

From Page to Stage, Linguistic to Multimodal: Stage Adaptations from Literary Texts¹

Sayfadan Sahneye, Dilden Çok-modluluğa: Edebi Metinlerden Sahne Uyarlamaları

Research/Araştırma

Naciye SAĞLAM

Asst. Prof. Firat University / Faculty of Humanities / Department of Translation and Interpreting Studies
naciyetasdelen@gmail.com. ORCID ID: orcid.org/0000-0001-7548-7851

ABSTRACT

Roman Jakobson's three-fold classification of translation is recognized as a turning point in translation studies. Though its legacy endures, in the present day it becomes necessary to reconsider this classification due to the evolving definition of the text. The following attempts by later scholars to reconsider his threefold taxonomy are significant to demonstrate "Jakobson's tripartition is not sufficient for discerning the cultural variety of translation processes, although it has provided its conceptual basis" (Torop, 2008, p. 256). Given its revisited versions, intersemiotic translation may not necessarily be restricted to the translation of a verbal sign into non-verbal sign systems since the binary opposition between verbal and non-verbal signs has recently been problematized with multimedia forms. Although adaptations from literary works to multimodal texts such as film, music, opera, and theater are frequent, attempts to assess these activities within the context of intersemiotic translation might be regarded as a relatively recent area of study. Since this type of re-creation involves the transformation from a single language system into a text created by multimodal forms -light, stage design, choreography, actor/actress gestures, music- the translation logic suggests a different procedure. The purpose of this article is to argue that stage adaptations from literary works can be viewed as intersemiotic translations and the process is two-fold. The stage adaptation of the book *Delî Kadın Hikayeleri (Mad Woman Tales)* by Nok Tiyatro will be used as an example to demonstrate the transformation of linguistic signs into multimodality.

Keywords: intersemiotic translation, adaptation, multimodality, stage adaptations, literary texts.

¹The article is an improved version of the presentation "Stage Adaptations as a Form of Intersemiotic Translation" presented at International Congress on Academic Studies in Translation And Interpreting Studies held between 29 September – 1 October 2022 in Bolu Abant İzzet Baysal University.

ÖZET

Roman Jakobson'un çeviriye dair ortaya koyduğu üçlü sınıflandırma çeviribilimde mihenk taşı olarak kabul gören bir sınıflandırmadır. Bu sınıflandırma günümüze de birçok çalışma için altyapı oluşturmuş olsa da değişen metin tanımları, bu kategorizasyonun gözden geçirilmesini gerekli kılmıştır. Çeviriye dair kavramsal temel oluşturmuş olan Jakobson'un üçlü sınıflandırması günümüzde çevirinin kültürel çeşitliliğini ifade etmede yetersiz kalmaktadır (Torop, 2008, s. 256). Bu bağlamda kendisinden sonra gelen araştırmacıların bu sınıflandırmayı yeniden ele aldığı görülmektedir. Yeniden ele alınan sınıflandırmalar dikkate alındığında ise göstergelerarası çevirinin yalnızca dilsel sistemlerden dil-dışı gösterge sistemlerine çeviri ile sınırlı olmadığı görülmektedir. Bunun sebebi dönüşen tanımlarla birlikte dilsel ve dil-dışı ikiliğinin de bulanıklaşması ve çok ortamlı metinlerin çoğalmasındır. Edebi eserlerden film, müzik, opera, tiyatro gibi çok-modlu metinlere uyarlamalara sıkça rastlansa da bu etkinlikleri göstergelerarası çeviri olarak ele almak görece yeni bir alan olarak görülmektedir. Bu tür bir çeviri pratiği dilsel üründen yalnızca dilsel olmayan -ışık, sahne tasarımı, koreografi, sanatçı performansları, müzik gibi- çok-modlu ifade biçimlerine dönüşümü içerdiği için, buradaki çeviri mantığı farklı boyutta ele alınmalıdır. Bu kapsamda çalışmada, edebi eserlerden sahneye uyarlamaların göstergelerarası çeviri olarak ele alınabileceği fikri tartışılmış, *Deli Kadın Hikayeleri* kitabının Tiyatro Nok tarafından yapılan sahne uyarlaması dilsel öğelerin çok-modluluğa dönüşümünün örneklendirilmesi amacıyla kullanılmıştır.

Anahtar Sözcükler: göstergelerarası çeviri, uyarlama, çok-modluluk, sahne uyarlamaları, edebi metin.

1.Introduction

All matter is transformed into other matter.
Kate Atkinson, Not the End of the World

In line with the changes of the era, translation studies, as an interdisciplinary field, is witnessing new convergences with various disciplines. With its inherent interdisciplinary nature, translation studies has the potential to work with approaches from a wide range of disciplines from computing technology to philosophical perspectives, hermeneutics and social theories. One of these convergences concerns the boundaries between concepts such as remaking, translation, adaptation, palimpsest, intersemiotic translation or intertextuality. While it is possible to approach a specific creation via the lens of translation or adaptation, it is also possible to approach it through intertextuality. Several disciplines or sub-disciplines share a common ground and examine related products from various perspectives in this respect. As Andrew Chesterman (2018, p. 27) credits "the conceptualization of a practice as one of the overlapping concepts depends on the research focuses, academic traditions and institutional agreements".

Concerning the convergences, the relation between translation and semiotics may perhaps be the most privileged as it dates back to the roots of the discipline. In the early stages of the discipline, regarding the types of translation, Roman Jakobson in his seminal paper "On Linguistic Aspects of Translation" has put forward a three-fold

classification. Jakobson (1959, p. 233) proposed three ways for the interpretation of a verbal sign: translating a verbal sign into other signs of the same language that is *intralingual translation* or *rewording*, translating a verbal sign into another language that is *interlingual translation* or *translation proper* and translating a verbal sign into non-verbal sign systems that is *intersemiotic translation* or *transmutation*. In this respect, Jakobson creates the basis for the studies about general types of translation and gave the primary significance to interlingual translation as *translation proper*.

However, the idea of translation has expanded in line with the expanding concept of the text, which is no longer restricted to written materials. Henrik Gottlieb's (2018, p. 50) definition of the text "as any combination of sensory signs carrying communicative intention" stresses the communicative aspect of texts without differentiating between verbal and non-verbal. From a similar perspective, Gideon Toury's (1995, p. 32) 'assumed translation' referring to any material which is presented or assumed as translation with various reasons imply an expanded understanding concerning text and translation. Therefore, today it can be claimed that rather than transferring linguistic sign into another sign system, translation has moved away from general notions of equivalence and is/ should be understood as a practice where transformative and creative potential is the primary function. In line with this understanding, intersemiotic translation becomes a practice originating not only from linguistic material and translating into not only "non-verbal sign systems" but also multimodal forms, combining verbal, visual, auditory channels and more. This new and expanded understanding of translation in general and intersemiotic translation in particular highlights the similarities between adaptation and intersemiotic translation.

In reference to intersemiotic translation with the expanded meaning; translation between sign systems, Klaus Kaindl's claim points to a particular gap in the literature of the field:

Although many kinds of text with multiple types of signs are dealt with in translation studies the focus tends to be limited to their linguistic features. The interrelations between verbal and non-verbal signs, the various means of providing information by non-verbal elements and the transfer of non-verbal components in the process of translation are usually neglected. (Kaindl, 2004, p. 174)

The call of Kaindl was well received in the upcoming years and studies on film adaptations, translating for theatre and multimodality in comics translation have been studied from different perspectives. Stage adaptations from literary works also provide a fruitful source for highlighting the relations between verbal and non-verbal signs in the translation process and the meaning making potential of non-verbal signs, which are rarely studied from this perspective. The question, "In which ways translation studies can contribute by studying stage adaptations from literary works as intersemiotic translation of linguistic signs into multimodality?" can be viewed as the point of origin for the current article. Examining the adaptation of the narrative into play script and intersemiotic translation of the verbal content into multimodal forms is expected to point to the gap Kaindl mentioned about the negligence of the non-verbal signs' meaning making potential.

Adaptations from literary works to multimodal texts such as film, music, opera, and theater are frequent, while attempts to evaluate these practices within the scope of intersemiotic translation may be regarded as relatively a new field of study in 2000s. In Turkish literature studies on adaptation of a work of literature into film (Sayın, 2010; Keskin, 2011) are widespread, beside studies on intersemiotic translation of poetry (Akbulut, 2012), adaptation of a musicological approach to literature (Olgun & Ağildere, 2019), comparative studies on film adaptations of a novel (Karadağ, 2019), comparative studies on novel and video game adaptations (Öneç, 2022) and novel to stage adaptations with traditional translation theories perspective (Bulut, 2015). In addition, in his book Dindar (2020) investigates the terms re-writing and re-creating on intersemiotic translation, limiting his examination to film and graphic novel adaptations. Several theatre studies scholars also studied adaptations within the framework of the approaches specific to their field (Gayibova, 2020).

Internationally, too, intersemiotic adaptations attract attention of the scholars from translation studies, adaptation studies and semiotics. Patrick Cattrysse's 1992 article "Film (Adaptation) as Translation: Some Methodological Proposal" is one of the pioneering studies suggesting that film adaptations can be considered as translations. Susan Bassnett's 1991 paper "Translating for the Theatre: The Case Against Performability" is among the publications that problematize the interlingual translation of the script by drawing attention to the interlingual translation processes of theater texts. The book *Translation Adaptation and Transformation*, edited by Laurance Raw in 2012, includes theoretical and practical chapters drawing attention to the intersection of translation and adaptation. In addition, *Translation and Adaptation in Theater and Film*, edited by Katja Krebs in 2014, emphasizes the intersecting agendas of translation studies, theater and adaptation studies, and the practices resulting from these. In addition, *Adapting Translation for Stage*, edited by Geraldine Brodie and Emma Cole in 2017, consists of chapters focusing on the role of theater in the rewriting of naturalistic theater, drama adaptations in the 20th century, and translation in performance. Apart from book length studies, in his study Aboluwade (2019) shows "how translation transcends simple interlingual practice to encompass adaptations of the spatial, temporal and embodied aspects of societies and cultures" by examining a play text and stage performance. In addition, Greenal and Lofaldi (2019) propose a framework to analyze multimedial transfers and apply it in a film adaptation. The levels of recontextualization they introduce are medial, generic, cultural, ideological and linguistic. In addition, Hieu (2019) studies the characteristics of intersemiotic translation of a poem into stage and film. These studies may be interpreted as signs indicating that stage adaptation of a literary work as intersemiotic translation is a promising area of study.

2. Intersemiotic Translation and Adaptation

Within a larger framework, concepts such as remaking, translation, adaptation, palimpsest, intersemiotic translation or intertextuality share a common ground in that they allude to another text by their definition. With reference to this, various disciplines or sub-disciplines look at similar sorts of products from different angles. In her 2019

paper, Vasso Giannakopoulou highlights the intersection of especially three disciplines concerning intersemiotic translation:

This area can and has been investigated by at least three rather distinct fields of academic inquiry, namely Adaptation Studies, Translation Studies, and Semiotics, which nevertheless have had minimal contact among them up to quite recently and even less so on the topic of intersemiotic translation. Adaptation Studies started its life by exhibiting an almost exclusive interest in cinematic or stage renderings of literary texts. Translation Studies in turn had for most of its past investigated interlingual translation to the detriment of intralingual or intersemiotic translation. Semiotics, on the other hand, by default has a much broader understanding of text; it perceives verbal language as only one among many systems of signification, which renders it particularly useful for the study of intersemiotic translation or adaptation, and it is intrinsically interdisciplinary. (Giannakopoulou, 2019, p. 200)

Adaptation Studies, Semiotics and Translation Studies are independent disciplines that overlap on many accounts. Van Doorslaer and Raw (2016, p. 199) connote to the potential cooperation concerning adaptation studies and translation studies as “there is a considerable scope for collaborative research projects designed to reflect on the relationship between the two disciplines”. Intersemiotic translation lies at the nexus of these three fields and when translation practice is positioned at the center, insights from adaptation studies and semiotics may be useful in drawing a coherent conclusion. An attempt for a cooperation among these disciplines could be accomplished by stressing the convergence of adaptation and intersemiotic translation on the implications of stage adaptations of literary works.

The intersemiotic translation and adaptation of a literary work into the theatre stage may be conceptualized as a two-fold process. The *first* is the adaptation of the narrative into a play-script and the *second* is the intersemiotic translation of the play-script to performance on stage. The activity itself might be referred to as *intersemiotic adaptation* as these two processes are interdependent. The stage adaptation of *Deli Kadın Hikayeleri* (Mad Women Tales) by Tiyatro Nok will exemplify the two processes. Before analyzing the stage adaptation as a form of intersemiotic translation, brief information about adaptation and intersemiotic translation will be provided.

2.1 Adaptation

Depending on the research topic, one can encounter various definitions for the term “adaptation”. Adaptation has been a focus of research in both translation studies and in adaptation studies, two disciplines having sporadic contact in recent years. Even in Translation Studies itself, the use of the term indicates different practices. Firstly, it is known to be the most target-oriented strategy of the seven procedures by Jean Paul Vinay and Jean Darbelnet (1958, p. 39) as “the extreme limit of translation”. According to Vinay and Darbelnet (1995, p. 39) “it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture” and therefore described through situational equivalence. As it takes its departure from linguistic signs, this definition can only be applicable to interlingual translation in the meaning of adapting a message into another culture. In addition, from adaptation studies

perspective, adaptation may also be seen as a form of loose translation with a specific aim or audience. Hutcheon asserts that the term adaptation can be defined from three angles:

[T]he phenomenon of adaptation can be defined from three distinct but interrelated perspectives, for I take it as no accident that we use the same word—adaptation—to refer to the process and the product. First, seen as a formal entity or product an adaptation is an announced and extensive transposition of a particular work or works. ... Second, as a process of creation, the act of adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective. ... Third, seen from the perspective of its process of reception, adaptation is a form of intertextuality: we experience adaptations (as adaptations) as palimpsests through our memory of other works that resonate through repetition with variation. (Hutcheon, 2006, pp. 8-9)

Hutcheon's viewpoint provides a more general perspective which views adaptation within the framework of intertextuality. In all definitions, the existence of a prior (or source) text is prominent and the transformation creates another product both in relation to the source text and as a distinct artifact. Similarly, George Bastin's (2008, p. 5) definition refers to a similar point by viewing adaptation as "a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text". Another adaptation studies scholar Julie Sanders (2015, p. 19) defines adaptation as making the "texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating". Adaptation in this respect is more likely to be seen as a kind of translation with emancipation in the sense that there may be changes, omissions or additions, but still the existence of an author that is taken as a basis is prominent. Indeed, the root of the word "to adapt" is already claiming a source text to adjust to a new circumstance, at the same time this adjusting necessitates flexibility to be suitable for the new context.

In the scholarly literature, discussions about the relationship between adaptation and translation and accordingly translation studies and adaptation studies prevail. While, translation is associated with the equivalency, adaptation is seen as a more creative and free form of translation. This understanding result mostly negative views about adaptation in comparison with translation, as translation is associated with the ideal while adaptation with the subversion of the image (Raw, 2012, p. 1). In addition, "contemporary popular adaptations are most often put down as secondary, derivative, "belated, middlebrow, or culturally inferior" (Naremore 2002b as cited in Hutcheon, 2006, p. 2) reminding the perception similar to that of translation. However, in line with the requirement of "a globalizing world demanding flexibility and respect for differences in cultural traditions" (Raw, 2012, p. 3), evaluating the practice on the basis of "[r]elevance, rather than accuracy" (Bastin, 2008, p. 6) may bring a more positive understanding towards adaptation. Thereby fidelity shouldn't/cannot be the criterion in analyzing adaptation since the procedure indicates a different logic than traditional equivalency.

2.2 Intersemiotic translation

Jakobson's definition of intersemiotic translation can be applied to the translation practices from linguistic signs into non-verbal sign systems, and thereby translations from linguistic texts into dance or music, performances which are expressed through non-verbal sign systems. With time, the opposition between verbal and non-verbal signs have also blurred with multimodal and hybrid forms and Jakobson's categorization needed revision since it only takes its departure from the verbal sign and only translation into non-verbal sign systems are counted as intersemiotic translation. To answer the need, different classifications by Toury, Eco, Torop and Gorrée has been put forward.

Jakobson's classification is criticized by Gideon Toury in his 1986 work for being too linguistically focused. He emphasizes the initial contrast between intra-semiotic translation and inter-semiotic translation, reconsidering Jakobson's classification because for him, signs may cross multiple semiotic borders through the process of translation. Intersemiotic translation can further be divided into intrasystemic and intersystemic translation by Toury (Toury, 1986, p. 1114). By doing this, he "steps outside the natural language, decentralize[s] it" (Sütiste, Torop, 2007, p. 198) paving the way for translation between non-verbal systems. However, Toury's classification is also criticized by Jia (2017, p. 33) as being rooted in structuralism.

Like Toury, Umberto Eco (2007, p. 73) proposes a different categorization of thirteen subcategories under three main divisions: interpretation by transcription, intrasystemic interpretation, and intersystemic interpretation, with the conviction that "the universe of interpretations is vaster than that of translation proper." As a result of the lack of interpretative decision, he notes that the first category is redundant (Eco 2001, p. 118). Intralinguistic and intrasemiotic aspects are included in the second type of interpretation, known as intrasystemic interpretation. In addition to adaptation and transmutation, intersystemic interpretation also includes interlinguistic and intersemiotic interpretation.

Peeter Torop is also among the scholars who criticizes Jakobson putting forward his own classification. Torop (2002, p. 597) proposes translation types that can all be explained within the framework of universal translation process. These are textual, metatextual, in-textual and extra-textual translation types the last of which includes the processes such as adaptation of a literary work into film. Similarly, Gorrée "developed interlingual and intersemiotic translations with the consideration of musical and poetic texts and their intermedia and multimedia synthetic products" (Jia, 2017, p. 37). By rethinking Jakobson's tripartite taxonomy, these scholars indicated that "Jakobson's tripartition is not sufficient for discerning the cultural variety of translation processes, although it has provided its conceptual basis" (Torop, 2008, p. 256).

Transitions within or across semiotic systems can now be/have been a subject of investigation in translation studies thanks to this updated and expanded perspective. For the purpose of the current study, Gottlieb's proposal should be noted. Gottlieb (2005/2007) approaches adaptations as a form of intersemiotic translation type he proposes. For the intersemiotic translation types he introduces four categories as

isosemiotic, diasemiotic, supersemiotic and hyposemiotic (Gottlieb, 2005/2007, p. 7). Ilosemiotic refers to translation into same channels, diasemiotic refers to translation between different channels, supersemiotic refers to introducing more channels in translation hyposemiotic refers to using fewer channels in translation. While Gottlieb's example for supersemiotic translation is film adaptations of novels, supersemiotic translation can be applied to stage adaptations since translation of a monosemiotic book (with no illustrations) to a polysemiotic, acted play on a stage introduces more channels such as visual, auditory and kinesthetic.

Concerning the terminology, Chesterman (2018, p. 271) asks the question to what extend Translation Studies, Adaptation Studies, and Semiotics are saying 'almost the same thing' and proposes the term "semiotransadaptation" taking Gambier's term "transadaptation" a step further. Again, recently another scholar Nadine Dusi suggests using the term "transposition" for all intersemiotic translation types:

... all cases of "intersemiotic translation," "transmutation" or "adaptation" should be grouped together in the sphere of transposition, irrespective of whether they are audiovisual, musical, theatrical, performative, and so on. The dictionary definition of the term "adaptation" correctly refers to the inevitable "conformity to particular needs" (Devoto and Oli 1990), which are functional to the target culture and the specificity of the new text; however, it also contains the idea of a univocally orientated translation process. In this sense, the target text appears to be the outcome of a series of constraints, while the source text seems to be reduced simply to a crystallized 'source' rather than a meaning system still capable of being resemanticized by interpretations offered by each new translation. The term "transposition," on the other hand, by virtue of the prefix "trans," involves a going beyond (as in "transgress") and a transferral (as in "transfuse"), drawing attention to the notion of moving beyond the original text, passing through it, in other words, multiplying its semantic potential. Talking in terms of transposition therefore carries with it the idea of an ordered but flexible structure, which supports the transformational shift from one text to another, while at the same time heeding the differences and particular features of each. (Dusi, 2015, pp. 202-203)

Dusi's proposition of the term transposition is an attempt to encompass the features such as flexibility and going beyond the source text by creating another both having connections and as a separate entity. Although different names have been assigned to the practice, it is obvious that the transformation from a linguistic material into stage may be a fruitful source of research in translation studies.

Given that the supremacy of language in communication has been de-throned with multimedia forms, intersemiotic translation can be/has been associated with the concept of *multimodality*. In recent years, scholars examining the translation of comic books have utilized the multimodal approach, emphasizing the potential for meaning creation that diverse modes have. Michal Borodo expresses the multimodality approach as follows:

Multimodal approach, postulated and popularized in recent years by, among others, Kress and Van Leeuwen (1996,2001), emphasizes that meaning is not only communicated by language but also many other modes. These modes include pictorial images, gesture, posture, gaze, and colour, and should not be viewed as merely an

embellishment or illustration of the textual, but as separate modes that in concrete circumstances possess equal meaning-making potential. (Borodo, 2015, p. 23)

The pioneer in the field of comics translation and multimodality, Klaus Kaindl claimed that comics can be studied from multimodality perspective and proposed that “translation-relevant elements of comics are then identified on the linguistic, typographic, and pictorial levels” (Kaindl, 1999, p. 263). Linguistic signs can be dialogues, onomatopoeia, while typography covers shaping characters and fonts, and the pictorial includes panels, format, color etc.

In line with Kaindl’s (2004) claim, who proposed that translation of comics can be approached from multimodal perspective, stage adaptations as well might be approached from a multimodal perspective demonstrating translation of linguistic forms into various paralinguistic modes such as music, stage design, scenography that can create meaning through collaboration on stage. Accordingly, as for the translation related elements of stage adaptations, translation of linguistic material into linguistic, visual, kinesthetic, auditory and performance related elements can be discussed. Under visual elements, stage organization, light changes, costumes can be listed. Kinesthetic elements are related with the body gestures of the actors/actresses substituting for linguistic material in the source text. Auditory elements can be sound, music, rhythm that are used to either create or emphasize the intended atmosphere expressed with linguistic material in the source text. Performance related elements are demonstrativeness of the performers which may enhance or replace the linguistic elements in the source text, besides being a factor that affects the impact of the reception on the audience. The last element, contrary to others is subjectively received and difficult to assess.

In stage adaptations from literary texts, a double cone can be imagined. A literary work, expressed with linguistic material -which is nevertheless assumed to be associated with stability- is open to countless interpretations. As a reader at the same time, the adapter (in our case also translator) chooses one of these interpretations reducing the countless interpretations into one, and re-shapes it to create a playscript to be performed on stage with multimodal forms. In the end, the newly-created text (performance) is open to several other interpretations of the audiences.

The process of stage adaptations therefore may be viewed as a two-fold process. The first is the adaptation of the literary work into a playscript and the second is intersemiotic translation of the playscript into stage with multimodality. The playscript is a linguistic text but includes stage directions and gestures for the performers. Thus, it can be discussed whether this playscript is purely linguistic text or carrying a hybrid potential. In the adaptation of the literary work into playscript, the adapter may prefer to make changes in the source text, omit parts, change chapters or select specific parts of the narration, or leave the source text as it is only to add stage directions. The first stage encompasses the intersemiotic translation intrinsically in the adaptation process as the adapter visualizes the narrative when recreating it as a playscript and expresses it with linguistical material to be performed by paralinguistic forms. The second stage is intersemiotic translation. Here the linguistic material and stage directions are translated

into not only linguistic but also visual, kinesthetic, auditory and performance related elements.

3. From page to stage: *Deli Kadın Hikayeleri* on stage

It might be beneficial to observe these assumptions through a practice. The stage adaptation of the book *Deli Kadın Hikayeleri* written by Mine Söğüt can be an appropriate example for this purpose. The book consists of 21 tales concerning the difficulties of being a woman in Turkey. Söğüt is known for her experimental style in which she deconstructs the real and the imagined. Besides, her sharp language also strengthens her experimental manner of expression. Her fiction strikes the attention of the adapters and some of her books have been adapted to stage in Turkey. Her novel *Beş Sevim Apartmanı* (Five Sevim Apartment) was adapted to stage by Tiyatro Alesta in 2018 and by Tiyatro 1112 Garaj in 2019. One of the stories *Sinekler Sevişirken* (When Flies Make Love) in *Deli Kadın Hikayeleri* was adapted to stage and performed as a one act play in 2012. The book itself was also adapted to stage by Tiyatro Viya in 2016 and by Tiyatro Nok in 2018. In this study the stage adaptation of Tufan Afşar and performance of Tiyatro Nok will be exploited to exemplify the intersemiotic translation of linguistic signs into multimodality on stage.

The stage adaptation by Tiyatro Nok is especially important since it exemplifies the fact that in the first stage of the adaptation, intervention of the adapter may be in different forms and it also presents examples for the second stage: intersemiotic translation. As explained, with the latitude given to the practice of adaptation; on the first level; stage adaptation of the narrative into a playscript, the adapter may choose to take the narrative as the basis to create another story on the stage, omit some parts of the narration, change the order of the events or chapters, or leave the text as it is and enrich it with multimodal materials on stage. The adapter Tufan Afşar chose six of the stories in the book and although he did not make linguistic changes in the text, he divided each narration to be performed by three women actresses. As a result of this, linguistic material received another dimension and meaning on stage connoting to Dusi's suggestion of the term transposition which results in enrichment of the source text.

The play is designed as a 50 minutes one-act play. At the beginning of the play, for about two minutes, the audiences hear an uncanny music without any light or motion on stage, then with a sudden light at the center of the stage, three women take a deep breath as if they were holding their breath for a long time. As can be seen in Image 1, the stage design is plain with black background, a rope and a piece of sheet on the back side of the stage can be recognized. All the three women wear long, light color dresses. Music, stage design and costumes on the stage adaptation signifies the fact that from the beginning of the play, stage adaptation both as a target text and a new creation opens for diverse interpretations with the help of visual, kinesthetic, auditory and performance related modes. Viewing the transformation of narratives into multimodality in each story will display more insights about the second level of stage adaptations.

Image 1

Stage Design of Mad Women Tales by Tiyatro Nok



The first story “Ağacı Kayıp Parkta” (In the Park Missing a Tree²) is a third person narration telling a park in a sharp language combining disturbing and cheerful modes. At the end of the narration, a woman stands up from a bench and jumps into the see. On stage adaptation, the third person narration still persists while it was divided into three actresses complementing each other’s sentences. The three actresses tell the story of the park looking at an imagined scene beyond which is called the fourth wall in theatrical terms. The fluctuations in their tone sometimes with an enthusiasm or innocence and sometimes with horror and fear recreate the raising and falling tension of the source narration. Through the end of the narration their tone accelerates, they withdraw to the back side of the stage and at the end when a woman jumps into the see, all three suddenly runs to the front of the stage and the lights go out. The last sentence of the narration is told by all the three in darkness. The music as a continuation of the beginning melody indicates the end of the story. In this story, with abrupt motion on the stage, especially kinesthetic mode as well as visual and auditory modes contribute to the meaning making in the audience’s mind.

The second story “Hatmi Çayı” (Hibiscus Tea) is a story told by a girl talking to an imagined person, whom the reader learns as her father at the end of the story. The girl is moving between love, hope for affection from the father, and anger towards her ignored father. In the end, the reader learns that she is talking to a dead father which she keeps. On stage while the narration starts with the expressions of the three characters in a dim light, after a darkness one of the actresses lives and tells the story as a little girl, with an empty chair that is supposed to be her father. As a reader the adapter

² For the English translations of the story titles in *Deli Kadın Hikayeleri*, the equivalences suggested at Cunda International Workshop for Translators of Turkish Literature 2012 will be used. For the full list, please see: http://tecca.boun.edu.tr/?page_id=157

interprets the text and recreates it on the stage with light changes and the use of chair indicating meaning making potential of visual images.

The third story “Maharetli Pembe El” (A Fine Pink Hand) is a story told a mother who believes her hand is a hook. The narrator changes from third person to first person narration and the child as the third narrator announces the end of the story; that her mother committed suicide by pricking hooks on her hands. With a poetic and uncanny language, the real and the imagined cannot be differentiated in the source narration. On stage adaptation, the act begins with two characters’ unusual hand gestures with the tense music while the third from the dark starts the narration. Then the story is expressed by three characters on the stage complementing each other still gesturing about their hands. While the gesturing characters’ lights are dim, the speaker’s light is brighter. With abrupt light changes, the narration changes from one character to the other raising the tension. With a brighter light, one of the actresses as the child announces the death of the mother. In this story, transformation of monophonic narration into polyphonic expression on the stage can be seen as an example for the double cone representation of stage adaptations. In addition, with the hand gestures of the actresses, one can notice the enhancing character of multimodality in the adaptation.

The fourth story “Sinekler Sevişirken” (When Flies Make Love) starts with a dialogue between a mother and daughter and told with a third person narration from the eyes of the daughter who supposedly cannot go out of the bed. Her monologue is mostly about the making love of the flies. In the end the reader learns that her father’s rape is the reason why he chopped her legs off. The dialogue between mother and the daughter has been recreated on the stage by the three characters mumblings about the flies which creates a chaotic atmosphere raising the tension in the darkness. Then a dim light is enlightening only the head of one of the characters, sitting at the center of the stage. She narrates the story with a sheet, implying that she is speaking on her bed. In her expressions, the gesture of closing her mouth with her hands can be interpreted as a visual clue about the story’s end. The increasing voice and cries of the character with the tense music strengthen the feeling on the audience with the shocking end reaching to the climax. The experiences of the reading and watching differ in the sense of reactions. In the source text the reader is facing a linguistic material and it depends on the manner of reading which feelings one might experience. On the stage adaptation, one cannot escape facing the grim fact and the high tension as the atmosphere created with the visual and auditory modes creates an undeniable chaotic atmosphere and the demonstrativeness of the actresses is another prominent factor effecting the audience.

The fifth story “Annemin O Harikulade Saçları” (That Glorious Hair of My Mother’s) consist mostly inner monologue of a woman sitting with a fortune teller telling. Contrarily, what the fortune teller speaking is about the past of her mother, not the future. The narration shifts between now and the past. In the end, the reader learns that her father kills his brother whom he learnt from a hodja that is in love with her wife and cuts the glorious hair of the mother and the mother hangs herself in the kitchen. On stage adaptation, two actresses walk different directions by telling their part of the

story, the other standing behind carrying a long rope. When they tell the story by walking and running with the rhythm of the tension in the narration, the woman with the rope walks to the front of the stage and leaves the rope followed by a darkness and silence on the stage. With the light, she tells the story with the rope in her hands. In the end she wears the rope around her neck and the stage becomes dark. In the story the transformation of the linguistic material into visual mode can be observed. Unlike the other stories, in the source text mother's hanging herself is not a mystery to be learnt at the end of the story, but obvious from the beginning. The medium for this is language in the source text and it was recreated with a visual element: rope in the stage adaptation. Similar to the original narration, the rope does not appear at the end of the story but is visible from the beginning of the story.

The sixth story "Kendimi Neden Bu Şehirde Öldürdüm" (Why I Killed Myself in Istanbul) is a first-person narration of a woman expressing that she came to the city to kill herself. As if her own, she tells the stories of several women suffering with different reasons in the society. With a poetic and sharp language, she asks who knows when she will be free. On stage, it is told by three actresses complementing and sometimes acting as a chorus. Through the end, their walks become runs as they tell their parts simultaneously acting in a manner of insanity. With the turning off the lights, all take a deep breath reminding the breath at the beginning of the play. With a tense music in the dark, they utter all together: "Who knows when I'll be free". The impact of multimodality may be observed in the last story as the source narration gains a new face with the combination of all the multimodal forms on stage. The narration of the source text already uses a sharp language besides the sharpness of what is told. On the stage adaptation, the hustle of the actresses accompanied with simultaneous mumblings add a chaotic atmosphere to the narration that is already staggering. The use of tense music and abrupt darkness besides performance of the actresses strengthen the effect on audience which result in a product enriched in many ways.

4. Conclusion

Translation studies and adaptation studies share similarities in many respects. Both suggest abundant grounds for interdisciplinary research. Adding another dimension to this interdisciplinarity, semiotics also provides useful insights in the study of stage adaptations from literary texts. By combining insights from translation studies, adaptation studies and semiotics, it is flourishing to investigate stage adaptations as a form of intersemiotic translation.

The expansion in the definition of the text brought with multimedia expressions results in a wider understanding of the translation practice today. Embedding the studies about non-verbal material into translation studies investigations carry the potential to strengthen this perspective at the same time improving interdisciplinarity. Furthermore, referring to Walter Benjamin's (2007, p. 75) widely quoted essay "The Task of the Translator" in which he connotes "[i]n translation the original rises into a higher and purer linguistic air", today we may assert that *the original may rise into higher and purer multimodal air*. In this way the original is enriched not only in linguistic terms, but the enhancement is multidimensional, confirming the applicability of Gottlieb's

supersemiotic translation to stage adaptations. The stage adaptation of *Deli Kadın Hikayeleri* illustrates this fact. In each story, the linguistic source text receives a multimodal appearance on stage with the use of visual, kinesthetic, auditory and performance related elements which results in an enriched text opening to wider interpretations. In the first story, the use of kinesthetic mode becomes prominent; in the second story visual images contribute to the meaning making. The third story exemplifies the transformation of monophonic narration into polyphonic expression besides enhancing feature of multimodality with gestures as visual elements. In the fourth story, mixture of visual and auditory elements as well as performance of the actresses are the primary components of meaning making on the stage. The fifth story demonstrates the transformation of the linguistic clue into visual mode. In the sixth story, all forms of multimodality such as tense music, sudden light changes, repositioning of the actresses, fluctuations in the tone of the actresses contribute to the recreation. Accordingly, the source narration as a linguistic text is open to the interpretations of the readers and in line with Dusi's proposal of the term transposition, the stage adaptation as a transposition serves both as a target text of the book and a new creation with new interpretation potentialities.

This study aimed to shed light on stage adaptations as a two-fold process. The first covers the adaptation of the narrative into play-script – a linguistic text. The second is the intersemiotic translation which encompasses the transformation of the linguistic material into different semiotic signs in collaboration on the stage. With the example it is demonstrated that concerning the first level; the intervention of the adapter may be in different ways from leaving the text as it is or changing/omitting the parts of a narration. In the second level; intersemiotic translation, linguistic signs are translated into not only linguistic but visual, kinesthetic, auditory and performance related elements as well. These multimodal means of expression on the stage are the re-created counterparts of the narration expressed with linguistic forms in the literary text. If we shift our vision away from traditional concept of equivalence and view this activity as an intersemiotic translation taking place between different forms of expression, it is possible to observe the transformation of the source text into the target text as the enrichment of the former.

References

- Aboluwade, I. (2019). Beyond interlingual translation: Transforming history, corporeality, and spatiality in Femi Osofisan's *Women of Owu*. *Adaptation*, 12(3), 257–270. <https://doi.org/10.1093/adaptation/apz004>
- Akbulut, A. N. (2012). Bir özbetimleme denemesi Mario Benedetti şiirinin ekinlerarası, dillerarası ve göstergelerarası çevirisi. *Mediterráneo/Mediterraneo*. 7, 81-116
- Bassnett, S. (1991). Translating for the theatre: The case against performability. *TTR : traduction, terminologie, rédaction*, 4(1), 99–111. <https://doi.org/10.7202/037084ar>
- Bastin, G. (2008). Adaptation. M. Baker & G. Shaldanha (Eds.), In *Routledge Encyclopedia of Translation Studies* (pp. 3-6). Routledge.

- Benjamin, W. (2007). The task of the translator: An introduction to the translation of Baudelaire's *Tableaux Parisiens*. H. Zohn (Trans.), In *Illuminations* (pp. 69–82). Schocken Books.
- Borodo, M. (2015). Multimodality, translation and comics. *Perspectives: Studies in Translatology*, 23(1), 22–41. <https://doi.org/10.1080/0907676X.2013.876057>
- Brodie, G, & Cole, E. (Eds.). (2017). *Adapting translation for stage*. Routledge.
- Bulut, S. (2015). Romandan piyese bir uyarlama örneği olarak Çalığıuşu. *Journal of Turkish Studies*, 10(16), 387-402. <http://dx.doi.org/10.7827/TurkishStudies.8786>
- Cattrysse, P. (1992). Film (Adaptation) as translation: Some methodological proposals. *Target*, 4(1):53-70. 10.1075/TARGET.4.1.05CAT
- Chesterman, A. (2018). Cross-disciplinary notes for a study of rhythm. *Adaptation*, 12(3), 271–283. <https://doi.org/10.1093/adaptation/apy012>
- Darbelnet, J. P. & Vinay, J. (1995). *Comparative stylistics of French and English A methodology for translation*. (Trans. Juan C. Sager M.-J. Hamel). John Benjamins.
- Dindar, S. (2020). *Göstergelerarası çeviride yenidenyazma ve yenidenyaratma kavramları*. Çizgi Yayınevi.
- Dusi, N. (2015) Intersemiotic translation: Theories, problems, analysis. *Semiotica*, 206, 181-205. <https://doi.org/10.1515/sem-2015-0018->
- Doorslaer, L. V, & Raw, L. (2016). Adaptation studies and translation studies, Very interactive yet distinct. L. Van Doorslaer & Y. Gambier (Eds.), In *Border Crossing, Translation Studies and other Disciplines* (pp. 189-204).
- Eco, U. (2007). *Experiences in translation*. University of Toronto Press.
- Erol, A. Y. (2021). Göstergelerarası çeviri: İran edebiyatından bir uyarlama örneği "Mihmân-î Mâmân". *Doğu Araştırmaları*, 23, 1-21.
- Gayıbova, M. (2020). Edebi eserlerin sahneye uyarlanması ve dram janrının talepleri. *I. International Scientific Research Congress*. Ankara.
- Giannakopoulou, V. (2019). Introduction: Intersemiotic translation as adaptation. *Adaptation*, 12(3), 199–205. <https://doi.org/10.1093/adaptation/apz023>
- Gottlieb, H. (2007). Multidimensional translation: Semantics turned semiotics. H. Gerzymisch-Arbogast & S. Nauert (Eds.), *Proceedings of the Marie Curie Euroconferences MuTra "Challenges of Multidimensional Translation" (2-6 May 2005, pp. 33-61)*.
- Gottlieb, H. (2018) Semiotics and translation. K. Malmkjaer (Ed.), In *The Routledge handbook of translation studies and linguistics* (pp. 40-63). Routledge.
- Greenal A., & Lofaldi E. (2019). Translation and adaptation as recontextualization: The case of The Snowman. *Adaptation*, 12(3), 240–256, <https://doi.org/10.1093/adaptation/apz002>
- Hieu, L. Q. (2019). Intersemiotic translation in adaptation: The case study of the adaptation of narrative poem The Tale of Kiều (Nguyễn Du) to Cải lương Film Kim Vân Kiều (Nguyễn Bạch Tuyết). *The CALA 2019 Proceedings*.
- Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.

- Jakobson, R. (1959) On linguistic aspects of translation. *On Translation*. Harvard University Press. 232–239.
- Jia, H. (2017). Roman Jakobson’s triadic division of translation revisited. *Chinese Semiotic Studies*, 13(1), 31–46.
- Kaindl, K. (1999) Thump, Whizz, Poom: A Framework for the study of comics under translation. *Target*, 11, 263-288. 10.1075/target.11.2.05kai
- Kaindl, K. (2004). Multimodality in the translation of humour in comics. E. Ventola, C. Charles & M. Kaltenbacher (Eds.), In *Perspectives on Multimodality* (pp. 173-192). John Benjamins.
- Karadağ, Ö. (2019). Reading between the images in Browning’s and Coppola’s Dracula adaptations. *Sinema Araştırmaları Dergisi*, 10(2), 481 - 509
- Keskin, E. (2011). Göstergeler arası çeviri örneği olarak sinema uyarlamaları. *İstanbul Aydın Üniversitesi Dergisi*, 3(12), 103-114.
- Krebs, K. (Ed.). 2014. *Translation and adaptation in theatre and film*. Routledge.
- Olgun, G. M., & Ağildere, S. (2019). Göstergelerarası çeviri bağlamında bir özgün eser: Enis Batur’un Acı Bilgi Fugue Sanatı Üzerine Bir Roman Denemesi adlı eserinin incelenmesi. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*. Ö5, 425-440.
- Öneç, T. (2022). Investigating adaptation shifts: Alice’s Adventures in Wonderland vs. Alice: Madness Returns. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, 30, 1155-1169. DOI: 10.29000/rumelide.1190381.
- Raw, L. (2012) *Translation, adaptation and transformation*. Bloomsbury.
- Sayın G. (2010). Sinema-resim ilişkisi ve göstergelerarası çeviriye bir örnek Derek Jarman’ın Caravaggio (1986) Filmi. *Beykent Üniversitesi Sosyal Bilimler Dergisi*, 4(1), 67-86
- Sanders, J. (2006). *Adaptation and appropriation*. Routledge.
- Sütiste, E., & Torop P. (2007). Processual boundaries of translation: Semiotics and translation studies. *Semiotica*, 163(1/4), 187–207
- Torop, P. (2008) Translation and semiotics. *Sign Systems Studies*, 36(2), 253–257.
- Torop, P. (2002). Translation as translating as culture. *Sign Systems Studies*, 30(2). 593–605.
- Toury, G. (1986). Translation: A cultural-semiotic perspective. T. Sebeok (Ed.), *Encyclopedic Dictionary of Semiotics 2* (pp. 1111–1124). Mouton de Gruyter.
- Toury, G. (1995). *Descriptive translation studies and beyond*. John Benjamins.
- Yılmaz, A. U., & Pamuk D. (2018). Göstergelerarası çeviri örneği olarak Yaban romanının filme uyarlanması. *International Journal of Language Academy*, 6(5), 162-182.