not prefer to use descriptive words but rather mix it in illustrations.

The way of reading this genre is another issue. In a normal play-text, we read the lines written one under the other, from left to right, up to down. In addition, we know who the speaker is as his/her name is written at the beginning of the lines. In graphic novels, on the other hand, the lines are seen as dialogues placed in speech balloons. Readers see speech balloons, dialogues and characters in a panel all at once. As a rule of reading, just like reading the lines in any text from left to right and up to down, or starting reading from right if it is a manga, panels are read from left to right. Placement of speech balloons guides the reader regarding the order of reading, and their tails indicate the speaking character. As for knowing the speaking character, the publisher relies on the visual memory of the reader. In play-texts, all the characters are generally introduced at the beginning of the play, with little illustrations of them in our case, and leave a mark in reader's mind.

[20]



CC edition of *Macbeth*, page: 26

In panels like the one above in which two or more people are speaking, which speech balloon should be read first and which is going to be the next is determined according to the placement of these speech balloons, as well as their size and shape. For instance, in the above example, although the general rule is to read the

content of a panel from left to right, the placement of speech balloons guides the reader to read Macbeth's line first, due to its placement slightly above Lady Macbeth's. This is the same for their second speech balloons as well. This guidance provided through placement helps reader read the text in order and comprehend the course of events correctly.

[21]



CC edition of *Macbeth*, page: 50, 108

The examples above include another element which makes the reader feel like s/he is watching the events from the objective of a camera that turns towards where voices are coming or where action is taking place, rather than merely looking at static images; in other words, it adds movement and dynamism to stationary nature of this medium. The illustrator both tries to provide a general view of the place where the event or dialogue takes place through a wide angle drawing, and he creates a close-up effect in order to emphasize the face expressions of the characters or to draw attention to the importance of their dialogue by means of a panel within a panel like the ones above.

All the features mentioned and exemplified in above paragraphs are not only the elements making graphic novel different from other types of narration, but they are also the methods which are peculiar to this medium and used in translating a written text into an illustrated format. As we see, besides the limitations and difficulties resulting from its structural elements such as speech balloons and caption boxes which make changes in the way and length of writing inevitable, it also has some advantages arising from the supportive components such as illustrations, special signs and onomatopoeic words which aid the process of reading and facilitate understanding.

CONCLUSION

The aim of this study was to approach the act of translation in terms of semiotics, and in this context, to place adaptation among the types of translation. Interdisciplinary nature of the act of translation in a way includes it in the field of study of semiotics. Semiotics is a discipline studying signs and signs systems. Sign, on the other hand, is a fact such as writing or form that can replace the thing it represents. Semiotics is an interdisciplinary field as well as translation, and language and literature are among the disciplines that semiotics is in contact with. In addition to language and literature which include linguistic signs, other sign systems such as painting and fashion which include non-linguistic signs are also in the field of study of semiotics.

As it has been stated throughout our study, translation is far beyond merely being an act executed between two natural languages. The activities of rewriting that we define as simplification, modernisation, abridgement, paraphrasing, rewording, etc. essentially form the sub-categories of translation. These activities are not always between two different languages. Adaptation, which is the main subject of our study, is another activity that can be evaluated in this context. This activity of which we see various types and among which we are commonly familiar to the transformations between the couple of literature-cinema, is a branch of translation as it has been suggested in our study. The adaptations as we have examined in our thesis, in which illustrations/images and writing are used together, are in the field of study of semiotics as well as they are in translation studies' with their binary structures.

There are internal and external factors influencing the act and process in the activity of adaptation as in other branches of translation. Graphic novel adaptations which have been addressed in our study and which include linguistic and non-linguistic signs together in a supplemental manner have been beneficial examples in order to see clearly the necessary and optional changes made during the transformation of a classical text to a graphic novel. While its binary structure combining illustration and writing provide some advantages, it has been observed that the distinctive features of this medium could be disadvantageous rather than

advantageous when it comes to adapt a text into a graphic novel. The linguistic wealth of a text cannot always be reflected properly through this type of works containing illustration-writing as it has been stated and exemplified in various sections of our study.

It is not always possible to provide a complete equivalency between two different languages of two different cultures during translation of two written texts from one language to another. However, translated texts can be used as substitute for the original in target cultures. This fact shapes one of the questions that we have searched for an answer in our study: “Is it possible to propound the same thing for the intersystem translations as we examine?”. For instance, will a film exactly substitute for the book it has been adapted from for a person who has watched only the film version of this work? Or is the impression of a person regarding a classical work, who has read this classical work firstly from the graphic novel adaptation instead of the original, reliable?

As expressed above, there are internal and external factors influencing both the activity of translation and adaptation, which we accept as a branch of translation. While the time gap between the source and target texts, the policy that the publisher follows, his/her target reader/audience and the group of age compose the external factors; distinctive and sometimes restrictive structural features of a graphic novel which is the target text in our study compose the internal factors in our case. These factors have provided us clues about how to address the translation/adaptation in question.

The text that we have used in our study is the tragedy of *Macbeth*, which is one of the masterpieces of one of the most important playwrights of world literature William Shakespeare. As stated throughout the study, translating/adapting a work of a playwright well-known for his craftsmanship in using the language into a medium which has some limitations has brought along many linguistic losses. Given the target readers and publishing policy of this medium, these losses may be accepted, since the aim is to introduce and ingratiate Shakespeare to today's children and youth with an interesting medium including colours, speech balloons of various shapes, and effects of sound and motion; and avoiding archaic words and

types of writing which cause confusion and difficulty in understanding. In these adaptations, importance has been given to plot rather than language. It can be argued that these adaptations increase the accessibility of these classical works. However, it is hard to accept them as an alternative for the original as it is in the written text translations between two different languages. This is acceptable only for the Original Text version of CC publishing house that published Shakespeare adaptations in three different text versions for different levels of readers. In this version not only the written text has been used as it is without any changes, but also it has been supported with visual elements and the narration has been strengthened by making use of the advantages of graphic novel.

It is slightly different for the Plain Text version that we have examined. Target readers of this version are the young generation who find Shakespeare's language complicated. Therefore, not only this important play has been adapted to a different medium, but also its original language, which belongs nearly 400 years ago, has been translated into modern English. Visual and structural wealth which can be accepted as the advantageous elements of the medium as it has been shown in various examples throughout our study, have appeared as components that facilitate reading and understanding. Colours that shape the atmosphere of the scene, face and body expressions of the characters, motion lines that take the reader beyond the sense of looking static images and add dynamism, onomatopoeic words and special signs such as musical notes that create the perception of hearing, different styles of font, different shapes of panels and speech balloons are some of these wealth peculiar to this medium. Thanks to these supporting elements it is easier for the target reader to understand whether the character is shouting, singing, thinking, or s/he is sad, angry or anxious.

Apart from the structural elements, on the other hand, when we examine the text that has been claimed to be translated verse-for-verse into modern English, some disadvantages have been observed which are originating from the medium itself or from the simplified language. Speech balloons and caption boxes which constitute the written part in graphic novels have restricted the translator in terms of space as it has been emphasized in our examples. It has been observed that this fact, combined with the simplification and modernisation of the language, has led to

many losses. The necessity of fitting the dialogues into the speech balloons has caused to use prose in the adaptation instead of verse which is one of the primary characteristics of Shakespearean plays. As a result, figure of speech has been replaced by plain dialogues in this tragedy which is full of puns such as metaphors and similes. The effort of modernising the language has led to a similar result. Although the language has become an element that facilitates understanding for the target reader by means of clearing it of archaic words and old types of writing, it has also lost its versatility.

Finally, it can be said that it is impossible to reach a complete equivalency between source and target product in adaptation as it is in other branches of translation. This fact can be a necessity resulting from the features of these two product or some external factors, or it can be optional based on the expectations and characteristics of the publisher or target reader. In the example we have examined, these internal and external factors have been observed to help facilitate the narration. However, the losses they have caused are considerable. Therefore, it has been concluded that it is suitable to assess this type of adaptations/translations as the rewritings of the originals, as independent works which take their theme from the original but are impossible to substitute for them.

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