

## 71. No murder without a clue: An intersemiotic translation of murders in *And Then There Were None*<sup>1</sup>

Mesut KULELİ<sup>2</sup>

**APA:** Kuleli, M. (2023). No murder without a clue: An intersemiotic translation of murders in *And Then There Were None*. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (37), 1144-1161. DOI: 10.29000/rumelide.1405828.

### Abstract

The aim of this study is to analyze the detective novel titled *And Then There Were None* by Agatha Christie to find out the implicit or explicit clues in the conflict part of the plot to allow the readers to be able to draw inferences or anticipations on the resolution. Following the identification of the relevant contexts in the source text, the TV mini series adaptation of the novel is also analyzed in comparison to the source contexts to find out the extent of preservation or omission of the meaning in intersemiotic translation. The contexts with implicit or explicit clues are discussed in relation to discursive techniques in a narration, particularly anticipation and amorce techniques. The relevant contexts in the source text are mostly found to be preserved in the target text. However, this preservation does not come directly copying or transferring the content to the target text, rather the dynamics different between a literary text and audiovisual text could impel the intersemiotic translator to employ the compensation technique in the adaptation process. A text of visual and cognitive nature is translated to another semiotic system incorporating the auditory aspect to TV adaptations, resulting in translation decisions different from interlingual translations. As a result of the analysis, it is recommended that compensation technique could allow the target viewers to gather anticipations as regards the resolution as is the case with source readers in intersemiotic translation. Therefore, what counts in novel-to-TV adaptations turns out to be the extent of similarity rather than a quest for sameness

**Keywords:** Intersemiotic translation, detective novel, enigma, discursive techniques, Agatha Christie

<sup>1</sup> It is declared that scientific and ethical principles were followed during the preparation process of this study and all the studies utilised are indicated in the bibliography.

**Conflict of Interest:** No conflict of interest is declared.

**Funding:** No external funding was used to support this research.

**Copyright & Licence:** The authors own the copyright of their work published in the journal and their work is published under the CC BY-NC 4.0 licence.

**Source:** It is declared that scientific and ethical principles were followed during the preparation of this study and all the studies used are stated in the bibliography.

**Similarity Report:** Received - Turnitin, Rate: 13

**Ethics Complaint:** editor@rumelide.com

**Article Type:** Research article, Article Registration Date: 25.09.2023-Acceptance Date: 20.12.2023-Publication Date: 21.12.2023; DOI: 10.29000/rumelide.1405828

**Peer Review:** Two External Referees / Double Blind

<sup>2</sup> Doç. Dr., Bolu Abant İzzet Baysal Üniversitesi, Yabancı Diller Yüksekokulu, Mütercim ve Tercümanlık Bölümü, İngilizce Mütercim ve Tercümanlık ABD / Assoc. Prof. Bolu Abant İzzet Baysal University, School of Foreign Languages, Department of Translation and Interpreting, English Translation and Interpreting Department (Bolu-Türkiye), mesut.kuleli@ibu.edu.tr, **ORCID ID:** 0000-0002-3477-0412, **ROR ID:** https://ror.org/01x1kqx83, **ISNI:** 0000 0001 0720 3140, **Crossreff Funder ID:** 501100002668

Adres | Address

*RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*

*RumeliDE Journal of Language and Literature Studies*

**e-posta:** editor@rumelide.com  
**tel:** +90 505 7958124

**e-mail:** editor@rumelide.com,  
**phone:** +90 505 7958124

## İpucu olmayan cinayet yoktur: *On Küçük Zenci* romanındaki cinayetlerin göstergelerarası çevirisi<sup>3</sup>

### Öz

Bu çalışmanın amacı, Agatha Christie tarafından yazılan *On Küçük Zenci*<sup>4</sup> başlıklı polisiye romanında kurgulanan çatışma bölümünde okurlara çatışmanın çözümü için önceleyici ipuçları sağlayan örtük ve açık göstergeleri çözümlemektir. Özgün metinde ipucu içeren bağlamların saptanması sonrasında, romanın TV dizisi olarak yayınlanan göstergelerarası çevirisinde bu bağlamların korunma ve metinden çıkarılma durumları çözümlenmiştir. Özgün metinde örtük veya açık göstergeler içeren bağlamlar, önceleme veya sona olta atma gibi anlatı teknikleri bağlamında tartışılmıştır. Özgün metinde saptanan bağlamların hedef metinde çoğunlukla korunduğu, ancak bu korunma durumunun özgün metindeki bağlamların dolaysız olarak erek metne taşınması yoluyla olmaktan ziyade göstergelerarası çeviride yazınsal ve görsel-işitsel metinlerin üretim koşullarının gerektirdiği dinamiklerle telafi tekniği kullanılması yoluyla da gerçekleştiği bulunmuştur. Görsel ve bilişsel bir doğaya sahip olan yazınsal metinden yapılan TV adaptasyonları işitsel bir algılama da gerektirir hale gelirler. Buna bağlı olarak, farklı gösterge dizgeleri arasında yapılan bir çeviri, dillerarası çeviri ediminden farklı kararlar alınmasını gerektirmektedir. Sonuç olarak, göstergelerarası çeviride kullanılacak telafi tekniği ile hedef izleyicinin özgün metin okuru gibi çatışmanın çözümüne dair ipuçları yakalayabildiği, bu nedenle göstergelerarası çeviride ayniyetten ziyade benzeşlik düzgüsünün söz konusu olabildiği öne sürülmüştür.

**Anahtar Kelimeler:** Göstergelerarası çeviri, polisiye roman, bilmece, anlatı teknikleri, Agatha Christie

### 1. Introduction

Art serves as the common medium for self-expression or conveying the collective mindset of a society. Emerging as a way of communication as early as the old times when the verbal language did not exist, with the members of a group drawing their actions on the cave walls to let their group members know their whereabouts, or producing certain sounds to make themselves heard by others, these primitive ways of communication have evolved into forms of art for expressing individual or collective feelings or thoughts. Today, artistic expression is possible through such media as drawing and painting, sculpting, architecture and design, writing and narration, rhythm in production of sounds, performing on the stage, or transmitting the feelings and thoughts to the public through the silver screen - cinema by the contemporary technology or standards. With the artistic expression divided into diverse forms and further subforms, none can be practised in isolation, independent of the methods of the others. To take

<sup>3</sup> Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

**Çıkar Çatışması:** Çıkar çatışması beyan edilmemiştir.

**Finansman:** Bu arařtırmaı desteklemek için dış fon kullanılmamıştır.

**Telif Hakkı & Lisans:** Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmalarını CC BY-NC 4.0 lisansı altında yayımlanmaktadır.

**Kaynak:** Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

**Benzerlik Raporu:** Alındı – Turnitin, Oran: %13

**Etik Şikayeti:** editor@rumelide.com

**Makale Türü:** Arařtırma makalesi, **Makale Kayıt Tarihi:** 25.09.2023-**Kabul Tarihi:** 20.12.2023-**Yayın Tarihi:** 21.12.2023; **DOI:** 10.29000/rumelide.1405828

**Hakem Değerlendirmesi:** İki Dış Hakem / Çift Taraflı Körleme

<sup>4</sup> The title (*On Küçük Zenci*) is adopted from the 2007 edition of the Turkish translation of the novel.

Adres | Adres

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com

e-mail: editor@rumelide.com,

tel: +90 505 7958124

phone: +90 505 7958124

this dependence between the art forms to one step further, even an act of translation can be practised from one art form to another. Below are some examples of translation from one art form to another:

Tevfik Fikret, who wrote a poem inspired by a statue he tried to analyze; Pierre Auguste Renoir, who reflected on his canvases the rhythms of the dancers he saw; Daniel Libeskind, who transformed what he felt from a piece of music into an architectural work, Justin Kurzel, who adapted Shakespeare's famous play *Macbeth* for cinema; and Cecil B. DeMille, who was the first director to adapt a literary work for cinema (Tuna & Kuleli, 2021, p. 10)

This form of translation is termed as “intersemiotic translation” by Jakobson in labeling three kinds of translation. According to Jakobson, “intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems” (1959, p. 233). Jakobson further gives examples of intersemiotic translation like “from verbal art into music, dance, cinema, or painting” (1959, p. 238). The most frequent examples of intersemiotic translation can be seen in the cases of adaptations of novels to movies or TV series though adaptation can be traced back to older times. “Theatre translation, where a number of semiotic systems are involved in the transfer of a dramatic text from page to stage, is probably the oldest form of transferring a story from one medium to another” (Giannakopoulou, 2019, p. 199). However, with the digital age, the most common medium of intersemiotic translation can be witnessed in the form of written text to cinema adaptations. Adaptation is, by its very nature, a translational process requiring the painstaking and elaborate decision-making process by the screen writer, who turns out to be the intersemiotic translator. According to Cahir, “a screenplay based on a literary source, invariably, cannot include all the details of the literature or the film would be prohibitively long. The screenwriter must make decisions regarding what should be included and omitted from the source literature” (2006, p. 85). As can be seen, it takes important decisions on the part of the screenwriter what to bring to the screen besides what to exclude, which implies that in a literature to cinema intersemiotic translation, the literary text is reproduced with techniques through the informed decision of the screenwriter, rendering the movie a target text as compared to the source literary text. Therefore, just as the target text readers of a literary text consume a particular text from the eyes of the translator with translation techniques applied in translation of challenging signs, movie viewers also watch a movie or TV series based on a literary text from the lens of the screenwriter, who already makes conscious decisions about what content and context to transmit to the screen. Cahir further posits the factors for omission or inclusion of particular content in the screen reproduction of a literary text: “a) the material selected efficiently and intelligently advances the necessary details of story and character while omitting extraneous details; b) the material selected helps shape the screenwriter’s ideas of the integral meaning of the literary text” (2006, p. 85). This shows that omission, which is also a technique used in interlingual literary translation, is one of the major techniques applied in intersemiotic translation.

While the film-making industry can use the benefits of digital era besides the advanced techniques in the production of a movie, the elements of a movie are simply divided into four categories, namely, “mise en scene, cinematography or camera-work, editing, and sound” by Snyder (2011, p. 177). The decision-making process of a screenwriter is a collaborative act shared with the producer, director, and even the characters just as that of a translator’s can be shared with the publishing house owner, editor, or even the original writer. Therefore, the decision-making process of the screenwriter of a literary text can be extended to all those four elements. This extension of screenwriting is put forth by Torop in the following way:

Although intersemiotic translation of a literary work into a film means translating one unitary text into another unitary text, in a semiotic sense it is the replacement of a homogeneous system with a

Adres	Address
<i>RumeliDE Dil ve Edebiyat Araştırmaları Dergisi</i>	<i>RumeliDE Journal of Language and Literature Studies</i>
<b>e-posta:</b> editor@rumelide.com	<b>e-mail:</b> editor@rumelide.com,
<b>tel:</b> +90 505 7958124	<b>phone:</b> +90 505 7958124

heterogeneous one. The verbal text is partly retained in dialogues; partly, it becomes visualized as a natural or historical background; as a story, it becomes “jumpier” in time and space owing to the montage; it acquires new viewpoints due to the camera work, and creates an emotional atmosphere with the help of sound as noise or music. (2013, p. 246)

With the decisions taken in adaptation of a literary text to a movie through certain omissions of particular content, no target text (movie or TV series) can be expected to be a copy of the source text. No two semiotic systems can present the same content, therefore one can say relatively more (Eco, 2003, p. 426; cited in Kourdis, 2020, p. 88). Therefore, similarity, rather than sameness- doubtful if it can be achieved even in intralingual or interlingual translations- could be taken as the primary starting point in analysis of intersemiotic translations, particularly those from a literary text to a polysemiotic target text like the cinema. According to Öztürk Kasar & Yatarkalkmaz, “the language in a cinema film and a novel cannot be of the same kind”, therefore “it would be of great value for translation studies to focus on the adaptations between those two art forms and elaborate on the similarities between literary and [audio]visual rhetoric drawing on their main features”<sup>5</sup> (2021, p. 146). This proposition can be taken as another point of suggestion that a translation scholar is not to expect a one-to-one match in novel to cinema adaptations in studying intersemiotic translation. Goriée also emphasizes a higher amount of loss of content in intersemiotic translation as compared to the two other kinds of translation (1994, p. 168). Drawing from this presupposed loss of information or content in intersemiotic translation, Kourdis proposes a three-degree typology in intersemiotic translation that can be applied on the translated product “based on the amount of the information load that is transmuted” (2020, p. 88). Drawing on the terms posited by Catford and Torop, Kourdis suggests that

When the entire information load is transmuted it is called *total intersemiotic translation*. When part of the information load is transmuted it is called *quasi-total intersemiotic translation*. When a small part of the information load is transmuted it is called *partial intersemiotic translation*. (2020, p. 89)

Though Kourdis applies the typology to shop signs, film posters or language learning books as the examples, in this study, this typology is applied to a TV mini series adapted from the detective novel titled *And Then There Were None* by Agatha Christie. With this typology applied to the target text based on the amount of the information load conveyed to the target text, the suitability of the three-degree typology as presented by Kourdis (2020) is confirmed as a method for analysis of intersemiotic translation from a literary text to a polysemiotic text of TV mini series in this study.

## 2. The corpus and data collection procedure

In this study, the detective novel titled *And Then There Were None*<sup>6</sup> by Agatha Christie is used as the source text while its adaptation as TV mini series (2015) with the same title is used as the target text. Agatha Christie is known as one of the most famous detective novel writers of English literature. “In her sixty-seven novels and one hundred and seventeen short stories of detection and mystery, Christie created a body of work which made her the most popular writer of the twentieth century” (Bargainnier, 1980, p. 1). More than thirty of Christie’s novels have been adapted to the silver screen so far<sup>7</sup>. The novel titled *And Then There Were None* has also caught on such popularity that it was reproduced as a movie

<sup>5</sup> Unless stated otherwise, the citations from sources other than English as presented in the References part are translated into English by the author for this study.

<sup>6</sup> While the 1939 publication of the novel is titled *Ten Little Niggers*, the 1985 edition used in this study is titled *And Then There Were None* after the 1940 US edition of the novel.

<sup>7</sup> Rachel Johnson. <https://movieweb.com/best-agatha-christie-movies/>. Access date: 19.09.2023

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

in 1945 directed by René Clair. Afterwards, it was reproduced as a TV series with three episodes in 2015 by BBC.

The novel is plotted around murders on an island. Ten people are invited to a manor house on the island with different promises, one as a secretary, one as a doctor, one to meet an old friend, two as cooks etc. None of those ten characters are familiar with one another. They are sent the invitation letter by a character called Mr. Owen whose name none of them have heard so far. They are taken to the island by a boat and told that Mr. Owen is to arrive in a short time. When each character goes to their room, they see the old nursery rhyme titled “Ten Little Indians” on the wall, which sounds plausible to some characters considering this island is called “Nigger Island”. On their first night in the manor house, a record plays on a gramophone towards the end of the dinner, accusing each character of murders they are claimed to have committed. All the characters get shocked. After the dinner on the first night, one of the characters chokes on the beverage he is drinking in front of all others. The other day in the morning, the lady responsible for the kitchen work dies in her bed. This is followed by the murder of another character refusing to come to the house while watching the sea on the island. It is understood in a short time that the murders are organized in the order written on the nursery rhyme. They understand that they are the victims of a plot perfectly organized to kill each one of the characters, as a result there will be none to survive. They search through the island several times to find the murderer; however, finding no one on this small island they are all convinced that the murderer is one of those ten characters who has survived the previous murders. Just like the characters, the reader of the novel is also exposed to an extended suspense regarding the murderer, whose identity is revealed in the novel only after there is none to survive. The suspense as to the identity of the murderer is sustained through the novel; however, just as there can be no perfect crime without any clues as long as the true path is taken by the investigators, quite some contexts in the novel explicitly and implicitly help careful readers identify the murderer in advance of the resolution part. With the identity of the murderer presented as an enigma to the readers besides the characters, the novel compels the reader to make retro-active and careful readings to solve out the case.

As a writer of crime fiction, Agatha Christie is generally addressed the epithets like “the mistress of fair deceit” or “the mistress of misdirection” due to the suspense and the enigma that she creates in the detective novels and short stories (Bargainnier, 1980, p. 1). Considering the enigma that Agatha Christie creates in her novels, this study is based on the determination of the explicit and implicit signs in identifying the murderer in the novel, taken as the source text here. The contexts determined in the source text are compared to the contexts or content in the three-episode TV mini series adaptation of the novel by BBC (2015) taken as the target text of intersemiotic translation in this study in order to find out which explicit or implicit signs are preserved or omitted, drawing a conclusion with regard to the three-degree typology in intersemiotic translation proposed by Kourdis (2020). The contexts determined in identification of the murderer are based on the discursive techniques proposed by Paris School of Semiotics and propounded by Öztürk Kasar as an operation to analyze a literary text with a view to translation. Öztürk Kasar proposes the analysis of discursive techniques to analyze the enigma in a source text to be translated stating that

The enigmas affect the discursive organization of a literary text. If there are enigmas, there are also maneuvers to sustain them. And certain discursive techniques contribute to narration by fulfilling two different functions: either by supporting the reader (techniques such as anticipation, amorce, fusion of discourses, partial response, etc.), or by confusing the reader (techniques as lure, suspension of the truth, false answer, digression, silence-at the moment when the enigma is to be revealed-, ambiguity, equivocation, etc.). Sometimes these techniques could also be alternated to create tension. (2009, p. 170)

Adres	Address
<i>RumeliDE Dil ve Edebiyat Araştırmaları Dergisi</i>	<i>RumeliDE Journal of Language and Literature Studies</i>
<b>e-posta:</b> editor@rumelide.com	<b>e-mail:</b> editor@rumelide.com,
<b>tel:</b> +90 505 7958124	<b>phone:</b> +90 505 7958124

Öztürk Kasar further states that the enigmas are to be sustained to a certain point in the target text as well (2009, p. 170). An otherwise decision could lead to an untimely revelation of the truth for the target readers. For example, if an implicit sign or context is to be “over-interpreted” by a translator, reproducing a covert source sign through an overt target sign, “the reader [viewer in this study] could be allowed to solve out an extended suspense much earlier, as a result of which serious damage could be inflicted on the artistic value of the work” (Öztürk Kasar, 2021, p. 29). In this study, the discursive techniques helping the reader to identify the murderer to solve out the enigma are determined in specific contexts in the source text, followed by the interpretation of the scenes and content in the target text, that is the TV mini series.

### 3. Findings

While a great many traps are set by the writer in order to suspend the truth till the end of the source text, misleading the readers into false expectations in identifying the murderer, a thorough reading of the explicit and implicit signs allows the reader to be able to solve out the mystery through the conflict part of the text. In this part, the explicit and implicit contexts in the source text that allow the reader to anticipate or infer the identity of the murderer respectively are compared to the target text, and the extent of the preservation or omission of those contexts in the target text is discussed with reference to the enigma surrounding the text.

*Example 1:*

Target text:

Ladies and gentlemen, silence please. You are charged with the following indictments. (Episode 1 / 5:33–5:41)

In the target text, even before the guests (the characters) arrive at their destination, that is the manor house on the island, a male character is shown recording his voice reading this context, which is followed by a scene showing a noose (Episode 1 / 5:42-5:47) with Vera Claythorne, one of the ten characters invited to the house to be hired as a secretary, looking over the skies at an angle the noose is shown in the previous scene. This voice recording marks the beginning of the whole enigma in the source text, which is presented to the reader on the dinner of their first night in the house. Therefore, while the source reader does not feel anything strange until a certain point in the novel, target viewers are presented the forthcoming shock for the characters much earlier in the target text. As a result of this decision in the intersemiotic translation, target viewers begin to expect a mystery at a point where source readers are still reading about the characters receiving the letter of invitation from Mr. Owen. When it comes to the symbol of noose with Claythorne looking at the corresponding angle, it is a direct reference to the end of the target text when Claythorne hangs herself while this is suspended until the very end in the source text. This results in the target viewers expecting the death of Claythorne hanging herself while no such anticipation or amorce is presented to the source reader.

*Example 2:*

Source text:

The train stopped at a station and the old fellow rose unsteadily [...] “I’m talking to you, young man. The day of judgment is very close at hand”. Subsiding on to his seat Mr Blore thought to himself: “He’s nearer the day of Judgment than I am!” But there, as it happens, he was wrong.... (Christie, 1985, p. 14-15)

**Adres** | **Address**

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

**e-posta:** editor@rumelide.com  
**tel:** +90 505 7958124

**e-mail:** editor@rumelide.com,  
**phone:** +90 505 7958124

In this context in the source text, the old man's warning to Mr. Blore that "[t]he day of judgment is very close at hand" can be interpreted as the discursive technique of amorce since the sign "judgment" refers to the doomsday besides the plot awaiting him in the house he is heading to. As each guest heading to the house is killed by the end of the novel, "judgment" could be interpreted as the end of the life on the island. Besides, each character's nose is rubbed in the fatalities that they caused in the past through a voice recording, which means that the crimes they have escaped up until then are open to judgment in this house. What is more, this sign can also be interpreted as an implicature to the identity of the murderer in an implicit manner. In the rest of the source context in Example 2, Mr. Blore, as a young man, thinks that the old man is closer to death than him; however, the omniscient author reacts to that thought of Mr. Blore saying "he was wrong", which helps the source reader to anticipate the untimely death of Mr. Blore in this plot. On the other hand, this context is omitted in the target text for viewers. The supportive discursive techniques like anticipation and amorce in the source text with reference to the events on the island are not presented to the target viewers. While this decision could be claimed to wipe out a significant context in the meaning universe of the text, it could also be thought that the omission of this context could be compensated through the addition of the scene discussed in Example 1. As in interlingual translation, compensation strategy could also be applied in intersemiotic translation in order to sustain or give clues about the enigma. The clues provided in the source text but omitted in the target text are compensated through the addition of another piece of content and scene in the target text; however, while the source context in Example 2 mostly serves to allude to the forthcoming events in the plot of the novel, the target context in Example 1 provides a more explicit clue for the target viewer.

*Example 3:*

Source text:

Ten little nigger boys went out to dine;  
 One choked his little self and then there were Nine.  
 Nine little nigger boys sat up very late;  
 One overslept himself and then there were Eight.  
 Eight little nigger boys travelling in Devon;  
 One said he'd stay there and then there were Seven.  
 Seven little nigger boys chopping up sticks;  
 One chopped himself in halves and then there were Six.  
 Six little nigger boys playing with a hive,  
 A bumble bee stung one and then there were Five.  
 Five little nigger boys going in for law;  
 One got into Chancery and then there were Four.  
 Four little nigger boys going out to sea;  
 A red herring swallowed one and then there were Three.  
 Three little nigger boys walking in the Zoo;  
 A big bear hugged one and then there were Two.

**Adres | Address**

*RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*

**e-posta:** editor@rumelide.com  
**tel:** +90 505 7958124

*RumeliDE Journal of Language and Literature Studies*

**e-mail:** editor@rumelide.com,  
**phone:** +90 505 7958124

Two little nigger boys sitting in the sun;  
One got frizzled up and then there was One  
One little nigger boy left all alone;  
He went and hanged himself and then there were None.

[...]

Vera smiled. Of course! This was Nigger Island!

(Christie, 1985, p. 25-26)

This nursery rhyme in Example 3 is written in the novel as a whole portraying Claythorne reading the first two lines and giving a small smile remembering it from her childhood besides rationalizing the reason for this rhyme on the wall before any unexpected event happens. However, this nursery rhyme is the turning point of the whole plot since it mentions ten people dying in an order, which is indeed the way each character in the house loses their lives one by one without any change in their cause or manner of death as the conflict progresses. However, this nursery rhyme hanging on the wall can only serve as an implicit context with depiction of ten people, which is the number of characters in the house on the island. A careful reader could infer that this rhyme could have something to do with the plot. In the TV series, Miss Claythorne, and accordingly the viewer, can see only the first two lines as portrayed in the novel (Episode 1 / 15:59-15:58); however, the rest is invisible to the viewers. This omission in the target text deprives the target viewers of the implicit content to expect the death of each character, limiting the number of deaths to one. Only careful and curious viewers would render a retro-active reading of this nursery rhyme applying to other sources to understand what it could signify for the meaning universe of the series. Therefore, the source context serving as an amorce for the source reader would not be interpreted by the target viewers as a significant scene for the plot.

#### Example 4:

##### Target text:

Ladies and gentlemen, silence please. You are charged with the following indictments. You murdered.... You did murder... (Episode 1 / 35:21-36:32)

In this scene in the series on the first dinner, all characters are accused by a voice record and reminded of the crimes that they committed but got let off. This scene was already anticipated in Episode 1 / 5:33-5:41 as presented in Example 1. In the novel, this context is given with all the accusations on the page 33. While the accusations are directed to each character with details like the exact date of the murders that each of them is claimed to have murdered, the voice record in the target text does not give any of these details, calling the character's name and saying "you murdered" or "you did murder". Therefore, the details of the accusations given in the source text are omitted in the target text. These details are significant in two ways to help the reader or viewer solve out the enigma in the text. First, the details are presented in a way to get the source reader to think that only an authority in the judgmental system could access such data. Among the ten characters in the house, it is only Judge Wargrave who is involved in legal domain as his profession. Second, Mr. Wargrave is the last one of those ten characters to be pronounced in the voice record in the source text. It sounds like he has plotted the voice record and found a crime for himself before the closing, when all other characters are shocked to hear their names and the accusations against themselves. With the thought that the names could be ordered alphabetically, it is seen that the alphabetical order is broken between Brent and Blore while the rest of the eight characters' names are pronounced alphabetically. Therefore, a closer look ensures that the

Adres | Address

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi

e-posta: editor@rumelide.com  
tel: +90 505 7958124

RumeliDE Journal of Language and Literature Studies

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

names are not pronounced alphabetically. This finding also supports the inference that these accusations, probable to be directed by a law person considering the details given out, could be plotted by Wargrave as a judge pronouncing his name and the accusation as the last character. In the target text, while the names of the characters go in the order as organized in the source text, the omission of the details in the accusations prevents the target viewer from signifying the implicit clue of a plot only possible to be developed by a law person, thereby not paying attention to pronunciation of Wargrave as the last character. However, this omission is immediately compensated in the target text in Episode 1 / 36:44-36:48. In the source text, when the accusations are over, the voice record is finished with the question “Prisoners at the bar, have you anything to say in your defense?” (Christie, 1985, p. 34). On the other hand, this question is addressed as “Prisoners at the bar, how do you plead?” (Episode 1 / 36:44-36:48) in the target text. The question in the target text is much more formal than the source question since it is a general question heard in the courts. While the source readers can also infer the legal gravity in the source text, the viewers of the target text are presented the formal legal language use more explicitly, getting the target viewers to suspect Wargrave as the plotter of the whole issue. As a result, the omission of the significant details in the voice record is compensated through the use of a more dramatic discourse in the target text in sequential scenes to help the target viewers gather clues about the enigma in the text.

*Example 5:*

Source text:

Only Mr. Justice Wargrave and Miss Brent seemed comparatively unmoved. (Christie, 1985, p. 34)

In the source text, it is stated that Miss Brent and Mr. Wargrave do not react to the voice record in the way that others do as can be understood from the sign “comparatively unmoved”. This context also serves as a clue to the enigma since only the plotter of a conspiracy should not react to even the most violent things vehemently knowing everything in advance. Since Miss Brent is depicted as a devoutly religious character, she could suppose that the creator will help her seeing her innocence, as she thinks of herself. On the other hand, Mr. Wargrave’s passive standing to this shocking voice record can be linked to his experience as a judge who must have seen the worst of the worst in his professional career. Besides, if this source context is to be interpreted in relation to the use of the legal and formal language in the voice record, the lack of reaction by Mr. Wargrave can also get the source reader to suspect him as the plotter of this record. Therefore, this information in Example 5 can serve as an implicit allusion to identification of the murderer in the novel. On the other hand, the target text shows Miss Brent rising from her chair with an anxious and nervous look on her face (Episode 1 / 35:40) while Mr. Wargrave stands from his chair with a similar anxious look murmuring “God Almighty” (Episode 1 / 35:52). This expression by Mr. Wargrave shows his bewilderment and fear of the accusations in the voice record, which could be thought as an addition of the content not present in the source text besides an omission of a significant clue to identification of the plotter for the target viewers.

*Example 6:*

Source text:

The small clear voice of Mr Justice Wargrave murmured: “So you think it’s a joke, do you?” (Christie, 1985, p. 35)

While all characters take turns to deny the accusations against themselves, some of them say this voice record must be a joke, with others agreeing in the source text. At that point, with all his solemn attitude, Mr. Wargrave utters the context in Example 6. This sentence is significant for the meaning universe of

**Adres** | **Address**

*RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*

*RumeliDE Journal of Language and Literature Studies*

**e-posta:** editor@rumelide.com  
**tel:** +90 505 7958124

**e-mail:** editor@rumelide.com,  
**phone:** +90 505 7958124

the source text since the tag question at the end of the sentence (do you) is not a real question, but rather functions as an irony statement particularly considering the sign “murmur” in the sentence. All this points to the implication that Mr. Wargrave does not think this voice record is a joke, nor does he believe that the other characters should put efforts into denying the accusations. This gets the source reader to suspect Mr. Wargrave as the plotter of the voice record. When the target text is examined to see the extent of preservation of this implication as to the identity of the plotter, it is found that Mr. Wargrave says “[w]e are all victims of a cruel hoax” (Episode 1 / 44:56-44:59). Therefore, the target viewers cannot think of Mr. Wargrave as the plotter of the whole thing seeing that he himself believes that this voice record is a false creation made up by someone that he cannot solve out. As a result, this significant context functioning as an amorce to the identity of the murderer in the source text is omitted in the target text.

*Example 7:*

Source text:

“It was the voice- that awful voice- like a judgment-” (Christie, 1985, p. 36)

In the source text, Mrs. Rogers faints and loses herself when she hears the accusation against her and her husband, producing this sentence in Example 7 when she comes around. The discussion in Example 4 in this part regarding the formal legal language used in the voice record is brought to the limelight by Mrs. Rogers, in a way to support the implication drawn by source readers as to the plotter of the event. The sign “like a judgment” is produced by Mrs. Rogers to describe the tone of accusations in the voice record, putting Mr. Wargrave, a former judge and the only law person among the ten characters, on stage for the source readers in a more explicit manner than Example 4. Considering the translation of this clue to the target text, it is seen that this context is omitted from the text, preventing the target viewers from making predictions about the plotter. This omission in the target text is not compensated in any scene, therefore the enigma as to the identity of the murderer is sustained far longer for the target viewers leaving them helpless in their quest for clues in the text.

*Example 8:*

Source text:

The judge stroked his chin. He murmured in a slightly ironic voice: “My dear lady, in my experience of ill-doing, Providence leaves the work of conviction and chastisement to us mortals - and the process is often fraught with difficulties. There are no short cuts.” (Christie, 1985, p. 66)

In talking to Miss Brent, Mr. Wargrave states that the Holy Being (“Providence” in this context) “leaves the work of conviction to us mortals” which could also be an implication for the solution of the enigma in the text for source readers. Even if Mr. Wargrave talks in a general sense with the sign “us mortals” referring to the whole humanity in this context, the provider of “conviction and chastisement” in any community is the legal system, to be more precise, the top professionals in the legal system, like the judges. While Miss Brent leaves the whole work of punishment to the Holy Being, the judge clearly says that there are some penalties that must be dealt with by the judges in this world. This context indeed serves as an explicit anticipation technique for the source reader in solving out the enigma as to the plotter in the text. Even if Mr. Wargrave tries to save himself from being recognized as the plotter by the other characters, this discourse of his can be interpreted as a confession that no one but Mr. Wargrave could have plotted all these weird things on the island. However, this context is omitted in the target text with no compensation in another scene. Therefore, the suspense is far extended in the target text for the viewers while careful source readers can gather implicit or explicit clues as to the enigma.

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

*Example 9:*Source text:

“Well, at a guess and with absolutely nothing to go upon, I'd plump for Wargrave!” [...] “Hard to say exactly. But to begin with, he's an old man and he's been presiding over courts of law for years. That is to say, he's played God Almighty for a good many months every year. That must go to a man's head eventually. He gets to see himself as all-powerful, as holding the power of life and death - and it's possible that his brain might snap and he might want to go one step farther and be Executioner and Judge Extraordinary.” Vera said slowly: “Yes, I suppose that's possible. . . .” (Christie, 1985, p. 110)

This context is another support for the careful source readers to suspect Mr. Wargrave as the plotter, and it is directly associated with the context in Example 8, where Mr. Wargrave implicitly places himself as the punisher of ill-doings on behalf of Providence in this world. In the context in Example 9, Mr. Lombard puts the blame for all the plot on Mr. Wargrave stating that “he's played God Almighty for a good many months every year”, which can be linked to Mr. Wargrave's statement of “Providence leaves [...] to us” in Example 8 by careful readers almost 45 pages later in the source text. Therefore, the context in Example 9 serves to explicitly state the murderer as long as this context can be thought in combination with the contexts in the eight examples presented here so far. This context would not suffice to serve as a clue by itself since similar accusations are made to each and every character through the text; however, it could provide explicit clues in identification of the murderer in relation to the previous examples given so far. When it comes to the target text, Mr. Lambard and Mr. Armstrong suggest “Let's search Wargrave. Well-known as a hanging judge. He's infamous for the black square. The story goes that he'd watch every execution he'd ordered” (Episode 2 / 21:45-21:55). This is the scene when the two and Mr. Blore are discussing how to find the murderer and the lethal tools like pills. This suggestion is an explicit clue as to the identity of the murderer since only a person used to seeing death and making decisions for people's death can plot such a bloody plan. Since Mr. Wargrave is depicted as an infamous hanging judge watching the executions at his order in this scene and conversation, he turns out to be a confirmed suspect in the eyes of the target viewers. Therefore, even if the context and content change between the source and target texts, the anticipation of Mr. Wargrave as the most probable murderer is explicitly presented to the consumers of both texts.

*Example 10:*Target text:

“The killer and Wargrave having common cause, the same thrill from handing out death. [...] he is on his own [and] could be plotting anything” (Episode 3 / 8:52-9:13).

Soon after Mr. Blore repeats the words of Mr. Wargrave (“Justice came”) in the previous scene, he goes on to give an explicit clue as to the identity of the murderer to the target viewers with the context in Example 10. This context can be thought in relation to the context in Episode 2 / 21:45-21:55 in which it is stated that Mr. Wargrave would watch the executions that he ordered. This context can be extended to make the target viewers think that he could take pleasure in murders. Mr. Wargrave's echoed sentence “Justice came” by Mr. Blore is also a supporting point for the viewers' suspect of Wargrave for all the deaths on the island. While no such a discourse can be found in the source text, the addition of this scene and conversation to the target text could also be considered as a compensation strategy in translation. The suspense extended in the target text through the omission of certain implicit clues (as in Examples 7 or 8 discussed here) about the identity of the murderer to contribute to the thrill of the act of watching is explicitly revealed to the target viewers through this scene and conversation. Therefore, careful

Adres | Address

*RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi**RumeliDE Journal of Language and Literature Studies*e-posta: editor@rumelide.com  
tel: +90 505 7958124e-mail: editor@rumelide.com,  
phone: +90 505 7958124

viewers could take this context in the target text as an explicit clue as to the identification of the murderer.

*Example 11:*

Target text:

Claythorne: Count them judge, count them (Episode 2 / 24.43-24.59)

In this scene in the target text, as Miss Claythorne gets to the dining room where ten china figures were placed at first night but one is lost every time a character is mysteriously killed, she sees that the number of china figures has fallen to seven, meaning the third character is also killed. Behind Miss Claythorne enters Mr. Wargrave and she shows the china figures to him to be sure that their number is really seven now and there is a relationship between the number of china figures and the number of characters in the house. As Mr. Wargrave approaches her from behind, he never looks at the china figures, but rather only looks at Miss Claythorne, which she cannot realize. Through the 16 seconds in the scene, it is not even once that Mr. Wargrave looks at the china figures; his eyes are totally focused on Miss Claythorne. Careful target viewers can also infer from this scene that Mr. Wargrave already knows that one more china figure has been taken and it is no surprise to him, which must be in accordance with the mystery and enigma on the island indeed. Therefore, Wargrave can be suspected as the murderer explicitly by target viewers. However, the characters that come to the dining room and see that the number of china figures has fallen to seven are Mr. Rogers and Miss Claythorne in the source text as can be understood from the context “in a loud harsh voice that surprised herself, Vera said: 'You're quite right, Rogers. Look for yourself. *There are only seven. . . .*” (Christie, 1985, p. 96). While the source text does not provide any anticipation or amorce in this context, it is translated into the target text in a way to make it sound as an explicit clue as to the solution of the enigma.

*Example 12:*

Source text:

Ulick Norman Owen – Una Nancy Owen-each time, that is to say, U. N. Owen. Or by a slight stretch of fancy UNKNOWN! (Christie, 1985, p. 42).

While the characters are talking about the identity of the murderer and the mysterious host Mr. Owen, Mr. Wargrave comes up with a wild guess pointing to the mystery behind all the events. Referring to the names of the hosts (The Owens- Ulick Norman Owen and Una Nancy Owen) as written on the letters that each character has received as invitations to the manor house on the island, Mr. Wargrave deduces that when the initials of the first and middle names, U and N, are pronounced in a sequence together with their surname, Owen, it sounds like “UNKNOWN”. No matter how experienced or intelligent a judge could be, it would be hard to reach this deduction under the circumstances when everyone is accused of previous crimes and some of them have lost their lives mysteriously, which is sure to happen to every one of them in the order as presented in the nursery rhyme “Ten Little Indians”. Only a very calm and unmoved person can reach this deduction unaffected by the events on the island, and it is beyond doubt that this person must be the one behind all the plot with every character under the threat of an imminent and violent death awaiting them. Therefore, this rationalization of Mr. Wargrave could impel the source reader to rationalize their suspects of Mr. Wargrave triggered in the previous examples discussed here. This implicit clue as to the identity of the murderer is preserved in the target text, as well. In Episode 2 / 30:43 – 31.16, Mr. Wargrave takes out a piece of paper reading UN Owen on the front and UNKNOWN on the back. Passing the paper to Miss Claythorne, Mr. Wargrave says that “It’s a riddle perhaps” [...] The killer is on the island [...] It is one of us” (Episode 2 / 30:43 – 31.16). This scene

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

could also get the target viewer to suspect that if a person could be so smart to use his reason under the circumstances, then he could be the one plotting everything. Therefore, the implication drawn in the source text is also preserved for target viewers, allowing them to support their suspicion as to the identity of the murderer even if this inference requires giving a deep thought to the implicit signs in the context or scene.

*Example 13:*

Source text:

She stared up at the ceiling, stared at the big black hook in the middle of the room [...] She didn't like that hook on the ceiling. It drew your eyes, fascinated you ...a big black hook.... (Christie, 1985, p. 149-150)

In this context, Miss Claythorne sees a hook in the ceiling of her room. She remembers the death of the little child that she plotted, but she cannot understand the reason for the hook in her room because she has not seen it so far in her room. With the context “it drew your eyes”, it is possible to think that her death is plotted through this hook. Thinking this, the source reader can also remember the nursery rhyme in which the last person among the ten hangs himself<sup>8</sup>. Since all deaths have been in accordance with the order in this nursery rhyme so far, a careful source reader can easily anticipate that Miss Claythorne is to be the last one to be killed on the island. This anticipation could sound in stark contrast to the anticipations or implications drawn in the previous examples so far. While all clues presented so far point to Mr. Wargrave as the potential murderer, there are also so many contexts in the source text that could dissuade the reader from suspecting him, which is also the case with this context. If Miss Claythorne is to be that last person to die by hanging herself, then she must be the perpetrator behind all this plot. However, it should be kept in mind that “sometimes these [discursive] techniques could also be alternated to create tension” (Öztürk Kasar, 2009, p. 170). Since the corpus analyzed here is a detective novel, it should be quite normal for the author to alternate between several discursive techniques to suspend the enigma in the novel. However, Miss Claythorne is anticipated as the last person to die by the source reader through this context. In the target text, Miss Claythorne is trying to change her clothes since all rooms are investigated by the characters not killed yet in order to find the potential tools of murder like pills or gun. When a character's room is being investigated, she or he has to change clothes so that no tool can be hidden within the pockets or under the clothes. When she is about to wear her swimsuit, first she thinks of the death of the little child that she plotted since she was wearing the same swimsuit on that day. While she sees the hook on the ceiling in Episode 2 / 52:22-52:30, she also cannot stop herself from looking at the hook in a fascinated manner in 52:31-52:38. Therefore, the same anticipation is preserved for the target viewer, confusing the viewers through an alternate of discursive techniques but helping them to anticipate that Miss Claythorne is to die as the last person on the island.

*Example 14:*

Source text:

He bent forward, peering into the still face. Then, with a swift movement he raised the wig. It fell to the floor, revealing the high bald forehead with, in the very middle, a round stained mark from which something had trickled [...] “*He's been shot. ...*” (Christie, 1985, p. 144-145)

<sup>8</sup> The original sign in the last line of the nursery rhyme is “himself”, therefore it is not changed to “herself” here.

The alternation of discursive techniques can also be seen in this context, which recounts the death of Mr. Wargrave, shot in the middle of his forehead. While all implications and anticipations as to the identity of the murderer have been pointed to Mr. Wargrave in the previous examples so far, his death in this context could shock the source readers drawing parallel inferences as the clues so far. With this context, the characters in the texts besides the source readers are made to believe that Mr. Wargrave cannot be the murderer, but rather one of the remaining characters in the house should be the murderer. However, very careful readers could doubt the death of Mr. Wargrave in this context. For one thing, the sign “wig” in the context is significant in that this is the first time that he is seen with his wig in the text. In one of the previous parts of the text, Mr. Wargrave is portrayed as “the judge's seat in wig and gown” (Christie, 1985, p. 76) in giving execution orders as the judge. Moreover, it is stated in this context that “[b]ut what shocked and startled the onlookers was the fact that he sat there robed in scarlet with a judge's wig upon his head...” (Christie, 1985, s. 144). This could raise some suspicion in the minds of the source readers in that it is only when he gives orders of death that Mr. Wargrave wears his wig. Whether he has really died or not, he could also be the one behind his own death. Another significant point in this context is the use of the sign “something” in the expression “something had trickled” from the mark in his forehead. When a person is shot in the forehead, then the thing that trickles from the bullet hole must be blood. While the usual and expected sign to be used in this context must be “blood”, it is alternated with the sign “something”, which refers to an unidentifiable and unrecognizable thing. Even if Dr. Armstrong states that “he has been shot”, the sign “something” still instills doubts in the source reader’s mind. In the resolution, this anticipation is confirmed in the letter reading “a little plaster of red mud on the forehead” (Christie, 1985, p. 189). As literature is interwoven with traps for the reader to sustain the thrill of reading, what is explicit might be misleading with elusive implicit signs. Therefore, these two significant signs, “wig” and “something” could be contributing to the meaning universe of the source text. When it comes to the target text, the judge is shown sedentary in a lifeless condition with a red mark in the middle of his forehead with red leaks on either side of his face and a wig on his head in Episode 3 / 14:36-14:41. The target viewer is ensured of his death with Dr. Armstrong stating that “[h]e’s been shot in the head” (Episode 3 / 14:43-14:44). As with the source readers, target viewers are also made to believe that their implications and anticipations as to the identity of the murderer are falsified with the death of Mr. Wargrave in this scene. However, very careful viewers would still doubt what is explicitly presented to them in this scene due to the dimly lit room which does not allow clear visage. While all other casualties before Mr. Wargrave are seen by the remaining characters in complete daylight or in well-illuminated settings, the corpse of Mr. Wargrave is shown in a dark setting, poorly illuminated through gas lamps. With the wig on his head he used to wear when deciding on someone’s death and the other characters not seeing Mr. Wargrave’s supposedly dead face in this scene, the target viewers could also recognize the weirdness of that death, not giving upon their implications or anticipations that they have gathered so far as to Mr. Wargrave as the most potential perpetrator.

*Example 15:*

Source text:

“I read a story once- about two judges that came to a small American town - from the Supreme Court. They administered Justice - Absolute Justice. *Because – they didn’t come from this world at all....*” (Christie, 1985, p. 165)

This context is produced by Miss Claythorne. However, before going on with discussion of this context, it is important to remind that it is produced much later than Mr. Wargrave dies. This context is significant in that the mysterious voice record that is the beginning of the whole story in the source text accuses people of the murders they are claimed to have committed and concludes by asking if they could say anything in defence. As has been previously stated in this analysis, the formal legal language in that

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

voice record is explicitly presented to the reader. In the story that Miss Claythorne mentions, Absolute Justice is brought to an American town by judges. This alludes to the amorce that the absolute justice sought and plotted on this island could be the creation of a judge, as well. However, with Judge Wargrave already pronounced death, the source reader cannot think of any other judge in the meaning universe of the text. In contrast, what is more significant in this context is the expression “they didn’t come from this world”. As Wargrave is already dead, this expression could be linked to his place in the afterlife. Reading this implication, the source readers can justify their doubts about the death of Mr. Wargrave as discussed in Example 14. Since Mr. Wargrave deems himself as the justice messenger of the Holy Being in this world in the source text, the “Absolute Justice” provider not coming from this world – therefore coming from the afterlife – could be inferred as Mr. Wargrave. However, this context is omitted in the target text, depriving the target viewers of confirmation of their doubts in the ambiguous scene showing Mr. Wargrave dead. Therefore, an implicit clue that source readers can gather as to the identity of the murderer is omitted for the target viewers.

*Towards the resolution:*

Source text:

*What was that- hanging from the hook in the ceiling? A rope with a noose all ready? And a chair to stand upon – a chair that could be kicked away... [...] She climbed up on the chair, her eyes in front of her like a sleep-walker’s.... She adjusted the noose round her neck. Hugo was there to see she did what she had to do. She kicked away the chair. . . . (Christie, 1985, p. 174)*

As discussed in Example 13, the source reader is encouraged to anticipate that Miss Claythorne is to die as the last victim on the island, which comes true towards the resolution of the whole plot. Considering that a story generally ends with the resolution following the conflict, even if the enigma as to the identity of the murderer is not resolved yet, this context is the final step of the conflict just before the resolution. As can be seen from the context here, Miss Claythorne turns out to be the last victim of the plot; however, it is not known if she is the perpetrator of the whole conspiracy. As she gets to her room in the manor house, she sees a chair and a noose hanging from the hook on the ceiling. It must not be missed that there must be one more person on the island to bring the chair under the noose. This can be explained in two ways: It is either that there is an outsider apart from the ten characters introduced in the text or that one of the characters portrayed as death is still alive. Without any consideration, she hangs herself losing all her judgment and facultative decision-making, finally kicking away the chair and killing herself. With the enigma still sustained in the source text, the target text is also examined to see to what extent this context is preserved, or if it is preserved. As of Episode 3 / 49:37, Miss Claythorne is shown getting to her room in an unconscious manner, standing on the chair and adjusting her head to the noose hanging from the hook. The chair and the noose should also arouse the curiosity of the target viewers because she is supposed to be the only remaining person on the island. The enigma as to the placement of the chair and the noose is preserved in the target text in this way. However, unlike the source text, she does not kick away the chair but shockingly sees Mr. Wargrave open the door and get to her room as of Episode 3 / 50:34. She immediately regains her consciousness but cannot get away with the already slipped chair, which causes her to have trouble trying to touch the parts of chair with her tiptoe not to die. Wargrave begins to tell her everything while she is suffering in the noose trying to save herself. Once the whole enigma is resolved with the confessions of Mr. Wargrave, the judge takes the chair away and she dies. Following the resolution, Mr. Wargrave goes downstairs to the dining table, cleaning the handle of the gun and shooting himself with the gun getting out of his hand to the end of the table as if someone else has killed him. As can be understood from this scene, the resolution comes with Miss Claythorne’s hanging herself for the target viewer. In this way, all the anticipations as to the identity of the murderer discussed in the previous fifteen examples for the target viewers come true. However, the resolution

**Adres | Address**

*RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*

*RumeliDE Journal of Language and Literature Studies*

**e-posta:** editor@rumelide.com  
**tel:** +90 505 7958124

**e-mail:** editor@rumelide.com,  
**phone:** +90 505 7958124

comes earlier to the target viewers than to the source readers. As in some examples in the conflict, the resolution that comes with a letter in the source text is omitted in the target text to be compensated with Mr. Wargrave's confessions to Miss Claythorne just before her death. On the other hand, the resolution in the source text comes after extensive but futile investigation by the police department. Reading the investigations of the police department with no concrete finding, source readers can only see their anticipations and implications are confirmed when they are presented a letter saying "writing my confession, enclosing it in a bottle, [...], and casting it into the waves" (Christie, 1985, p. 183) by Mr. Wargrave. The source reader finds that it is Mr. Wargrave behind the whole plot with his confessions on the letter. Therefore, the compensation technique applied in the target text allows the target viewers to resolve the enigma with an altered and earlier context as compared to the source readers.

#### 4. Conclusion

In this study, the detective novel titled *And Then There Were None* by Agatha Christie is analyzed for the clues in the narrative as to the identification of the murderer. The contexts with clues are taken as discursive techniques, deliberately employed by the writer in order to extend the suspense or allow the readers to draw implications or anticipations to solve out the enigma. The contexts identified in the source text to enable the readers to form an idea to solve the enigma during the conflict part of the story are compared to the TV series adaptation of the novel, which is taken as the target text in the framework of intersemiotic translation.

It is found that the source text is interwoven with alternated discursive techniques that often mislead the readers in their implications or anticipations. However, the contexts with clues are discussed in this study with the rationale behind their presentation as the amorce or anticipation techniques. As a literary text is generally built upon traps for its readers, even the seemingly least important sign or context could prove to be significant in solving out enigmas particularly in detective novels.

It is acknowledged that the dynamics of literary production and TV series or film adaptations differ due to the very nature of either endeavour. As a result of the analysis of the source text, fifteen contexts are identified to help the source reader have an idea of the resolution of the plot. The comparison of those source contexts to the target text shows that four contexts in the source text with explicit or implicit clues as to the identity of the murderer are preserved in the target text, which means that target viewers could gather rational data regarding the resolution of the text as the conflict reaches climax. On the other hand, while three significant source contexts are omitted in the target text, these omitted contexts are compensated in other contexts, thereby allowing the target viewers to rationalize their predictions regarding the resolution as is the case with the source readers. Therefore, of the fifteen contexts presented as clues to the identity of the murderer in the source text, seven of them are preserved for the target viewers either directly or through compensation technique. However, four contexts with implicit signs and two contexts with explicit signs are totally omitted in the target text, as a result of which target viewers are deprived of the data that source readers could obtain regarding the resolution. These omissions serve to extend the suspense of the thrill in the TV adaptation of the novel. While the target viewers are not presented enough clues regarding the resolution, they are presented an explicit context not available in the source text which could enable them to anticipate the identity of the murderer despite the omission of six significant contexts. Finally, while the resolution as to the identity of the murderer is preserved for the target viewers, the context of the resolution is alternated in the target text. Whereas source readers learn the whole plot from a letter, target viewers are presented the resolution from a conversation between Mr. Wargrave, the plotter of the whole thing, and the last victim, Miss Claythorne. This alternation in the resolution could be attributed to the dynamics of the literary and audiovisual productions. While literary productions are based on visual and cognitive aspects,

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124

audiovisual productions trigger the auditory aspect as well, as a result of which the resolution could be presented to the target viewers through a conversation.

All these results can be interpreted within the three-degree typology in intersemiotic translation proposed by Kourdis (2020). With almost half of the contexts with clues as regards the resolution of the enigma established in the source text preserved in the target text, this translation can be considered “quasi-total intersemiotic translation” since “part of the information load is transmuted” (Kourdis, 2020, p. 89) in the TV adaptation of the novel. It takes a great degree of elaboration to decide between “quasi-total intersemiotic translation” and “partial intersemiotic translation” in which a small part of the information in the source text is translated into another semiotic system (Kourdis, 2020, p. 89). In this study, the information load between the two semiotic systems is only based on the signs serving as anticipation or amorce as to the resolution in the plot. Since the significant contexts partially presented to the target viewers would suffice to get them to gather rational data for the resolution, this intersemiotic translation is thought as “quasi-total intersemiotic translation” rather than “partial intersemiotic translation” which would be the case if the contexts significant for the resolution in the source text could not provide sufficient data for the target viewers.

While literary texts generally include enigmas that take the conflict in the story to the climax, detective novels are known to make the most of the enigmas. In order to extend the suspense and the thrill of reading, supporting and confusing discursive techniques are employed alternately (Öztürk Kasar, 2009, p. 170). In the interlingual translation, these techniques need to be analyzed by the literary translator in order not to reveal the resolution earlier. When it comes to the intersemiotic translation, particularly TV adaptation of novels, the preservation or omission of the significant contexts depends upon the dynamics of audiovisual productions. However, compensation of the omitted contexts in intersemiotic translation, one more technique found to be commonly employed in this study, also preserves the explicit or implicit clues as part of the discursive techniques in TV adaptation of detective novels. It is recommended as a result of this study that compensation technique could allow the translators to sustain or allude to the resolution of enigma not only in interlingual but also in intersemiotic translation.

### References

- Bargainnier, E. F. (1980). *The gentle art of murder. The detective fiction of Agatha Christie*. Bowling Green University Popular Press.
- Cahir, L. C. (2006). *Literature into film. Theory and practical approaches*. McFarland & Company, Inc., Publishers.
- Christie, A. (1985). *And then there were none* (41<sup>st</sup> Edition). Fontana/Collins.
- Christie, A. (2007). *On küçük zenci* (5<sup>th</sup> Edition). (S. Yazıcıoğlu, Trans.). Altın Kitaplar Yayınevi.
- Clair, R. (Director). (1945). *And then there were none* [Film]. 20<sup>th</sup> Century Fox.
- Giannakopoulou, V. (2019). Introduction: Intersemiotic translation as adaptation. *Adaptation*, 12(3), 199-205. doi:10.1093/adaptation/apz023
- Gorlée, D. L. (1994). *Semiotics and the problem of translation: With special reference to the semiotics of Charles S. Peirce*. Rodopi.
- Jakobson, R. (1959). On linguistic aspects of translation. In R. A. Brower (Ed.), *On translation* (pp. 232-239). Harvard University Press.
- Johnson, R. (14 December 2022). *Best Agatha Christie movies, ranked*. <https://movieweb.com/best-agatha-christie-movies/> Accessed on: 19.09.2023.

Adres	Address
RumeliDE Dil ve Edebiyat Araştırmaları Dergisi	RumeliDE Journal of Language and Literature Studies
e-posta: editor@rumelide.com	e-mail: editor@rumelide.com,
tel: +90 505 7958124	phone: +90 505 7958124

- Kourdis, E. (2020). Towards a typology in intersemiotic translation from verbal to nonverbal and polysemiotics signs. In M. Kuleli & D. Tuna (Eds.), *Conceptual readings in language, literature and translation* (pp. 79-100). Nobel Bilimsel Eserler.
- Öztürk Kasar, S. (2009). Pour une sémiotique de la traduction. In C. Laplace, M. Lederer & D. Gile (Eds.), *La traduction et ses métiers* (pp.163-175). Lettres Modernes Minard, Coll."Champollion 12".
- Öztürk Kasar, S. (2021). Çevirmek, anlamı eğip bükme sanatı mıdır?. In D. Tuna & M. Kuleli (Eds.), *Interdisciplinary debates on discourse, meaning and translation* (pp. 19-44). Anı Yayıncılık.
- Öztürk Kasar, S. & Yatarkalkmaz, Ş. (2021). Sinemadaki roman uyarlamalarında göstergebilimsel kodların karşılaştırılması: Yusuf Atılgan'dan Ömer Kavur'a *Anayurt Oteli* örneği. In D. Tuna & M. Kuleli (Eds.), *Interdisciplinary debates on discourse, meaning and translation* (pp. 145-166). Anı Yayıncılık.
- Phelps, S. (Screenwriter) & Viveiros, C. (Director). (2015, December 26). Episode 1. (Season 1, Episode 1) [TV series episode]. In S. Phelps, H. Strong, K. Thrussell, D. Timmer (Executive producers), *And then there were none*. BBC; Mammoth Screen and Agatha Christie Productions. <https://www.youtube.com/watch?v=DH5E3zWv7u4>
- Phelps, S. (Screenwriter) & Viveiros, C. (Director). (2015, December 27). Episode 2. (Season 1, Episode 2) [TV series episode]. In S. Phelps, H. Strong, K. Thrussell, D. Timmer (Executive producers), *And then there were none*. BBC; Mammoth Screen and Agatha Christie Productions. <https://www.youtube.com/watch?v=utnu9EVphRA>
- Phelps, S. (Screenwriter) & Viveiros, C. (Director). (2015, December 28). Episode 3. (Season 1, Episode 3) [TV series episode]. In S. Phelps, H. Strong, K. Thrussell, D. Timmer (Executive producers), *And then there were none*. BBC; Mammoth Screen and Agatha Christie Productions. [https://www.youtube.com/watch?v=6Cwa8\\_xhumY](https://www.youtube.com/watch?v=6Cwa8_xhumY)
- Snyder, M. H. (2011). *Analyzing literature-to-film adaptations. A novelist's exploration and guide*. Continuum.
- Torop, P. (2013). The ideological aspect of intersemiotic translation and montage. *Sign Systems Studies*, 41(2/3), 241-265.
- Tuna, D. & Kuleli, M. (2021). Preface. In D. Tuna & M. Kuleli (Eds.), *Interdisciplinary debates on discourse, meaning and translation* (pp. 9-15). Anı Yayıncılık.

Adres | Address

RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi

RumeliDE Journal of Language and Literature Studies

e-posta: editor@rumelide.com  
tel: +90 505 7958124

e-mail: editor@rumelide.com,  
phone: +90 505 7958124