

# Identifying Intersemiotic Translation Trends: A Case Study on Gaiman's *The Graveyard Book* and its Graphic Novel Translation

by  
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*Thesis presented in fulfilment of the requirements for the degree  
of Master of Arts in the Faculty of Arts and Social Sciences at  
Stellenbosch University*



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December 2021

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Date: December 2021

## Abstract

This case study takes the form of a Descriptive Translation Study (DTS) of Neil Gaiman's *The Graveyard Book* (2008 & 2014). The primary aim is addressing the gap in Translation Studies of comics, by providing a qualitative description of the intersemiotic graphic novel translation of Gaiman's 2008 novel. This description is then used to identify and formulate intersemiotic translation trends. The study also aims to establish a methodology, which is replicable and capable of producing similar results when applied to similar source and target texts.

*The Graveyard Book* (2008) won both the Carnegie and Newbery Medals, making Gaiman the first author to be presented with both prestigious awards. The 2014 graphic novel translation of this award-winning novel was completed by eight eminent illustrative translators. This number, in addition to the shortage of intersemiotic translation literature concerning comics and graphic novels, makes *The Graveyard Book* (2008 & 2014) an interesting subject for DTS. The differing art styles of the eight translators produce a visualisation of the phenomena of different translation styles. These different styles in turn allow for the identification of similar intersemiotic translation methods from translator to translator. These corresponding methods are then reformulated as intersemiotic translation trends.

As the study comprises two aims, it can be divided into two corresponding sections. Chapters 1 to 4 comprise the theoretical background. This includes establishing the translating agents, the study's theoretical foundations, and the existing research that informed the methodology. The theories – intersemiotic translation, multimodality, constrained translation, translator invisibility, and norms – are the groundwork of the study, encapsulating the central facets of the text with which the study is concerned. The existing research informs the study on how to look at these facets through the lens of the DTS orientations. The formulation of the methodology is the final cornerstone before the empirical research is presented. Chapter 5 comprises a function-, product- and process-orientated description of *The Graveyard Book* (2008 & 2014). Chapter 6 then presents the elaboration of the phenomena described in Chapter 5 – thus formulating the trends, as well as the conclusion to the study.

## Opsomming

Hierdie gevallestudie volg 'n Beskrywende Vertaalteoretiese (Descriptive Translation Studies - DTS) benadering tot Neil Gaiman se *The Graveyard Book* (2008 & 2014). Die hoofdoelstelling is om die leemte in literatuur oor strokiesprentvertaling aan te vul deur 'n kwalitatiewe beskrywing te gee van die intersemiotiese vertaling van Gaiman se 2008-roman as 'n grafiese roman. Die beskrywing word dan gebruik om intersemiotiese vertaaltendense te identifiseer en formuleer. Die studie het ook ten doel om 'n metodologie vas te stel wat herhaalbaar is en soortgelyke resultate kan lewer wanneer dit op soortgelyke tekste toegepas word.

Gaiman se *The Graveyard Book* (2008) het sowel die Carnegie- as Newbery-medalje gewen. Gaiman is die eerste skrywer wat albei hierdie gesogte toekennings ontvang. Die grafiese vertaling van hierdie bekroonde 2014-roman is deur agt uitstaande illustratiewe vertalers voltooi. Hierdie getal vertalers, benewens die tekort aan intersemiotiese vertaalliteratuur met betrekking tot strokiesprente en grafiese romans, is 'n interessante onderwerp vir 'n DTS-benadering. Dit is omdat die vertalers se verskillende kunsstyle 'n visualisering van die verskillende vertaalstyle lewer. Uit hierdie uiteenlopende style kan daar egter soortgelyke intersemiotiese vertaalmodes tussen die onderskeie vertalers afgelei word. Die ooreenstemmende modes word dan herformuleer as intersemiotiese vertaaltendense.

Die studie bestaan uit twee afdelings gebaseer op die twee doelstellings. Hoofstuk 1 tot 4 bevat die teoretiese agtergrond van die studie. Dit sluit bespreking in oor die vertaalagente, die studie se teoretiese grondslae, en bestaande navorsing waarop die metodologie gebaseer is. Die teorieë – intersemiotiese vertaling, multimodaliteit, beperkte vertaling, onsigbaarheid van die vertaler, en normteorie – is die sentrale aspekte waarop die studie fokus. Die bestaande navorsing lei die studie in die beskouing van genoemde aspekte, veral deur die lens van 'n DTS-perspektief. Die formulering van die metodologie is die finale hoeksteen voor die empiriese navorsing volg. Hoofstuk 5 bevat die beskrywende studie as 'n funksie-, produk- en prosesgerigte beskrywing van *The Graveyard Book* (2008 & 2014). In Hoofstuk 6 word hoofstuk 5 se DTS-verskynsels

verwerk. Hierdie verwerking lei tot die formulering van die intersemiotiese vertaaltendense. Hoofstuk 6 bevat ook die gevolgtrekking van die studie.

## **Acknowledgements**

I owe a great debt of gratitude to my supervisor, Professor Ilse Feinauer, for the extraordinary support and guidance throughout the course of my studies.

I owe grateful thanks to Stellenbosch University for sponsoring my post-graduate studies.

I would like to give heartfelt to my family, Garth and Garry Ahnie, Sybil, Bronwyn, Carmen and Errol Gordon, and Unity Dreyer for all their love and support at every step of the way.

I would like to thank the two best friends I could have ever asked for, Cailee Pistorius and Makaziwe Ngoqo, for keeping me sane and motivated when I wanted to give up.

And I would like to thank my mother, Anneline Ahnie, for every sacrifice she made for me to reach this point.

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# Chapter 1: Introduction

## 1.1. Introduction

Iconotexts such as comics tend to be overlooked in Translation Studies. This is attributable to the absence of visual signs and literacy in translator training, publishers' lack of familiarity with the demands of translating images, and the limited number of scholars who focus on iconotext translation. While the understanding of what translation entails has broadened over recent years, dominant translation discourse still has a verbal focus. Even Lefevere's (1987: 31) wide-ranging assertion that translation is a form of re-writing still recalls an image of written texts being transferred between verbal means. A chief aim of this study is to contribute towards the body of literature investigating iconotext translation – comic translation specifically – and support the expansion of Translation Studies. This stance argues for acknowledgment that the definition of translation as a “message transfer” (Jakobson, 1959: 233) does not entail the message only comprise verbal signs. This study further resolves the above definition with the addition of the transfer of the message modality as this caters for the occurrence of translation between sign systems.

From the perspective of this study, Translation Studies goes hand in hand with comics. This view is supported by the prevalence of translated comics, and the abundance of knowledge available from studying comic translation practices and products. While the immediate understanding of translation usually refers to interlingual translation, or what the linguistic approach calls “translation proper” (Jakobson, 1959: 233) – wherein the transfer is purely verbal – comics include additional aspects not typically ascribed to translation. Of these additional aspects, issues relating to signs and sign processes or semiosis, are the most prominent. As iconotexts present an interplay of verbal and visual signs, comics largely undergo inter- and intra-semiotic translation, in addition to the more typical inter- and intra-lingual translation. The former means of translation tend to assign more effort towards altering and converting non-verbal aspects of text, whether in the form of verbal text to non-verbal text or vice versa – that is intersemiotic – or between various forms of non-verbal text – that is intrasemiotic.

## 1.2. Background

The study is a Descriptive Translation Studies (DTS) case study exploring an instance of intersemiotic translation. The texts involved are an English source text novel – *The Graveyard Book* (2008)<sup>1</sup> – and its translation, an English target text graphic novel – *The Graveyard Book Volume 1 and 2* (2014)<sup>2</sup>. As the source and target texts are both English, intralingual translation is also observed, but as intersemiotic translation comprises the larger portion of the observable phenomena, this is the primary translation type which will be investigated. This study aims to identify intersemiotic translation trends observable in *The Graveyard Book*<sup>3</sup>. The premise of the study is a single controlled source text translated by eight collaborating illustrative translators – allowing for the identification of corresponding translation methods between them.

The following sub-sections introduce the various subject matters with which this study is concerned. These include both topics under discussion, such as comics and the source text author (Neil Gaiman), as well as the theoretical approaches used to frame these topics, such as translator invisibility and norm theory.

### 1.2.1. The Agents

The agents of interest in this study include the author of the novel and the eight translators who worked on the graphic novel. Agents such as the novel's illustrator, the novel and graphic novel typographers, and the graphic novel's letterer and colourist are investigated to a far lesser extent.

Neil Gaiman is a multi-award-winning British author, known for creating works which are not bound by audience or genre. Rather, Gaiman's works transcend boundaries and reach audiences of all ages and literary preferences ('About Neil', 2019). *The Graveyard Book* (2008) for instance, is aimed at a younger audience, indicated by the adolescent protagonist, its bildungsroman themes (Pope & Kaywell, 2001: 323), and the publisher prescribed age as indicated on the cover. The novel also appeals to more mature audiences though (Prescott, 2015: 2), indicative of the broad appeal which is

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<sup>1</sup> *The Graveyard Book* (2008) refers to the source text novel.

<sup>2</sup> *The Graveyard Book* (2014) refers to the target text graphic novel.

<sup>3</sup> *The Graveyard Book* sans date refers to both the novel and graphic novel as a system.

held by many of Gaiman's works. Furthermore, while the novel contains a few illustrations by Dave McKean, the children's edition illustrated by Chris Riddel (Halsall, 2017: 135), further demonstrates the story's extensive audience. The children's illustrated edition – another intersemiotic translation – in addition to the numerous interlingual translations of the novel, also indicates the popularity of the novel as well as how such popularity can lead to translation, which in turn expands the audience who can access the texts (Even-Zohar, 2005: 5).

While scholars such as Halsall (2017: 335) refer to the eight translating agents involved as illustrators, this study recognises them as illustrative translators. This is done to demonstrate that while intersemiotic translation may not conform to the typical understanding of translation, the practice does involve translation. The term "illustrative translators" also emphasises the different modalities of the source and target texts. The illustrative translators involved are P. Craig Russell, Kevin Nowlan, Tony Harris, Scott Hampton, Galen Showman, Jill Thompson, Stephen B. Scott, and David Lafuente. Most of these individuals are not likely to regard their work on *The Graveyard Book* (2014) as translation as their roles are typically designated as comic artists. Even so, this study contends that the process followed was translation and that the agents involved were thus translators, albeit illustrative translators. This title, furthermore, both acknowledges and deviates from the tendency of other scholars to refer to those who worked on *The Graveyard Book* (2014) as illustrators.

The other agents are the novel's illustrator, David McKean, and typographer, Hilary Zarycky, and the graphic novel's typographer, Brian Durniak, letterer, Rick Parker, and colourist, Lovern Kindzierski. To a lesser extent, these agents' work could be described as comprising translation as well. In the case of the novel, McKean and Zarycky provide additional meaning by visually presenting Gaiman's verbal story. In the case of the graphic novel, Durniak, Parker and Kindzierski are transferring connotations from the source text into the target text by means of designing the verbal text and colouring the visual text. Although this is not central to the study, their work needs to be recognised as contributing towards the meaning making process of the respective texts.

### 1.2.2. The Theories

DTS prioritises investigations of translation phenomena according to three orientations (Holmes, 2000: 184). DTS can describe the context of the translation or be function-orientated; describe existing translations or be product-orientated; or describe the act of translating or be process-orientated (Holmes, 2000: 184-185). Regarding DTS, Toury (1991: 182) posits that a translation study cannot satisfactorily explain its hypothesis unless it employs all three orientations together. That is, a DTS is inadequate unless it recognises that the function, product, and process are interrelated and inseparable. However, conducting a translation study this way is not always possible as insight into each orientation is not always available. *The Graveyard Book* (2014), for example, is a completed target text and the translators did not record how they went about translating. Additionally, the illustrative translators would not necessarily have identified as translators and would not likely be able to provide an after-the-fact description of the translation process. As such, while there are no existing translation annotations, this study endeavours to analyse the translation in terms of the function- and product-orientations, as thoroughly as possible, to retroactively formulate a process-orientated description.

The central tenet of this study, intersemiotic translation, was designated by Jakobson, a linguist and spiritual forefather to modern Translation Studies, (1959: 233) in his seminal work "On Linguistic Aspects of Translation." Intersemiotic translation is the primary type of translation observed, as well as the cause from which multimodality, constrained translation, translator invisibility stem, and norms. Firstly, intersemiotic translation links to multimodality as the target text is multimodal. Secondly, intersemiotic translation links to constrained translation as the addition of non-verbal sign systems limits the verbal text. Thirdly, intersemiotic translation links to translator invisibility, as intersemiosis is a collective task which typically results in a target text comprising signs beyond the source text author's repertoire. Finally, intersemiotic translation is linked to norms as the trends will be identified based on observed instances of intersemiotic translation, similar to how Toury's norms were derived from real translations. Furthermore, where possible, the trends identified will be categorised according to existing norm types.

Jakobson (1959: 233) defines intersemiotic translation as the “interpretation of verbal signs by means of signs of non-verbal sign systems.” The target systems into which verbal texts are most commonly intersemiotically translated include music, cinema, and painting (Jakobson 1959: 238) – artistic formats which vary starkly in terms of semiotic nature. Additionally, Lim Fei (2004: 220) describes the modern day as the age of multimedia, with meaning being constructed from the combination of various modes beyond the purely linguistic. This argument is significant to any discussion of intersemiotic translation, as it highlights the profusion of intersemiotic transfer that does not conform to the definition of a single, typically verbal, sign system, being translated into a single different, typically non-verbal sign system. Rather what is most common is the intersemiosis (Jakobson, 1959: 233) of a source text comprising one sign system into a target product that comprises many different yet interdependent systems. In other words, verbal texts may be translated into alternative artistic formats that are either unimodal or multimodal in nature.

Multimodality occurs when several modes are combined to produce a more layered message, or alternatively one which is quicker and easier to interpret than if it had been relayed in unimodal terms (Kress, 2010: 1). Put differently, multimodality is a means of combining various modes to create a more efficient communicative process. Though comprising multiple modes, comics are more specifically multisemiotic in nature, as they comprise different graphic sign systems that are bound to the page or digital screen. Comic translation thus resembles the page-bound unimodal verbal realm of lingual translation more than multimodal texts of an audio-visual nature. Da Silva (2017: 71) maintains, however, that comics are invariably multimodal, consisting of written words in conjunction with typography, images, facial expressions and gestures, and layouts. Unlike with intralingual and interlingual translation where only particular elements of the communicative scheme and their respective language functions are altered, with intersemiosis virtually every element undergoes change and, as a result, all the functions are reorganised as well (Da Silva, 2017: 73). This pertains not only to intersemiotic translation, but also shifts from unimodality to multimodality. While the terms “multimodal” and “multisemiotic” are often used interchangeably, and though this study uses “multimodality” as an umbrella term, the target text is specifically multisemiotic.

The combined focus on intersemiosis and multimodality would not be complete without considering constrained translation. Mayoral, Kelly and Gallardo (1988: 356) describe constrained translation as the subsequent complications and limitations which arise when a purely verbal text undergoes intersemiosis into a multimodal target text. As these target texts comprise multiple signs systems in conjunction with the verbal signs, the amount of space and time that can be dedicated to those verbal signs is drastically reduced. This concept recognises that translation does not exist as an exclusively linguistic practice, and subsequently counters approaches which choose to view it as such. Additionally, constrained translation does not purport that target texts of this nature are somehow lacking in the ability to convey a message, rather the term is simply descriptive in nature.

Intersemiosis also highlights the issue of translator invisibility. Venuti's (2008: 1) theory of translator invisibility is based on the Anglo-American opinion that a translation should read as fluently in the target language, typically English, as if it was an original text. In other words, no translator should be noticeable during the reading of the target text, and only the source text author's voice should be heard. Invisibility is an unlikely outcome for the translating agents involved in producing an intersemiotic translation, which is a collective and collaborative process. It also cannot be assumed that the author's is the only creative voice present once the target text shifts to a modality outside of the author's usual skillset. While many of the agents working on the less obvious facets of the translation are not always as clearly cited as the source text author or primary translators, their presence is still felt in the target text product.

The consolidation of these theories leads to translational norms. The observations made within the case study – based on the above theories – guide the trends that will eventually be identified as based on norm theory. Toury (2012: 63) describes norms as a continuum of diagnoses applicable to translational performances which range from practices which are prescribed to those which are forbidden. Abiding by these norms can lead to rewards, whereas flouting them can garner penalties (Toury, 2012: 63). Chesterman (2016: 49), on the other hand, describes norms as units of cultural transmission, which have outlasted others. Chesterman (2016: 49) also describes norms as being imposed by authorities or gaining acceptance in a more organic way. In this study, translational norms inform the



way trends are identified and formulated as trends are behaviours which are observed to correspond between agents. Furthermore, trends have the similar potential to guide behaviour and to become established over time, or otherwise fall out of use.

### **1.2.3. Comic Translation**

Comics – used in this study as an umbrella term for iconotexts such as graphic novels – are typically regarded as lowbrow literature intended for children and teenagers; a fact which correlates rather neatly with the incorrect assumption that much of Gaiman’s work is aimed at younger audiences. This view, which is most prevalent in Anglophone contexts, prevails despite the efforts of those scholars who specialise in comics and a thriving international comic book market. Contributing to this view is the shortage of translation-related comic research – a worrisome fact considering that most comics in circulation are translated titles (Zanettin, 2008:21). It should also be noted that in addition to being in shorter supply, most of the existing research is not available in English. As such there is little opposition to comics’ peripheral position within English literary systems (Zanettin, 2005: 94).

Since literature on comics is not readily available, it is necessary to conduct more research on comics and their translation and establish models upon which future research can be based. This need for theoretical framework is relevant to comics as part of literature studies, but even more so to comics as part of translation studies. In the latter instance theoretical models would not only assist in studying comic translation phenomena and practice, but also in developing strategies and inform translation education.

Comic translation tends to be a collective process which is highly collaborative (Halsall, 2017: 135). The typical comic translation process includes many of the practices observed in comic creation. They comprise illustrating, inking, colouring, typesetting and lettering, in addition to the actual verbal and visual reinterpretations, checks and editing which correspond with each of these stages. As with translation, many of the agents involved in each of these stages receive far less recognition than the author. This lack of acknowledgment, however, is not as prominent with *The Graveyard Book* (2014) which was adapted by a staggering eight translators. Each illustrative translator’s name is

printed on the front cover of the volume they worked on, as well as at the beginning of each chapter they contributed towards. As mentioned in Section 1.2.1., the letterers, typographers and colourists received far less attention.

An additional peculiarity is the prevalence of comics attached to Gaiman's name. This is due to the multitude of Gaiman's works which have been graphically translated, as well as the number of original comics Gaiman has written. This raises the question of Gaiman's presence and involvement in the aforementioned collaboration at the helm of the intersemiotic translation process. Gaiman does not typically produce his own original graphic work, nor the graphic translations of his own original verbal work. Despite this, Gaiman is well versed in the creation and adaptation of visual media as he has been involved with these processes and at times even providing concept art for his characters, upon which the final illustrations have been based. As no notations for the translation process of *The Graveyard Book* (2014) can be found, and none of the interviews about the project focus on the translation process followed by those involved, the question of Gaiman's involvement remains unsolved. It is, however, still relevant to issues regarding the visibility of the illustrative translators involved.

### **1.3. Problem Statement**

While Zanettin (2005: 2) argues that comics occupy a prominent space within the translation world due to the prevalence of translated titles, he acknowledges the simultaneous lack of representation in terms of research, especially in Anglophone countries. Oittinen (2008: 76) is another scholar who has long opposed Translation Studies' unimodal verbal, and the subsequent neglect of translation surrounding visual content. More recently, while acknowledging contemporary research in the field, Borodo (2014: 22) corroborated that this comparative underrepresentation remains. This attests to comics' distinctly peripheral position within the literary poly-system, especially in the case of English literature that is markedly hierarchical and often considers youth targeted and translated literature – classifications typically applied to comics – to be of less valuable in both academic study and recreation. Aguiar and Queiroz (2009: 1) describe the lack of intersemiotic translation literature, especially in "terms of conceptual modelling," while the practice remains theoretically relevant and frequent in

implementation. These two positions combined, create the problem with which this study is concerned – the lack of research concerning intersemiotic translation of novels to graphic novels. The more concise problem is the lack of intralingual intersemiotic translation trends – said trends being based on norm theory.

This study aims to identify and formulate intersemiotic translation trends by analysing the translation of *The Graveyard Book*. It is intended that should replications of this study's methodology yield similar results, the trends will be more widely acknowledged and employed to such an extent that they may eventually become established intersemiosis norms. The comic book market is a billion-dollar industry, yet intersemiotic translation studies typically focus on novels and cinema – media which generate more publicity and financial gain and thus garner the most funding for research. While this skewed focus has resulted in many facets of comics' intersemiotic translation being neglected, the specific problem which the study aims to address is the limited amount of English research concerning novel to graphic novel intersemiosis trends.

#### **1.4. Research Questions**

Before the empirical research can be conducted it is necessary to formulate a framework for approaching the study. The framework is not prescriptive, but rather descriptive, concerned with observing how an intersemiotic translation may be approached when the source text is a novel and the target text is a graphic novel. The preliminary research question thus asks how such research should be conducted. This question is addressed in the first part of the study that is more theoretically focussed. After an analysis of the source and target texts as well as the documentation of findings in terms of norm theory, the primary research question can be asked. This pertains to what novel to graphic novel intersemiotic translational trends can be identified by means of studying *The Graveyard Book* (2008) and its graphic novel translation (2014). This will be addressed in the second more empirical part of the study.

#### **1.5. Overview of Chapters**

This overview section includes what each chapter entails as well as how each chapter was approached. This study consists of two parts. The first part, Chapters 1 to 4, is

theoretical, to review the relevant theories and devise a methodology. The second part, Chapters 5 and 6, are dedicated to conducting the empirical study. The theoretical research will inform the study as it progresses, while the empirical research will be conducted after these principles have been explored and the methodology devised.

### **1.5.1. Chapter 1: Introduction**

This chapter introduces the gist of the study, including a summary of all the relevant facets and the chapters which follow. The first four chapters of the study contribute towards methodically introducing the theory and stance of the study before the empirical investigation is conducted in Chapters 5 and 6.

### **1.5.2. Chapter 2: Neil Gaiman and “his” Illustrative Translators**

Chapter 2 presents information about Gaiman and the eight illustrative translators. Chapter 2 will include a brief synopsis of Gaiman’s life and other projects which he has worked on over the years, in addition to a motivation Gaiman being a worthy study subject. The position of both the author and his work within the English literary polysystem will also be discussed. This will be followed by an introduction to the illustrative translators and a description of their contributions towards the project.

### **1.5.3. Chapter 3: Literature Study**

Chapter 3 provides a literature study exploring all relevant theories. These include intersemiotic translation as disseminated by Jakobson (1959); multimodality based on the work of Kress (2010); constrained translation as clarified by Mayoral, Kelly and Gallardo (1988); translator invisibility according to Venuti (2008); as well as Toury (2012) and Chesterman’s (2016) norms. These theories will be used both independently – to provide sufficient explanation – and dependently – to holistically justify the postulations made. This chapter aims to clarify the links between each of the translation theories and their relevance within the study. Also included in this chapter is a discussion of comics and comic translation. This discussion is limited to facets which are relevant to the study such as “comics” as an umbrella term, the relevance of comics within translation studies and the difference between comics and graphic novels.

#### **1.5.4. Chapter 4: Research Design and Empirical Methodology**

Chapter 4 delineates the study's research design and methodology. The research design concerns the type of research conducted – a descriptive, qualitative case study – and how existing studies informed the methodology. The methodology is based on this research design and the studies investigated. The existing studies used in the chapter observe intersemiotic translation of picture books. While the subject matter is not the same, sufficient modal similarities and corresponding sign processes were observed between each respective study and this one to render them relevant to guide this study.

#### **1.5.5. Chapter 5: Investigating *The Graveyard Book*(s)**

Chapter 5 entails the descriptive analysis of the intersemiotic translation of *The Graveyard Book*. This chapter also contains background information on Gaiman's source text novel and its graphic novel translation. The description of the translation will be function- and product-orientated in order to describe the source and target texts, as well as the translational relationship between the two. The process-orientated description will then follow as it will be articulated based on the function- and product-orientations. The trends will then be inferred based on the observations that corresponded between the illustrative translators.

#### **1.5.6. Chapter 6: Trends Identified and Conclusion**

Chapter 6 refines the observations from Chapter 5 and presents the intersemiotic trends. By examining the source and target texts according to DTS orientations, this study intends to draft intersemiotic translation trends which could be found in similar studies and which may eventually contribute to the establishment of norms applicable to intersemiotic translation. These trends will be based on the correlations between the translation strategies used by the eight illustrative translators who worked on the text. The identified trends will be explored in conjunction with any earlier documented norms. Chapter 6 also concludes the study, thus addressing the problem statement and answering the research questions. The chapter also acknowledges the limitations faced and makes recommendations for further study, before presenting all closing remarks.

## **1.6. Conclusion**

The descriptions of how and why the study was formulated, now give way to the chapters exploring the theoretical underpinnings introduced above. The following chapter is dedicated to the study of the human agents involved in the translation and contextualising their roles relating to the source and target texts.

## Chapter 2: Neil Gaiman and “his” Illustrative Translators

### 2.1. Introduction

This chapter comprises an overview of the life of Neil Gaiman as well as his novel which is the source text this study is based on. Additionally, the intrinsic characteristics of three of Gaiman’s works will be discussed, especially those features these works share with *The Graveyard Book*. The three works discussed in relation to *The Graveyard Book* are *The Sandman* (1989), *Coraline* (2002) and *Snow Glass Apples* (1994) – a comic, a children’s novel and stop motion animation film, and a short story, respectively.

Also included in this chapter is a short description of each of the illustrative translators who worked on *The Graveyard Book* (2014). Referring to the illustrative translators as belonging to Gaiman – being “his” – in the title of this chapter is a tongue-in-cheek observation relating to the continued prevalence of a source text author’s name on the translations of their work. This is by no means a new feature of translated texts, and if anything, *The Graveyard Book* (2014) does a good job of acknowledging all the translators who worked on it. This feat is often not the case in translated literature, with many translators rendered both nameless and faceless in an attempt to deny the nature of the target text as exactly that – a translation.

Discussions of the illustrative translators will be kept brief and uniform in length. This is to equalise the differing levels of celebrity status afforded to each translating agent which has resulted in varied amounts of information available on each individual. While symbolic capital is subsequently at play here, this study views the contribution of each agent as equal, regardless of the fame or the number pages they have translated. As most of the translators involved are not universally famous, there are very few sources documenting their lives and accomplishments. To compensate for this lack of academic resources, it has been resolved that internet sources such as Wikipedia will also be used as means of informing this chapter.

## 2.2. Neil Gaiman

Gaiman is an influential and industrious British writer who has been a consistent presence on the literary scene since his debut four decades ago. Born in Hampshire, southern England in November 1960, Gaiman currently resides on the island of Skye in the United Kingdom. Developing a love for reading early on in his life, the young Gaiman often spent hours in libraries fostering this love – it was there where he was able to be, in his own words, “the sort of kid who devoured books.” (‘About Neil’, 2019).

While not having attended an institution of tertiary education, Gaiman is an advocate for further education and has received several honorary degrees over the years. These include an honorary Doctor of Fine Arts from the University of the Arts in 2012 (Gaiman, 2012), an honorary Doctor of Letters from The University of St Andrews in 2016 (Watson, 2016), and an honorary Doctor of Arts from the University of Winchester in 2019 (Student Achievements Celebrated and Public Figures Honoured at University of Winchester Graduation 2019, 2019). In March 2020, Gaiman received an additional honorary doctorate from the University of South Australia in recognition for his service to the community (UniSA Honorary Doctorates, 2020). In addition to these accolades, Gaiman completed a five-year tenure as a lecturer in the Languages and Literature faculty of Barns College (Bury, 2013), and presented a digital course on “The Art of Storytelling” via online education platform, *MasterClass* (2019). Rather than studying further, although having a love and respect for it, Gaiman (2012: 9) attributes his productivity and acclaim to writing continuously and with little fear of failure.

The 1980s saw the birth of Gaiman’s writing career. Starting as a journalist, Gaiman then proceeded to write his famed comic book series *Sandman* (Headrick, 2016: 1), as well as some short stories and poetry. In the 1990s, Gaiman dabbled in novels for all audiences, starting with the much-lauded *Good Omens*, which was co-authored by Terry Pratchett. In 1997, Gaiman experienced his first taste of film production, being tasked with writing the English script for the Japanese anime film *Princess Mononoke* (Studio Ghibli, 1997). In the 2000s, Gaiman became even more involved in the film industry, producing the live action film adaptation of his novel *Stardust* in 2007, and writing the screenplay to the 3D-motion-capture computer-animated film adaptation of *Beowulf* that same year. The 2010s



saw this same productivity in all Gaiman's literary undertakings with the addition of video game creation to his already lengthy resume. Supplementary to his literary pursuits, Gaiman has also been quite prolific in terms of vocal work over the years, having performed in radio plays, delivered audio books, and even sang (Prescott, 2015: 2). Most relevant, however, were Gaiman's experiences in the realms of adaptation and collaboration (Prescott, 2015: 3; Northmore, 2009), both in his own right as a creator adapting to the times by incorporating modern technology into his work, and by being involved in the translations of his existing works.

Despite not being considered canonical, Gaiman's works often receive widespread adoration and lasting relevance, especially when considering how often Gaiman's works have been translated. This is particularly true with movies and television series based on Gaiman's work, as these are media which not only require more funding as compared to novels and graphic novels, but also reach larger audiences. While his works do not represent what is typically positioned in the centre of any poly-system, Gaiman is increasingly being recognised by academics. Reviews of Gaiman's work appear in both peer reviewed journals and more mainstream and readily available periodicals. It could be reasoned that while Gaiman's works may be peripheral in scholarly literary systems, his work would likely occupy a central position in alternative literature systems. This alternativeness is reinforced by Gaiman's non-conformity in terms of genre or audience. This emphasis on Gaiman's tendency to go against the literary standard may seem contrary to motivating the decision to study his work. However, it is exactly Gaiman's popularity and longevity despite this unconventionality which makes him a justifiable subject of study.

### **2.2.1. Why Neil Gaiman?**

Sandifer and Eklund (2008: 1) describe discussing Gaiman's noteworthiness as a creator as "an endeavour which requires no justification." A prolific writer and paradigm of comic studies, Gaiman is often described as a literary icon. Sandifer and Eklund (2008: 1) go as far as to argue that the comics Gaiman produces are of such a high-quality that they are regularly documented as means of legitimising comics as a medium of study. Granted, that is one of the major aims of this very study. In prelude to using Gaiman's

work to endorse comics and further comic and comic translation studies, this study has also endeavoured to provide a brief chronicle of Gaiman's career, in a tentative attempt to reach the pinnacle of why he is such a valuable exemplar.

When discussing his own earlier writings, Gaiman describes his propensity towards the parody and pastiche of existing authorial voices ('About Neil', 2019), an inclination which is still present in Gaiman's writing today. Additionally, scholars such as Bleiler (2011: 269) and Collins (2008: 10) describe the ample presence of allusion to older literature in Gaiman's works, typically used in tandem to Gaiman's own twists and dark aesthetic. Through these tendencies, Gaiman often creates works which breathe new life into classic tropes and stories.

Examples of this include the dark retelling of the trip down the rabbit hole reminiscent of Lewis Carroll's *Alice in Wonderland* with Gaiman's *Coraline* (2002), and even more so *Snow, Glass, Apples* (1994) wherein Gaiman revamps the story of *Snow White* through a macabre and disturbing new lens. Another notable characteristic of Gaiman's work is his expert and exhaustive use of mythology and folklore. This is most apparent in his comic, *The Sandman* (1989), which originally ran from January 1989 to March 1996. In this comic, Gaiman takes age-old metaphysical entities from Western folklore and places them in scenarios set in a more modern era – the 1980s. Gaiman then adds elements of horror to these reinterpretations of folkloric tradition, and simultaneously subverts what the reader has come to expect from characterisations of anthropomorphised characters such as Dreams and Death. These characters are another example of allusion on Gaiman's part.

Each of these above-mentioned attributes are present in *The Graveyard Book* (2008). Often described as *The Jungle Book* (Kipling, 1867), but set in a graveyard (Halsall, 2017: 336), the story follows the development of an orphaned boy named Nobody "Bod" Owens. Starting as a toddler, the novel explores Bod's journey through adolescence, nurtured by the ghosts of the graveyard and his guardian, the vampire Silas. These events follow the murder of Bod's family at the hands of "the man Jack" – an allusion to Jack the Ripper in its own right. From allusions to a boy raised in the jungle, to a style of uniquely macabre fantasy, *The Graveyard Book* (2008) is quite exemplary of Gaiman's work. This ideal is

advanced with the subversion of expectations wherein metaphysical entities such as ghosts and creatures of folklore such as vampires are for once not portrayed as the villains, but rather the heroes of the story. All this to use the bizarre to captivate audiences with stories based on the ordinary and familiar (Halsall, 2017: 336), like when the normalcy of everyday family life is framed by a graveyard. A further twist to this already warped combination of the familiar with the novel (Halsall, 2017: 336), is the fact that, though often filled with uncanny elements, many of Gaiman's works have the propensity to stir positive feelings as well, being peppered with uplifting moments amidst the horror (Maury, 2008).

It is this ability to take classic tropes and stories and remake them into something new and remarkable which is suitable for all ages that makes Gaiman's writing both unique and massively popular (Prescott, 2015: 2). This study takes the stance that these subversions and allusions can be considered another form of translation. Although many of Gaiman's works have undergone interlingual and intersemiotic translation, and while Gaiman himself has been involved in projects dedicated to adapting existing works of literature – these genre and trope re-imaginings are, to an extent, representative of literary re-interpretation or translation. It is thus clear that Gaiman, and by extension his work, is indeed an appropriate research subject within Translation Studies. Gaiman is well versed in the practice of collaboration and adaptation (Prescott, 2015: 2) – from projects dedicated to works of other literary figures as well as his own. He is also a practitioner of trope transformation, making his literary themes and aesthetics suitable for conversion into more visual media. In other words, Gaiman's awareness of adaptation allows him to create works which are conducive to the adaptation process.

### **2.2.2. Neil Gaiman's Relevance within the Contemporary Literary Poly-system**

According to Even-Zohar (2005: 3) a poly-system is "a system of various systems which intersect [and] overlap." These subsystems are interdependent on one another, forming and functioning as a structured yet dynamic whole. The dynamic nature arises when the systems within display centripetal and centrifugal motion, constantly moving between various centres and peripheries. Movement towards a centre is dependent on positive regard for the subsystem – whether that system encompasses genre, format, or language

and so on. Related to the poly-system theory is the issue of canonisation. The literary canon, or canonised literature, refers to the texts that are afforded legitimacy by dominant groups within a particular literary institution or system (Even-Zohar, 2005: 6). These dominant groups often comprise patrons who possess a great deal of influence in the system, such as publishers or respected authors and reviewers.

Gaiman has been writing and publishing work for forty years. This authorial presence includes producing work which is both purely literary – that is prose and poetry – as well as work beyond what is typically considered pure literature – that is comics. As mentioned in Section 2.2., Gaiman has also been productive in various fields beyond literature, such as doing various forms of vocal work, creating a video game, and being involved in many adaptation projects for his own works and the works of other authors. Gaiman thus demonstrates flexibility beyond his vast literary experience and a willingness to transcend not only genres, but modalities as well (Prescott, 2015: 2).

Gaiman's repertoire is full to the brim with the retelling and even rebranding of classic stories in his own vision, with ample examples of subverting audiences' expectations with dark twists, as well as more realistic and vulnerable depictions of humanity and interpersonal relationships not typically present in fairy tales. Additionally, Gaiman's writing cannot be confined to any one genre, modality, or target audience. Publishers such as HarperCollins, place Gaiman's work in categories such as "For adults" and "For all ages." Scholars such as Prescott (2015: 3), ascribe this inability to pin Gaiman's work down to a particular genre to his expert blending of different genres. This broad experience, however, seems to have disrupted Gaiman's road to canonisation.

As a result of his prolific nature, Gaiman has also won numerous literary awards, holds several honorary degrees, and is often considered an expert in the field of creative writing. Gaiman's innumerable awards include one in almost every category: an award from science fiction and fantasy magazine *Locus*; a Nebula Award for works of science fiction or fantasy published in the United States; a Shirley Jackson Award for outstanding achievement in the literature of psychological suspense, horror, and dark fantasy; and a Geffen Award from the Israeli Society for science fiction and fantasy, to name a few. The graphic novel adaptation of *Coraline* (2002) won a Will Eisner Comic Industry Award,

while the film adaptation was nominated for both a Golden Globe and an Academy Award for Best Animated Feature. *The Graveyard Book* (2008) in particular, brought Gaiman a John Newbery Medal, a Cillip Carnegie Medal, and a Hugo Award – three of the most established and prestigious awards for youth literature, science fiction and fantasy. He received these accolades in addition to remaining in the top 10 of New York Bestseller's list for 61 weeks. On the topic of the Carnegie Medal, Gaiman describes it as the first literary award he ever heard of and at the time – aged seven – assumed it was the most important literary award that exists (Neil Gaiman Wins Children's Book Prize, 2010).

Many of Gaiman's most prestigious accolades were awarded to him post 2010. Despite three decades of literary work preceding this time, it was only after thirty years that Gaiman was being recognised as a prestigious authorial figure rather than a popular writer. Furthermore, despite being popular, enduring, and inventive, Gaiman's works do not have a designated space within the literary canon, nor is Gaiman considered to be a central figure within the literary system. Perhaps it is exactly the difficulty to place Gaiman in a specific sphere that positions him at the periphery of more rigidly defined literary systems. Besides not conforming to, but instead blending the literary devices at his disposal, the genres which Gaiman is often associated with and awarded for, are science fiction, supernatural, and – beyond typical verbal literature – comics and animation. These are genres and formats not held in particularly high regard in terms of literary prestige.

Gaiman's position could also be attributed to the fine line he walks between being a part of popular culture and being a figure of academic interest. Prescott (2015: 3) illustrates this contrast by describing how, although there are a wealth of articles and books documenting Gaiman's life and works, a scholar would be hard-pressed to find actual in-depth analyses of his literary works. That is, while there are fan and official sites which keep track of Gaiman's latest works and events, and even though press releases, interviews and essays regarding Gaiman are in abundance, little serious academic documentation is afforded to Gaiman. There is, of course, his near constant presence in comic journals, but as discussion of his work is often used as a means of acquiring legitimacy, it does little to add to Gaiman's canonisation with regards to literary critics and scholars. Thus, Gaiman is considered to have a cult following – a designation typically

saved for obscure or independent authors and creators – despite longevity and mainstream popularity.

### 2.3. The Illustrative Translators

In June 2012, Gaiman ('Neil Gaiman Official Tumblr', 2012) announced that P. Craig Russell would be adapting *The Graveyard Book* (2008) into a two-volume graphic novel. Gaiman and Russell worked together on numerous previous occasions, as for example Russell produced the graphic novel translation of Gaiman's 2002 novella, *Coraline*. At the time of the announcement, the list of illustrative translators who would be working on the project had not yet been finalised, with Russell the only artist whose involvement was confirmed. In a press release issued in October that same year (Arrant, 2012), seven additional illustrative translators were named to be joining Russell. Six of the seven comic artists listed at that time proceeded to work on the final project, while industry veteran Michael Golden was later replaced by relative newcomer, Stephen B. Scott, for reasons not disclosed. Thus, the final eight translating agents who worked on the intersemiotic translation process were P. Craig Russell, Kevin Nowlan, Tony Harris, Scott Hampton, Galen Showman, Jill Thompson, Stephen B. Scott, and David Lafuente.

While Russell is billed as having derived the graphic adaptation of the novel, what precisely this entails is not immediately clear. This study instead clarifies the process in terms of translation applied on various semiotic levels. Russell was responsible for writing the script as well as designing the layouts (see Figure 1)<sup>4</sup> for the graphic novel (Arrant, 2012). A review by Kirkus (2014) describes these duties as "cutting out most of the descriptive text" and designing "distinctive layouts even in chapters he didn't illustrate himself." While these actions are rather self-evident in a process of deriving a visual rendition of a story that originally exists in a predominately verbal state, they are simultaneously the foundations upon which the intersemiotic translation was based. In other words, a great deal of the pre-emptive translation work – procedures which are essential within the practice of translation – was executed by Russell before the rest of the illustrative translators were designated their sections.

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<sup>4</sup> All figures are included in Addendum A.

In the interview accompanying the October press release (Arrant, 2012), Russell specified that primary character design would largely fall on himself and Nowlan – who translated the first chapter of the graphic novel. The six remaining illustrative translators would then presumably style any primary characters that appeared in the chapters they worked on based on the appearances designed by Russell and Nowlan. Russell's decision to ensure some consistency in the main characters' designs as well as deciding who determines these default designs entails an additional aspect of translation. As a result of this decision, the novel is no longer the only source text to be translated. Instead, there are also source texts in the form of the character designs by Russell and Nowlan. The illustrative translators who worked on the remaining chapters likely took Russell and Nowlan's character designs into account as concept art and based the target texts they created on reinterpretations of not only the source text story and the illustrations, but also the initial designs created by Russell and Nowlan. While this complexity of the nature of the source text is acknowledged, it is not a central concern of the study.

The above descriptions further emphasise that a great deal of Russell's title as graphic adaptor was based on his planning and decision making regarding the progress of the translation project. One of the primary tasks of the planning process was to assign chapters to each of the illustrative translators. For example, Russell described Nowlan as having an elegant style and being skilled in designing architecture. As such, Russell assigned Nowlan the first chapter with the intention to start the first volume of the graphic novel with an affecting art style. Additionally, this chapter included many illustrations of buildings which were complimented by Nowlan's skill in architectural design.

Despite the book consisting of eight chapters and eight illustrative translators working on it, the chapters were not evenly distributed between agents – less so when the varying chapter length is considered. For instance, there are two chapters on which multiple illustrative translators worked, while other chapters which are far longer were translated by a single illustrative translator. Despite the varying lengths, one of the motives behind choosing *The Graveyard Book* for this study was the fact that eight individuals worked on translating the verbal novel into a more visual format. While it can be argued that much of the translation project was spearheaded by Russell, as a great deal of translation



consists of planning and decision making, this should not derogate from the other illustrative translators' capacities as such. Even under Russell's management, as it were, each illustrative translator still had to decide how they would tackle the portion of the project appointed to them. Insight into what the translation process entailed in these instances is unavailable. However, it is this process of decision-making and the process of intersemiotic translation which resulted from there, that this study aims to infer.

Russell thus assigned each translator a chapter or section to translate. These designations were accompanied by corresponding layout designs and scripts, as well as character references. By the time the other illustrative translators had acquired the necessary sources and could commence their contribution towards the intersemiotic translation, Russell, and to a lesser extent, Nowlan, had already executed a great deal of translation work. This should not, however, minimise the contribution of the other illustrative translators towards the translation project, or disqualify the work they contributed from being categorised as translation. Each translator was chosen and assigned their chapter with the intention of achieving a particular goal for the target text.

The level of fame and notoriety varies quite drastically between the illustrative translators. As such, this study endeavours to provide an equal amount of background information about each of them. Although there is only limited information for some of the illustrative translators, it is necessary to provide such contextualisation, not only to recognise those involved, but to acknowledge their presence as intersemiotic translators. The amount of data available on each respective illustrative translator does not automatically assign or detract merit from their capabilities. However, it does hold implications regarding the symbolic capital they possess which in turn directly affects their visibility and recognition within the larger project. Placing equal emphasis on the illustrative translators is done to level the playing field between them in the context of this study.

### **2.3.1. P. Craig Russell**

Russell, an award-winning comic artist, writer, and illustrator, is one of the best-known translating agents involved in the project ('P. Craig Russell', 2020). Having worked in the world of comics for several decades, Russell has won numerous Harvey and Eisner Awards in recognition of his work in the field ('P. Craig Russell', 2020). In addition to *The*



*Graveyard Book*, Russell collaborated with Gaiman on several occasions, working as both an illustrator for original visual projects, such as *The Sandman* (Vertigo, 1989), as well as an adaptor for Gaiman's other novels to undergo intersemiotic translation, such as the *Coraline* (Gaiman, 2002) graphic novel.

As mentioned above, Russell is given credit for graphically adapting *The Graveyard Book*. In addition to this, Russell also provided the cover illustrations for both volumes of the graphic novel as well as contributed towards the illustrative translation of Chapter 2 "The New Friend" and a portion of Chapter 8 "Leavings and Partings."

### **2.3.2. Kevin Nowlan**

Nowlan, another comic artist who has been involved in the industry for several decades, has a wide experience in different facets of comic creation. Having worked in every stage of the comic creation process, Nowlan has experience in pencilling, inking, colouring, and lettering. Accordingly, Nowlan has developed a reputation for being widely skilled in the various disciplines in which he practices. Nowlan has also worked for both major comic publication houses, such as *DC Comics* and *Marvel Entertainment*, and lesser-known subsidiaries such as now defunct *Vertigo Comics*. ('Kevin Nowlan', 2020).

Nowlan worked as illustrative translator for the first chapter, "How Nobody Came to the Graveyard" as well as a section of the final chapter, "Leavings and Partings." Russell described himself as being rather partial towards Nowlan's art style and capabilities, finding him the ideal illustrative translator for the first chapter of the graphic novel which is intended to hook readers.

### **2.3.3. Tony Harris**

Harris is a comic artist who, while not as famous as Russell or Nowlan, has been active in the industry for thirty years. In addition to being nominated nineteen times, Harris won two Eisner Awards, once in 1997 for best serialised story and again in 2005 for best new series. Harris has worked for leading and independent comic publications alike, as well as self-publishing a comic under his own company, *Buccaneer Publications*. Harris's name has also been tied to several controversies throughout the years. The most prominent of these is the criticism he garnered for sexist comments made in a public blog,

against female members of the comic book community, and several instances of failure to complete paid commissions. ('Tony Harris', 2019).

Harris worked as an illustrative translator on the beginning and concluding sections of Chapter 3, "The Hounds of God." Harris's very particular art style thus encapsulated that of Hampton's who illustrated the middle section of the chapter.

#### **2.3.4. Scott Hampton**

Hampton is a comic artist best known for his painted style of artwork. In addition to having worked on comic book titles under *DC Comics* and *IDW Publishing*, Hampton also illustrated trading cards for the collectable card game, *Magic: The Gathering*. Beyond his work on intersemiotic translation between a novel and graphic novel, Hampton also has experience in the field of adaptation having worked on the film adaptation of one of his own original comics in 2006. ('Scott Hampton', 2019).

Hampton worked as illustrative translator on most pages of the graphic novel. In addition to illustrating Chapter 7, "Every Man Jack" – which is by far the longest chapter of both the novel and graphic novel – Hampton also illustrated the middle portion of Chapter 3, "The Hounds of God."

#### **2.3.5. Galen Showman**

Showman is one illustrative translator about whom very little information is available. Unlike many of his contemporaries in the project, Showman does not have a dedicated Wikipedia article, or any other resources dedicated to his life or work. Showman's website is also no longer available. What is known, is that Showman worked as a comic book artist and letterer, as well as an illustrator of children's books ('University of Alberta: Galen Showman', 2020). Russell and Showman collaborated several times in the past, having even worked together on an earlier Gaiman authored comic, Dark Horse's *Murder Mysteries* (2002). Showman also contributed towards the Eisner Award winning comic anthology and tribute to comic innovator, Winsor McCay, called *Little Nemo: Dream Another Dream* (O'Neill, Carl & Stephens 2014).

Showman worked as an illustrative translator on Chapter 4 "The Witch's Headstone" and contributed to Chapter 8 in direct collaboration with Russell and Nowlan.

### 2.3.6. Jill Thompson

Unlike her contemporaries working on the graphic novel of *The Graveyard Book* (2014), Thompson also worked as a writer for stage, film, and television in addition to being an illustrator. Besides creating comics Thompson has experience working as a body model for other comic artists, co-illustrator Russell having used her likeness as a drawing reference on numerous occasions. ('Jill Thompson', 2019).

Thompson was the only female illustrative translator involved in this project. The decision to involve Thompson was irrefutable as she is one of the best female comic artists in the world. Thomson is also a long-time collaborator of Gaiman's, having worked on the original *The Sandman* (1989) series, as well as two of its spin-offs, namely *Death: At Death's Door* (Thompson & Gaiman, 2004a) and *The Little Endless Storybook* (Thompson & Gaiman, 2004b). The fact that Thompson was the only female translator may be due to the general notion that the industry is slanted towards male representation in terms of readers, creators, and characters. Thomson worked as illustrative translator on Chapter 5, "Danse Macabre."

### 2.3.7. Stephen B. Scott

Scott is another illustrative translator about whom there is not much information available. Scott is a self-proclaimed sequential artist as his primary mode of work is comics, which do indeed qualify as such. Having previously worked as a free-lance artist for companies such as *Storm King Productions*, *DC Comics* and *Marvel Entertainment*, Scott now works as a comic artist at *Titan Comics* – a newer subsidiary of the *Titan Publishing Group*. ('Stephen B. Scott: ATMCICMU', 2020).

The reason why Scott replaced Golden – who was originally listed as the eighth illustrative translator to work on the project – was never made public by any of those involved. Scott and Golden have, however, collaborated on prior projects and discussion panels at comic conventions, so it can be presumed that the replacement was amicable. Scott worked as illustrative translator on the chapter "Interlude" which acts as the closing chapter of the first volume of the graphic novel.

### 2.3.8. David Lafuente

Lafuente, who has gone by the pen name “Darko Lafuente” since 2019, has worked as a penciller, inker, colourist, and layout designer. While most of the illustrative translators involved in the project are of American descent, Lafuente is a Spanish comic artist currently residing in London. Starting out doing pencilling work for independent companies, Lafuente eventually came to work for *Marvel Entertainment*, where he produced some of his best-known work in titles such as *Spider-Man* and *X-Men*. (‘David Lafuente’, 2020).

Growing up in England, Lafuente long resided in an Anglo-American neighbourhood and works largely on English comics. Presumably as a result of this, there is no distinctive contrast between the chapter translated by Lafuente and those done by his American collaborators. Lafuente worked as an illustrative translator on Chapter 6 “Nobody Owens’ School Days,” the first chapter of the second volume of the graphic novel.

## 2.4. Conclusion

This chapter provided additional background information on the authorial and translating agents of the texts being studied, that is, Gaiman and the eight illustrative translators. While separate from the theories used to conduct the study, these agents are no less integral to the study itself. Gaiman is a prolific and popular writer, who, despite decades in the industry, remains on the fringes of what is considered serious literature worthy of academic study. Regardless of his status, Gaiman remains a noteworthy creator whose presence in this study needs no further justification. With regards to the illustrative translators, there is a lot of variation in the prominence of those involved. While some are well known or have worked with Gaiman numerous times before, others seem to be new arrivals on the scene. This is simultaneously demonstrative of providing new illustrative translators with a stage to work on as well as the preferential acknowledgement given to those who are already better known. The following chapter will be dedicated to outlining the theoretical background of this study – the literature study. This chapter will explore Translation Studies theories which are relevant to the study, as well as contextualise comic translation.

## Chapter 3: Literature Study

### 3.1. Introduction

This chapter is dedicated to delineating the theoretical foundation of the study. Stemming predominantly from Descriptive Translation Studies (DTS), these theories are used as a framework for approaching *The Graveyard Book*. The chapter will first delineate DTS as a branch of Translation Studies, then proceed to outline the theories: intersemiotic translation, multimodality, constrained translation, translator invisibility, and norm theory. Delineating these theories is the study's first step towards achieving the aim of producing findings which are pertinent to the field – Translation Studies in general, but more specifically, comic translation. While this chapter is concerned with explaining both the relevant theories and how they will be applied to the texts being studied, the following chapters will be dedicated to applying these theories to the source and target texts.

Also included in this chapter is a brief overview of comics and graphic novels, with careful consideration placed on the relevance thereof within the field of Translation Studies. Topics here include the differences between comics and graphic novels, the facets of the comics and graphic novels which differ most distinctly from more verbal forms of literature, and the means in which comic translation differs from the typical understanding of literary translation. While translation is central to comics, comics and the translation thereof are rather peripheral within Translation Studies, and though prevalent in practice, study thereof tends to be lacking. This study thus aims to contribute towards the pool of English literature which focuses on documenting phenomena of and relating to comic translation.

### 3.2. Descriptive Translation Studies (DTS)

In the volume documenting the 1991 “proceedings of the First James S Holmes Symposium” – *Translation Studies: The State of the Art* – Toury contributed an article titled “What are Descriptive Studies into Translation Studies Likely to Yield apart from Isolated Descriptions?” At that point in time, it had been eighteen years since Holmes had first orally presented his seminal work “The Name and Nature of Translation Studies” and three years since the limited publication of the documentation thereof. While Holmes had by then proposed a means of organising Translation Studies, the field was not as neatly

demarcated as it is today. However, DTS played a vital role in bolstering the demarcation of the field by providing a means of developing empirical foundations and descriptive methodologies upon which future research could be based. In 2012 Toury penned the revised edition of *Descriptive Translation Studies – and Beyond* which contains a chapter titled “The Pivotal Position of Descriptive Studies and DTS.” The work documented what had been established as the fundamental principles of DTS (Downie, 2013), illustrating how substantially Translation Studies had advanced thanks to DTS.

Today DTS is a branch of “pure” Translation Studies that is dedicated to describing translating and translations as they transpire within the real-world contexts in which they occur (Holmes, 1988: 71). As opposed to Applied Translation Studies which is concerned with informing and aiding translation practices and Theoretical Translation Studies which sets out to establish principles which explain and predict translation phenomena, DTS aims to observe and describe instances of translation. These descriptions are typically orientated according to the translated target text itself, the function of the translated text within the target context, or the process by which the text was translated.

DTS provides the broader field of Translation Studies with the observations necessary to formulate what Toury termed in 1991 (82) “coherent sets of laws of translation behaviour.” That is, through revision and improvement of the methodologies on which these studies are built and repeated observations of contextualised translation phenomena, DTS are informative towards the translation education, aids, and principles which are central to other branches of Translation Studies. This study intends to emulate this precedent in far smaller scale. By combining fundamental translation theories into a framework for approaching the intersemiotic translation of a novel into a graphic novel, this study aims to formulate a replicable methodology. In doing so, the study aims to similarly contribute towards the subfield of comic translation and promote production of related literature.

As mentioned above, the relevant DTS theories are intersemiotic translation, multimodality, constrained translation, translator invisibility and norm theory. These theories are pertinent both independently and in an interconnected framework forming the basis of the study. Most central of these theories is intersemiotic translation which represents core of the analysis. Intersemiosis is positioned so centrally because, in

addition to being the predominant type of translation being observed, it also ties directly to each of the other theories. This literature study thus begins with an exploration of intersemiotic translation which includes introductions to how the translation type ties in with the other theories. Each of the other theories will then have dedicated sections providing explanations of the theory as well as how they are situated within the greater bulk of the study.

### **3.2.1. Intersemiotic Translation**

This study centres around the intralingual intersemiotic translation of Gaiman's novel *The Graveyard Book* (2008) into a graphic novel of the same name. It is thus essential to clarify the principles of intersemiotic translation as it constitutes the phenomenon being studied and acts as a link between all other theories utilised in the study. Multimodality is significant in research regarding intersemiotic translation, because intersemiosis often results in a multimodal – or multisemiotic, multimedial, or audiomedial (Snell-Hornby, 2006: 85) – target text. Furthermore, recognising multimodality is necessary to explore the different ways in which the semiotically – or modally – different source and target texts both succeed in conveying the same message, despite using differing sign systems.

The issues of intersemiosis and multimodality then lead to constrained translation as the changes in modality cause for the translation to become constrained due to the division of time and space between the different sign systems present. Translator invisibility becomes relevant due to this shift towards a multisemiotic and verbally constrained target text. The translators become more visible as the shift in modality causes the translation to become constrained and the target text to thus be more apparent in its nature as a translation. Semiotically, the target text is outside of Gaiman's repertoire as a creator, as while he has worked on several multimodal projects in the past, his role is typically authorial, thus highlighting the involvement of additional agents who would be responsible for creating the non-verbal modalities present in the target text. Translator invisibility also links back to the collaborative nature of intersemiosis.

Norm theory's connection to the other theories, besides intersemiotic translation, is not immediately apparent. Unlike in the case of intersemiosis which has a clear link to each other theory, norms pertain more to the intersemiotic translation trends which the study



intends to observe. The observations made pertaining to the above theories will be categorised according to norm types. These categorised observations will then guide the formulation of the intersemiotic translation trends. Norms can thus also be seen as a bridge between the other theories and the eventual intersemiotic translation trends which will be identified. To clarify, this section of the literature study is concerned with introducing the different takes on norms as well as norm theory to inform the focus of Chapter 6 on identifying intersemiotic translation trends. The link between norms and the other theories is thus that while the theories guide what aspects of the text to look at, norm theory will guide how to abstract the observations into trends. This will only be possible should the observable translation phenomena correlate between illustrative translators, in order to eventually come to constitute the trends.

### **3.2.1.1. The Origins of Semiotics**

Stemming from the Greek word “semeion”, meaning mark or sign, the term “semeiotics” was originally coined by Hippocrates, referencing the sub-field of medicine concerned with symptoms. Specifically, the physical symptom was regarded as a sign which represented something other than the symptom itself (Danesi, 2000: 203). As philosophers such as Aristotle began to study signs from a non-medical perspective, they distinguished three key components to the sign: the physical sign itself, the referent symbolised by the sign, and the meaning that the referent entails (Danesi, 2000: 205). In contemporary theories, the meaning of signs and semiotics has simultaneously been narrowed down and extended.

This study approaches semiotics from a social semiotics perspective as well as according to Peirce’s theory of signs. This combined approach means that focus is afforded to both the meaning making capabilities and the social situatedness of signs and sign systems. Chandler (2017: 2) defines signs as “all meaningful phenomena” and argues that in order to interpret something, it is necessary to first treat it as a sign. Signs are thus integral to making sense of the world, as they mediate experience and facilitate communication. There are multiple meanings which signs may relay, however, with these meanings being exceptionally dependent of the context in which the signs occur. This means that the way



in which a sign can be interpreted varies starkly from one social situation to another, as well as from one cultural context to another.

Meaning is therefore made by means of using and interpreting signs, within a particular social context – a primary tenet of semiotics. The centrality of signs within the field goes so far as for semiotics to be referred to as the science of signs. This definition has been debated, however, not so much pertaining to the centrality of signs, but rather in question of the accuracy of the term *science*. Scholars such as Peirce prefer instead to label semiotics a doctrine – or system of principles – of signs (Danesi, 2000: 205), and Marais (2019: 83) describes semiotics as a meta-program for research rather than an independent academic discipline.

In relation to translation, Marais (2019: 5) proposes that every instance of sign process, or semiosis, comprises translational aspects. This is based on the observation that translation allows for meaning to be recounted through means of differing signs, both within and between sign systems. This shift in semiotic nature within the realm of an intended meaning is no different to the construction of meaning through the joining of interpretants (Marais, 2019: 5). That is, according to these terms, all processes and phenomena of meaning making, interpretation, and transferral constitute translation because of the inclusion and manipulation of signs. As such, recontextualising and reconceptualising meaning can also be brought under the umbrella of what is understood as translation. This definition both conforms to and flouts the most generalised understanding of translation as a message transfer, whether within sign systems or between them. By removing the limitations of what translation is to such a degree, the scope of what may be studied as translational phenomena broadens as well.

While observing the description of translation as message transfer, this study also warrants the supplement of the transfer of the message modality, to this description. As mentioned, this addition is somewhat less established than the definition itself. Furthermore, the postulation that all semiotic processes comprise translational elements is essential in legitimising this supplement. While Marais (2019) and Lefevere's (1987) broad scopes of what counts as translation mitigates the need to specify that some translations include semiosis between mediums, it is still necessary to acknowledge the

supplement. That is, although the inclusive definitions make the above clarification seem superfluous, the supplement still stands in opposition to large part of Translation Studies convention and thus requires explanation. As such, and because this study is part of the minority aiming to increase visibility of novel to graphic novels intersemiotic translation, the supplement is both to acknowledge the outlying nature of the study's focus and make a start towards centralising translation of this nature.

### **3.2.1.2. Inter- and Intra-semiosis**

Jakobson (1959: 233) hypothesised three ways of “interpreting verbal signs.” The three methods of interpretation become Jakobson’s three translation types. These means posit that texts may be translated into signs within the same language or verbal sign system, signs within a different language or verbal sign system, or signs of a non-verbal sign system (Jakobson, 1959: 233). These are known as intralingual, interlingual and intersemiotic translation, respectively, and they remain a cornerstone of Translation Studies today.

The translation type most pertinent to this study is intersemiotic translation. Intersemiotic translation has been a prominent facet of Translation Studies since nearly the birth of the modern-day rendition of the field. Jakobson delineated intersemiotic translation, which he also referred to as transmutation, as early as 1959, providing it with the description which remains both relevant and prominent to this day – the “interpretation of verbal signs by means of signs of non-verbal sign systems” (Jakobson, 1959: 233). The basic understanding of this, is the process by which a source text, which typically is verbal in nature, is interpreted and re-presented into a target text which is typically non-verbal.

Though prevailing, Jakobson’s three translation types and the accounts thereof are not free of criticism. In 1986, Toury in Anderson and Lotman (2018: 1) called attention to the limited focus of Jakobson’s definitions. This entailed both the strict focus placed on verbal texts, as well as the subsequent neglect of translation between non-verbal sign systems. As means of rectifying this shortcoming, Toury (in Anderson and Lotman, 2018: 1) suggested the inclusion of an additional category. This category was termed intrasemiotic translation, and designated translation occurring within a single non-verbal sign system. Later scholars such as Zanettin (2008: 29) and Marais (2013: 407) further argued for the

inclusion of these additional and more inclusive sub-categories. This designation is far more open than the original three translation types and allows for the inclusion of translation between verbal sign systems as well. The category was also divided into further sub-categories namely intersystemic, referring to translation occurring between different sign systems, and intrasystemic, referring to translation occurring within a single sign system (Toury, in Anderson and Lotman, 2018: 3).

### **3.2.1.3. Semiotic Translation and *The Graveyard Book***

Da Silva (2017: 71) describes comics as “a text type in which several sign systems are constantly interplaying”. That is, unlike purely verbal or visual texts, comics contain both sign systems, typically in addition to others, thus rendering the text type an iconotext. The message of a comic comprises a wide variety of additional communicative modes such as onomatopoeia, facial expressions, body language, and typography. Even colours can carry meanings and fulfil a communicative role within the story of a comic. As a result of this interplay, the process of translating a comic – especially intersemiotically – requires consideration of all the possible permutations of these signs and sign systems to produce a target text which conveys the intended message the most successfully and efficiently.

The sign systems comprising *The Graveyard Book* source and target texts are simultaneously similar and different in nature. While the predominant sign system of the source text novel is predominantly verbal, specifically English, the target text graphic novel consists primarily of visual signs, specifically illustrations. In the case of the target text, however, verbal signs are present in clear collaboration with the visual signs, working together in a joint meaning making effort. The source text also contains elements which are visual in nature, the difference, however, is that a far greater proportion of the text is verbal. Thus, while the two texts are technically semiotically different, both the source and targets texts include similar verbal and visual elements.

The novel includes visual signs in the form of indistinct sketches at the beginning of each chapter. These images do not illustrate the chapter in the same way as the illustrations of the graphic novel do, however. This is due to there being far fewer illustrations than in the case of the graphic novel and the subsequent inability for the same conclusive visual narrative to be presented due to this limitation. Rather, the novel's illustrations set the

scene for the chapter, thus presenting a brief visual contextualisation which enhances the verbal text rather than contributing any substantial amount of storytelling. The verbal text thus far outweighs the visual text in terms of conveying the message. The novel's steep inclination towards one sign system stands in contrast to the graphic novel, which, while considered to be primarily visual in nature due to the abundance of visual signs, contains a great amount of verbal text as well. The verbal text also contributes far more considerably towards communicating the story than the illustrations in the novel.

While the main translation type being observed within this study is undeniably intersemiosis – especially verbal source text to visual target text, certain aspects have been translated intralingually – dialogue to speech bubbles and narration to captions (Celotti, 2008: 58) – and intrasemiotically – illustrations within the novel to the illustrations within the graphic novel – as well. These latter types of translation are thus also intrasystemic as the transfer from source to target text remained within the same sign systems.

### **3.2.2. Multimodality**

From the section above it becomes clear that it is difficult to discuss intersemiotic translation without exploring multimodality. This is chiefly due to the multimodal nature of many intersemiotic translation target texts – with *The Graveyard Book* (2014) specifically being multisemiotic in nature. Within the context of this study, multimodality is understood in the framework of social semiotics. Within this framework, multimodality is viewed as a “normal state of human communication” (Kress, 2010: 1) as multimodal arrangements allow for the recognition of the differing communicative capabilities of different sign systems at our disposal. This stance is in line with what the study seeks to argue – that the preference of unimodal texts as prestigious is unwarranted.

Modes are means of communication such as pictures, gestures, and verbal text (Jones, 2012: 4). Kress (2010: 79) adds that modes are socially shaped and culturally given as they are products of socialisation and may have different meanings in different cultural settings. Modes are comparable to sign systems rather than individual signs. That is, while signs present as individual meaningful units, modes are systems of these units or means of conveying meaning. Modes differ from sign systems, however, in that they can

be abstracted beyond typical communicative means. Examples of these more abstract modes include the colour red representing danger, and even illustration style such as a horror comic containing roughly designed illustrations to convey suspense. These qualify as modes of communication just as much as any verbal language. Each of these modes succeed in conveying a message based on the socially established and contextual understanding that similar meanings have been derived in previous similar situations.

Multimodality comes about when various modes are co-present in a single text. Multiple modes thus share the semiotic labour of conveying the text's intended message (Kress, 2010: 1). As mentioned in Section 1.2.2., multimodality is often used as an umbrella term for the nature of texts which comprise more than one modality. As an iconotext, *The Graveyard Book* (2014) falls under this umbrella, however it is far more accurate to clarify that the graphic novel is a multisemiotic target text. Coined by Snell-Hornby (2006: 85), the term multisemiotic refers specifically to multimodal texts which comprise different graphic sign systems – typically verbal signs or written language, and non-verbal or illustrations. By this description, verbal texts qualify as graphic sign systems because written language is rendered visible as opposed to spoken language which is aural. Snell-Hornby's (2006: 85) term allows for specification on the nature of the target text as well as testament towards its validity as a subject of study by classifying it with similar means as other texts that have been deemed worthy of study.

### **3.2.2.1. The Perception of Multimodality**

Kress and van Leeuwen (2001: 1) argue that Western society accords more prestige to unimodal texts. This preference is indicated, for example, by the absence of illustration and the densely printed pages of what is typically considered to be definitive literature. Similarly, when a prestigious text is non-verbal, it is only visual, such as with oil paintings on canvas, or aural, such as an orchestral performance with uniformly dressed musicians displaying limited physical expression. Though other modes are co-present in each of these instances – such as the verbal painting title or the visible orchestra – these additional modes do not compare to the primary mode in terms of role or prevalence. In fact, in both these cases, the additional modes are presented in a way which imposes minimal distraction from the primary modality. Thus, although assisting the audience with

the interpretation of the overall text, these modes are not intended to be recognised as being part of the essential meaning making process.

While multimodality has risen in prominence in the 21st century, the bias remains present against multimodal art forms. This is clear in the views that picture books and comics are for children or with musical theatre being widely considered frivolous. The extensive increase of multimodality in the media during recent decades is largely attributed to globalisation (Kress, 2010: 6). Due to increased interactions between people hailing from different backgrounds and linguistic localities, it has become imperative for communication to be conducted via means which are not exclusively verbal in nature. Kress (2010: 6) argues that the very domains of meaning making have changed to accommodate globalisation. Instead of on pages in books, messages are now disseminated via screens. Whereas technologies which allowed for printing were the peak of information propagation in previous centuries, information is now left digital and shared electronically. While these newer means are typically more temporary and less tangible than their predecessors, this is more suitable for the fast pace of modern life and the rate at which communication technologies are rendered obsolete.

Based on the Western preference for unimodality it is sometimes assumed that the increasing presence of images in media – especially in what would have previously been a purely verbal text – is merely embellishment meant to lure in potential readers. This is not accurate, however, as visual signs increasingly equal or even outperform verbal signs in terms of meaning-making potential (Borodo, 2014: 23). Kress (2010: 1) even argues that illustrations may take on tasks that words are not as apt to perform. Using the example of road signs, Kress (2010: 1) describes images as showing what would take too long to describe. Meanwhile words describe what would be too difficult to show, and colour highlights important aspects. These modes fulfil similar roles in various other multimodal texts, comics included. Each mode works together, performing a different semiotic function, while working to maximum effect and benefit of each other (Kress, 2010: 1), in order to form an effective and efficient multimodal text. Kress (2000: 339) refers to this as “functional specialisation” whereby each mode is used for the

communicative purpose which it is felicitous to perform. It is thus no longer a question of which mode is better in isolation, but rather that they are most effective when co-present.

### **3.2.2.2. Intersemiosis and Multisemiotic Target Texts**

While not a primary concern of Jakobson's (1959: 233) original ideation, later scholars such as Toury (1991) and Zanettin (2008) have argued that intersemiotic translations predominantly result in multimodal target texts. This stands at odds with the emphasis on unimodality prevalent in Jakobson's largely verbally focussed definitions. As is discussed above, however, communicative means comprising multiple modes are increasingly common. The multitude of signs present in modern-day media presents advantages at conveying meaning that are typically not available in unimodal media (Lim Fei, 2004: 220). The relevance has become such that the specific categories of multisemiotic, multimedial, and audiomedial have been added under the auspices of multimodality. While numerous combinations of modes and sign systems exist, the most relevant to this study are verbal signs, visual signs, and effects – which are discussed in Chapter 4. Both former systems are co-deployed to differing degrees in the source text, which chiefly comprises verbal signs, and the target text, which consists predominantly of visual signs.

As in the case of his preference towards verbal sign systems, Jakobson's minimal consideration of multimodality may be similarly attributed to his position as a linguist. Borodo (2014: 23) describes a trend of sorts for multimodality to be overlooked within linguistic research, in favour of texts which are either primarily or completely verbal. This lack of recognition becomes more problematic in the contemporary context because of the ever-increasing presence of multimodality in mediation and communication. It is thus necessary to consider the prevalence of non-verbal modes in media. Borodo (2014: 23) argues that a semiotic framework is present within multimodal texts. The different co-present modalities form the elements of said framework and bear intersemiotic relationships to one another. These modes can be described as fulfilling either primary, subordinate, or equal roles in conveying the meaning of the message. In the case of modern media, verbal texts are increasingly being relegated to subordinate roles in the communicative process.



Recreating partiality in the opposite slant is not the intention of this study, however. Although acknowledging that it is necessary to address the discrepancy of focus – that is the prominence of unimodal verbal texts in Translation Studies – it is equally important to recognise that simply relocating all focus is not an effective means of addressing the problem. It is instead pertinent that the importance of all modalities be studied both independently and in relation to others. Much of the basis of how meaning is made, and communication is studied is built around frameworks which foreground verbal signs. In order to address the discrepancy, this study aims to use the frameworks which are applicable to both the verbal source text and visual target text as well as devise a new methodological framework better suited for texts which are not primarily verbal.

### **3.2.2.3. *The Graveyard Book* (2014) as a Multisemiotic Target Text**

*The Graveyard Book* (2008) source text is predominantly verbal. While the novel does contain a few illustrations, most of the text is unimodal and verbal. As a graphic novel, *The Graveyard Book* (2014) target text is far more clearly multisemiotic, including a fair deal of verbal text in addition to the predominant visual text. Thus, while both the source and target texts are arguably multisemiotic, the source text is recognised as being primarily verbal and mostly unimodal.

Da Silva's (2017: 71) definition of a comic in Section 3.2.1.3. relevant within the context of multimodality. This is mainly because da Silva's definition of comics is just as apt as a definition for multimodal texts. *The Graveyard Book* (2014) is an example of a comic as well as a multimodal text according to da Silva's terms, as it plainly fits the description of a text consisting of several interplaying sign systems. As has continually been mentioned, *The Graveyard Book* (2014) comprises verbal and visual signs, as well as effects which do not neatly fit into either of these systems. The verbal signs occur as English text, the visual signs appear as illustrations, and effects are mostly represented by onomatopoeia and lines of movement. Onomatopoeia is especially relevant here as it is debated whether it qualifies as a verbal text, visual text, or neither.

As is described above, there are texts which technically comprise more than one mode, yet which do not fully constitute a multimodality in the sense of incorporating audio and visual modes. This is typically the case when the subordinate modes are not as essential



to conveying the meaning of the text as the primary modes. This phenomenon is apparent in *The Graveyard Book* (2008) as the few images which co-occur with the verbal text do not contribute towards telling the story in a substantial way. In this case the co-occurring visual text acts more as a framing device, rather than conveying a portion of the message. The relationship is thus more unequal in terms of communicative roles and capabilities than in the usual sense of subordinate and primary modes. The intention behind the illustrations of the novel is also clearly different to those of the graphic novel which are detailed and consequently far more successful at conveying the story. Although, granted, a simple visual style is not necessarily unable to convey a message. Simply the intention of the novel's illustrations in terms of propagating the story are not as extensive as in the case of the graphic novel.

As is mentioned, the relevance of multimodality may not seem immediately applicable in what is essentially a literary translation study. Multimodality is central to this study however, as both texts studied are essentially multisemiotic in nature and the regards which are held for them are largely affected by this nature. Though not as multisemiotic as the target text, *The Graveyard Book* (2008) source text managed to secure awards for both the author and the illustrator – an achievement that is near unheard of. This feat, in addition to the fact that the decision was made to translate the novel into a more traditionally multisemiotic and predominantly visual format reveals potential for a shift in the biases against multimodality and a prospect for further study.

### **3.2.3. Constrained Translation**

Constrained translation is a phenomenon observed when a text involved in a translation process comprise non-verbal modes in addition to verbal text (Mayoral, Kelly and Gallardo, 1988: 356). As a result of the multiple modes present, the amount of verbal text which can co-occur is constrained due to limitations of time or space. The relevance of constrained translation is integrally linked to multimodality – the phenomena by which the constraint is almost inevitably necessitated. Unlike multimodality, however, constrained translation has not experienced a similar surge in study and remains less prominent.

The previous section mentions Western society's long held preference for unimodality. This preference has resulted in emphasis of the study and translation of texts which are

purely verbal in nature. Designations such as constrained translation have consequently been developed to make sense of texts which do not conform to this dominant verbal preference. These designations sometimes cause scholars to see the texts to which they are applied as being so far removed from the original linguistic ideation of translation that they hardly qualify as such.

The approach of translation from a traditionally linguistic point of view has restricted the field in many ways, both in terms of theory and practice. The very notion of constrained translation was born to address this bias. Multimodal target texts impose limitations of the amount of verbal text which may be present on basis of their multimodal nature. That is, when additional non-verbal modes co-occur with and compete against verbal signs for “space”, it is understandable that there will be comparably fewer verbal signs than in the case of a purely verbal text. This does not make the resultant text inferior, however. It is important to note that constrained translation does not imply that there are insufficient signs present to effectively convey the intended message. Rather, there are now constraints which need be heeded when going about the translation process (Mayoral, Kelly and Gallardo, 1988: 357).

The most common modes to co-occur beside verbal texts are visual modes, such as images, and audio modes, such as music or speech. The translator’s task is complicated and constrained by the presence of these non-verbal modes as they constrain the amount of verbal text which can be present concurrently. This occurs in two ways, either due to spatial limitations – dealing with the visible space available – or temporal limitations – dealing with the amount of time during which the verbal text can appear. An apt example of translation which is constrained due to both these limitations is subtitling. In terms of spatial limitations, subtitles cannot obscure too much of what is happening on screen, as this will obscure parts of the message conveyed by the visual modes. On the other hand, temporal limitations restrict the amount of time the subtitles can appear on screen before the relevant scene elapses in which the corresponding dialogue is spoken (Pederson, 2018: 15).

Audio-visual translation scholars Diaz-Cintas and Remael (2007: 9) raise concern over the poor regard and lack of literature for constrained translation. Many do not consider

what has thus far been qualified as constrained translation to be translation at all. This is mainly due to the titular constraints imposed on the verbal texts. That is, because of the prevalence of non-verbal elements in relation to the limitation on the amount of verbal text which can be fit in, many scholars do not view the task as translation at all, but rather as adaptation (Diaz-Cintas and Remael, 2007: 9). Counter to this stance is Lefevere's (1987: 31) postulation that translation is comparable to re-writing, and Marais's (2019: 5) postulation that all semiosis comprises translation, making the semantics of translation versus adaptation immaterial within the context of the study. Furthermore, van Doorslaer (2020) argues that "every adaptation is a translation", further overturning the need to prevent translation comprising non-verbal elements from being considered as such. Constrained translation is thus a specification of the relations between the modalities present in a text, rather than an evaluation of the value of that translation.

A further issue related to the partiality of verbal texts in translation is the widely held misconception that only verbal texts can be translated (Zanettin, 2008: 39). This is not the case as even when iconotexts undergo interlingual translation, it is often necessary to adjust the other modes present as well. Should only one of the multiple modes present in a text undergo a semiotic process such as translation while the others remained unchanged, there is a great chance that meaning will be lost in translation. Not because of any shortcomings of the process of translation itself, but because of the failure to recognise that the message was formed and conveyed through the combination and collaboration of multiple modes rather than just one. Translating multimodal texts in such a way puts the target text at risk of not being fully coherent.

It is through the interface between each of the modes present that the full message is created. To address this issue and maintain the text's ability to relay the intended message, all other modes also need to undergo translation as well. Translation here occurs on varying modal levels and to different extents in order to maintain intelligibility. Furthermore, these processes constitute translation regardless of whether the changes made to the visual texts are more along the lines of resizing to create more space for the verbal text, or complete removal of certain unwanted or inexplicable elements. For instance, while *The Graveyard Book* (2014) is largely an intersemiotic translation, there

are also cases of intralingual and intrasemiotic translation. In addition to verbal text being re-interpreted in terms of visual text, there are also instances of verbal texts re-presented as verbal texts as well as visual texts re-presented as visual texts.

### **3.2.3.1. Constrained Translation within the Context of the Study**

While this study recognises the relevance of constrained translation to the texts in focus, it simultaneously questions whether such qualifiers are necessary. Instead, perhaps it is pertinent that source and target texts are not gauged based on the amount and nature of the verbal elements present within them. That is, the study does not agree that verbal text is the only mode which can be translated, nor that translation which is predominantly non-verbal in nature requires the specification of constrained to be considered applicable in a translation study. Rather, the approach is used to acknowledge the linguistically orientated tradition of Translation Studies, while simultaneously suggesting that the concept is outdated in modern day Translation Studies.

Moreover, this study advocates for further research in Translation Studies which focus on the non-linguistic aspects of texts. This is because even in a theory intended to foreground non-linguistic elements present in translations or which require translation themselves – that is, intersemiotic translation – there is no framework for how this type of research should be conducted. In this study, intralingual translation is observed, but to a lesser degree than intersemiotic translation. This is because intralingual translation is a recognised subsection of Translation Studies, involving decisions based on established translation strategies (Darwish, 1999: 1). While intersemiosis similarly requires decisions to be made to guide the process, there are few established strategies to inform these decisions. In both instances, however, there is a translator who acts as the decoder of the source language and encoder of the target language – regardless of the target language being the same language as the source or belonging to a completely different sign system.

The supposed constrained translation observed in this study comprises translation of English verbal text to visual text, English verbal text to English verbal text, and visual text to visual text. While the constrained amount of verbal text in the target text and still is in the same language as in the source text, intralingual translation process still requires

much consideration. This pertains to decisions such as which verbal segments are necessary based on what cannot be sufficiently communicated through illustration and which verbal segments can be incorporated into the visual text directly, such as tomb stone epithets. Furthermore, in the case of the intersemiotic translation from verbal text to visual text, this process is also limited, as the illustrative translators cannot realistically depict every moment described in the narrative. While the constraints enforced on verbal text have been researched, constraints on intersemiosis have not been explored beyond questions regarding loyalty to the source text.

As comics are not animated, they are most prominently constrained in terms of spatial limitations. While a time is represented in the progression of the narrative, this temporal element differs from that of a motion picture. Time in a comic remains the prerogative of the audience (Zanettin, 2008: 40), both in terms of progressing the plot and time spent reading the words and images. The verbal text of a comic is thus not temporally constrained in the same way as subtitles of motion pictures. In the case of subtitles, the verbal text is directly constrained by a time limit as their appearance on screen is only relevant at the same time as the corresponding dialogue is being spoken. Additionally, subtitles are typically confined to the bottom of the screen to avoid obscuring the scene. Though not as temporally bound in comparison to audio-visual translation such as subtitles, comic translation is far more spatially bound as there is a limited amount of space available per page, and consequently only so much free space remains after the illustrations have been placed.

Comics consist of panels. These are the boxes containing verbal and visual texts (see Figure 2).<sup>5</sup> Most of the space available in a panel is typically dedicated to visual illustrations with smaller sections being assigned to verbal text. These sections are speech bubbles which contain dialogue and have a tail pointed towards the speaker or smaller boxes with captions narrating the scene. Captions may also appear within the panel without a border. The spaces between these panels referred to as gutters. In the case of fan translations of comics, translator notes may appear in the gutters to explain certain visual references, jokes, or onomatopoeia (Celotti, 2008: 58). These instances comprise

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<sup>5</sup> All figures are included in Addendum A.

all the verbal texts that appear in comics. Should the decision-making process regarding which textual segments to include and exclude not be taken seriously, the panels may become cluttered to the point of being illegible. Constraints are thus necessary.

#### **3.2.4. Translator Invisibility**

Venuti (2008: viii) has been documenting the derision held for translators for many years. The marginal position of both translators and translated literature has been maintained well into modern times with much of this disdain stemming from contemporary Anglo-American culture. This regard is the basis of continued misunderstanding and neglect of translation as practice (Venuti, 2008: viii). Translator invisibility describes the preference held by the publishers, reviewers, and readers for translations to read fluently, regardless of textual function (Venuti, 2008: 1). In other words, the target text is expected to not seem like a translation, but rather read as if it were an original text with only an original authorial voice being audible. For the target text to thus qualify as fluent and easy to read, the translator should be rendered invisible by means of strategies that ensure a consistent product free of any source linguistic peculiarities.

Translator invisibility and constrained translation do not link directly, but rather both relate to intersemiotic translation. Just as the intersemiotic translation of *The Graveyard Book* entails the specification of a constrained multisemiotic target text, so does the intersemiosis and multimodality hamper the possibility for the translators to be rendered invisible. Though increased visibility is not always the case for intersemiosis, it is so with a case such as *The Graveyard Book*, of which at least some of the target text readers can be assumed to have read the source text as well and thus be aware that the graphic novel is a translation. Furthermore, in many cases of intersemiotic translation, the translator cannot be rendered invisible because the target text exists in a modality outside of the source text author's repertoire. This study would argue that the modal nature of *The Graveyard Book* (2014) differs starkly enough from the source text that the Gaiman's presence is overshadowed by the illustrative translators. Even in the instances of an intralingually translated text, which would bear the strongest resemblance to Gaiman's source text, the limitation, which has been placed on the verbal text distances the target text from the author.

### 3.2.4.1. Translation Strategies and Translator Invisibility

Fluency is often achieved through domestication strategies. These strategies produce target texts which are familiar to the target readership, resembling original texts from their own linguistic context. As with the preference for translator invisibility, domesticating translation strategies are preferred in Anglo-American contexts (Venuti: 2008: 1). Ironically, while fluency creates a target text with an original and authorial sounding voice, the strategies allowing the target readership to have a familiar reading experience typically remove any idiosyncrasies and originality imparted by the source author (Venuti, 2008: 5). Furthermore, in instances of modality shifts, as with intersemiotic translation, it is not as simple to follow domestication strategies. While there are means to manipulate non-verbal texts in such a way that can minimise the cultural specificity of the source text, this is also typically where additional collaborative agents enter the translation task. A multimodal text typically requires translating agents who specialise in working with different modalities. As a result of this, even if the target text is rendered seamless and free of references to the source context, the fact that it has been processed by so many different agents and now exists in a modality which is not the speciality of the source author makes the translators far more visible. Though not always the case, this is certainly observable in *The Graveyard Book*.

The predilection towards the illusion of fluency and transparency frequently results in a very single-minded approach by those reading and reviewing translated texts. Venuti (2008: 2) describes an ensuing focus on the style of the target text which often comes at the expense of ignoring other equally, if not more so, important factors. Examples of these include the context surrounding the translation, the intention of the translation, and even the intended audience. This issue is based in the linguistic origins of Translation Studies in a similar way to the previous theories such as constrained translation and multimodality. While intersemiotic translations such as graphic novels and movies are made with the intention that at least some of the audience will comprise readers of the source text, interlingual translations are typically made for a new readership who would not have been able to access the message in its original source text form. Furthermore, many of the criticisms relating to conditions within which the translator is visible – such as



the target text reading inarticulately, or not being accurate to the source text – are usually posed by readers who were able to read the source text and who do not form part of the target text's intended audience anyway. To reiterate these responses are more commonly directed to interlingual translations, once again revealing the preferences which linger from Translation Studies' linguistic tradition.

This bias towards translator invisibility is part attributed to the valorisation of instrumental language (Venuti, 2008: 5). Venuti (2008: 5) describes the phenomena as having taken off in the twentieth century, correlating with the advent of advancements in communication technology. As the need for texts which were immediately intelligible and factual in appearance increased, so did the regard for fluent, or native sounding, translations. While the emphasis of factuality and fluency in these cases was mostly set on non-fiction texts, it was also considered relevant in industries dedicated to advertisement and entertainment. While these are industries wherein texts tend to be more fictional, preferences continued to lean towards language which did not draw attention to itself and instead conveyed the message as smoothly as possible. As this standard came to be applied to both factual and fictional texts, so was the same standard held for original texts and translations alike.

To reiterate, these stances were, as Venuti (2008: 6) puts it, "radically English", with the Anglo-American preference for fluency often being termed ethnocentrism. This phenomenon refers to the reduction of the source culture's cultural and linguistic idiosyncrasies, in favour of conforming to those of the target context (Venuti, 2008: 15). The converse to the ethnocentrism, which stems from the domesticating strategies necessary to deem a target text fluent to the target readership, is foreignisation. Foreignising strategies value the cultural and linguistic distinctiveness of the source text, often opting to foreground these idiosyncrasies thus providing the reader with an unfamiliar and foreign reading experience.

This study's source and target texts are not immediately distinguishable in terms of language or culture. While the language remains English, the accessibility of the English differs due to the different amounts of verbal text present in the target text. The source and target texts are thus both equally situated within the Anglo-American context with the



reputation of ethnocentrism. However, as the cultural shift between the source and target is unclear, no clear domestication strategies are implemented. The intended cultural groups are also simultaneously distinct and not clearly distinguishable. This is because neither group is delineated in means by which cultural groups are typically identified, but rather on a basis of preference and modal reputation.

### **3.2.4.2. Translator Invisibility and *The Graveyard Book***

The fact that there are eight illustrative translators each with a distinctive art style disrupts what Venuti (2008: 1) refers to as the “regime of fluency”. While the plot remains coherent – as the illustrations visually depict the events of the source text – individual artistic interpretation and the variety of art styles, result in a target text the sum of which is not necessarily fluent. The coherence of the graphic novel is up for debate, however, because no two translators would translate a text in the same way, regardless of modality. While there is never any uncertainty regarding the identity of the characters when their appearances differ, it is at times necessary for the reader to acclimatise to a particular illustrative translator’s vision of the characters and settings. As already mentioned, most of the illustrative translators are American, with the Spanish Lafuente being the only non-American translating agent. The target text, however, is still English, and Lafuente’s interpretations of the British characters and localities of the text presents little obvious difference from those of his American contemporaries beyond art style.

In the case of intersemiotic translation, domestication strategies are not likely to be enough to render the translator invisible. Target texts of intersemiosis are often multimodal and not typically in formats in which the author is known to create content. In the case of *The Graveyard Book*, Gaiman has made a name for himself as a comic creator as well as an author. As such, it would not be implausible to assume that he has acted as illustrator for the comics on which he has worked in the past. Gaiman does not illustrate his own works beyond sometimes providing rough sketches from which the eventual illustrator can find inspiration, however. Instead, he invariably works with separate illustrators – very often individuals with whom he has worked before and who have won awards for their collaborations. Thus, while not unreasonable to assume he illustrated

*The Graveyard Book* (2014), Gaiman's minimal visual contributions towards his own texts renders the graphic novel more obviously a translation.

Moreover, because of each illustrative translators' starkly different art styles, the target text was clearly not produced by a single creator, regardless of whether it was an original author or a translator. Each illustrative translator is also clearly named on the cover of the volume on which they worked, and at the beginning of each chapter which they translated. This unmistakable naming is not typical of translated texts, which, depending on the fame of the author – who is usually better known than the translator – tend to feature the author's name most prominently as a selling point. *The Graveyard Book* (2014) makes the translators very visible and provides recognition for producing the target text. It is not immediately clear how the illustrative translators were involved in the intralingually translated segments, however. While interviews clarify that Russell performed the adaptation and intralingual translation, this fact is not specified on the graphic novels themselves. This is reinforced by the fact that the processes of rewording are rarely identified as translation to begin with. These processes do however constitute translation as Russell needed to decide which segments of the verbal text would be included as well as how those chosen segments would be processed to abide by spatial limitations.

This study contends that due to the modality shift, and the number of translators and visual variation, which results from their involvement, translator invisibility is impossible. This subsequent visibility of the translators and the target text's nature as a translation go against the above discussed tendency towards translator invisibility, especially in the Anglo-American context in which *The Graveyard Book* is situated. Because of the visibility of the translators, and the facets of multimodality and constrained translation, the target text is far from the standard of what is considered prestigious and worth study in Translation Studies. This, however, reinforces the need to study *The Graveyard Book*.

### **3.2.5. Norm Theory**

While intersemiotic translation is the concept that links each of the other theories together, norms relate to the observable phenomena which each of the theories represent. Norms thus relate to each of the above-explored theories as the eventual trends which will be identified in accordance with each of these theories, are based in norm theory. That is the

trends, will be formulated as observations made in terms of multimodality, constrained translation and translator invisibility relating back to intersemiotic translation. Furthermore, trends are observations of corroborating translation behaviours that have not been observed enough times nor for a long enough period to be established as norms.

### **3.2.5.1. The Various Iterations of Norms**

Toury (2012) and Chesterman's (2016) accounts of norms, though sociological theories, are prominent within Translation Studies. The overarching definition can be summed up as dynamic preferences observing what is deemed appropriate, in terms of both observable behaviour and the products thereof, at a specific time and in a specific place. Each iteration thus delineates norms as contextually dependent and socially situated, meaning related considerations are key to communication and translation. Another common thread between the two scholars' ideations is that while the norms are rarely overtly enforced, the assumptions and expectations held by and applied to those within a society, often enforce an influence which encourages conformity regardless. Simultaneously, norms need to be contemporarily relevant at the same time as having been observed over a long enough period to be deemed as such.

According to Toury (2012: 63) norms are instructions for behaviours that are appropriate and applicable in concrete situations within specific cultural contexts. These norms are based on a combination of a community's shared values and ideas, and the social conventions that result from the community's struggle for order and stability (Toury, 2012: 62). Because the factors that inform norms are subject to change over time, norms themselves are dynamic. Furthermore, Toury's norms exist as guidelines that assess behaviour, rather than defined rules. These behaviours are positioned along a spectrum ranging from what is prescribed, to what is permitted, to what is considered forbidden. Appropriate behaviours may entail positive sanctions such as rewards, whereas inappropriate behaviours warrant negative or even punitive sanctions. These sanctions are rarely material, however, as rather than being based in monetary penalties or endorsements, they revolve criteria such as acceptability within the context. Even so, these sanctions are regarded as too pricy to risk defying the norm. Norms according to Toury (2012: 63) are thus part of an agent's tool kit, and instead of providing strategies

for how to behave, they impart form and justification from which these strategies may arise. That is, norms are the reasons for the rules, instead of the rules themselves.

Norms are relevant to Translation Studies as translation is a practice which is culturally determined, and consequently norm governed (Toury, 2012: 61). Translational behaviour has specific characteristics and expectations depending on the context of the source and target cultures in which it is being performed. In order to manage these characteristics and expectations in the face of the various other variables translation is often plagued by, norms are required as a guideline upon which, “some preliminary grounds for a methodological framework” can be based (Toury, 2012: 61). Norms thus inform the translators of what to consider when translating within a particular context.

Toury’s norms are categorised into initial, preliminary, and operational norms. Initial norms involve the translator’s decision to either abide by the source text context or target text context (Toury 2012: 79). This is done by either creating a text which adequately and accurately represents the source language and culture, or by creating a text which is acceptable and functional in the target language and culture (Toury 2012: 79). Preliminary norms then concern translation policy and directness of translation. Translation policy refers to the non-random choices concerning which types of texts can be imported into the target context (Toury, 2012: 82). Directness concerns the tolerance for translations of translations. Operational norms direct the decisions the translator makes while translating and can either directly or indirectly govern the relationship between the source and target texts (Toury, 2012: 82). Operational norms can be divided into matricial norms which govern how and where target language material replaces that of the source language, and textual-linguistic norms which govern the selection of linguistic material intended to formulate the target text (Toury, 2012: 83).

Chesterman’s ideation of norms is based around the theory of memes. A meme is a unit of cultural transmission which acts as a means of describing the evolution of cultural phenomena (Dawkins, in Chesterman, 2016: 1). These units replicate as people imitate each other’s ideas and behaviours, and so the ideas spread and gain traction. For memes to survive, however, they need to prove to be mutually beneficial to both themselves and their hosts, while also overcoming rival memes by continuously gaining support and

acceptance. Once a meme has survived for long enough to thrive as rival memes fade to obscurity, it becomes recognised as a norm. According to Chesterman (2016: 49) though norms can come to be accepted as such based on the above-described method, norms may also be enforced by an authority in the given context. Norms can thereby stem from memes which have been accepted by a community or imposed by establishments who view it as being conducive to behaviour that is in the community's best interests.

Chesterman's (2016: 52) norms relate to translation by being "descriptive of particular practices within a given community." By this accord, translational norms are regarded as guidelines for which translation strategies would be most appropriate and effective in a particular cultural context, rather than a direct set of rules for how to perform a translation in said context. In Chesterman's (2016: 52) rendition of norms, it is also emphasised that norms are by no means prescriptive or imperative, despite how the term itself may be initially interpreted. Norms are instead a midway point between laws and conventions – more concrete than behavioural expectations, but not as rigidly enforced as societal rules. Furthermore, in the same way that norms develop over time, by means of memes dominating and outlasting others, norms can also begin to weaken over time and eventually fade away or be replaced.

Chesterman's (2016: 62-67) norms are categorised into expectancy norms and professional norms. Expectancy norms are product norms concerned with the target readership's contextually informed expectations for what the target text should be (Chesterman, 2016: 62). As can be deduced from the title, expectancy norms come about from the target readers expectations of what the translated text should be like. In terms of context, these norms are informed by those translation practices that are seen prominently within the target language or culture. Alternatively, these expectations can be dictated by factors such as economic and ideological conditions or power relations between the source and target culture.

Professional norms are process norms which govern the translating process as performed by professional translators (Chesterman, 2016: 65). The title stems from Chesterman's (2016: 65) postulation that they come about through the authority of competent professional translators. These norms are considered secondary to

expectancy norms as they are largely governed by expectancy norms. Professional norms are further divided into the accountability norm, which concerns the translator's loyalty to author, commissioner, and readers; the communication norm, which concerns the optimisation of communication between all involved parties; and the relation norm which concerns the maintenance of relevant similarity between the source and target texts (Chesterman, 2016: 66-67).

From the above discussions, it becomes apparent that each scholar's norm types correspond with different facets of the translation process. Within the context of this study these facets also correspond with how the case is approached in terms of the function-, product- and process-orientations. This relationship is delineated more in depth in the following section.

### **3.2.5.2. Norms and Trends Within the Context of the Study**

Hermans (1996: 25) describes the focus of Translation Studies as having shifted from "fidelity" to "equivalence" to "norms." Though an older argument, this study concurs that it remains valid, if not increasingly relevant as the scope of what qualifies as translation continues to broaden. On a related note, Schäffner (1998: 1) puts forth that the notions regarding translation which are afforded the most significance at any given time are directly attributable to what translation is understood to be at that time. The attention which norms focus on context, however, could and should be considered relevant regardless of the Translation Studies zeitgeist. The need for a point of reference is ever present, but even more so as the field of Translation Studies comes to incorporate a wider range of phenomena and texts.

As norms are relative and dynamic in nature, they vary almost inherently, due to a dependence on factors such as time, place, subject and social conditions (Pym, 1998: 107). Norms are thus essential for making sense of a communicative world which is simultaneously growing vaster and more diverse and getting smaller with greater accessibility thanks to the advancement of communication technology which allows for international cross-cultural interactions. These contextual factors need to be considered when a strategy is formed for addressing the texts which reside within them.

In addition to contextual boundedness, this study views the concept of norms as threefold transformative. Firstly, what is understood by the term has changed over time. Starting off as representations of cultural meaning, norms eventually evolved into contextually governed expectations. Even though scholars' explanations differ, a transformative nature whereby the understanding of the concept has developed and transformed over time is a major constant between iterations. The second facet of that transformative nature is the way in which the field of Translation Studies evolved to incorporate the term and its corresponding phenomena. As the interpretations of norms changed over time, so did its position within the field, creating a correspondence between the development of the theories and its relevance within the field. Thirdly, is the way in which actual observable norms come into being. Through a process of reinforcement by which phenomena are repeatedly observed, they develop from observations to expectations to trends, eventually becoming established and recognised in their positions as norms. The concept is thus highly transitional, much like the very nature of translation.

Norms are part of the gist of what the study aims to identify. One of the primary contributions the study aims to make to the field of Translation Studies is the identification of translation trends present in an instance of intersemiotic translation. This notion of trends is not novel, as Munday (2016: 176) applied the term to the observations made in Toury's 2012 case studies. In this sense, trends are repeated observations of translation behaviour which correlate between translators and can lead to generalisations about the decision-making process the translators followed while translating (Munday, 2016: 176). Additionally, trends are present in the relationships between corresponding segments of the source and target texts. A trend is thus a step towards the formulation of norms.

It is important to note, that rather than develop a prescriptive guideline for how translation of this nature should be conducted, the intention is to develop a framework for how to approach intersemiotic translation of this nature as well as what to look for in studies of similar nature. While intersemiotic translation studies have been conducted in the past, the focus is hardly ever placed on novel to graphic novel translation. Consequently, there is little prior research to base this study on, and no guidelines for how this study should be conducted. Furthermore, as the study observes a translation of which the target text



has already been completed, it is difficult to provide a process-orientated description which incorporates input from the translators. Because there is no way of recording what took place during the translation process, inferences are instead made regarding which translational behaviours would have been deemed appropriate or even necessary. These inferences are based off the product- and function-orientated descriptions which were processed according to norm theory.

### **3.2.6. DTS Conclusion**

The previous section delved into the theoretical literature upon which this study is based. In addition to describing the theories independently, this section strove to contextualise each concept with respect to each of the other theories, as well as to the study as a whole. The literature discussed in the following section will be applied to the type texts being studied, namely the genre of comics. The discussion which follows thus relates to the underlying theme of comics. Attention is also given to the features of comic translation which differ from translation of unimodal verbal literature.

## **3.3. Comic Translation**

The exact age and origin of what is understood to be comics – a previously specific label which has come to be an umbrella term – remains contested. Various contrary accounts exist, and whether the birth should be designated as some time as recent as the late nineteenth century, or as early as ancient Egypt (Saraceni, 2003: 1) the general understanding of what the designation refers to remains constant. The identifying feature of any comic is an illustrated narrative which may or may not be accompanied by verbal text. This multisemiotic nature qualifies comics as iconotexts. However, not all iconotexts are comics, despite having similar compositions.

Comics are typically sectioned into blocks called panels, which are present in comic strips, comic books, and graphic novels alike. The panels may vary in size, number, and shape, and follow a specific sequence. The sequence is required by the narrative whether it plays out linearly or non-linearly. While visual text typically fills most of the panels, the verbal texts tend to appear in the form of captions which indicate narration and speech bubbles which indicate direct speech and character thoughts. The empty spaces which



exist between the panels are referred to as gutters. Saraceni (2003: 9) compares the gutter of a comic to the spaces which exist between the sentences of unimodal verbal text. This comparison comes about in two ways. Firstly, the spaces partition off the segments of meaning, and secondly, they provide a visualisation of the information that is missing from the text, that the reader needs to devise for themselves to make sense of the narrative. The gutter also provides a liminal space for extratextual information such as brief explanations or translator's notes.

While the term "comics" originally referred to comedic drawn stories and caricatures which appeared in the first mass-produced American newspapers (Zanettin, 2008: 2), the genre specificity has largely been lost to time. Saraceni (2003: 2) emphasises this loss of distinction by acknowledging that referring to horrors or true-life tragedies as "comic" can at first seem incongruent or insensitive. The presumption of comedy has been eroded away, however, leaving the term as an indication of format rather than genre. Furthermore, the term, although generalised and widespread, is quite American centric. Terminology from countries such as France (*bande dessinée*), Italy (*fumetto*) and Japan (*manga*), whose national comic industries often rival or even outperform that of America, are subsequently becoming better known internationally.

It is the vast and ever broadening collection of countries producing and distributing comics which highlight the relevance of comic translation. Translation is in many ways imperative to comics. Many comics are translated titles, and while the previously mentioned national markets are indeed healthy, it is the international comic industry which is flourishing. Zanettin (2005: 93) is one of the chief scholars to highlight the issue that while translation is so central to comic production and distribution, and while there is much to be studied in these regards, comic translation research remains under-represented in Translation Studies. Additionally, much of the comic translation literature which does exist is not available in English. Zanettin, himself an Italian scholar, has access to what could be considered a wealth of resources documenting comics and comic translation in comparison to what is available in chiefly English academic locale – the same context prone to dismissing comic translation research.

### 3.3.1. Comics and Graphic Novels

Comics and graphic novels are both forms of literature which rely heavily on visual storytelling. These terms usually signify print media, with labels such as “webtoons” being used with increasing prevalence in reference to digital comics. The main similarity between the two styles is the presence of illustrated panels, typically depicting the story’s events in a sequential and often linear order, with instances of verbal text appearing in the form of captions and speech bubbles. While many may assume that comics and graphic novels are the same, or that the term graphic novel is merely a fancier name for comics, this is not the case.

Chief differences between the two include page size, as well as paper and ink quality, with graphic novels typically consisting of higher quality materials and typically being printed in colour. Graphic novels also tend to be longer than comic books, comprising far more pages and a larger page size. In addition to the physical differences, there are also characteristics which relate to story and serialisation. While the plot lines of graphic novels tend to be longer and are often considered to be more complex, an in-depth story could be explored and completed within a single volume. This is contrary to comic books which often consist of dozens of volumes, covering various shorter stories or longer arcs, and could take months or even years to be released in full. (Difference Between Comic Books and Graphic Novels, 2014).

In terms of genre, comics are no longer bound to be comedic in nature. Consequently theorised, is that terms such as comic, and graphic novel by extension, are more accurate descriptions of the format rather than any one specific genre. In fact, in the case of comic books, a far more common genre connotation has been a focus on superheroes, with acknowledgment of non-superhero centric comics only increasing in recent years. This is however not the only category which comics and graphic novels fall into, with subjects ranging from biographical explorations of the Holocaust such as in the case of Spiegelman’s *Maus* (1991), to tales of supernatural pirates in Oda’s *One Piece* (1997). Comics are no more restricted in terms of genre than any other literary format.

With regards to audience, comics and graphic novels are typically assumed to have a younger male readership. This gendered nature of the readership has faced much

criticism in recent years, in equal parts due to the unfavourable depiction of women in many comic books as well as the disregard of female fans in both the market and broader culture (Scott, 2013: 1). Even female creators are afforded less recognition than male counterparts (Scott, 2013: 2), with their work often presumed to be targeted at a female readership. Despite the discriminatory trends of the fan base and marketplace, however, comic and graphic novel readers are neither strictly male nor strictly young. The Japanese have a more detailed means of designating manga readerships. The most prominent of these are “shonen” and “shoujo” which indicate boys and girls between the ages of 12 to 18 respectively, and “seinen” and “josei” which indicate adult men and women (TV Tropes Useful Notes: Manga Demographics, 2009).

While recognising that there are both similarities and differences between comics and graphic novels, this study uses comics as an umbrella term that incorporates graphic novels. Comics are thus the specific subcategory of iconotexts of focus, and comic translation the specific subcategory of Translation Studies. Graphic novels are, however, the specific format of the *The Graveyard Book* (2014).

### **3.3.1.1. Format and Readership in *The Graveyard Book***

Beyond physical characteristics and the corresponding nature of production, comics and graphic novels both adhere to genre and readership in, not only the same way to one another, but also the same way to most other popular forms of literature. That is, the format does not predetermine the characteristics of the audience, or the content of the media. Granted the higher production value of graphic novels results in higher consumer costs which subsequently differentiate the readerships in financial terms. However, these price differences are not so great as to prove exclusory. The page size of *The Graveyard Book* (2014) is slightly small for a graphic novel, leaning towards the typical size of a comic book. The pages, however, are indeed a far better quality than the newspaper typical of comic books. Furthermore, the thicker pages are glossy, allowing for the colours to boast a vibrant finish which is typical of graphic novels.

With regards to readership, both the source and target texts are aimed at an adolescent audience. This is theorised based on the age of the protagonist, and the bildungsroman themes and situations present in the book which are typical of such literature. Additionally,

the novel's publishers recommend the book for ages ten and up. Parent reviews argue that graphic novels should be restricted for ages 16 and above due to the depictions of violence and horror elements present in the text ('Common Sense Media: Parent reviews for *The Graveyard Book* Graphic Novel: Volume 1', 2016). Contrary to this is the fact that *The Graveyard Book* (2014) was prescribed as year 8 literature in certain Australian schools (Bloomsbury: 2014), thus being made compulsory for 13- to 14-year-olds to read. The target age group is thus sufficiently vague for the designation of "for adolescents." As the story's protagonist is male, it could be argued that the target readership should be designated as male as well. As with age, however, this is not quite clear-cut. *The Graveyard Book* does not focus on any gender-related issues and has prominent male and female characters. Furthermore, the story centres on growing up and family, rather than specific gendered roles and experiences within society.

### **3.3.2. Intrasemiotic Translation of Multisemiotic Texts**

This section will further contextualise issues of semiosis (Marais, 2019: 5) and multisemiotic texts (Snell-Hornby, 2006: 85) in relation to comics and address how these issues relate to comics' position within translation studies. Comics, as with most iconotexts, are inherently multisemiotic. The message is relayed through an interplay of words, illustrations, and the blank spaces which exist between them. The visual aspects form the spatial dimension of the text. These elements show the viewer what is happening before they have read the words (Zanettin, 2008: 31). The verbal elements form the temporal dimension of the text, that is, the written narration and dialogue progresses the story by describing what cannot be illustrated as easily or what is not present in the visible scene (Zanettin, 2008: 31). The blank spaces between the words and images create a gap in the narration which the reader is left to fill in, based on their own expectations and background knowledge (Zanettin, 2008: 32).

As multisemiotic texts, comics differ from other forms of multimodal media such as film or theatre. This is largely because the interplay of the graphic sign systems present forms a narrative which is visual and sequential, but flat and static. That is, while there are visual styles that look three-dimensional, comics are always bound to a two-dimensional surface, such as a page in a comic book or on a digital screen. Furthermore, while the

illusion of movement can be created through effects, comics are not animated, but still. The flat, static nature of comics has advantages over other multimodal formats, as the translation thereof is not restricted by moving parts, as it were. Other restrictions do arise on basis of the multisemiotic nature, however, such as the spatial limitations mentioned in Section 3.2.3. above.

Although verbal and visual texts make up the primarily discussed languages of comics, the format also includes a third category of miscellaneous graphic sign systems, known as effects. This grouping includes onomatopoeia, colour, typesetting, layouts, lines of movement, and character gesture, posture, and gaze (da Silva, 2017: 71; Borodo, 2014: 23). Zanettin (2008: 12) qualifies each of these systems as meaningful modes and consequently part of the languages which make up a comic. This is attributable to the fact that each of these sign systems convey a substantial amount of meaning within the comic. They tend to be overlooked in discussions of translation, however, because they do not fit the verbal or visual systems. Each sign system present in a comic requires translation, though, both respectively and in conjunction, in order to create a coherent target text.

While somewhat outdated and limited in scope, Jakobson's triadic division of translation forms the foundation of many modern interpretations of Translation Studies and translation practice. Within the context of comic translation, the model's most prevalent shortcoming is the prominence given to unimodality and verbal sign systems within the delineation of each translation type. As comics are multisemiotic, any of the three translation types may be conducted at any given time during the comic translation process. Toury's (in Anderson and Lotman, 2018: 1) criticism of Jakobson's verbal focus is thus very relevant to comic translation, as it acknowledges the frequency of translation between and within texts which are not predominantly verbal. Toury's proposal of a fourth translation type, namely intrasemiotic translation, is thus indispensable in addressing the original's limiting verbal focus.

Intrasemiotic translation in addition to the subcategories of intrasystemic and intersystemic form a framework within which Jakobson's original translation types can be situated. It is essential to acknowledge intrasystemic and intersystemic translation within comic translation, as these designations are often better suited to describe the translation

phenomena within such a context. That said, while there is overlap between the Jakobson and Toury's designations, the simultaneous specificity and generality of the terms intrasystemic and intersystemic are applicable to comic translation more frequently and variously than intralingual and interlingual translation.

Intralingual and interlingual translation can fall under intrasystemic translation as in both cases the source and target texts remain within verbal sign systems (Zanettin, 2005: 29). Interlingual translation, could also be placed under intersystemic translation, as even though the source and target texts would still be verbal in nature, they would be different languages (Zanettin, 2005: 29). Intersystemic translation would also refer to intersemiotic translation, or when the verbal text of the source text novel is translated into illustrations of the target text visual novel. Intersystemic translation, however, has the benefit of being free of the stipulation that one of the sign systems present would necessarily be verbal. The designations of intrasystemic and intersystemic do not have the same verbal bias of Jakobson's translation types and can also include the translation of texts within the same non-verbal sign system or between different non-verbal sign systems. As these semiotic relationships are frequent in comic translation, these translation types are pertinent (Zanettin, 2005: 29).

While comics are rather prominent within the realm of translation – both because of the prevalence of translated comics, and the various means of translation they necessitate – comics tend to be underrepresented in translation literature (Zanettin, 2005: 93). This is largely because comics and comic translation are positioned far from the standards which the originally linguistically based field of Translation Studies was built around. Comics are multisemiotic texts in which verbal texts are not the dominant modality. Translation of comics is typically constrained because of the modality resultant from the prominence of visual signs, thus limiting the lingual means of translation. Furthermore, the multimodality typical of comics goes against the preference for unimodality which also stems from translation's linguistic origin. The lack of literature may even be due to the bias against comics within the greater literary system – similarly based around the predominance of the visual modality and the connotation that such texts are intended for younger or less educated audiences than the purely verbal.

### 3.3.3. Functional Specialisation in the Translation of Multisemiotic Texts

Altenberg and Owen (2015: i) describe comics as being “culturally mobile,” referring to the increasing ease with which comics traverse linguistic and cultural boundaries. This ease of mobility is largely facilitated by translation practices concerning appropriate semiotic adjustments, but also thanks to the modality of comics. The combination of visual elements, verbal elements and effects create a message that leans towards iconicity more so than a unimodally verbal text could. As a result, the format is more widely accessible. Altenberg and Owen (2015: i) use the example of comics which find a larger audience outside of their country or verbal language of origin to emphasise this point.

These stories and the characters within them can be understood by audiences outside of their source readership and thus become associated with a cultural heritage that is not linguistically bound. In 2019, for example, America saw sales of comic and graphic novels increase by 5%, while manga sales increased by 16% (Statista, 2019a). Meanwhile, though manga sales in Japan outweigh international trade, these same sales have been on a progressive decline in recent decades, with the just over one billion copies sold in 2010 dropping to around half a billion copies sold by 2017 (Statista, 2019b). These statistics show the continuous growth of manga popularity outside of their country of origin. Popularity which stems from the inherent difference in art style and aesthetic when compared to Western comics, as well as the fact that, through translation, the stories and messages portrayed within these styles are broadly accessible.

When comics do present a cultural heritage – whether through visual references, verbal idiosyncrasies, or effect tropes – domesticating translation techniques can be used to compensate for situations which are not likely to be understood by the target readers. This comes with the risk of reducing the comic’s cultural heritage which the target readership might want to experience, however. The ease of cultural mobility can be presumed to rest in comics which only require interlingual translation. That is, the predominance of non-verbal elements means that there is far less verbal text present requiring interlingual translating. Contrary to this assumption, however, translating only one modality present in a comic rarely results in a coherent target text. Typically, comic translation requires a large team, consisting of individuals tasked with vastly different



tasks. In addition to interlingual translators, this includes editors who regulate language, cleaners who adjust illustrations to better fit the verbal text, and letterers who design and apply the script to the comic (Altenberg and Owen, 2015: i).

Zanettin (2008: 242) goes so far as to compare the comic translation with software localisation. While obvious differences exist between the two, Zanettin (2008: 242) argues that translation techniques such as adapting cultural references for a more international audience as well as the alterations made to both verbal and visual signs are implemented in both means of translation more similarly than is immediately obvious. The middle ground which comic translation inhabits due to the particulars of its multimodality is indeed in need of further study and documentation as it occupies a space between classic literature translation and more modern software translation.

While Altenberg and Owens' (2015: i) assertion that comics cross linguistic and cultural borders with relative ease may seem to stand in contrast with the supposed complexity of comic translation, the various means of translation required do not hamper cultural mobility. Comic translation is a collaborative process which requires agents processing the text on various semiotically different yet interconnected levels. The relationships existing between the differing modes have the potential to undergo what Borodo (2014: 22) terms "exploitation" allowing for an easier transition from the source context to that of the target. In this sense, exploitation describes the translation process of utilising any overlap in meaning presented by the various interplaying signs which are present. These overlaps give rise to instances of potential compensation, wherein it is not necessary for both signs to be present in the target text as one would be sufficient in relaying the intended message. This convergence of meaning is most common among verbal and visual signs, which constitute two of the main modalities of comics.

Exploitation typically occurs by condensing the original text but can also take the shape of modifying and elaborating on the original narrative (Borodo, 2014: 23). While Borodo (2014: 23) describes this phenomenon of exploitation in relation to interlingual translation of comics, in the case of novel to graphic novel intersemiosis, this can cause a drastic decrease on the amount of verbal text present, as is the case with the graphic novel of *The Graveyard Book*. While the novel and two volumes of the graphic novel combined



have roughly the same number of pages, the modal languages used to tell the same story differ rather notably. The conception of exploitation is thus comparable to Kress's (2000: 339) functional specialisation, as both raise the capacity of multisemiotic texts towards compensation and efficiency of expression. That is, the convergence in the meaning presented by each sign system allows the author or translator to focus on utilising the sign system which conveys the message most effectively.

Due to the negative connotations of the term "exploitation", this study instead chooses to refer to the process as "utilisation". While this is not an established term within Translation Studies, it will be used within this study as it encompasses the propensity towards manipulating the sign systems present in a way which encourages efficiency. Furthermore, utilisation is far more neutral in nature than exploitation, while encompassing similar phenomena. This study does not suggest that the term "utilisation" come to replace Borodo's exploitation, however. Instead, the term is most appropriate within the context of the study.

### **3.3.4. Comic Translation Conclusion**

Comic translation has a lot to offer the field of Translation Studies. There is a markedly limited pool of research on the topic, and comic translation is inherently different to typical forms of literary translation. Whether the translation is interlingual or intersemiotic, the usual rules are turned on their head. From the invariable necessity to translate both between and within modalities even in translations which are titled as linguistic in nature, to the distinct presence of the translator through modality shifts and translators' notes.

## **3.4. Conclusion**

This chapter documented the theoretical background of the study, illustrating the web of reasoning behind the study's arguments. The background on comics and comic translation is also presented to contextualise this web of theories and further reason the inclusion of each. The following chapter will document the research design and methodology of the study, as based on existing studies of texts of similar modalities and semiosis. The following chapter helps formulate the research design and methodology which will be followed in the empirically focussed chapters to come.

## **Chapter 4: Research Design and Empirical Methodology**

### **4.1. Introduction**

This chapter outlines the study's methodological framework and how this methodology was designed. Visual texts are often overlooked in Translation Studies and as such there was very little research into comic translation available to draw methodological inspiration from. The existing intersemiotic translation studies which were used to inform this study's research methods thus concerned picture books. Picture books are another form of iconotext akin to graphic novels, insofar as they comprise both verbal and visual signs, with the visual components conveying the bulk of the message. Since there is a lack of graphic novel translation studies, it is essential that the study follow a framework which acknowledges both the relevant translation theories and studies.

This chapter comprises three main sections. The first section will cover the theory behind the research design. This will delineate the type of research conducted and why it was prudent to conduct the research in such way. The second section investigates the existing research and intersemiotic translation studies from which methodological inspiration has been drawn. This section will also indicate the features of these studies to be incorporated into the study's framework. The final section will then comprise a formulation of the study's methodology. This will set out how the empirical research of the study will be conducted as based on the theoretical framework of considerations for conducting descriptive research of novel to graphic novel intersemiotic translation.

### **4.2. Research Design**

This Descriptive Translation Study (DTS) takes the form of a qualitative case study. DTS is divided into descriptions which are function-, product-, and process-orientated. DTS is thus concerned with descriptions of real-world translation phenomena in terms of the context within which the translation is situated; the translated product itself; and the process by which the translation was produced (Holmes, 1988: 72). These three orientations have been mentioned in previous chapters and will be delineated fully in Chapter 5 wherein they will also be utilised as part of the translation description and analysis. Instead, this section determines why the research was conducted according to

these orientations as well as why the description of qualitative case study is necessary in addition to calling this study a DTS.

Holmes (1988: 73) contended that process-orientated descriptions are difficult to produce due to the large portion of the translation which happens within the translator's mind. As a result of this, research describing existing translations and the context within which they exist tends to outweigh studies on how translators actively go about translating a text. Despite this acknowledged difficulty, as well as the trend of research typically centring one orientation, Toury (1991: 182) later argued that all three orientations be observed together, and situated in relation to one another, in order to produce a comprehensive translation study. That is, all three orientations thus need to be co-deployed in order to properly situate and describe the relevant source and target texts.

It is almost impossible to produce accurate descriptions of the cognitive activities the translators executed while translating in studies of completed translations. In the case of *The Graveyard Book* it is unlikely that the translating agents even thought of themselves as translators due to the nature of the translation. Furthermore, they would not likely be able to provide an after the fact account of how they went about creating the target text in terms of translation. The closest would have been if they potentially described the process in terms of adaptation or recreation – terms that constitute translation, according to van Doorslaer's (2020) posit that all adaptation is translation. However, these terms being attributed by the translating agents themselves may have caused dissent by those who do not agree that such phenomena are translation. Regardless, such first-hand accounts are not available.

Instead, the study makes use of the interdependent nature of the three orientations to form inferences about the information that is not available. This way, the function- and product-orientated descriptions are used to identify the context and product of *The Graveyard Book*. The in-depth exploration of these two facets of the translation being done side by side allows for the processes, which would have taken place with consideration of the function in order to produce the product, to be inferred. The DTS is thus conducted in an unorthodox way, but applicably so thanks to the support of the methodological framework discussed later in this chapter.

This DTS is a case study. While many case studies tend to involve a detailed study of a particular person or small group (Research Methods, 2013), this case is a particular instance of translation. It can be argued that a small group contributed towards the translation, as in addition to Gaiman and McKean as the source text author and illustrator, there were also several other agents involved. These include primarily the eight translators, as well as a letterer, typographers and colourist. The different agents involved are integral to the translation, as in addition to each agent being dedicated to a different task within the translation process, they contributed towards establishing the context of the target texts as well. Furthermore, the study investigates texts which are contemporary and situated within a real-world context (Yin, 2018: 9). As such, the results may not be generalised. Rather, abstraction may only be attempted should the methodology prove replicable and yield similar results in studies focused on other texts of similar modalities.

Although case studies do not produce findings that are generalisable or applicable to broader contexts, what they do provide is concrete case knowledge (Denzin and Lincoln, 2018: 557). Denzin and Lincoln (2018: 557) go so far as to suggest that these types of results may be more valuable than ineffectual attempts at creating theories which can predict phenomena. Furthermore, case studies are essential to creating and testing hypotheses due to its nature of focusing on confined groups or phenomena. These facets – the narrow focus, concrete findings, and ability to raise hypotheses – are relevant to the study at hand as they encapsulate both the type of contextual information that is available and that the intention is to use this information in order to both warrant existing hypotheses as well as generate new ones that can contribute towards the development of the topic into a subfield.

The DTS is also qualitative in nature. Cresswell and Cresswell (2018: 51) sum a qualitative case study up as an “in-depth analysis of [amongst other possibilities] an activity, process or one or more individuals.” This correlates with the intention of this study. While the research questions are not expressed as “how” or “why” – a tendency of case studies according to Yin (2018: 32) – the question of “what trends can be identified?” can be translated as “how was this translation project conducted?” Similarly, the question pertaining to devising a methodology could be rephrased into “how should research be

conducted in order to identify the trends the study aims to formulate?” The how of devising the methodology could even further be abstracted to “why should the methodology be devised in such a way?”

To reiterate, the translation is complete, and it is not possible to gain first-hand insight into the translation processes that were followed. The trends which will be identified later in the study, as based on the observable translation strategies which correlate between the illustrative translators who worked on the text, will be considered as a speculative response to questioning how the translation was produced. This also links to Schramm’s (in Yin, 2018: 14) description of case studies as essentially aiming to expound decisions, with regards to why they were made, how they were implemented and what results they could bring about. Decision-making is already a crucial part of the translation process. Granted, while this decision-making process is often what is most difficult to describe, the decisions are sometimes still discernible, even if only by contrast to alternative methods.

Additionally, Yin’s (2018: 15) posit that the researcher should have no influence over the behavioural events relevant to the study, is indeed the case with this study as the behaviours have already been carried out to fruition. While this state of completion does corroborate the description of the case study, it also brings a challenge to the study. That challenge being designing a methodology for discerning an intersemiotic translation process after the process has already been completed and without input from the translators. That is, the how and why of the methodology discussed above. Novel to graphic novel intersemiosis is an uncharted subfield of Translation Studies of which there are no established translation methods or solutions with which to corroborate this study’s devised methodology. Instead, it is acknowledged that the methodology will require refinement as the study progresses, as well amendment if ever used in future studies.

Finally, with regards to the condition that case studies focus on contemporary phenomena, both the source and target texts were produced well within the last twenty years. Thus, while not exactly fresh off the press, the texts are unquestionably modern. Furthermore, with there being talk of a film adaptation of Gaiman’s novel (Medina, 2019), a study of the intersemiotic translation of *The Graveyard Book* novel into a graphic novel

may provide insight into a different type of visual adaptation of the novel as well. Even if the modalities seem starkly different, there is at least insight into the types of decisions made and the collaborative nature of such a project.

In accordance with Cresswell and Cresswell's (2018: 57) specifications for qualitative research, this study will conduct research on a phenomenon which needs exploration on account of there being little pre-existing research. This is an issue that is brought up several times throughout the course of this study. Literature on the topic of comic translation is difficult to come by, especially such literature which is written in English. Additionally, research on intersemiotic translation with a focus on graphic novels and comics is basically non-existent. A qualitative approach is thus inevitable, as it is not immediately apparent which variables require the most examination (Cresswell & Cresswell, 2018: 57) as no prior research exists upon which decisions of relevance can be based. Furthermore, as is the case with many collections of qualitative data, much of the research garnered is likely to be open-ended (Cresswell & Cresswell, 2018: 57) and only in combination with the Translation Studies theories explored in Chapter 3, can tentative conclusions be drawn.

### **4.3. Translation Studies that Informed the Methodology**

In 2008, translation journal *Meta* presented a volume dedicated to explaining the role and function of visual modes within translated texts (Oittinen & Kaindl, 2008: 1). The articles presented varied in terms of topic and theoretical background, but each was aimed at bringing non-verbal modes out of obscurity within Translation Studies. This was chiefly done by emphasising the variety and relevance of these modes within contemporary literature. The articles in the volume that were most relevant to this study are Oittinen (2008: 76), Alvstad (2008: 90) and Pereira (2008: 109). Of additional and direct relevance to the methodology of this study is Oittinen's 2001 article, "On Translating Picture Books" as well as Pym's typology of translation solutions (2016: 158). These articles were used as means of informing the methodology of the study. This included how observing intersemiotic translation should be approached, as well as terminology for describing the intersemiotic translation process. Oittinen (2008: 76) highlighted many fundamental considerations for iconotexts translation, while Pereira (2008: 109) and Alvstad (2008:

90) present picture book translation phenomena which are equally relevant to graphic novel translation.

At the beginning of her 2008 article, Oittinen imparts the essential tools a translator requires in order to translate intersemiotically. Whereas a translator's default tools are words in verbal text, intersemiosis necessitates the use of images, sounds and movement as well. This study has tried to emulate that approach by first presenting chapters that delineated the tools and resources necessary to conduct a translation study. While not an example of a translation itself, this is a Translation Study, and as such many of the additional tools required are meta in nature. That is, the translation theories which are utilised to frame the function, product and process of the texts being observed. Granted, understanding of Oittinen's (2008: 76) translation tools are as important to analysing a translation as they are to conducting one, as the media literacy is required to interpret and implement the modes present in the texts. In other words, it is necessary to be able to recognise the different modes, the messages they are best suited to send, why they are best suited for conveying these messages, and how they relate to the other modes with which they co-occur, in both translation practice and translation studies

Encompassing the translational tools and meta-tools, is the context within which the translation exists. Oittinen's 2001 and 2008 studies both highlight the importance of taking the context of the text into consideration before analysis. Determining, or at least approximating, the intended context is an essential step in all translation studies and can be informed by an understanding of the modalities present in the source and target texts. Media literacy also applies to how the signs that constitute the text should be interpreted. Similarly, to verbal signs, visual signs and effects are largely culturally dependent (Oittinen, 2001: 112). Factors such as reading direction, the symbolism of colours and even the meaning of facial expressions are among the primary examples of phenomena which differ from culture to culture. Determining the cultural situation surrounding a text is necessary when describing and analysing a target text as these considerations were most likely to be applied during the translation of the text.

Oittinen's 2001 and 2008 studies thus inform this study both by encouraging the contextualisation of the study itself – that is the background of the study presented in the



previous 3 chapters - and by encouraging the contextualisation of the texts of focus – that is the function-orientated description presented in Chapter 5.

The relevance of Pereira's (2008: 104) article lies in the description of the three ways in which words can be translated by pictures. This comprises the reproduction of the verbal in a visual form, the emphasis of specific narrative events, and the adaptation of visual elements to conform to a particular ideology or art style (Pereira, 2008: 104). Although this stance challenges Oittinen's (2001: 109) argument against intersemiotic translation being described as the re-presentation of words as images, Pereira's delineation simplifies the process without reducing the nuance. Such a straightforward explanation is appropriate for the propagation of a process that has long been relevant to the field, but equally long been underrepresented in that field's research.

Pereira (2008: 109) grants his first means of translation, reproduction, the title of "literal intersemiotic translation" and describes it as the most obvious means of word to image translation. The process involves reproducing verbal elements like a passage as a visual illustration of what is described. Pereira's (2008: 111) second method, emphasis, entails instances where visual narration focuses on a particular character, point of view, theme, or moment of action. This means of translation can be utilised to stress the story's emotional force by raising the stakes or causing tension, or alternatively create a clear visual aesthetic that may correlate or contrast with the subject matter and themes (Pereira, 2008: 111). The third and final of Pereira's (2008: 114) methods, is adaptation in order to conform. This is a means of narrowing the intended readership by appealing to a particular audience, ideology or artistic trend. It can also be a means by which the translator illustrates a particular interpretation of the text or brandishes personal opinions or visual style.

Pereira thus informs the methodology by indicating types of intersemiotic translation, as well as ways to describe them. The translational processes present in the intersemiotic translation being observed need to be inferred based on the function- and product-orientations. Pereira provides terminology that can be applied to the types of processes that could be inferred.



Alvstad's (2008: 90) approach to intersemiotic translation is concerned with the introduction or reduction of ambiguity through the process of illustration. Termed "indeterminacy" by Alvstad (2008, 91), this refers to moments in literature that lack clarity or are left open to interpretation. With target translations in the form of iconotexts "illustrations affect our interpretation of verbal texts [while] words influence our interpretation of illustrations" (Alvstad, 2008: 91). That is, illustrations which are not immediately understood may be further described by means of verbal text, and that which cannot simply be described in verbal terms, may be illustrated; as is the nature of multisemiotic media. By joining the verbal and visual in a reciprocal relationship, certain ambiguities may be clarified, while new indeterminate factors may also arise. These hypothetical shifts in clarity result from the translator's decisions regarding which aspects of scenes or character characteristics to emphasise. It is also up to the illustrative translators to potentially omit existing facets of the source text or add original content based around how they predict the target text will be perceived.

Though Borodo (2014: 22) asserts that intersemiotic translators often utilise instances of meaning overlap between the verbal and visual modes, the co-occurrence of the modes may also result in ambiguity. Ambiguities come about when textual cues, whether verbal or visual, lead the reader in different directions, resulting in rather open-ended conclusions (Alvstad, 2008: 90). Ambiguity arises in iconotexts in three different ways. Either verbally, visually, or from the interaction between the two modes (Alvstad, 2008: 91). Ambiguity is not an inherently negative characteristic, however. In fact, ambiguity is an important element in iconotexts such as graphic novels, as meaning and continuity are oftentimes sustained by readers filling in these gaps with interpretations based on their contextual knowledge of the world around them (Zanettin, 2008: 33). Furthermore, ambiguity may be an essential part of the source text narrative which is expected to be recreated in the target text. Rather, more important than the presence of indeterminacies is the ways in which these indeterminacies shift as the modality of the text is altered (Alvstad, 2008: 91).

Alvstad's contribution to the methodology is similar to Pereira's in that they both offer insight into types of translation process phenomena that can be identified and ways to

describe these phenomena. While Alvstad's theories into the manipulation of ambiguity do not come in the form of demarcated methods of intersemiotic translation, they are intrinsically relevant to the format in all its peculiarities. That is because of the multisemiotic nature of these texts and the different ways in which the co-occurring signs interact as opposed to the signs in unimodal texts.

While not orientated towards intersemiotic translation in the same way as the above studies, Pym (2016) is another translation scholar whose terminology informs this methodology and study. Pym's typology of translation solutions (2016: 158) is an accumulation of many of the translation solutions that have been identified in Translation Studies over the years. These solutions, however, are mostly applicable to intralingual and interlingual translation – as with most things in the field. As such these, solutions will mostly be used in reference to the intralingual translation conducted throughout the inferred translation process. Thus, Pym's solutions will also provide terminology that will guide the descriptions that will be provided in the inferred process-orientation.

Pym's (2016: 158) typology is a collation of the known means of translation that had been documented over the years. While these strategies are predominantly verbal in nature and widely accepted in the field, many of them are applicable to the translation phenomena being observed in this study. That is, while Pym's typology caters strictly to verbal translations, some solutions can be applied to intersemiotic translation, and other such non-lingually focussed sign processes, as well. The applicability to the intersemiotic and intrasystemic translation, also comes in addition to the obvious relevance to the instances of intralingual translation that are also present. Pym's translation solutions may at first be regarded as bearing only superficial relevance to this study, and then only regarding the intralingual segments of the translation. However, when translation is viewed foremost as the transfer of messages, this semiotic limitation becomes immaterial.

#### **4.4. Empirical Methodology**

This study comprises two parts. The first part, including this chapter, is dedicated to delineating the theoretical avenues which form the background of the study. The second part, consisting of Chapters 5 and 6, focusses on the empirical research conducted on the texts of study. Chapter 5 presents the description of the study's findings before they

are processed in order to formulate intersemiotic translation trends in Chapter 6. The remainder of Chapter 4 will delineate how this empirical research will be conducted.

The study's data will be collected manually. It is first necessary to determine the unit of translation, however. This is very often the first stage in the process of translation itself, since once the unit of translation has been identified, it becomes easier to divide the task into more manageable sections. Units of translation can range from the whole text to individual words and morphemes, depending on the best means to divide the text into meaningful and translatable segments. The multimodal nature of the texts being studied means that approaching the target text as a word-for-word translation is not an option. As such, it is not feasible to look at individual words as the translational units. A sense-for-sense approach is thus the only possible method.

Furthermore, the target text is an iconotext comprising verbal texts, visual texts, and effects. The units of translation can thus not be drawn along lines of modality either, as this would entail separating the units of meaning, and disrupt the nature of the text. That is, the co-occurring signs collaborate to communicate the story and cannot convey the message as efficiently in isolation. In the case of picture books, the whole page is typically a unit of meaning. With comics and graphic novels, however, the units of meaning are typically smaller, as the page can be further divided into sequences of panels and then even further into individual panels. In the case of *The Graveyard Book* (2014) individual chapters have been chosen as the primary units of translation. This is because the chapters were mostly designated to single illustrative translators. Chapters which were worked on by several illustrative translators will also be handled as single units of translation, with any distinguishable methods between collaborators being indicated in the description.

The decision to view each chapter as a single meaningful unit is further justified by the episodic nature of the chapters. While there are recurring themes and characters, as well as an overarching plotline, each chapter comprises a largely self-contained story and can thus be viewed as an independent unit of meaning. The facts that the chapters are narratively free-standing and the adolescent protagonist ages throughout the story, make the text ideal both for the visual format and the variety of illustrative translators. The

passage of time as well as the differing locations act as a means of explaining the various art styles. Even when a change in art style occurs within a single chapter, it is often made explicable by the change in locale, the fantasy elements of said locales, and the relevant plot points.

The need for a division of the text into such units is most relevant for the descriptions which conform to the product-orientation, and to a lesser extent the process-orientation. Contrary to this, the full target text will be described according to the function-orientation. This is because it is the whole target text which fulfils a function within the target context. Additionally, the context of the receiving culture will not differ from chapter to chapter, or even artist to artist. While the respective illustrative translators' interpretations of what qualifies as contextually decipherable may differ, there is not likely to be a large discrepancy due to the largely homogenous pool of translators. Furthermore, most of the illustrative translators hail from the same Anglo-American context as that of the source readership and target audience, meaning they are well-versed in the context they are translating for.

In addition to Oittenin, Pereira, Alvstad, and Pym, discussed in Section 4.3 above, are Toury (in Munday, 2016), and Aguiar and Queiroz (2009) which will guide the methodology in terms of how the study will be conducted. Toury's contribution (in Munday, 2016) is a model which uses case studies to identify trends, and Aguiar and Queiroz (2009) contribute the proposed intersemiotic translation model that will guide how the descriptions are handled and presented. These recognised scholars and their respective theories stem from more established quarters of Translation Studies than translation phenomena such as comic translation. As such, they are not only relevant, but their credibility within the field ascribes plausibility to the study at hand.

Toury informs the essence of what the study sets out to do. According to Munday (2016: 176), Toury used translation case studies as a means to identify recurring translation practices which could be distinguished as trends of translation behaviour. Within this conception, trends are used to generalise the decision-making processes which can be used to form hypotheses regarding norms. This study utilises similar means of identifying trends based on observations of recurring behaviours. In the context of this study,

however, trends are intended to form part of the groundwork for future research into intersemiotic translation, especially pertaining to novels and graphic novels. Hence, while they are observations of recurrent translation behaviours, in their relation intersemiotic translation and comic translation they are instead seen as a means that could eventually lead to the establishment of intersemiotic translation norms rather than a way of reconstructing existing norms – as such norms do not exist.

Aguiar and Queiroz's (2009: 1) proposed intersemiotic translation model guides the way the translation phenomena are observed. Aguiar and Queiroz's (2009: 2) intersemiosis model further erases the notion that translation is semiotically restricted, instead positing that intersemiosis is a multi-layered sign process. The reference to multiple layers in Aguiar and Queiroz's model is indicative of what they refer to as the semi-independent nature of the various sign systems in a multisemiotic text. That is, the capability of the modes of the graphic novel to convey the intended message in isolation. As has been stated before, however, despite each sign system being able to tell the story alone, it is when collaborating that the meaning is conveyed best. This multimodal approach to storytelling thus necessitates translation on multiple hierarchical levels as well. Aguiar and Queiroz thus posit two triadic translation methods, of which the first is most relevant to this study. This model designates intersemiotic translation exists as a Peircean sign-object-interpretant triad, whereby the sign is the source text, the object is the source text message, and the interpretant is the target text. While this study did not necessitate an in-depth exploration of Peirce's semiotic categories, the triadic metaphor is apropos of the three subjects of the translation study – that is the function-, product-, and process-orientations.

The empirical research will start in Chapter 5 with an explanation of the correlation between function-, product-, and process-orientations of DTS, followed by sections dedicated to each orientation. These sections will delineate the respective orientations with regards to the target text graphic novel in relation to the source text novel. The function-orientated section will explore the context of the target text and explain how *The Graveyard Book* differs from other translation projects due to the extensive overlap between the source and target cultures. In accordance with this orientation, the context

of the target text as well as its function within that context will be thoroughly explored. This is also in line with Oittinen's (2001 and 2008) contention that the receiving context of the target audience is important as it not only determines the specific visual references and symbols which would be appropriate, but also governs artistic trends and how certain visual aesthetics might be received.

Whereas the process of translation typically occurs between the determination of the function and the finalisation of the target product, this is not feasible in the current study. Rather, as the process is retroactively inferred, it is necessary to first establish the context and the target text product. The product-orientated description will thus follow the function-orientated description and will be dedicated to describing and analysing the target text in relation to the source text.

The description according to the product-orientation will be divided according to the chapters of *The Graveyard Book* then subdivided according to illustrative translator where necessary. The translation of each chapter will then be presented in three ways. First is the description of the intralingual target text. As the other translators did not work on the intralingual translation, this section instead concerns how they incorporated Russell's target text into the visual text of the chapter. The second description is of the intrasemiotic translation of the novel's illustrations. This section concerns whether there is visible reference or resemblance to McKean's illustrations and the consequent implications of whether the translator included McKean's work in the section of the source text which they translated. The third, and most predominant, description is the intersemiotic translation. This concerns how each translator went about visually translating the verbal source text. While selection of typeface and presentation of verbal texts via typefaces also makes up a part of this procedure, it is not the focus of this study at this point.

While Pym's (2016: 158) translation solutions, and Pereira (2008: 109) and Alvstad's (2008: 90) intersemiotic translation methods are most relevant to the process-orientation, they will first be discussed where applicable to the completed product. In terms of the intralingually translated segments, the most relevant translation solutions are copying phrases, changing sentence focus and voice, explicitation, implicitation, and omission of content (Pym, 2016: 158). Changes in perspective, explicitation, implicitation, and

omission can also be observed in the instances of intersemiotic translation. The designation of “text tailoring” is also applicable, but this study’s application of the solution differs from Pym (2016) typology. Additionally, Pereira’s (2008: 104) reproduction, emphasis and adaptation to conform, and Alvstad’s (2008: 90) means of altering ambiguity will also be taken as intersemiotic translation solutions. Pereira’s (2008: 104) delineation of the three ways in which verbal text can be intersemiotically translated into illustrations includes reproduction, emphasis and adaptation to conform. Alvstad’s (2008: 90) provision then posits that the multimodality of translations resulting in iconotexts tend to introduce, shift, and reduce ambiguity. In addition to the three frames of reference, should any methods be identified that do not fit under any of these designations they will be noted and further explored in the section dedicated to the process-orientation.

The process-orientated description will follow the product-orientated description. These inferred translation processes will reference Pym (2016: 158), Pereira (2008: 109) and Alvstad (2008: 90) methods of translation, in addition to any others which do not fit within these frames. A process-orientated description would ideally be informed by either the translator who translated the text or the commissioner who created the brief, according to which the text was translated. As such documentation is not accessible in the case of *The Graveyard Book*, the process-orientated section will be informed by the translation theories of the literature study and the methodological frameworks discussed above. Furthermore, the improbability that those who worked on the translation would self-identify as translators has previously been acknowledged. It is subsequently questionable whether they would conceptualise what they did in terms of translation and be able to provide a translation annotation. While there is a possibility that they would express their process in terms of adaptation, this was not the view held by reports on the project which designated Russell as the chief adaptor.

The process-orientation will utilise facets from all the existing theoretical foundations and orientations in order to produce conclusive descriptions and substantiate inferences. The translation theories discussed in the literature study will also become directly relevant within this section. The translation process will also be postulated based on the function- and product-orientated analyses. Thus, through a combination of repurposing the findings



of the two descriptions which precede it and proposing new translation techniques based on observations which do not conform to any of the strategies used as reference, this study will produce a retroactive description of the intersemiotic translation process. With the context in which the source and target texts are situated outlined and the target text described, it is possible to infer the processes followed to achieve this feat.

Once the target text has been fully described and analysed according to the three DTS orientations, the results will be refined to formulate intersemiotic translation trends for novel to graphic novel translation. Chapter 6 will start by discussing the essential differences between translation methods and translation norms and how the one informs the other. This will be followed by a brief reintroduction to norm theory and an outlining of Chapter 5's descriptions according to Toury (2012) and Chesterman's (2016) norm categories, before the process of reworking the findings into trends begins. The trends will thus be based on the theories discussed in the literature study, the methods delineated in the methodology above, and the descriptions presented in the analysis of the texts. As similar translational behaviour or phenomena are observed in the DTS orientated descriptions, they will be formulated into trends. The formulation will be based on norm theory in that the trends will be worded in similar terms and take similar factors – such as context and modality – into consideration.

While there is no control experiment with which to compare the findings, the numerous translators involved allow for the study to be essentially comparative. That is, the fact that eight illustrative translators worked on the text – each of whom bring their personal frame of reference, artistic style, and means of interpretation of the source text – allows for insight into how different agents would go about translating the same source text created by a single source text author. The correlations in methods followed between these different agents are comparable to more generalised strategies within novel to graphic novel intersemiosis. As such the more times different illustrative translators go about illustrating particular source text elements in the same way, the more secured its status as a strategy becomes.



## 4.5. Conclusion

This chapter laid down the final bedrocks of this study, setting out how the study intends to proceed as well as how this plan was reached. This chapter also introduced the principal scholars who inform the empirical segments of the study, Oittinen, Pereira, Alvstad, Pym, Toury, and Aguiar and Queiroz.

As this study is descriptive in nature, the intention is to refrain from describing the translation phenomena in terms which deliver normative prescriptions. Rather, the aim is to develop a neutral description, the methodology of which has the potential to be replicated, even if it requires modification to be applicable to different texts. This chapter marks the end of the first part of this study, namely the theoretical background of the study. The following chapters will focus on presenting and processing the data which form the empirical part of the study. This chapter aimed to delineate how these following chapters would be conducted as well as explain the basis of how and why the prior studies upon which these methods are based were chosen to contribute towards this end.

## Chapter 5: Investigating *The Graveyard Book(s)*

### 5.1. Introduction

As the first empirical part of the study, this chapter is a culmination of the contextual, theoretical, and methodological information preceding it. The chapter aims to utilise the theoretical research presented in Chapter 3 as well as the methodological framework laid out in Chapter 4 to describe *The Graveyard Book*. The relevance of intersemiotic translation studies on picture book will be explained before the investigation. This section is situated here instead of the previous methodological chapter as it contains terminology regarding the composition of iconotexts which is used in this chapter. Furthermore, this section does not inform the methodology as much as providing a background to the nature of picture books and graphic novels – thus forming part of the contextualisation of the text.

Though based on Aguiar and Queiroz's (2009: 1) intersemiotic translation model, this investigation uses the three Descriptive Translation Studies (DTS) orientations to represent the various layers at which translation takes place. As such, the chapter comprises three sections as based on these orientations. The first provides the function-orientated description, while the second and third are dedicated to the product- and process-orientations, respectively. This study abides by Toury's (1991: 181) assertion that translations need be approached from all three orientations in unity in order to obtain descriptions which are accurate and applicable to real life. Essentially, the function positions the process and the product, providing a frame of reference which the process and product are expected to observe. The process in turn determines the product, just as the product can provide insight into the process which preceded it. The process, furthermore, governs how the product is received, and whether it conforms to or flouts the function. As this study has access to information regarding the function and product, but not the process, the descriptions for each of the two former orientations will be provided first, with the process-orientation following and based there upon.

### 5.1.1. The Nature of Iconotexts

Section 3.3. mentions the lack of agreement on the origin of comics. This raises questions of what exactly qualifies as a comic. Typically, the vague designation of sequential art form is applied to avoid restricting what can be considered, and thus studied, as a comic. This potentially adds legitimacy to comic studies by incorporating ancient and prestigious works of art as such. The term sequential art is somewhat lacking in its specificity, however. This study uses the term “iconotext” as it is more apt at describing the aspects of comics which are being investigated as well as the approach taken to these aspects. Iconotexts are typically described as “unities formed by words, images, and effects” (Oittinen, 2001: 109). As a portmanteau of icon and text, this definition comes across as rather obvious. It is in the nature of the components and their relationship to one another as part of multisemiotic texts, as well as the different ways in which those components may be reinterpreted and translated, wherein things become more complex.

Verbal texts tend to have arbitrary relationships with the concepts they represent (Fromkin, Rodman & Hyams, 2011: 5). Visual texts, on the other hand, tend to be more iconic and typically resemble what is being represented far more closely (Peirce in Oittinen, 2001: 112). Effects in turn refer to features which are not necessarily verbal or visual in nature. This includes onomatopoeia – both uttered (see Figure 2)<sup>6</sup> and environmental (see Figure 3), the page layout (See Figure 1), and lines (see Figure 4) which indicate movement (Herkman in Oittinen, 2001: 114). Taking the middle ground between verbal and visual signs, effects are also neither as arbitrary as verbal language, nor as iconic as visual illustrations.

While discussions of verbal and visual texts have dominated the study thus far, effects have not yet been explored. Effects are vital modes within iconotexts, and contribute significantly towards relaying the narrative, despite not being nearly as apparent as the visual and verbal modes. Herkman (in Oittinen, 2001: 114) describes effects as being both word-like and picture-like yet contributing towards the text while being neither. Thus, although the apparency of the verbal and visual modes present in iconotexts makes them easier to investigate, the communicative purpose of effects means they too require study

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<sup>6</sup> All figures are included in Addendum A.

– especially within a Translation Studies context – as well. Though many effects exist, each varyingly abstract in nature, the primary ones relevant to this study are onomatopoeia, lines of movement, and structural modes such as speech bubbles and panel layout.

Onomatopoeia typically garners the most research, especially within Translation Studies. This is due to it being arguably verbal in modality. Though typically described as words which imitate sounds, Sasamoto and Jackson (2015: 36) describe onomatopoeia as a communicative phenomenon which exists on the showing-saying continuum but is neither one nor the other. This continuum correlates with the distinction between verbal and visual texts, with the representation of sounds being somewhere in the middle between these two poles. As such, while onomatopoeia tends to be rendered by means of verbal letters, it exists as an attempt to recreate a certain sensory experience of sound, faithfully enough to qualify as non-arbitrary (Sasamoto & Jackson, 2015: 36). The relationship between the representation of the sound and the sound itself thus toes the line between arbitrary and iconic as well. Furthermore, the sounds communicated tend to be largely dependent on the context. This context-dependence extends beyond the cultural and linguistic variations for how sounds may be represented, and into textually bound scenarios. That is, the same onomatopoeic representation of a sound may represent a variety of similar sounds stemming from different sources, and the visual text is thus necessary to clarify its source.

Lines of movement is another effect prominent in iconotexts. They are not, however, granted much discussion outside of encyclopaedias and guidebooks about iconotexts. Lines of movement are drawn lines that depict the path being followed by a moving object or character (Cohn, 2013: 108). These lines can also be used to display the force exerted by a character, the moment of impact between colliding characters and objects, or even illustrate the path of a character's vision (Cohn, 2013: 39). These lines thus illustrate movement as well as force, focus and emphasis and play an important role in portraying the progression of events (Cohn, 2013: 108). The process of movement or even the direction of focus as illustrated by lines of movement assists in constructing the linearity of the scene by directing the viewer's attention in a particular sequence, organising the

order of events. In doing so, lines of movement impose both temporal and spatial guidelines for the series of events being depicted.

In comparison to onomatopoeia and movement lines, speech bubbles and layout might seem to be framing devices rather than content. This is however not the case, as even these structural components act as communicative modes. The speech bubbles contain most of the verbal text while the panels contain the visual text as well as the speech bubbles. Speech bubbles may include features which present additional information such as the tone of the dialogue being delivered. Speech bubbles can thus contribute towards depicting the emotion of a character in a similar way to the facial expressions and body language depicted or even the words being said. Like lines of movement, panel layout contributes heavily towards upholding the sequence of events as the order in which they appear guides progression of the narrative. In contrast to movement lines, however, the layout exists externally to the panels and consequently appears external to the narrative. The organisation and presentation of content, however, is as important to conveying the message as the content itself.

When modes that differ in terms of iconicity join to form a single unified multisemiotic text the nature of the text is an amalgamation of the natures of its components. That is, the different modalities come together to impart different parts of a single narrative in different ways and on different levels (Kress, 2010:1). Producing, and translating, such texts requires knowledge of each respective mode, and their strengths and weaknesses in terms of communication. These intermodal relationships are often subject to manipulation during the translation process to achieve the target text which works best in the target context. Additionally, the target context governs the knowledge and practices necessary to translate a text which will be appropriate and applicable to the context as well as integrate into the “specific social relations of the field” (Kaindl, 2000: 266).

### **5.1.2. Visual Texts in a Historically Verbal Field**

The limited attention afforded to comics in Translation Studies is arguably due to the disregard of illustrations in both translation study and education (Oittinen, 2001: 109). The disregard of visual texts in translation research is also prevalent despite the pervasiveness of translated comics in the market. A subfield of Translation Studies which

receives slightly more research attention, however, is that of illustrated stories aimed at children. This research includes both studies on intrasemiotic translation conducted on existing picture books, as well as studies on children's storybooks which were intersemiotically translated into picture books. As picture book centric translation research is available, several studies of this nature were used as guidelines informing the methodology of this graphic novel centric DTS.

Nodelman (1996: 111) describes picture books as texts which consist of a combination of verbal and visual signs. Though not mentioned by Nodelman, picture books also contain effects. These are the three features typically included in an iconotext, thus rendering picture books semiotically similar to graphic novels – although differences do exist between the two. The stories of picture books are presented primarily or entirely in a visual format, in which case, should any words be present, the verbal text is auxiliary to the visual text (Oittinen, 2001: 110). Storybooks, on the other hand, tend to be predominantly verbal, but can also contain illustrations (Nodelman, 1996: 11). The instances when visual text is present in a storybook fulfil an auxiliary role in comparison to the verbal text as the stories told may be understood even in the absence of the images (Oittinen, 2001: 110).

*The Graveyard Book* (2008) source text is thus comparable to a storybook in this regard. That is, while the novel does contain illustrations, they are not necessary in conveying the story, or message, which could be understood even in the absence of the visual text. *The Graveyard Book* (2014) target text could be compared to a picture book, in terms of multimodality and predominant sign systems. The terms “picture book” and “storybook” refer to literature which is typically targeted at younger children – or potentially within an additional language learning context – as opposed to novels and graphic novels, of which the audience tends to include children, but predominantly target adolescents.

The distinctions in terminology between “picture book” and “story book” and “graphic novel” and “novel” are thus indicative of the different audiences, as well as the prevalence afforded to each sign system within each respective literary form and the purpose of that prevalence. Importantly, the ways in which these designations determine readership also reinforces the fundamental nature of translation as a means of re-presenting an existing

text for a different audience situated in a different context to the source audience. Despite this logic, the matter of identifying and describing an intended audience is not always easy. Identifying the intended audience is further complicated by the fact that in the case of *The Graveyard Book* as both the source and target texts are in the same language. As such, the default description of a target readership as those who read the target text because it is “the only representation of the source text available to them,” (Dollerup, 2005: 9) is not applicable.

The prevalence of picture book translation studies is due to the perceived usefulness of picture books in language acquisition. The underlying assumption of picture books is that the presence of imagery will assist the readership in coming to understand the verbal segments of the texts because of how directly and naturally, the images communicate the intended message (Nodelman, 1996: 111). The iconicity of images is similarly utilised to convey a message in other forms of illustrated texts. In the case of picture books, comics, and graphic novels, the image is one of the main modes of communication. This opposes the perception that images can only act as a means of aiding understanding of the verbal text, rather than a primary communicative modality in itself. The role of illustrated literature such as picture books in language education improves its status and value, however. This status stands in contrast to that of comics which, while also considered to have a younger or less educated readership, are assumed to exist purely as recreational literature.

Although there are differences between picture books and graphic novels, the existing studies reviewed in Section 4.3. possess core stances which are pertinent to this study. A primary distinction to studies which focus solely on the translation of verbal texts is the attention granted to the role and nature of visual texts, whether in isolation or in combination with verbal texts. The relationships between the visual and verbal are also highlighted, and the changes these relationships undergo when translation occurs. In addition to changes, there is relevance to the supposed sameness of intrasemiotic translations. This modality sameness is relevant to this study as in addition to the verbal texts which undergo intralingual translation, the novel source also contains a few illustrations which undergo intrasystemic translation.

Oittinen (2001: 110) argues that the translations of picture books, and by extension iconotexts, should not be viewed as a transformation of words into images or vice versa, but rather as the translation of a “unity of words and images.” In this sense, the verbal text and visual text form one coherent unit, rather than the combination of two separate messages, distinguishable by the difference which exists in modality. This is similar to Kress’s (2006: 6) argument that while the modes present in multimodal texts are typically capable of communicating the intended message in isolation, it is by co-occurring that the message is conveyed most efficiently and that as such, the modes should not be viewed as separate entities merely co-existing. While this study supports these stances, regarding the verbal and visual as inseparable make it difficult to discuss the intersemiotic translation undergone. This difficulty arises from the fact that the most visible translational processes undergone by these texts are the illustration of verbal descriptions, and the verbal descriptions of visual illustrations. This difficulty is especially prevalent in a field which continues to view verbal texts as the primary, and very often source text, mode. That is not to say that the study seeks to identify a word for image correlation, as that would be an impractical means of translating such texts. Rather, it is necessary to describe correlation in terms of distinctions between the intralingual, intrasemiotic and intersemiotic translation, to fully incorporate the phenomena being observed – novel to graphic novel inter- and intra-semiosis – into the broader field of Translation Studies.

## **5.2. Function-Orientated DTS**

Function-orientated DTS is concerned with describing the role of a target text within the socio-cultural environment in which it is situated (Holmes, 1988: 72). The target text context orientates a study because the product is situated within it, and informs the strategies followed during the process. To reiterate, the translation trends this study aims to identify will be based on observations made based on the function- and product-orientated descriptions as well as the inferences made about the strategies followed during the process. It is thus necessary to first describe the functionality of the text to situate the product which will then, in combination with the function, inform the process.



### 5.2.1. Function as Purpose and Position

The function of a translation can be conceptualised as comprising two parts, purpose (Nord, 1997: 41) and position (Toury, 2012: 6). Purpose relates to the intention of the translation as informed by the context of the target culture. The purpose thus informs what the product is expected to achieve and how the process should proceed to achieve it. Position, on the other hand, relates to both the prospective reception of the target text and the reality of how the target text is received within the context. The position thus informs the process by situating the product and delineating the applicable norms. The function-orientated description therefore observes a text's context and the ways in which this context guides the translation process or situates the translation product.

### 5.2.2. The Purpose and Position of *The Graveyard Book*

It is not always straightforward to identify the intended target context for texts undergoing translation or situated within a translation study. This is due to the false notion that the source and target texts will always have discernible recipients (Dollerup, 2005: 1). In situations like *The Graveyard Book*, the distinction between the source text readership and target text audience are not immediately apparent. Though not always identifiable, da Silva (2017: 73) states that once semiosis occurs – such as intersemiotic translation – the target text context is bound to differ from that of the source text. This section endeavours to describe *The Graveyard Book*'s source and target text contexts, as well as the differences existing between the two.

The purpose of fictional literature is not always as apparent as with texts such as advertisements or handbooks that have clear objectives. Purposes such as entertainment and indirect education may come to mind, but these terms describe the function on a simplistic level. Psychology professors Mar and Oatley (2008: 173) described the function of fictional literature as the “abstraction and simulation of social experience.” This definition encapsulates the ways in which fictional literature represent and thus translate real life experiences and conditions. This definition is, furthermore, applicable to the study at hand as due to the themes of family and growing up as presented in the narrative. While the idea of a child raised in a graveyard may seem too far removed from reality to

be a rendition of the human condition, it is exactly that level of abstraction and allusion that makes the message effective.

The functional similarity between *The Graveyard Book* source text novel and target text graphic novel is prevalent in terms of the message conveyed and the purpose which said message aims to achieve. The purpose of the message, which is also the story, is the same in the case of the novel and the graphic novel. The story simulates familial relations and abstracts the institution of adoption to an imaginary extent, while simultaneously conveying the validity of adopted families as purposeful familial units which foster development. The story's protagonist is given the name Nobody "Bod" Owens once his adoptive mother, Mrs Owens announces that he does not look like anyone she has ever seen before. This is the very first allusion the story makes to the fact that family, as a social unit as well as an experience, is not always dependent on genetics or resemblance, but rather who ever cares for and supports each other throughout development.

The differences between the source and target texts arise in the ways in which each goes about abstracting and simulating the social experience of family life and growing up. That is, the different modalities through which the source and target texts go about telling the story or conveying the message. The novel, predominantly verbal, describes Bod's experiences in the world around him, alluding to the process of growing up, learning, and moving on (Gaiman, 2010: Video Interview). This message of growth and family is largely the same in the graphic novel, with the variance being that the events are largely shown rather than told. For example, the depiction of growing up is made doubly prevalent in the graphic novel. In its visual format, Bod's physical development is pronounced, as each chapter depicts Bod at a different age, and in a different illustrative translator's style. Each illustrative translator's differing interpretation of his appearance visually represents the experience of growing up and the shifts between resembling oneself and being unrecognisable as these changes occur.

The graphic novel presents the story, and the experiences represented therein, from a more external point of view. The position of the audience is thus emphasised as being on the outside looking in. This approach provides greater perception of the experiences of the other characters, as their reactions are revealed in terms of body language and facial

expressions in an equal extent to those of Bod. As a result, the graphic novel may at times seem to have more characters, as being able to see them reinforces their presence far more than in the case of verbal descriptions which are centred around the primary character of Bod. The increased character and event visibility as well as the exercise of the audience viewing the text more so than reading it, further encapsulates the metaphor of being shown instead of told.

The function of *The Graveyard Book* (2014) in terms of purpose can thus be summed up as the abstraction and simulation of the experience of growing up and the familial contexts which surround that experience, through a largely visual means. The graphic novel conveys the story in a new modality and to a new audience which might prefer the more visual format over the more verbal source text, or whom might not be able to access a predominantly verbal telling of the story. In addition to its purpose as a work of fiction, the graphic novel as a target text also brings the story of *The Graveyard Book* to a newer and broader audience. The success of the novel was a definite contributing factor towards the decision to produce a translation. Nevertheless, the nature and modality of the target text also draws from Gaiman's prior work in graphic novels as well as his past collaboration with the illustrative translators when his previous works were translated, or illustrated when he wrote for original graphic titles.

Following the delineation of purpose is the issue of position. The position of a text is dependent on the intended audience and the way in which the audience receives the text. The position of the text within the greater literary system is furthermore dependent on how the translators, intended audience, author, and format are viewed within said system. For the purposes of this study, the recipient groups are of the most concern. Target readerships are typically identified according to locale, language, culture, age, gender, interests and so on. This section endeavours to describe the audience of *The Graveyard Book* and then briefly contextualise the position said audience entails.

*The Graveyard Book* is set in an unspecified part of Britain, with the locale of the titular graveyard being held as more important than references to specific real-world locations. Time-period wise the setting is contemporary 21<sup>st</sup> century due to the presence of CDs and cell phones. The fact that cell phones are not yet pervasive, whereas CDs are still

popular, however, implies earlier during the century. The story can thus be assumed as taking place closer to the release of the novel in 2008, than when Gaiman started writing it in the 1980s. While many of the characters who dwell in the graveyard were alive centuries ago, the prevailing culture is undeniably modern-day British, especially among the living characters. That is not to say that the audience needs to be British to appreciate the text or understand the references, as it is possible to enjoy the Britishness even from an external point of view. This differs, however, from the cultural implications of language.

As both the source and target texts are English, the readership is presumed to be largely Anglo-American, especially with Gaiman's popularity within this context. While both the source and target texts remain in a monolingual English context, the predominance of visual signs within the target text allows for a readership which may not be primarily English. Thus, while not broadening the audience in a sense of appealing to a specific additional language group as with interlingual translation, the abundance of illustration allows for a larger audience with the inclusion of readers who may not have as good a grasp of English.

In terms of gender, while the protagonist Bod is a boy, he is joined by numerous memorable female characters along the way – and in none of those cases are they relegated to love interest. The story is thus not limited to appeal to only one group in terms of gender either. The appeal in terms of age is similarly ambiguous. Based on the cover, Harper Collins Publishers designate the novel as being targeted towards readers who are ten and above. This broad target age group is appropriate as Bod ages considerably throughout the course of the story. The story starts when Bod is roughly one and a half years old and ends shortly after he turns fifteen. The story's appeal is thus not limited by having only one age group of readers who can identify with the protagonist, as is the trend with children's literature.

Opinions of the graphic novel's targeted age are similarly broad. Parent reviewers found the violence and supernatural elements depicted unsuitable for the young age of the presumed target audience. These reviews recommended that the graphic novel become age restricted and it be specified that the text is aimed at older teenagers (Common Sense Media: Parent reviews for *The Graveyard Book* Graphic Novel: Volume 1, 2016). In

contrast to this opinion, publisher reviews designated the graphic novel as being appropriate for a readership group as young as eight to twelve years old (Publishers Weekly, 2014). In the middle of these two stances was Bloomsbury Australia's teacher's guide, which prescribed the graphic novel as literature suitable for thirteen- to fourteen-year-olds.

While the recipient context of neither the novel nor graphic novel can be narrowed down in terms of age and gender, the readerships can be identified in terms of preference for a certain format and genre. *The Graveyard Book* is embedded in themes of growing up and familial bonds. The genre is a combination of horror and fantasy, with reviewers referring to the novel as a contribution towards the re-emergence of the gothic fairy tale (Abbruscato, 2010: 8). Thus, both the novel and the graphic novel can be said to be for readers with a preference for the horror and fantasy genres and stories about growing up and family. The graphic novel audience has the additional distinction of those who prefer graphic novels or are not able to read the novel and wish to experience the story of a boy raised by ghosts.

Having a pre-existing preference for Gaiman's works may also count as a characteristic of the intended audience. In terms of source text author, Gaiman started writing *The Graveyard Book* (2008) in 1983, long before he was as well-known and proficient as he is today. By 2008, however, Gaiman had not only completed *The Graveyard Book* (2008), but also a slew of titles in various other forms of media. Gaiman of 2008 was a far more recognisable figure than the man from over two decades prior. While not holding a central position in any given literary system, Gaiman of 2008 was popular, with many of his works being in the mainstream at the time, albeit while not possessing much literary prestige. The film adaptation of his 1999 novel *Stardust* had been released little more than a year prior, and production on the stop motion animation film adaptation of *Coraline* (2002) was well on its way. Gaiman was thus very much in the zeitgeist at the time *The Graveyard Book* (2008) was released.

While comic artists tend to be unsung outside of their field and market, many of the individuals who worked on *The Graveyard Book* (2014) had been in the industry for several decades by that point and were rather renowned. Even those who had not been

working in the industry as long, tended to have experience working on popular titles. In the same way that the partiality for Gaiman's work must be taken into account when identifying a recipient audience, fans of the respective illustrative translators must also be considered. As most of them have worked on various popular comic titles in the industry for many years, any one of their names being attached to the project may have encouraged their own fans to join the target text audience.

In terms of position, the function of *The Graveyard Book* (2014) in terms of position, is thus far broader than its purpose and cannot be delineated as summarily. The position of *The Graveyard Book* (2014) within the literary system is far more peripheral than the novel, with this regard mainly stemming from format, as the author and illustrative translators are both famous within their own circles. In terms of audience, this study views the graphic novel as targeting readers with an inclination towards graphic novels, the genres horror and fantasy, Gaiman, or any of the illustrative translators. While there are not clear intentions revolving who the graphic novel targeted in the sense of age and gender, it is necessary to specify that the graphic novel is not intended for young children.

### **5.2.3. *The Graveyard Book* in a Translation Studies Context**

As an intralingual intersemiotic translation, the audience of *The Graveyard Book* graphic novel differs from the source text readership. While it is difficult to delineate these differences beyond personal preference, the new modality inevitably invites a new audience. Some facets of the source text, which are still present in the target text might contribute towards drawing similar audience members as well. This includes fans of the horror and fantasy genre, fans of themes about growing up and family, or even fans of *The Graveyard Book* (2008) who wish to experience the story in a new format. The attachment of Gaiman's name may also be enough to draw his fans. In the case of multisemiotic iconotexts such as graphic novels, however, a large percentage of the audience is present because of the format.

The changes in context, modality, and functionality which result from the act of intersemiotic translation, alter the norms which should be observed both pre- and post-translation. Knowing that there will be a shift from a predominantly mono-modal source text to a multisemiotic target text necessitates a shift in the means of conveying the

message. The new multimodal means need be appropriate and expected, but also efficient, as the different modes have functional specialisation in conveying certain meanings or feelings. Furthermore, while the issue of the text being a constrained translation is based in the reduction in verbal text present in the target text in comparison to the source text, the description of constrained translation, while apt, is heavily biased. The stance holding verbal texts as the primary focus of translations and translation studies is outdated. Consequently, it is acknowledged that the target text conveys the same message as the source text, although it does so in a multisemiotic format which qualifies as a case of constrained translation. The altered modal nature which resulted from the process of intersemiotic translation does not impede the ability of the target text to achieve its purpose, however.

Theoretically speaking the position of *The Graveyard Book* graphic novel should be marginalised twofold. Firstly, comics are accorded low status in anglophone cultures based on their presumed cheapness and capacity for mass production. Furthermore, visual literature tends to be designated as reading material for younger audiences or the poorly educated (Zanettin, 2008: 3). While the assumptions of low cost do not apply to graphic novels – which are costly to produce and procure (Middaugh, 2019) – the stigma against predominantly visual literature remains (Oittinen, 2008: 76). Secondly, translations are often placed in a similarly diminished position in these same anglophone cultures (Venuti, 2008: viii). While these perspectives are decidedly Western, and more specifically English, the critical reception remains relevant as both *The Graveyard Books* investigated in this study are situated in this context. Many of the graphic novel's reviews, while generally positive, focus on it being an amendable adaptation. This, however, implies that the graphic novel target text cannot be approached as a text in its own right, and exists only as a translation of the source text novel. An incorrect and biased stance.

#### **5.2.4. Conclusion of Function-Orientated DTS**

The functions of *The Graveyard Book* graphic novel are largely similar to those of the novel. The purpose of both formats is to tell the story of Bod growing up in a graveyard surrounded by his supernatural adoptive family. In terms of position, both appeal to a similar audience of fans of the horror-fantasy genre, familial themes, and Gaiman's world-



building. The differences arise once the shift to multimodality comes into effect. The purpose of the graphic novel is to tell Bod's story to a different audience through a more visual format. Though having many similar preferences, the target audience still constitutes a newer broader audience to that of the source text. Therein lies the ways in which the position of *The Graveyard Book* has undergone change as well. The position shifts from that of an award-winning novel by a well-known author and thus with an esteemed reputation, to that of a graphic novel by an assembly of well-known artists from the comics industry. A perception which is, contextually, somewhat less esteemed.

### 5.3. Product-Orientated DTS

Product-orientated DTS are the most common of the three orientations. The prevalence is so apparent that DTS is often considered synonymous with product-orientated descriptions. This is further attributable to the fact that completed target texts and how they compare to the source text is frequently considered the most important facet of translation. In addition to descriptive studies, are the vast quantities of reviews of translated texts that present themselves as academic and objective. These reviews tend to approach the texts from outside Translation Studies, and consequently take the context for granted, while simultaneously fixating on their nature as translations. This fixation typically results in failure to see the target text as a text itself and that the target audience can typically only access the source message through the target text. Instead, these reviews promote superficial criteria such as the fluency of the translation or judge its faithfulness to the source text.

It goes without saying that the source text and target text need to be addressed in equal measure to be fully contextualised within a translation study. While the target exists in relation to the source, it is important to recognise that its capacity as a text is not exclusively dependent on how it measures up in comparison to the source text. While the target text's nature as a translation is undeniable, and its position and purpose may subsequently differ from that of the source text, it is also necessary to remember that translations tend to target a different audience to the source text. Furthermore, translations may be commissioned with the intention that they differ from the source text in order to draw a new audience to whom the source text might not have appealed.



The intention of this section is thus to describe the graphic novel target text in comparison to the source text novel, while avoiding being pedantic of supposed shortcomings resulting from semiosis. The descriptions are thus intended to be neutral and free of diagnostic judgement, furthermore, avoiding language which reduces the target text's nature as a translation. That is, though describing the target text while acknowledging the text's nature as a translation, this facet does not decrease the text's value as a means of conveying the message. This is a necessary stance to take to address the perception of translations as inferior to source texts and support the study of multisemiotic texts.

### **5.3.1. *The Graveyard Book* Novel and Graphic Novel**

Before analysing the graphic novel, it is necessary to look at it alongside the novel to identify any changes in the message, as well as the definite changes in modality. As mentioned, *The Graveyard Book* (2008) contains a few illustrations. These are typically included at the beginning of each chapter, but the style and intention are notably different to the illustrations present in the graphic novel. The novel's illustrations, as drawn by McKean, are rough and atmospheric, and while they occupy a lot of space when present (see Figures 7 & 10) they do not contribute towards the content in any significant way. Instead, McKean's illustrations highlight certain elements or events. Though not mere embellishments, these visual signs act as a framing device which sets the scene, rather than a detailed portrayal of the scene's events. In contrast, the illustrations of the graphic novel dedicated to similar scenes are far more detailed and purposeful, appearing on a visual backdrop as opposed to beside solid blocks of text.

The different intent of the illustrations is apparent from the onset. Compare, for example, the first few pages of the graphic novel to those at the beginning of the novel dedicated to the same scenes. Both instances comprise depictions of "the man Jack" trespassing and committing murder (see Figures 7 & 8). Whereas the illustrations from the novel (see Figure 7) are far more dependent on the verbal text for clarification on what has occurred, the graphic novel's illustrations (see Figures 8) depict the events in full gory detail. The graphic novel is thus far more graphic than the novel – both in terms of its modality and its candid depiction of violence. The sparse speech bubbles and captions are also comparably less obtrusive than the graphic depictions of what is happening.

While the novel is not strictly unimodal, it is not as multisemiotic as the graphic novel. The latter utilises far more visual elements, in combination with verbal text which guides the narrative along; and effects to give the impression of sound, or movement, or convey the characters' emotions. While the predominant consequence of the modality shift is that of "show, don't tell", there are also many instances of show and tell, where several modes work in collaboration to convey the story. The novel presents the same narrative as the graphic novel, with the same scenes and events being described verbally. The more multisemiotic target text, however, does so through different means. Arguably, the multisemiotic text is more layered, conveying more simultaneously, by using various co-occurring and co-operating modes, such as in the case of the road sign example discussed in Section 3.2.2.1. in the Literature Study. This is not value judgement, however, as efficiency is not the intention of the target text. Rather the aim is to draw in a new, broader audience with different literary preferences.

These observations link most closely to intersemiosis and multimodality. The source text has undergone intersemiotic translation, and although both the source and target contain verbal and visual elements, the different levels of prominence afforded to the modalities present in each case is quite notable. To reiterate, the novel's illustrations are used to frame events in the text, and provide an atmospheric illustration, leaving much visual detail up to imagination. The graphic novel, on the other hand, has detailed illustrations of the narrative events, with verbal text being used more sparingly to present thoughts and dialogue, or narrate aspects of the scene's events which cannot be visually depicted. This sparsity of verbal text is also where the nature of the target text as a constrained translation becomes most prominent. The fact that verbal text does not account for the bulk of the meaning making modalities present does not mean that the resultant text is either deficient in conveying the intended message or an unsuitable medium of literature, however. Just as a hypercritical stance against the target text's nature as a translation is unproductive, so is a bias against target texts which necessitate constrained translation.

In terms of translator invisibility, the agents who translated a particular chapter are named as illustrator on the first page of said chapter. This ties back to the illustrator's visibility as a translator, but simultaneously highlights the fact that they are not viewed as translators

in this project, with the target text itself designating them as illustrators. Furthermore, intersemiotic translation does not conform to the immediate expectancy of translation. Other collaborators – whose tasks are considered even further removed from default understandings of translation – are afforded far less visibility. In addition to the designations of Gaiman as the source text author, McKean as the source text illustrator, Russell as the graphic adaptor, and the seven remaining illustrative translators, there are also agents responsible for the various typefaces, lettering, and colouring. In the case of the novel, Hilary Zarycky was the typographer responsible for the uniform typeface comprising the body of the text. For the graphic novel, however, there is more variety to the appearance of the verbal text present. In addition to the typography as arranged by Brian Durniak, the graphic novel also incorporates lettering, which is a more illustrative form of verbal text, as prepared by Rick Parker. Finally, Lovern Kindzierski was responsible for colouring the illustrations and backgrounds.

Though not one of the main forms of translation observed in this study, choices revolving typeface and colour present in a particular scene also constitute translation. In certain instances, colours convey as much meaning as the illustrations do and can contribute towards reinterpreting the scene into the visual format. Compare, for example the ominous blues, blacks, and greys which are prominent in the tense scene in Figure 9, with the bright cheery colours present when the children are playing in Figure 11. This shows a clear instance of how use of colour contributes towards conveying the message and illustrating the story. The potential for conveying meaning through typeface is most prevalent in the case of onomatopoeia. Here the design of the letters can represent the sound as much as the letters themselves. For example, in the onomatopoeia used to signify Bod's crying in Figure 2, the letters are repeated and written unevenly to represent that the cry is continuous and warbling as a baby's cry is wont to be. While the text presented in Durniak's typeface is neutral and provides information outside the story – such as the chapter titles (see top of Figure 6), acknowledgements, and page numbers – Parker's lettering (see middle of Figure 6) is incorporated into the body of the text, contributing towards the meaning making process.

The illustrative nature of the lettered text plays a larger role in the composition of the story and can convey underlying character feelings and a sense of how the dialogue may have been uttered. Lettering is thus twice-fold illustrative as firstly, each letter is presented in a way that appears hand-written or drawn, and secondly the typeface enhances the text by implying the manner in which the speech may have been presented. For example, the Sleer's dialogue – which Gaiman describes as sounding like dead branches scratching against a window, a description Zarycky depicts by writing its dialogue out in upper case – is incorporated into the scenes even more so than the usual captions and dialogue (see Figure 12). The Sleer's speech is thus portrayed as being more akin to onomatopoeia than the other characters' dialogue and thus becomes a visible part of the scene, rather than being contained in a speech bubble. The typeface used to represent the Sleer's dialogue is also significantly different from the rest of the graphic novel's verbal text.

As Russell created the script by intralingually translating Gaiman's source text, he decided which verbal texts would be included in the graphic novel. The presentation thereof was then the responsibility of Parker as letterer. Furthermore, while Russell's script had to be completed before the other illustrative translators could begin translating, Parker could only proceed with the lettering once the intersemiotic translating had been completed. Russell and Parker's duties in these areas are thus a literal example of verbal text being constrained by translation. Through deciding which verbal text to include and how, Russell limited the amount which would be present. In collaboration with Russell, Parker had to ensure that the limited verbal text fit into the designated space remaining after the work of the illustrative translators. This additional step in the handling of the limited verbal text shows that while the nature of these texts as constrained translations is often taken as grounds for the practice to be discredited from being translation, the manipulation which needs to be performed to make the verbal texts fit constitutes translation as well.

The illustrations cannot be described in terms of faithfulness to Gaiman's verbal descriptions, as each is simply an interpretation thereof. Gaiman is the only person qualified to decide whether an illustration is an accurate depiction of how he imagined the character to look when first writing them. Even this is a futile exercise, however, as the

medium of the novel differs from that of a graphic novel, and is of such a nature that the reader can envision the characters according to their own interpretation(s) of the author's words. While illustrated mediums reduce this openness, the presence of different illustrative translators demonstrates how even a visual image can be interpreted and reinterpreted differently. This is made apparent by the slightly different appearances of the characters which appear from chapter to chapter. The graphic novel thus illustrates translating, both literally and figuratively, in so far as the nature of the translation is illustrative – translators interpret and reinterpret texts to present the source message to the target audience – and by visually demonstrating the above notion of different interpretations as formed by different agents.

What can be described, however, are the ways in which certain visual elements differ from what Gaiman detailed unequivocally. This will not be looked at through terms of faithfulness, however, but rather as decisions made in accordance with the conventions of the more visual modality. This is most clear in the fact that character appearances go from being described in the novel to being visually represented in the graphic novel. In some cases, character descriptions are not clear, because, as mentioned, novels tend to leave much visualisation up to the imagination of the reader. For those characters, whose physical appearance might have been left largely open to interpretation, it was up to Russell and Nowlan to decide on general character designs that would inform the designs of the illustrative translators.

An example of a stark divergence from the source text, in terms of translating a rather vague verbal description into a specific visual character design, is the character Silas. Gaiman describes Silas as being taller than Jack, who is already tall, and wearing clothes that are darker than Jack's. While it is mentioned on several occasions that Silas is neither alive nor dead, any more specific accounts than these are absent. It is supposedly implied that Silas is a vampire, though this is never explicitly stated either. This implication is made canon in the graphic novel, with Silas (see Figure 9) illustrated as closely resembling *Nosferatu*'s Count Orlok (Prana Film, 1922) – a character who is considered to be the archetypal vampire in the visual modality and horror genre. An example of visual representation that differs from what Gaiman clearly described is the presentation of

Bod's eyes. Gaiman described Bod's eyes as solemn and grey, while the graphic novel depicts them as being brown and emotive. This is the case in every illustrative translator's work and can thus be assumed to have been an executive decision, based on what ink would be more visible or simply looked best in the printed visual medium.

Observations of similarity and difference are not judgements of success or failure on the part of the translators, but rather decisions taken in accordance with the modality. That is, the illustrative translators had to regard the rules of how a graphic novel could best present certain facets of the story. In addition to this, conventions of visual language and other such illustrative shorthand was also consequently applicable.

### **5.3.2. *The Graveyard Book* Graphic Novel Volume 1**

The first volume of the graphic novel contains Chapters 1 to 5, as well as the short intermission chapter. This volume includes illustrative translation work by Nowlan, Russell, Harris, Hampton, Showman, Thompson, and Scott. Nowlan and Russell illustrated the first two chapters respectively, corresponding with their roles as the primary character designers. While Gaiman's character descriptions are rather particular at times, they most often leave much to the imagination. As such Nowlan and Russell's character designs can be described as comprising their interpretations of Gaiman's character description, with inspiration sometimes taken from the few character illustrations drawn by McKean. In turn, Nowlan and Russell's character designs may have then been used as concept art for the other illustrative translators.

#### **5.3.2.1. Chapter 1: How Nobody Came to the Graveyard**

Chapter 1 presents the story of what happened to Bod's biological family and how these events lead him to the graveyard where he was adopted and received his name. As the first chapter of the graphic novel, many of the main characters are presented for the first time. Bod is a year and a half old at this point (see Figure 2) of the story and the character design is rudimentary with little resemblance to the appearances of his older selves. It is thus presumable that while Nowlan did produce illustrative translations of characters such as Silas (see Figure 9), the general character design for Bod was left to Russell in Chapter 2.

The intrasemiotic translation performed on this chapter includes the intrasystemic intralingual translation in the form of Russell's script as well as the intrasystemic translation in the form of Nowlan's reinterpretations of McKean's illustrations. This chapter's source text included illustrations of Jack's hand holding his knife in the dark (see Figure 5), two different perspectives of Jack climbing the stairs (see Figure 7), and a final illustration of the home's open door with mist rolling in. Nowlan's visual intrasystemic translations expound McKean's illustrations (compare Figures 5 & 6, and 7 & 8), incorporating them into the intersemiotic translations of the verbal source text. Nowlan's illustrations of the same subjects as McKean's are more numerous, but also more detailed and defined.

While the verbal text was translated by Russell, it is still necessary to discern its presentation. Much of the source text's third person narration is reinterpreted and attributed to characters. Rather than have extensive captions, the parts of the narrations that cannot be illustrated are presented as character thoughts and speech, thus being incorporated into speech bubbles rather than caption blocks. This same phenomenon is present in Jack and Silas' conversation in Figure 9. While the source text described this interaction rather than presenting it as dialogue, the target text illustrates the back and forth of the conversation by means of speech bubbles. This technique, which appears regularly throughout the graphic novel, may be in part due to the amount of narration in each chapter. The number of captions necessary to incorporate it all would disrupt the visual continuity, making the target text verbose. Speech bubbles are also less obtrusive than caption blocks as they vary in size and shape and can be incorporated into scenes.

The opening scene of the novel presents rather paradoxically ethereal imagery. Though this is one of the few scenes to include several corporeal human bodies in one place – as opposed to the cast of ghosts inhabiting later scenes – the descriptions of these bodies allude to incorporeality more fitting for the ghost characters. In Nowlan's visual translation, however, this ethereal nature is diminished. Though it would have been possible to depict the violence of this first scene in less substantial visual terms, a decision must have been made to play into the twofold graphic nature of the format. Nowlan's detailed and realistic style in combination with the capacity of the visual format towards graphic violence



creates an introduction to the graphic novel that, though in ways unlike Gaiman's introduction, presents a very impactful beginning to the graphic novel.

### **5.3.2.2. Chapter 2: The New Friend**

Chapter 2 presents Bod's misadventures with his first human friend, Scarlett. At this point Bod is roughly five years old and his general appearance is more established, yet still somewhat generic. This is in line with Gaiman's description of the character in non-specific terms. The illustrative translation subsequently presents a visage of the character – a young boy with solemn grey eyes and messy hair, who seems ordinary, but was raised in a graveyard. Russell's translation of the character of Bod is thus both essential and general. Albeit, as mentioned, the graphic novel presents Bod's eyes as brown rather than grey.

In terms of intrasemiotic translation of visual signs, the source text chapter has two illustrations. The first appears at the beginning of the chapter and depicts the entrance to the graveyard (see Figure 10), while the second is a tall figure who represents Silas. As Silas already appeared in Nowlan's chapter, however, it can be assumed that Russell's representation of the character was an intrasystemic translation of Nowlan's illustration, rather than of McKean's. Russell chose to begin the chapter of the graphic novel on a similar scene, with Bod standing at the graveyard gates.

In terms of intralingual translation, Russell was responsible for the script as well as being the illustrative translator for this chapter. This chapter also has comparably more dialogue than the previous. It is possible Russell omitted less of the children's running dialogue, in part to illustrate the chattiness of young children, as well as illustrate how quiet Bod was in comparison to Scarlett. Though not integrated into the visual text to the same degree as the onomatopoeia present in the chapter, the speech bubbles and the dialogue in them are quite prominent in the panels, illustrating how Scarlett's chattering fills the space around them (see Figure 11).

Bod's curiosity is central in this chapter and is conveyed through both verbal and visual means. Visually, Russell has framed the setting through Bod's eyes, presenting the graveyard as a place of wonderment and discovery (see Figure 11). Once Scarlett enters



the picture, her inquisitiveness mirrors Bod's, with their first falling out and eventual mishaps resulting from their equally insatiable curiosity. Russell further represents this sense of marvel by emphasising the smallness of the two young children in comparison to the vast world around them, and presenting very detailed scenes for them to inhabit, further demonstrating their wonderment.

A major instance of onomatopoeia is presented in this chapter, although not in the traditional sense. As mentioned, the Sleer's dialogue is presented as resembling onomatopoeia rather than in speech bubbles or caption blocks. The Sleer's dialogue, which the source text described as being closer to sounds than actual speech, occupies the space between the visual and verbal modalities present, incorporated into the illustrated environment (see Figure 12), rather than encapsulated in traditional speech bubbles.

### **5.3.2.3. Chapter 3: The Hounds of God**

Chapter 3 presents the story of Bod's substitute teacher Miss Lupescu, and how she rescues him after he is abducted by ghouls and taken to Ghûlheim. Bod is six years old at this point and has grown out of his curiosity into displeasure, especially in response to Silas taking a leave of absence. As this chapter is translated by both Harris and Hampton, the shift in art style is rather drastic throughout the course of the chapter.

In this chapter, the lines between visual and verbal signs are blurred when incorporating Russell's intralingual translation into the text. Harris and Hampton employ similar tactics of portraying speech as Russell did with the Sleer, making the verbal almost a part of the visual elements of the text. Silas and the ghouls are each given distinct speech bubbles in comparison to the other characters, indicating the fact that these non-human characters would likely sound different to the human characters. Harris illustrated Silas's speech bubble as being surrounded by black flames (see Figure 14), while Hampton outlined the various ghouls' speech bubbles with dashed lines (see Figure 16).

In terms of their intrasystemic translations for this chapter, Harris and Hampton presented little resemblance to McKean's illustrations of the ghoul-gate or the ghouls themselves (compare Figures 13 & 16). Harris's drawing of the ghoul-gate emphasises the derelict

and overgrown appearance of the grave, which Gaiman describes, whereas McKean's grave is rather dark and indistinct. Hampton's illustration of ghouls (see Figure 16) also abides more to Gaiman's descriptions than McKean's wispy illustrations.

Harris and Hampton have the most dissimilar styles of all the illustrative translators who worked on the graphic novel (see Figure 15). While Hampton's illustrations are somewhat soft and subdued in appearance because of his painted style, Harris's drawings are bold and textured, appearing as though they were drawn with felt tip pens. The contrast between their styles is made starker by their placement of their art beside one another in the chapter on which they collaborated. The drastic shift in style when Hampton takes over from Harris corresponds with a location and perspective change in the story. The return to Harris' art style then signifies the return to the graveyard. The position of these contrasting styles thus has a purpose within the story.

Harris's illustrations are rather hyper-emotional, with the facial expressions and body language of the characters coming across as caricature at times. While Harris's style stands in contrast to the others present in the graphic novel, it is quite appropriate for the story in chapter 3 (see Figure 14). The bold contours and exaggerated features are fitting of Bod's petulant behaviour as well as his perceptions of the reactions of those around him. This visual style thus befits the story it represents. This is not a designation of accuracy, but rather an acknowledgement of how the visual style can convey the implications of the story.

Whereas Harris's visual interpretations emphasise Bod's sullenness (see left side of Figure 15), Hampton's illustrations stress Bod's rising panic (see right side of Figure 15). These tonal shifts also correspond largely with the shift in location. Harris's petulant Bod is in the graveyard (see Figure 14), a space which is familiar to him, while Hampton's more frightened Bod finds himself in the nightmarish and foreign Ghûlheim (see Figure 16). Furthermore, the locale of the graveyard in Figure 14 is presented in dark greens and blues. While these can be read as cool colours which represent mystery and night-time, within this context they convey the familiarity and safety of Bod's home. Ghûlheim in Figure 16, in comparison, is presented through prominent use of red, signifying the danger Bod is in, as well as contrasting with the cool, soothing colours of his home. Both

illustrative translators thus present the mood of their sections in addition to the more palpable intrasemiotic and intersemiotic translations they performed.

While Hampton was also illustrative translator for Chapter 7, in this chapter his art style, in combination with Kindzierski's colour palette, are comparatively less grave and gloomy. The visual cues convey that despite the trouble Bod finds himself in, it is not the worst peril he will ever face. These troubles are framed as misadventures rather than danger.

#### **5.3.2.4. Chapter 4: The Witch's Headstone**

Chapter 4 presents the story of Bod meeting the ghost of the witch, Liza, and his journey to procure her a tombstone. Bod is eight years old and wears real clothes – as he has typically worn a long nightshirt before this point – for the first time in order to leave the graveyard.

The intralingual translations in this chapter are presented largely through default speech bubbles and caption blocks. The only two exceptions are the headstone epitaphs which appear in more embellished boxes (see Figure 18), and Liza's incantation which appears in a black speech bubble with a typeface similar to that used to represent the Sleer's speech (see Figure 18). This means of presenting the spell thus illustrates that it differs from the other dialogue present in the chapter.

The visual portions present in the source text for this chapter include two illustrations of Bod talking to different ghosts (see Figure 17), and an illustration of the eventual headstone. While these are more detailed compared to McKean's other illustrations, Showman's illustrations of those interactions bear minimal resemblance, focussing on representing Gaiman's descriptions instead of producing an intrasystemic translation of McKean's illustrations. Furthermore, in comparison to Harris and Hampton, Showman's art style is somewhat nondescript, however, this may be due to the majority of the story taking place in a pawn shop – which is a remarkably mundane location compared to the graveyard and Ghûlheim.

In comparison to the previous chapters, which largely centred the characters present in them, this chapter places significance on several key items. While other illustrative translators had to focus on intersemiotically translating events or emotional reactions,

Showman had the job of illustrating both the fantastic and ordinary items as described by Gaiman, in addition to the situations surrounding the characters. This includes the Sleer's snakestone brooch, Jack's business card, and the glass paperweight (see Figure 19), which is used as the titular witch's headstone. Each item is central to the story presented in the chapter and needed to be distinct from the other items and events that comprised the backdrop.

Showman thus performed similar means of intersemiotic translation as the illustrative translators before him, both by representing verbal texts as visual texts, and by illustrating the implicit features of the chapter. Furthermore, while his chapter centred around important items, Showman did not neglect the illustrative translations of the characters, their interactions and reactions, or even the locations present in the chapter as well. Showman also presented all the minor items, which Gaiman detailed as being present in the pawn shop, both intact when Bod first arrives and then in shambles following the tussle in the front room (see Figure 19).

### **5.3.2.5. Chapter 5: Danse Macabre**

Chapter 5 presents the story of the "danse macabre" – the day the ghosts of the graveyard danced with the town's living citizens. Bod is ten years old in this chapter and finally gets his own clothes. Thompson, who worked as translator on this chapter, was the only female illustrative translator to work on *The Graveyard Book* (2014). This is not particularly apparent in her translation style or any of the translation related decisions she had to make, however. Thompson may have taken some inspiration from Showman's chapter, as there is a resemblance between Bod in his stolen gardening clothes in Chapter 4 and Bod in the clothes which Silas brings him in this chapter. The clothes are in no way similar and the two iterations look rather different as well, but there is a resemblance in Bod's proud pose and delighted expression (see Figure 21).

In terms of intrasystemic translation, Thompson's Bod resembles McKean's illustration of Bod for this same chapter (see Figure 20) most closely of all the illustrative translators. Both McKean and Thompson's visual interpretations also represent Gaiman's description of Bod, but it cannot be determined with certainty whether Thompson's interpretation of Bod is based on McKean or Gaiman's, or a combination of the two. The intralingual

translation on this page is mostly presented in the default format in terms of caption block and speech bubble outline and typeface. The only peculiarity is presented in the lyrics to the song everyone sings (see Figure 22). The typeface is the same as that which was used to indicate the witch's incantation (see Figure 18) and the sleer's speech (see Figure 12) in previous chapters. This alludes to the chantlike nature of the song, as well as the potential magical elements at play when the dead and the living dance together. The lyrics are also incorporated directly into the scenes, visually depicting how the words seem to fill the air (see Figure 22).

What stands out most about this chapter is the number of both human and ghost characters who appear and interact (see Figure 22). Thompson also took time to illustrate the hundreds of little white flowers that feature prominently throughout the chapter (see Figure 23). In addition to the flowers, Thompson chose to illustrate the music that Gaiman describes as prevailing throughout the chapter. The music is thus made visible in three different ways: through the illustrated notes littering the panels, the characters who are all singing along, and the dance that all the characters are performing. As with the lyrics, the tune thus fills the air. Though not the same as emotions or implied tones of the scene, this is another example of the illustrative translation extending beyond being a visual representation of the events Gaiman verbally describes throughout the course of the story.

#### **5.3.2.6. Interlude: The Convocation**

The interlude presents the meeting of the convocation – a mysterious group of diverse gentlemen. This is the only chapter in which Bod is not present. Furthermore, because Bod's age is not stated in this chapter it is unclear when the events take place.

There is not much to say about the presentation of the intralingual translation, besides an instance where a character's speech bubble is drawn to resemble ice to illustrate their austere tone (see Figure 25). McKean's illustration for this chapter of the source text is a hand holding a cup of coffee, surrounded by darkness (see Figure 24). This alludes to the hand holding the knife in the dark on the very first page of the novel and is apt as in both instances the anonymous hand belongs to Jack. In terms of intrasystemic translation, Scott represents this image of a cup by dedicating several panels to illustrating the

preparation of a cup of coffee. Instead of shrouding the hand in darkness, Scott presents the darkness as surrounding the entrance to the meeting hall, signifying the secrecy of the event rather than just the single character.

The chapter focusses on a conversation between two unidentified characters. A similar panel is used three times throughout the course of the four pages, which comprise the chapter (see Figures 25 & 26). This illustrates not so much that little is going on in the scene, but that little of what is happening is being revealed. Though separated by smaller panels dedicated to the coffee preparation, the sameness of the panels is only disrupted by the hand gestures of the person who is talking. While this is the shortest chapter, Scott illustrates the subtlety of the conversation as well as the mystery of the situation.

The shortness of the source chapter plays into the clandestine nature of its events, enticing the audience to see the story through. Ending the first volume of the graphic novel at this point was a decision dependent on more than just the fact that an intermission is the most suitable place to put a break in the narration. In the source text, the intermission chapter appears around two thirds of the way through the book rather than at the halfway mark. Besides it making little sense to include an intermission close to the beginning of the second volume, ending at a point that raises so many questions, is fitting of the graphic novel format. Most of the chapters of *The Graveyard Book* end at a point after the chapter's primary conflict has been resolved and concluded. The Interlude, in contrast, does the opposite, ending at a moment where the chapter's tension has reached its peak thus creating suspense for what is to come in the following chapter. This cliffhanger at the end of the first volume thus encourages acquisition of the following volume – a staple practice in serialised media such as comics.

### **5.3.3. *The Graveyard Book* Graphic Novel Volume 2**

The second volume of the graphic novel contains Chapters 6, 7 and 8. This volume includes illustrative translation work by Lafuente, Hampton, Russell, Nowlan, and Showman.

### 5.3.3.1. Chapter 6: Nobody Owens' School Days

Chapter 6 presents the story of a twelve-year-old Bod deciding he wants to attend school and how this plan subsequently runs afoul. The illustrative translator for this chapter, Lafuente, is the only non-American translator to work on this project. As with Thompson, however, this fact is not apparent in his translation. His translated product, and the decisions which can be inferred there from, is in line with that of his American collaborators.

There is nothing peculiar about the presentation of Russell's intralingual translation in this chapter, with all the speech bubbles and captions presented in their standard format. With regards to the intrasystemic translation of McKean's illustration of Bod reading (see Figure 27), the resemblance between the two interpretations is limited to Bod's shaggy hair and the holes in his trousers in Figure 28. It can be said that Lafuente presented a reinterpretation of Russell's cover illustration for the first volume, as there is a panel where he visually translated Bod and Silas in very similar stance, incorporating it relevantly into the moment at hand.

As the chapter takes place largely within a school setting, the environments are considerably brighter than the graveyard (compare Figures 28 & 29). It could also be construed that Lafuente's art style, while not quite as exaggerated as Harris', is rather more cartoonish than the other illustrative translators. This cartoonish aesthetic is suitable for the school environment as it has the appearance of a graphic novel that might be targeted at that age group. Lafuente's illustrative translations of the interactions between the children at the school also have an air of authenticity, perhaps because his style is reminiscent of other graphic novels and comics that are aimed at schoolchildren and explore similar themes and situations, such as bullying.

The horror elements present in this chapter are somewhat different to those present in previous chapters. As these moments take place in dreams, the tension and possibilities are racked up tremendously – even though the story has many supernatural elements. Lafuente translates Gaiman's descriptions of these events in vivid detail without presenting them as too grotesque.

### 5.3.3.2. Chapter 7: Every Man Jack

Chapter 7 presents the most multifaceted story of all. Bod's childhood friend Scarlett returns to the graveyard and meets a historian named Mr Frost. Later, after reuniting, Bod and Scarlet discover what happened to Bod's family before the remnants of the convocation, as first seen in the Intermission, pursue Bod.

This chapter's intralingual translations are presented in almost every means previously demonstrated. There are instances of standard speech bubbles and caption blocks, as well as verbal text incorporated directly onto items present in the panels, and the Sleer's speech that hovers between dialogue and onomatopoeia. The visual source text, which may have undergone intrasystemic translation includes McKean's illustration of three unknown figures, as well as of the Sleer and a slice of pizza at the end of the chapter (see Figure 30). As it is unclear exactly who the three figures represent, they could have been reinterpreted as any one of the numerous characters present in this chapter. As for the Sleer, there are some similarities between McKean's illustration (see Figure 30) and Hampton's translation (see Figure 32), though whether the resemblance is based on the same source text, or McKean being part of Hampton's source text remains to be seen.

Fourteen years old at this point in the story, Bod's appearance in this chapter holds little resemblance to Hampton's illustrative translation of Bod in Chapter 3. Hampton's overall art style in this chapter also differs from that which he presented previously. For instance, though not demonstrated in his previous translations, Hampton makes extensive use of shadows (see Figure 31). This is most prominent when Hampton obscures the faces of characters who are lying, visually signifying that they are hiding something about their nature. This use of shadow can be compared to Scott and McKean's use of darkness in their respective visual interpretations of the intermission, and how in both those instances shadow similarly represented the convocation's unscrupulous agenda. While Hampton's ghouls were indeed grotesque, they were not as threatening as the human villains he illustrated in this chapter. It could also be argued that as Bod is now older than he was in Hampton's previous section, and because the danger he faces is far more hostile, Hampton's art style has suitably matured and become more serious to illustrate this shift in dynamic.



This chapter also includes the scene that Russell incorporated as the cover art for the volume. There is little resemblance between the characters of Bod, Jack, and the Sleer as translated by Russell and by Hampton, thus begging the question whether any of the illustrative translators really endeavoured to maintain any substantial resemblance between shared characters. Though it is never unclear who any given character is, and this lack of resemblance does not inhibit the continuity of the story, the true intention behind this decision remains unclear.

### **5.3.3.3. Chapter 8: Leavings and Partings**

Chapter 8 presents the story of a fifteen-year-old Bod losing his ability to freely traverse the graveyard and leaving to begin his life amongst the living. The chapter illustrates the bittersweet farewell Bod shares with his graveyard family as well as the hopeful uncertainty he has as he ventures out into the human world. After all Bod's childhood adventures in the graveyard, Russell, Nowlan and Showman illustrate what Gaiman posited as being the crux of the story – growing up and moving on. Though the character of the lady on the grey is not mentioned in this chapter of the source or target texts, both the novel and graphic novel end with an illustration of her (see Figures 33 & 34).

The contrast between Russell, Nowlan, and Showman's work is not nearly as stark as that between Harris and Hampton in Chapter 3 – the only other instance of translators collaborating on a single chapter. Furthermore, as this chapter does not have any clear-cut changes in location or perspective, there is even less of a distinction of which illustrative translator worked on which sections. Even with their previous chapters available for comparison, it is difficult to discern which parts of the chapter each illustrative translator translated. It is likely, however, that this chapter's illustrative translation work was divided according to characters. As has been mentioned, Russell and Nowlan were responsible for designing several main characters. Characters such as Mr and Mrs Owens and Silas who do not age and appeared for the first time in Nowlan's Chapter 2 are identical in appearance in Chapter 8. It can thus be assumed that Nowlan was responsible for illustrating these characters in this chapter. In the case of Showman, his Chapter 4 introduced Elizabeth, the witch's ghost. Correspondingly, her appearance in

Chapter 8 is identical to that in Chapter 4 rather than Thompson's interpretation of her in Chapter 5 or Lafuente's interpretation of her in Chapter 6.

There are no ostensibly new translation strategies introduced in this chapter. The presentation of the intralingual translation as well as the intersemiotic translation was thus rather standard in accordance with what has been observed prior. The collaboration necessary to facilitate numerous illustrative translators working on the same page is more intricate than a single illustrative translator working with a letterer or colourist, however.

#### **5.3.4. Conclusion of Product-Orientated DTS**

It is clear from the above account that the extent of intersemiotic translation performed on *The Graveyard Book* entailed more than words being reinterpreted as images. This observation adheres to Oittinen's (2001: 110) argument that the definition of intersemiotic not be reduced to this one for one transfer. However, while Oittinen rejects the idea of discussing iconotext intersemiosis in these terms – due to the reductive nature of the definition – this study recognises the usefulness of these simplistic terms. This is because a simple delineation is necessary to clarify phenomena that have not been observed very often. Furthermore, the definition of intersemiosis as the reinterpretation of words as images highlights the capacity of visual texts to explicate that which verbal texts tend to leave implicit.

By acknowledging the interpretive nature of non-verbal elements such as colour, typeface, onomatopoeia, and motion, it becomes clear that intersemiotic translation is not that different from interlingual translation. More than words and pictures are translated, as in addition to effects to create the sense of sound or movement, there is also an extensive illustration of tone and mood. This extends beyond character facial expressions and body language, with additional features such as colour and style contributing towards these impressions as well. Thus, while there are stark differences in modalities, each of these signs ultimately possess meaning making potential which contributes towards conveying a particular message and are consequently pertinent to translation. Now that the context and target text have been delineated, it is finally possible to infer the illustrative translators' translating processes.

## 5.4. Process-Orientated DTS

As mentioned throughout earlier chapters, the illustrative translators translated *The Graveyard Book* without recording any annotations describing the process. As such, there are no existing records upon which a process-orientated description can be based. Instead, a retroactive description will be provided based on the function- and product-orientated descriptions presented above. The process-orientated description which follows is further informed by the translation theories delineated in the literature study in Chapter 3 as well as the picture book studies which were reviewed in Chapter 4 and the introduction to this chapter.

A consideration to be made in addition to the retroactive nature of this section is that deriving a process-orientated description of a completed translation is arguably what is implied by “identifying translation trends.” The process-orientated description thus forms a prelude to the identification of the trends in the following chapter. As such, this section can be seen as an introduction to the process-orientation before it is further explored in Chapter 6 in the form of trends. It was necessary to include the section in this chapter, however, as the preceding sections of the function- and product-orientations directly inform the inferences made here.

### 5.4.1. Prior to the Process

In order to contextualise the intersemiotic translation process, this description will first delineate the stages of production that preceded the translation. This includes Gaiman’s source text writing process, the reception of the source text and then subsequently the planning stages of the translation process. While this information is arguably applicable to the function-orientation as well, the three orientations are closely enough interconnected that it is a feasible way to approach this section as well.

Gaiman famously took 25 years to write *The Graveyard Book*. The idea first came to him when his eldest son, Michael, who was then around two years old, was riding his tricycle around the graveyard close to their home at the time (Neil Gaiman Wins Children’s Book Prize, 2010). Gaiman describes the idea as coming to him in a daydream about a young boy raised by the inhabitants of a graveyard; a bildungsroman premise reminiscent of

Kipling's *The Jungle Book* (1894). Both texts depict the growth and development of a child in a community that is unbefitting of such circumstances, yet still upholding the epigraph that it takes a village to raise a child.

Gaiman was hesitant to pursue the idea for many years, believing that he needed to improve as an author before he could fully commit to writing the story. As time went on – and the works that he had released in the meantime continued to succeed and garner attention – he decided to finally set the idea to paper. While away on holiday in 2006, Gaiman finally began to write *The Graveyard Book* (2008). Starting at what would eventually be the fourth chapter of the final product, it was his daughter's prompt of "what happens next?" that encouraged Gaiman to commit to completing the project. Post publication, Gaiman reflected that the amount of time he spent writing the novel was necessary not only for his skills as a writer to develop, but also because he needed to learn what raising a child truly entailed. As a result, the novel is an award winner, praised not only for quality of its literary composition, but also its authenticity and heart-warming nature (Freitas, 2008).

One of the accolades awarded to *The Graveyard Book* (2008) was the Newbery Medal for the most distinguished contribution to children's media (Edinger, 2009). The Newbery Medal has long been considered "[one of the] most prestigious awards for children's literature in the United States" (Drabble, 2016). Once the award was announced, many librarians and critics alike debated the merit of presenting the award to Gaiman who was already a popular author at the time (Edinger, 2009). Issue was found with the fact that Gaiman, a commercially successful author, was being considered for such a prestigious award – once again revealing the elitism of the Anglo-American literary world. Gaiman was himself surprised at winning, alluding to the fact that the selection committee rarely elected best sellers.

In addition to the Newbery Medal, *The Graveyard Book* (2008) was also awarded the Carnegie Medal. This award is the British counterpart to the Newbery Medal, and is analogously referred to as "the UK's oldest and best-loved children's book awards" (The CILIP Carnegie and Kate Greenaway Children's Book Awards, 2019). The Carnegie Medal holds a similarly distinguished reputation to the Newbery Medal, with the

description of “best-loved” as present on the award’s website only recently replacing the qualifier of “most prestigious”. These awards and their significance within the English literary world emphasise not only the novel’s embeddedness and acclaim within the source context, but also the self-important nature of said literary context. Gaiman was the first author to be awarded both the Newbery and Carnegie Medals – and holds the distinction of being the only author to win them both for the same novel to this day – yet both his wins were regarded as unforeseen due to his work being well and widely liked, but not considered academically prestigious.

After the overwhelmingly positive reader reception and at times begrudging critical acclaim the novel received, in combination with the prevalence of adaptations of Gaiman works at the time, it was almost inevitable for *The Graveyard Book* (2008) to be translated. After all, a well-received source text is preferential when it comes to choosing a focus for translation. Publishers, like film producers, prefer to invest in visual adaptations of popular novels because it is assumed that the adaptation comes with an existing audience – that is, the readership of the source text (Liptak, 2017). It is far less risky to invest in intersemiotically translating a text with an existing fan base that is likely to support the adaptation, than in an entirely original idea that might be unpopular and result in financial loss.

Graphic novels – both originals and adaptations – can be a financial risk regardless (Fortune, 2015). In addition to being a somewhat niche market, with the readership often being dedicated largely on basis of the format, there is also the issue of production costs. With its increased size, strong glossy pages and full colour print, the graphic novel format is far more costly to produce than novels and even comics. Great production costs typically entail even greater purchase prices, and as a result, instances of selling out and requiring reprint are very rare (Wynne, 2017). That does not mean that the format is unpopular in the market, however. Furthermore, these expenses aside, graphic novels are a relevant target format as the collaborative graphic novel adaptation was a process with which Gaiman was familiar. Gaiman is also such a cornerstone of the comic and graphic novel industry that his name as well as the popularity and award-winning status of the novel would have been a strong draw on readers.

As mentioned in Section 2.3., Gaiman announced the graphic novel adaptation of *The Graveyard Book* (2008) in June 2012. Translation of the novel and production of the graphic novel was thus a two-year process as it was released in 2014. At the time of the announcement, the only agent confirmed to be involved in the project at a translational level was P. Craig Russell, with the other comic book artists being involved in the project coming aboard over time. Many of the illustrative translators who were selected to translate the novel had worked with either Gaiman or Russell in the past. Gaiman and Russell were thus already acquainted with their work and vice versa. Almost all the illustrative translators also boast many years – if not decades – of experience in the field of comics, and each was typically experienced in a variety of sub-fields in comics and illustration. Russell thus chose collaborators who he knew were successful and industrious, assembling a band of illustrative translators whose names were equally reputable within the context of the comic industry. The illustrative translators involved would have thus also contributed towards appealing to readers who were acquainted with their work.

Once the illustrative translators were chosen and designated their chapters, it would be time to familiarise themselves with the source text. Furthermore, translation is a task that requires consideration of many different factors before decisions can be made regarding how to proceed. Contextual factors such as the existing source text readership and intended target text audience need to be considered both separately and in relation to one another. Potential typographical changes need to be decided upon and validly reasoned in accordance with the textual tropes of the target context. The intention of the source text must be identified and if said intention should be altered in the target text, context will typically determine how and why this change has occurred. Only a few of the factors need to be considered when planning a translation, but each is intrinsically linked to the function and product that the project strives to achieve. As the function- and product-orientations as well as the procedures preceding the main translation process have been outlined it is possible to extrapolate the process itself.

#### 5.4.2. Russell's Intralingual Translation of *The Graveyard Book*

Bearing in mind the preceding events, but before inferring the translation process itself, it is also necessary to outline the known translation procedures. As mentioned in Section 2.3., Russell's billing as the graphic adaptor of *The Graveyard Book* encompassed duties such as writing the script, planning the page layouts, and designing certain characters. In addition to this, Russell was also in charge of assigning chapters to the rest of the team of illustrative translators. Russell's responsibilities thus comprised a great deal of planning and decision-making, as well as pre-emptive design such as character concept art and layouts. The first course of action within the known translation process was thus Russell's writing of the script – or rather intralingually translating the novel into a script.

It could be argued that a description of Russell's intralingual translations of *The Graveyard Book* should be framed as that of a completed product and would better fit the product-orientated section. As there are many well-known verbal translation solutions, however, the description could be presented in terms of either a product- or a process-orientation due to the semantic nature of Pym's typology (2016). In the case of this study the approach is such – descriptions of the product, as well as the function, are used as means to infer the intersemiotic translation process. This same means will thus be used in reference to the intralingual translation conducted.

Though intralingual translation is not as central to the study as intersemiotic translation, it remains one of the primary translational phenomena being observed. While Section 4.4. highlights copying phrases, changing focus, explicitation, implicitation, and omission of content (Pym, 2016: 158) as the solutions which feature most prominently in the intralingual translation observed, text tailoring is a solution which is applicable as well. As mentioned, this study's use of the solution text tailoring differs from Pym's original ideation, however. While Pym's (2016: 167) use of tailoring refers to actual changes to the message, this study uses the term "tailor" in its most literal sense. The verb "to tailor" encapsulates the processes followed to produce a verbal text that is best suited for the target text. Not only does this term condense the means by which Russell's intralingual translation accommodate Gaiman's source text to better fit the graphic novel format but tailoring better alludes to the fact that while the appearance of the message has changed,



it is still the same message. The presentation of the message has simply been manipulated in order to appeal or be accessible to a different target audience. Because Pym's text tailoring does entail change to the message, however, this study deems the process "tailoring for accommodation". While resegmentation would also be applicable as an overarching solution for these phenomena, this study views the delineation of deleting, adding, and updating both form and content of Pym's (2018: 44) text tailoring, to be more fitting than the rearrangement of meaningful segments (Pym, 2018: 44). This stance is because while there is a prevalence of splitting and joining of segments in the intralingual and intersemiotic translation phenomena observed, this solution does not acknowledge the instances where meaningful segments are altered more substantially than repositioning.

To return to Kirkus' (2014) statement that Russell cut out most of the novel's descriptive text; while this holds a clear likeness to the omission of content, it also resembles the density changing solution of generalisation. In a similar vein, generalisation can also result in implicitation. To reiterate an earlier point, because of the verbally constrained nature of the target text there is less space available to verbally clarify ambiguities. In fact, in many cases ambiguities might arise due to this limitation. This loss is typically addressed by visual explicitation, as will be explored in the following section. Furthermore, given the intralingual nature of the script, there is a great deal of word and phrase copying as well. Perspective changes are also prevalent in the instances wherein Russell translates the novel's third person narration into the thoughts or speech of the characters. Russell thus literally represents the third person perspective as a first-person perspective.

In terms of translation solutions, the processes which can be inferred from Russell's intralingually translated script are thus the copying of phrases, changes in sentence focus and voice, and omission of content (Pym, 2016: 158). To a far lesser extent, Russell also presumably utilised explicitation and implicitation (Pym, 2016: 158). Copying phrases is the most prominent method used by Russell as many sentences in the graphic novel are copied verbatim from the novel (compare Figures 24 & 25). Russell has represented the second part of the first paragraph in Figure 24 almost exactly in the caption in Figure 25. Changes in sentence focus and voice are most prevalent in the instances where Russell



reformulated described conversations into direct speech or narration into character thoughts, such as Jack thinking of the toddler in Figure 8, whereas the novel provides a lengthier explanation of who Jack is looking for.

Omission of content is both prevalent and not in Russell's script. This incongruity is because while Russell did cut down on the amount of verbal text rather drastically, the content is not removed entirely, as the meaning making mantle is taken up by the visual texts. The illustrations thus compensate for the words that have been omitted, the two modes collaborating to tell the story. Explicitation and implicitation are both linked to omission and have a similarly paradoxical relationship with Russell's intralingual translation process. Russell omitted words and sentences to more concisely convey the story, thus explicating events for which the source text may have provided a lengthy and tacit description. See Figure 11, for example. While the source text described the events of Bod and Scarlett leaving the mausoleum in length, Russell's captions describe what the children are doing in short and simple terms, which are understandable even though some of the panels are too dark to see the events happening within them.

Conversely, Russell also omitted words in order to implicate the verbal target text and lend more meaning making responsibility to the co-occurring visual texts. See Figure 8, for example. While the source text dedicates several paragraphs to describing this gruesome scene, Russell has reduced the verbal text to two short captions and a speech bubble. The events are thus presented almost entirely through visual signs, providing the scene with a sense of silence. The co-operation in these cases of explicitation and implicitation comes about in the fact that when the verbal target text is made more explicit, the visual target text may have more inferences, whereas the verbal implicitation, as is stated above, requires more visual exposition as an offset.

Russell's script was thus both a standard example of intralingual translation, as well as a special case due to the co-presence of visual texts. As was stated in the previous chapter, Pym's translation solutions were originally seen as being only superficially relevant to this study due to their verbal focus. However, it is through the acknowledgement of this tenant, – that translation comprises the transfer of the source text message and the decisions

pertaining to how said message can be transferred – that these same solutions are relevant to the intersemiotic translation processes observed.

#### **5.4.3. The Inferred Intersemiosis of *The Graveyard Book***

Following this intralingual translation process would be the designation of each chapter or section to its respective illustrative translator. This would also likely be accompanied by them receiving the corresponding script segments and page layouts. In addition to the illustrative translators receiving preliminary texts from Russell, they would have to familiarise themselves with the entire source text as well. Though they would be expected to know their designated sections most thoroughly and recognise all the underlying themes present, this would not be without knowledge of the rest of the text within which their section is situated. It is thus also possible that they received the whole script rather than just the sections which corresponded with what they were designated to translate. This would not only provide context to the illustrative translators, but also inform them of any changes to the source text message, whether those arose out of omission, addition, or reordering.

The illustrative translators would have likely also received Russell and Nowlan's character designs at this point. It is not clear whether they received the intersemiotically translated chapters that preceded their own for reference of Bod's age and appearance prior to their section, however. Though it can be argued that there is little resemblance between Bod from chapter to chapter beyond certain general characteristics; artistic license and personal art style would play a large role in these visual discrepancies. Furthermore, had maintaining resemblance been important within the narrative, the intention could have been emphasised or the illustrative translation could have been left to a single translator.

All these processes could have happened simultaneously, with Russell's layouts indicating where free space should be allocated for the verbal script to fill. That is, just as Russell could have potentially been designing characters at the same time as designing the layouts or writing the scripts (each of which qualifies as translation), Nowlan may have also been working on character designs based on his reading of the source text. Any of the other illustrative translators may have done the same. Designing their own interpretations of the characters while reading the novel and potentially altering these

designs after receiving Russell and Nowlan's character designs to tweak the designs if they felt inclined to bear some degree of resemblance to one another's interpretations.

While Russell contends that the stories told in *The Graveyard Book* should not be seen as separate due to the same primary characters being present in each of them (Arrant, 2012) the chapters are anecdotal in nature. Each chapter tells a very particular story from a different point in Bod's life. The episodic nature of the chapters and the subsequent aging of the adolescent protagonist are ideal for both the visual format and the variety of illustrative translators involved. The time skips as well as the differing locations further explain away the various art styles – to an extent. Even if the art style is changed within a single chapter, this can often be explained in terms of the change in location, as well as the fantasy elements of said locales and their relevant plot points.

The variation of character appearances besides Bod's may even be related to Bod's aging. As he grows and changes in appearance, so does his perceptions of the world around him change and develop. That is, though Bod aged throughout the course of the story – and thus looking somewhat different in every chapter makes sense – characters such as Silas, Mrs Owens and Liza do not age and should not vary as drastically in terms of appearance. However, Bod's perception of these characters might vary at the different points in his life, and as his view of the world is rather central to the story, illustrating his changing perspective in such a literal way is apt, especially when combined with the graphic format.

The visual elements that distinctly deviate from the source text descriptions can similarly be attributed to the format. For example, while Bod is described as having grey eyes in the novel (see Figure 10), his eyes are consistently coloured brown in the graphic novel (see Figures 11, 15, 23 & 28). This may be because brown eyes are more visually apparent in printed media than grey eyes that risk blending into the graphic novel's dark tones and shading. In this case deviation from the source text descriptions may have even been employed in order to exploit the capabilities of specialisations of the modes that are present. This deviation from what is stated in the source text would preferably be termed "variation," due to the prescriptivist insinuations of the former term and the need to

circumvent such prescriptivism in a descriptive study. Furthermore, variation fits into the context where the differences correspond with changes in modality and audience.

An important distinction needs to be made with regard to the process of translation. This is the distinction between which procedures are cognitive and which are observable. One of the primary means of the translation process is decision making which takes place cognitively. This, paired with the lack of annotations, means there is no insight available into exactly how and why these decisions were reached. Some decisions may be inferred as being made based on what is suitable for the multisemiotic format. Other details concerning the translation process need to be described using the product and function related phenomena described above and inferring how these could have been addressed or attained through retroactive reasoning. While this method risks treading into prescriptivist territory, the intention is to identify the processes through deduction, and then describe them in non-prescriptive terms. That is, while the trends are formulated according to what behaviours would make the most sense based on what has been observed, they are described in terms of what was retroactively presumed rather than what should have been done or should be prescribed in future.

While Russell was at the helm of many of the decisions made through the translation process, the other illustrative translators needed to make decisions as well. This would have included how to interpret Gaiman's source text and McKean's source illustrations and represent them in accordance with Russell's specifications in the form of his script and layout; in addition to how to interpret and represent Russell and Nowlan's character designs. The illustrative translators would also need to do a great deal of planning regarding how to incorporate the essential facets of each of the texts which would constitute their source texts – that is, not only the novel, but also the script, page layouts and character designs.

Broadly speaking, the decisions would thus include, how to incorporate Russell's script and layout, how to intrasemiotically translate McKean's illustrations, and how to intersemiotically translate Gaiman's verbal text. Another means of translation arises from the incorporation of the verbal script into the visual aspects of the panels such as headstone epithets or the Sleer's speech. Encompassing all these considerations, would

be a constant awareness of the receiving context as well. Albeit the target context was one with which the illustrative translators were likely well-acquainted, having worked in the industry for as long as most of them had. All in all, the illustrative translators did far more than represent Gaiman's story through their personal art styles.

Another part of the cognitive process entails that, as mentioned, the illustrative translators need to have read the source text novel before they can start translating. During this reading, it is typical to imagine the characters or events. These initial imaginative processes already qualify as part of the translation process as they entail interpretation of the source text. This could similarly be described as the decoding portion of translation, whereby the source text is broken down so that its meaning can eventually be encoded into the target text. In the case where each illustrative translator is responsible for encoding, or representing only a portion of the message, this sectioning might introduce challenges rather than help the process along. This is because their reinterpretation of the source text is expected to maintain coherence with the chapters which precede and follow it. While tonal disparities and even differing art styles may result from the different plotlines of the source text, the target text produced by each illustrative translator is expected to be congruent with that of the others.

As mentioned in the product-orientated section above, it is seemingly inexplicable that numerous illustrative translators would be chosen to work on such a short graphic novel and risk producing a discordant target text. While this study has hypothesised the reasoning behind this, seeking to validate such decisions borders on prescriptivism. In fact, as long as the target text is comprehensible to the target audience, matters of variation should not factor beyond being observable descriptions. Overall, while each of the illustrative translations had aspects which differed from one another, none represented the source text in ways which stood out as unusual given the modality. It is easy to presume possible motivations behind those illustrations or characterisations which deviate from the descriptions in the source text. Typically, it correlates with how to represent the story in the visual modality, but other times the decisions are made based on what would be the most impactful way to present a certain facet of the story.

As becomes clear from the product-orientated description above, the illustrative translators did more than illustrate the explicit verbal text of the source text. They also illustrated the more implicit features such as tone, allusion, symbolism, and juxtaposition. This is in part because the amount of verbal text that can be present in the product is too constrained to set up these implications. As such, these implications had to be made clear through other means, most prominently through the visible reactions the characters had to one another and the events around them. For instance, rather than describe a character's behaviour as suspicious, the responding character can be illustrated with a dubious facial expression or body language. The other reason for the reduction of implied plot elements and events in the target text is that this is the tendency of the more graphic format. It is graphic in terms of modality, but also because graphic novels tend to be more explicit in terms of connotation.

The observable elements of the translation process can thus be articulated as various means of semiosis that are derived from the product-orientated description. That is, the intrasemiotic intralingual translation of English verbal text into English verbal text, the intrasemiotic intrasystemic translation of visual text into visual text, and the intersemiotic translation of English verbal text into visual text. When comparing the source text with the target text, the presumptively observable procedures are comparable to Pereira (2008: 109) and Alvstad's (2008: 90) methods of intersemiosis, as well as the translation solutions as set out by Pym (2016: 158).

The most prominent of these procedures is Pereira's (2008: 104) designation of the reproduction of verbal text in a visual form. Though this is no surprise as the intersemiotic translation being observed is a novel into a graphic novel, that does not make the prevalence of this method any less apt. The majority of the intersemiosis process thus comprised the illustration of what was verbally described in the source text. Somewhat less prominent than the previous means, but no less significant, is Pereira's (2008: 104) emphasis of specific narrative events. Although this can at times be a biproduct of the visual nature of the target text, it can also be utilised intentionally to present a scene from a new perspective. This method is present in the depiction of the graveyard vast and wondrous in Chapter 2 to emphasise that the characters are small children, or the

prominent use of shadows in Chapter 7 to indicate the villain's devious nature. Pereira's (2008: 104) final means is the adaptation of visual elements in order to conform to a particular ideology or art style. This method is most apparent in the ways the illustrative translators' styles differ from one another, but also suit the events they translated. Though this does not fall in line with ideological inclinations, the variety and contrast emphasise the art styles.

Alvstad's (2008: 91) means of intersemiotic translation are the introduction and reduction of ambiguity through illustration. This is most apparent in how events, items, and reactions which are only mentioned briefly or implied in the source text, are made explicit and visual in the target text. While these elements are not always as essential to the message, the emphasis of their presence may be better suited to the visual format. These intersemiosis phenomena can, to an extent, be compared to Pym's (2016: 158) verbal translation solutions of explicitation and implicitation. These are the means by which aspects of the verbal text, which lean towards implication, are visually clarified. For example, while the novel describes the handle of Jack's being wet, the graphic novel clearly depicts both the blade and the handle as dripping with blood (see Figure 5 & 6). Thus clarifying why the knife is described as wet by illustrating the substance with which it is covered, as opposed to being left to implication as in the case of the novel.

The above differs from manipulating ambiguity and inference, however. That is, while ambiguities tend to be irresolvable (Alvstad, 2008: 90) and the reduction thereof often requires the translator to produce their own interpretation of the missing information, there is usually an established meaning behind implications. The main difference between the translation solutions applicable to handling ambiguity and those relevant to implication is thus intention, and to a lesser extent, scope. That is, while the author's implications are usually somewhat finite in nature, ambiguity is open to a far wider range of understandings. Translation of such devices should thus bear these differences in mind. In the case of explication, the illustrative translator will most likely illustrate what the author has already hinted at. The translator is therefore bound to represent a scope of meaning that is based on the author's intent. With ambiguity, on the other hand, there is a greater potential for creative liberties as there is no one intended meaning. The translator may



thus have to reduce the ambiguity by presenting an interpretation, which was requested by the commissioner or is popular within literary studies of the text, or alternatively represent the message within the frame of their own interpretations.

While there is some overlap between Pereira and Alvstad's methods and Pym's solutions, it is necessary to clarify how Pym's verbally focussed typology can be applied to intersemiotic translation. As is mentioned in Section 4.4. the translation solutions applicable to intersemiosis are changes in focus, explicitation, implicitation, and omission. Essentially, these solutions are applicable to intersemiotic translation in the same way that they are applicable to intra- and interlingual translation – they affect how meaning is made and the message is conveyed. The difference is simply that the message has to be conveyed in a different sign system. To continue with the issue of visual explicitation and implicitation mentioned above, these strategies often work closely with and even compensate for the co-occurring verbal text. The representation of Jack and Silas's conversation in the graveyard (see Figure 9) is a rather literal example of this. In contrast to the source text rendition of this scene, which is rather expansive with both the direct dialogue of each character and the descriptions of their delivery of said dialogue, the target text shows the scene with only the characters' direct speech present as verbal text. This represents the interaction through visual means that not only compensates for the greatly decreased number of words, but also compliments the presentation of such a scene. The illustrations explicate the events or reactions described in the source text and decreases the meaning making work required of the co-occurring verbal target text.

Whereas focus changes were implemented in the intralingual translation by altering the text on the level of the sentence and voice, changes on focus through intersemiosis entail shifts in the visual perspective. That may come about as literally representing a scene from a different angle than it was described in the source text or using a character's line of site to indicate an event as opposed to a third person narrator describing events from a position external to the realm in which they are happening. The solution thus conforms to the prospect of presenting the same information but in a different light. For example, while the novel is told predominantly from the perspective of a third person narrator, the implication is that the world is presented through Bod's eyes. This is presumed as Bod is



the protagonist whose perspective frame's most of the events for which he is present and cognisant. For example, Figures 11 and 12 which represent the graveyard at a time when Bod was both very small and very curious, presents the space as vast and enthralling, thus presenting how it might have looked from Bod's perspective as a young child exploring with his new friend.

Omission as an intersemiotic translation solution is largely necessitated through the verbally constrained nature of the multisemiotic target text. This constrained status is not an indicator of the target text being inadequate, but rather an indisputable characteristic of its multimodal nature. As this constraint is a consequence of the spatial limitations imposed on the target text, in effect there is a limitation on the amount of visual text which can be present as well. Resulting from this, fragments of the source text will invariably be omitted from the target text. This includes details that are not suitable for a verbal format or otherwise require too many words or illustrations to present while not being essential to conveying the overall message of the text. Omission also plays into the functional specialisation of the multisemiotic work as it enables a more streamlined target text free of non-essential details. This can be seen both through extensive reduction in the amount of verbal text in the graphic novel source text, as well as entire scenes which have been left out of the graphic novel – that is neither depicted visually, nor mentioned verbally. For instance, when the school is unable to keep track of Bod in Chapter 6, Gaiman provides ample instances when teachers do not notice him or get his name wrong. In the target text, however, many of these interactions are omitted (see Figure 29) with only a few panels being dedicated to acknowledging the issue. Additionally, many of the ghost characters' monologues were omitted entirely or simply presented as trailing off as the characters being addressed stopped listening.

#### **5.4.4. Conclusion of Process-Orientated DTS**

The processes outlined above indicate not only the variety of ways through which *The Graveyard Book* was translated, but also that the message transfer and the means by which the message was transferred supersede modality in terms of applicable translation solutions. That is, intersemiotic translation of this nature is illustrative of more than just the verbal source text, and the visual medium is conducive to illustrating phenomena such

as the mood of a scene. Additionally, while Pym's solutions are aimed at verbal texts, they are applicable to such intersemiotic translation as well as conveying a message that does not depend on a specific mode.

While a retroactive approach is a less than optimal means of articulating a process-orientated description, it is a vital bridge between the study's theoretical explorations, the utilisation of said theories, and the goal that the study aims to reach. That is, the process-orientated description links the translation theories presented in the first part of the study to the empirical findings in this chapter and Chapter 6. This process-orientation – more so than the function- and product-orientations which informed it – thus begins the task of processing the study's findings so that they may contribute towards the goal of identifying intersemiotic translation trends.

## 5.5. Conclusion

This chapter presented the study's observed findings. In this chapter, *The Graveyard Book* was analysed according to each of the three DTS orientations. The source and target texts were thus described according to their functions, and the target text product was described in the form of a comparative study, before the data found in accordance with these orientations was used to retroactively infer the translation process. Most of the processes were described in terms of existing intersemiotic translation methods delineated by Pereira (2008: 109) and Alvstad (2008: 90), as well as Pym's (2016: 158) collated translation solutions. As the analysis has been conducted and the data findings have been introduced, Chapter 6 will proceed to lay out these findings in accordance with the research questions asked in Chapter 1. Chapter 6 will thus address whether the findings prove to assist in the realisation of the study's goals of identifying intersemiotic translation trends and formulating a replicable methodology, or prove that more research on more texts and more illustrative translators is required.

## Chapter 6: Trends Identified and Conclusion

### 6.1. Introduction

This chapter is dedicated to refining the findings of all previous chapters and concluding the study. While each of the preceding chapters contributed data towards achieving the study's theoretical aim, Chapter 5 is especially pertinent to these findings. This current chapter subsequently documents the intersemiotic translation trends that comprise the crux of the study. These trends are largely based on Chapter 5's description of the translation of *The Graveyard Book* in terms of the three Descriptive Translation Studies (DTS) orientations. The chapter will categorise the descriptions within each of the three orientations according to the norm types most relevant to their nature. Within the process-orientated section, the translation solutions and methods set out in Sections 4.2. and 5.3.4. will also be contextualised according to the norms which most likely informed them. The chapter will then proceed to rework the descriptions into potential translation trends for intersemiotic translation.

As the conclusion to the study, this chapter will also address the research questions set out in Chapter 1. In essence, the existence of the study is a step towards solving the problem that is the continued deficit of studies in comic translation, especially within the context of intersemiotic translation. The research questions pertaining to the formulation of a feasible and replicable methodology, and the identification of intersemiotic trends can only be answered at the conclusion of this final chapter, however. By answering the questions asked by the study, the limitations faced will be disseminated as well as potential topics for further study in related areas. These three points consequently present a segment of reflection on the study itself and allow for any loose ends to be tied up and the study to be concluded.

### 6.2. Involving Norm Theory

This study aimed to balance observations based in norm theory with maintaining a descriptive, and staunchly non-prescriptive, approach to discussing the phenomena observed. Accordingly, the study recognises that the trends articulated are bound to the context within which they were observed and are not to be generalised or prescribed to

any other works of translation. The possibility of wider applicability stems from the potential of the methodology to be replicated in other studies and yield similar results. Albeit norms are not essentially prescriptive, the connotations of norms and normative terminology suggest prescriptivism. Furthermore, although norms are guidelines rather than rules, this study does not set forth to identify norms, as that would require corroboration over time and between various cases. Instead, the study aims to identify trends that are based on the translation behaviours reasoned to correspond between the different illustrative translators who worked on *The Graveyard Book* (2014).

While possible, it is not ideal for the process of a translation to be described retroactively and without input from the agents who performed the translation. It is more feasible, however, to appraise the translation in terms of the norms that would have been considered at a given stage, after the fact. Toury (2012: 79) and Chesterman (2016: 62) each categorised their norms according to the stage of the process at which they were most advisable. Based on this, the study categorised observations that would have been performed throughout the translation project according to these stage-orientated norm types. This categorisation subsequently informs the formulation of the trends as these are similarly informed by norm theory. The trends are also similarly formulated with consideration to contextual factors – with the data found in the function- and product-orientated descriptions guiding the approach in this regard.

The retroactive approach was facilitated by the collection of empirical observations pertaining to the situation surrounding the translation. A description of the context of both the source and target text is useful in identifying the primary relationships within the translation project. While including relationships between the source text author and illustrator and the illustrative translators, and the relationships between the illustrative translators themselves, the relationships in question are chiefly those between the various source and target texts.

The reference here to various source and target texts pertains not only to the fact that the target text comprised two separate volumes, but also the possibility raised in Sections 2.3 and 5.3. that the illustrative translators may have been using various source texts. That is, in addition to the novel as written by Gaiman and illustrated by McKean, the translators

also had the character designs by Russell and Nowlan to reference as part of the source texts to their respective sections. Additionally, Russell's script could also constitute source text in this context as considerations of how to incorporate it into the target text entail translation as well. These conjectures can even be stretched towards the suggestion that, if the illustrative translators had access to the translated chapter prior to translating their own text, that previous chapter would similarly constitute a source text within that translator's arsenal.

The potentially high number of source texts being used by the translators also cyclically affects the interpersonal relationships between the agents. Such as those between the author, the illustrative translators, and the additional agents who worked on the target text, like the letterer, typographer, and colourist. As these types of relationships are not central to the study they will not be investigated beyond their acknowledgement in this section. However, the fact that there are so many agents working both together and in isolation – as mentioned, intersemiotic translation is an inherently collective and collaborative process – may itself constitute an intersemiosis trend.

The trends are then chiefly based on the descriptions of the source and target text relationships that correlate between the eight illustrative translators. When such relationships are recurrent between products produced by different translating agents, it can be assumed that the behaviours necessary to give rise to these relationships were similar in some way. While the limited scope of the study is not nearly sufficient to attain translational norms, the number of translators working on a single text does allow for a slight degree of abstraction regarding their methods.

### **6.2.1. Observations on the Micro and Macro Levels of Translation**

Karimzadeh, Samani, Vaseghi and Kalajahi (2015: 158) perceive translation competency as comprising two different levels. The micro level pertains to knowledge regarding translation in terms of textual segments and may be described as prescriptive. Primarily, this includes translation techniques that guide translation practices on a situation-to-situation basis and solve individual problems. The macro level, on the other hand, represents knowledge that relates to translation on a far larger scale. This level of competency is far more descriptive, being primarily concerned with describing the

translation within the context in which it occurs (Karimzadeh et al, 2015: 158). This wider scaled perspective recognises that external factors influence the translator and the decisions they make while translating, and as such stands opposed to implementing ubiquitous instructions for how the translation should proceed.

Within the context of the study at hand, the micro and macro levels pertain to the inherent difference between translation solutions and translation norms. While solutions act on the smaller scale by dealing with individual translation problems, norms and trends manifest through broader and more general observations. Norms are also informative during the translation process encapsulating the separate solutions. The contrast between solutions and norms can be summarised in terms of scale. Solutions can be categorised according to the norm types that would have been considered during the translation process. These norms would concern both the context and features of the target text. Furthermore, different solutions can observe the same norms, while the same solutions can observe different norms depending on the context.

Consequently, this study perceives an inferential relationship between translation solutions and trends. Translation solutions such as those consolidated by Pym (2016) and intersemiosis methods like those set out by Pereira (2008: 109) and Alvstad (2008: 90), transpire at a micro level and are informative to trends. While the solutions and methods solve the translation process in a situational basis and in rather limited terms, the trends are applicable through the translation of the entire text as opposed to individual units of meaning. Furthermore, while not applicable to unrelated translations, the trends can be confirmed through repeated findings in similar instances of translation and potentially be generalised into proto-norms. Trends, and, by extension, norms, thus operate on a more macro level, as opposed to circumstantial solutions.

The relationships that exist at each respective stage of the translation process, as well as between the translating agents responsible at each of these stages, serve to assist in identifying the methods of translation which were decided on, in a situation-to-situation basis. Corroboration between the methods used by illustrative translators translating similar elements in similar ways then allows more broadly applicable solutions to be

identified. Finally, as situational solutions are presented consistently across the board of the translation project, the overarching trends begin to emerge.

This study combines Aquiar and Quieroz's (2009: 2) model of intersemiotic translation with Toury's (in Munday, 2016: 176) model for formulating norms, in order to build a framework dedicated to articulating intersemiotic trends. This framework comprises an amalgamation of the two models, excluding steps, which are not applicable to the modalities present in the study. Aquiar and Quieroz (2009: 2) inform this study on what elements to look at in the intersemiotic translation process. This includes the different signs systems present, as well as how they work both together and semi-independently in order to convey the story. Toury (in Munday, 2016: 176), on the other hand, informs the study on how to look at the processes in order to identify the relevant relationships and then how to develop these relationships into generalisable descriptive principles.

### **6.2.2. The Function- and Product-Orientated Descriptions in Terms of Norms**

The translation processes which were described in Section 5.4. were inferred from the function and product-orientated descriptions which proceeded it and delineated in terms of the translation solutions set out by Pym (2016: 158), and intersemiosis methods set out by Alvstad (2008: 90) and Pereira (2008: 109). The refinement of the function and product-orientated descriptions of *The Graveyard Book* in terms of norms will similarly precede and inform the treatment of the process-orientated description. Descriptions stemming from each of the orientations can be broadly categorised according to the norm types that are applicable to the stage of the translation project at which the described phenomena occurred.

Toury's (2012: 79) initial and preliminary norms are largely concerned with decisions pertaining to the contexts surrounding the source and target texts. These norms are therefore felicitous to the function-orientated description presented in Section 5.2. The decisions these norms inform are typically reached prior to the translation process itself but enforce an influence throughout the entirety of the translation.

As mentioned in Section 3.2.5.1., initial norms concern decisions about whether to conform more to the source text or target text context. This could be seen as related to

foreignisation and domestication strategies, determining whether the target text abides by source context expectations or target context expectations. In the case of *The Graveyard Book*, however, the contexts differ semiotically and preferentially, rather than in terms of verbal language or culture. As such, while *The Graveyard Book* (2014) is acceptable and functional within the target context, this does not come at the cost of adequateness in terms of representing the source language and culture. This is because although the modality has shifted and the target readership is now one with an inclination towards graphic novels as opposed to novels, the language is still English, and the culture is still ambiguously Western. Granted, there is less verbal text present in the target text, making it more accessible to readers who are less proficient in reading English texts.

Preliminary norms concern translation policy and directness of translation and are thus significant within intersemiotic translation. Once again concerning the function of the texts, translation policy concerns the types of texts welcome in the target context, while directness of translation concerns whether translations may be translated. Though graphic novels are less esteemed than novels in the Anglo-American context, they do form part of a lucrative market and are coming to be recognised by academia. Furthermore, graphic novels in the form of adaptations are presumed to come with a built-in audience, that being source text readers who enjoyed the story enough to consume it in a different format or are fans of Gaiman's work. Gaiman's name is also well-known in the graphic novel sphere meaning that his name could draw new fans as well, creating what was probably a very promising situation wherein his novel was a shoo-in for intersemiotic translation into a graphic novel. Furthermore, translated titles are commonplace within the comic market, meaning that the graphic novel's nature as a translation would not be reason for disparagement.

In terms of directness of translation, the comic market is also not a space to reject translations of translations. The multisemiotic nature of *The Graveyard Book* (2014) would additionally mean that any future interlingual translations of the graphic novel would entail a far smaller verbal source text than the novel. As such, an interlingual translation of the graphic novel would entail less verbal translation than the original novel would, thus facilitating future translations of the target text. However, visual elements might require



adjustment as well to be accessible to the hypothetical target audience. In terms of the arsenal of source texts hypothesised above, the other illustrative translators' interpretations of Russell and Nowlan's characters designs would also constitute translations of translations. Because of the intrinsic acceptance of translation in comics – as well as the fact that intrasystemic translation of such a nature is not common – this is doubly unlikely to pose any sort of issue.

The tasks which preceded the intersemiotic translation process were largely the responsibility of Russell once he was commissioned with the graphic adaptation of *The Graveyard Book* (2014). Many of the other decisions required at this stage of the translation process were related to selecting illustrative translators who would collaborate with Russell on the project and assigning them with their respective source texts. Following this would be the first instances of translation in the form of Russell's intralingual translation for the graphic novel's script. This does not mean that the translation processes of the other seven illustrative translators were not guided by initial and preliminary norms, as well, though. Rather, each section or chapter that was translated by a different agent could be regarded as an individual translation project that required all the usual preparations and precursory considerations. In addition to considerations concerning contextual situatedness, however, the illustrative translators also needed to consider how their translations would be situated within the context of the body of the target text itself.

Chesterman's (2016: 62) expectancy norms, which are labelled product norms, are concerned with the target audience's expectations of the target text. These expectations are contextually informed, meaning that while mainly product-orientated, they also take the function-orientation into account. Regarding expectancy norms, *The Graveyard Book* (2014) does not have any characteristics or features that deviate from what is expected of an English graphic novel. While the collaboration of various illustrative translators and the starkness of their respective art styles when situated next to each other within a single graphic novel is somewhat unusual, it is not unheard of within the realm of graphic novels. Expecting the unexpected is routine as comics and graphic novels are often at the forefront of experimenting with new modes of visual storytelling.

As comics have not been as rigorously researched within Translation Studies, it is not clear what target readership expectations might entail. The fact that so many comics and graphic novels are translations, whether interlingual or intersemiotic, however, could imply that target readership expectations would closely resemble the expectations of readers of source text comics and graphic novels. The ways in which target text comic expectations could differ from source text comic expectations could come about in the terms of the requirements set out in the commissioner of the translation's specifications. That being said, expectancy norms are typically an important guide to the translation process, with them even being considered inherently informative to the process norms that follow. There is consequently a great need for the formulation and establishment of such norms, in order to create a foundation for comic translation studies.

### **6.2.3. The Process-Orientated Descriptions in Terms of Norms**

The process-orientated description of *The Graveyard Book* (2014) can be categorised in two ways. The first means is the translation types present throughout the translation process, namely intralingual, intersemiotic, and intrasystemic translation. The second means is Pym's translation solutions (2016: 158), and Pereira (2008: 109) and Alvstad's (2008: 90) methods of intersemiotic translation. These means are typically governed by norms as well. The norm types that are most applicable to the translation process are Toury's (2012: 82) operational norms and Chesterman's (2016: 65) professional norms.

Operational norms direct the decisions made throughout the translation process, therefore guiding distribution of linguistic materials, textual composition, and verbal formulation. They thus govern the relationships between the source and target texts and are informed by the initial norms that precede them. These types of norms are further organised according to matricial norms and textual-linguistic norms.

Matricial norms pertain to the existence, location and segmentation of the target language units that replace the corresponding source language units. These norms would thus be pertinent in guiding almost every process conducted throughout the entirety of the translation. That would comprise guidance relating to correspondence between the source signs and the target signs chosen to represent them, as well as decisions regarding which source signs to omit during the representation process and how to

organise the ensuing target signs. Matricial norms thus concern how meaningful units are handled, thereby encompassing the more traditional practices of what translating entails through message transfer. Matricial norms are thus especially applicable to solutions such as changing focus and voice which can alter location; implicitation and explicitation which constitute the omission and addition of text; and the copying of phrases which involves segmentation; but are relevant to Pereira (2008: 109) and Alvstad's (2008: 90) methods of intersemiotic translation as well.

Textual-linguistic norms pertain to the selection of linguistic material that will compose the target text. "Linguistic" is thus a designation of what the text comprises, as opposed to a stipulation that the components are verbal in nature. Within the context of an intersemiotic translation encompassing transformation between various modalities, this norm guides the selection of verbal and visual signs, as well as effects. In line with the lack of specific norms for comic translation, the decisions pertaining to the various modes present in *The Graveyard Book* (2014) do not have firmly set guidelines beyond the supposition of collaborative meaning making, and an acceptance that the messages conveyed in any given segment may overlap between the various sign systems present.

As mentioned in Section 3.2.5.1., professional norms are determined by expectancy norms and regulate the translation process. This relationship closely resembles the nature of the DTS orientations that were central to this study. The translation process is informed by the context in which the target text will be received which in turn comes with predetermined expectations of what the text should be like.

Chesterman's (2016: 65) professional norms can be subdivided into accountability, communication, and relation norms. Accountability norms, concerning loyalty to the author, commissioner, and translator, are further complicated in the case of *The Graveyard Book* due to the number of agents involved. On top of the usual configuration of author, commissioner, translator and audience, *The Graveyard Book* (2014) included several translators, as well as a letterer, typographer, and colourist, all of whom are accordingly expected to maintain a degree of loyalty to one another. Due to the collective and collaborative nature, which is present in both comic production and comic translation, however, the expectations concerning loyalty may differ from those expected of other

types of translation projects. This study does concur, however, that while the art styles present in *The Graveyard Book* (2014) tend to differ from one another, each does succeed in maintaining the gothic aesthetic which is characteristic of Gaiman's works, thus upholding loyalty to the source text author in that way.

The communication norm is a social norm concerning maintenance of communication between all agents involved. This norm would be pertinent in a translation project such as this, due to the number of translating agents involved, as well as the fact that each of these translators need to succeed in communicating different parts of the same message to the audience. Not only would the commissioner need to communicate the requirements to Russell prior to the start of the project, but Russell would also need to communicate with all other agents when assigning their designated sections and scripts. Furthermore, the translators, letterer, typographer, and colourist would have to be in constant contact to create a coherent target text. Contrary to this is the possibility that communication between translators was discouraged to create a target text that was intentionally varied and disjointed in terms of visual style. Though unlikely, the expectations of comics and comic translation do differ from that of novels for instance and as such, an unusual specification such as this is not entirely impossible. This is especially possible when a degree of visual disjointedness suits the story being told.

Chesterman's (2016: 66) final professional norm is the relation norm concerning maintaining an appropriate relation to or relevant similarity between the source and target texts. While the different modalities arguably result in little resemblance between the two, there is still clear correspondence between many of the details. This is present in the slight subject similarities visible between McKean's source text illustrations and those of the illustrative translators and the ways in which certain dialogue is presented. It is not clear whether these minor resemblances are indicative of the illustrative translators using McKean's illustrations as part of their preferred source text, or if it is simply a symptom of both being illustration representations of the same story. Granted, the extent of similarity present is indeed suitable for the modality shifts. Furthermore, the resemblance between the source and target text is prevalent in the gothic aesthetic that matches Gaiman's writing style.

#### 6.2.4. What the Solutions and Methods Reveal

Chesterman's (2016: 65) professional norms are more difficult to consider without insight into the relationships between the translating agents. Furthermore, when looking at Pym's (2016: 158) solutions and Pereira (2008: 109) and Alvstad's (2008: 90) methods, there is little attention directed towards the translating agents themselves, except in the case of Pereira's (2008: 114) translation to conform to an ideology of art style. This difficulty to situate them after the translation process does not render these social norms redundant, however. Rather, they are of great importance during the translation process – which is when they are intended to be of use. Toury's (2012: 82) operational norms, on the other hand, are easier to come to terms with after the translation has been completed and it is often clear how they could have informed the solutions and methods. Decisions pertaining to selection and treatment of the target material – as guided by matricial and text-linguistic norms – would be pertinent because not only does the modality of the target text differ from the source text, but it also incorporates multiple modes, which go about conveying information differently.

Pym's translation solutions bore more relevance to the study than was originally intended. The assumption was based on the verbal focus of the solutions. The applicability, however, is certainly not limited to the instances of intralingual translation. Applying Pym's solutions to the intersemiotic translations was simple. Once translation is reduced to its essential definition of message transfer, then the scope of how the solutions could be used, broadens exponentially. Rather than manipulating verbal text, the solutions infer the manipulation of meaning, regardless the nature of the signs conveying that meaning. Copying phrases; changing sentence focus, voice, and perspective; explicitation and implicitation; and omission of content are thus each solutions that require in-depth consideration with regards to operational norms. This is because they guide the signs that should be chosen to constitute the target text as well as how said signs should be organised. Granted, the solutions affect the text differently based on the differing modalities of the target signs. For instance, copying phrases is far more pertinent to the intralingual translation, while explicitation pertains almost literally to the intersemiotic translation. Process norms are informative of these processes despite this difference,

however. That is because the semiotically different and differently translated signs co-occur in a relationship that requires co-operation and consideration of the different norms the other is informed by.

Pereira's (2008: 104) three translation techniques are the reproduction of words as images, the emphasis of narrative events through illustration, and intersemiosis aimed at conforming to a particular ideology or artistic trend. Each of these methods would have been informed by Toury's (2012: 82) operational norms, with the method of forming also being informed by Chesterman's (2016: 65) professional norms due to its apparent focus on social relationships. The reproduction and emphasis methods are once again mostly informed by Toury's (2012: 83) matricial and text-linguistic norms. They inform decisions pertaining to selection and treatment of the target material that is central to each of these methods. In contrast to Pym's solutions, which were applicable to both intralingual and intersemiotic translation, these methods are exclusively for verbal to visual intersemiotic translation. Additionally, the emphasis on narrative elements method hints towards the consideration of professional norms as the decisions of what to emphasise is at least in part informed by social relationships. The conformation method, while certainly guided by operational norms in all the usual ways, is also strongly influenced by professional norms. This is because the decision of what ideology or style the target text presents is largely dependent on the social relationships of the agents involved in the translation project. Whether this pertains to issues of loyalty as informed by accountability norms or the relationship to the source text style and ideology as informed by relation norms, this method is sensitive to the relations surrounding the translation and is widely norm informed as a result.

Alvstad's intersemiotic translation theory delineates how ambiguity can either be introduced or reduced through intersemiotic translation. Translational processes such as these would thus necessitate the consideration of matricial and textual-linguistic norms. The decisions surrounding the selection and manipulation of target text signs within these methods would be largely dependent on whether the target text could be ambiguous, and where the target text should clarify ambiguities which were suitable within the source text format but would not be appropriate within a graphic novel. There is thus almost a direct

correlation between decisions of how to organise visual target text content which will replace verbal source text content and either reduce the ambiguities that were present or reinforce them and depend on the corresponding verbal target text content to clear up the uncertainty. With the overarching relevance of the norm types to each of the three DTS orientations clarified, the study takes a norm-inspired approach to the descriptions provided in Chapter 5 in order to formulate trends out of the described phenomena.

### 6.3. Translation Trends Identified

The translation of *The Graveyard Book* was described in terms of the function, product, and then process – which was inferred based on the two former descriptions. These orientations can be seen as corresponding with the different phases of the entire translation process in a similar way to the norm types delineated above. Though not stages in a typical sense, the translation phenomena which are performed and consequently norm governed, do fall into certain categories. These typically pertain to the linguistic and cultural context in which the translation is situated, the expectations and reception of the translated target text within that context, and the translation behaviours that should be performed while acknowledging these factors.

Though it was originally intended that the trends be primarily based on the inferred translation processes, the importance of each of the three orientations throughout the course of the study suggests that the trends should be formulated accordingly instead. Within the context of this study, the term “trends” describes recurrent translation behaviour and relationships within the intersemiotic translation of *The Graveyard Book*. This includes not only the behaviours pertaining to how the translation was performed, but also what the target readership would have expected and how the target text related to the source texts. In this way, the formation of the trends informed by the norm types can also be roughly categorised according to whether they pertain to the function, process, or product of the translation.

Intersemiosis is emphasised over the intralingual and intrasystemic translations, which were also present, as intersemiosis constitutes both the main section of the translation project and the most apparent form of translation present. Additionally, intralingual translation, while not as heavily studied as interlingual translation, does have a substantial



body of work backing it up and therefore does not require research in the way intersemiosis does, especially in relation to comic translation. In the case of intrasystemic translation, such as the visual translation of visual source text signs, it is not always clear which source text pertains to which target text. That is, it cannot be determined whether the translators considered McKean's novel illustrations or Russell and Nowlan's character designs as part of the source text they referred to while translating – thus performing intrasystemic translation – or simply translated intersemiotically from the novel.

### **6.3.1. Trends According to the Function- and Product-Orientations**

In this case study the recipient context is predominantly based on modal preferences, rather than language or culture. As has been acknowledged throughout the course of this study, this context deviates from that of the texts which are typically at the centre of Translation Studies. Prominence has long been afforded to unimodally verbal texts that are firmly rooted in contexts that have clear linguistic and cultural parameters. Because of the deviation from this, *The Graveyard Book* source and target texts relate to norms concerning context, language, and culture differently than target texts of which such attributes are more obvious, and obviously different to their source texts. This does not preclude the relevance of norms which relate to context, however, as their relation is delineated in section 6.2. above. Rather, these deviations necessitate new approaches to the phenomena being observed in order to reveal that while particularities regarding modality and context may differ, the essential process of meaning transfer remains.

Pertaining to the function of *The Graveyard Book* (2014), one major trend would be the superficial resemblance to the source function. This resemblance is more so in terms of purpose within its position, than position itself. This matter of the relationship between source and target text contexts certainly calls initial and preliminary norms to mind. However, in the case of *The Graveyard Book* (2014) in particular, and other instances of comic translation in general, it becomes necessary to articulate new ways of looking at these relationships.

On the surface, the target context is the same as the source context – English and Western. This is not entirely accurate, though, because in addition to modal preference as a major characteristic used to distinguish the target readership, the very nature of the



graphic novel situates it within a different context to the novel. Essential facets of the graphic novel target text such as that it is a constrained, multisemiotic translation reduces the regard it is afforded within the literary poly-system. The more peripheral position of the text causes for the context of *The Graveyard Book* (2014) to differ from that of its source text. This differs from norms governing the decisions regarding context, as the nature of the contextual difference means that the context which the target text resembles most, cannot be controlled.

The norm type which was most relevant to the product-orientation of DTS was Chesterman's (2016: 62) expectancy norms. As mentioned, these are product norms informed by the target text readers' expectations. With regard to the product-orientated descriptions, the main trends to take shape would thus also be related to expectations. A consistent feature of each of the illustrative translator's translations was that they left far less to the imagination than the source text. This is not necessarily a bad thing, but instead a feature of intersemiotic translation of this visual nature. This trend may perhaps be a given fact of illustrative translation, and even relate back to Pym's solution of explicitation. However, because it is a given, it could constitute an expectation of the target reader. Furthermore, while implicitation and explicitation are well known with regards to intralingual and interlingual translation, neither the solutions nor the consequences thereof have been documented with reference to intersemiotic translation.

Also pertaining to expectations, is the relationship between verbal and visual sign systems in multisemiotic media such as *The Graveyard Book* (2014). While also relevant within the process-orientated section which follows, here the relationship is approached from the perspective of expectation and recognition of the completed target text as opposed to the process of creating it. Iconotexts are typically presumed to possess enough visual material to convey the majority of the story without the verbal text being read. Although this is not always the case, as text heavy comics do exist, this is a common assumption, especially in the case of intersemiotic translations of predominantly or exclusively verbal source texts. Not only does this expectation that one sign system conveys the bulk of the story constitute a trend, but collaboration of the signs which co-occur count too. This is essential in understanding that while there will sometimes be an

overlap in meaning conveyed by each sign, and ambiguities during others, intersemiotic translation strategies need to be made which aim to achieve a product which is comprehensible, while conforming to the expectations of the commissioner and reader.

### **6.3.2. Trends According to the Process-Orientations**

The study's expectation had been that the recurrent behaviours that could be corroborated between translators would be found in the inferred description of the translation process. While there are trends to be found in the repeated behaviours and relationships observed from this perspective, the study neglected one of its central tenets through this assumption. That principle being that studying a text from the perspective of a single DTS orientation in isolation hinders a study's ability to fully perceive the translation phenomena being observed. To address this oversight, sections 6.2.2. and 6.3.1. framed the function- and product-orientations according to the applicable norms which in turn informed the corresponding trends. Subsequent to this, the observations made in section 6.2.3. will be used to formulate translational process trends, as based on the described processes as framed by process norms.

Process trends are found in the translational behaviours that have been observed as recurring throughout the described translation process. These observations are likely to be transient in nature and limited in terms of the contexts in which they are applicable. This is because they were found in a case study, of which the findings are not generalisable. The value of these trends is in their broader applicability than solutions and methods as well as their potential towards generalisation through repeated observation. As opposed to the previous trends pertaining to the function- and product-orientations, which could be considered instructional towards both the process practices, and the process norms guiding those practices, these process trends are focussed exclusively on the broad considerations made while translating intersemiotically.

The primary process trend observed was the utilisation of the co-occurring modes. This trend refers to the recurrent behaviours whereby the illustrative translators utilised the different target signs that co-occurred to their utmost functionality and storytelling capability. This trend pertains to the relationships between the differing sign systems present in individual meaningful units of the target text, as well as the selection processes

of these materials. Thus, while resembling text-linguistic norms, the main concern of this trend is informing how the multisemiotic target text conveys meaning. Almost all the designated solutions and methods contributed towards this trend, as the intersemiotic translation process should inherently intend to use the modes present to present the source text story effectively and efficiently.

The term “modal utilisation” is used as it takes up the middle ground between Kress’s (2000: 339) functional specialisation and Borodo’s (2014: 22) modal exploitation. While Borodo’s conception of exploitation captures the overarching idea of how overlaps in meaning between the various signs present in multisemiotic texts can be taken advantage of during the translation process, the negative connotations of this term make it objectionable as the title of a translation trend. Functional specialisation, while conveying that the different sign systems in a multisemiotic text compensate for each other’s communicative shortcomings, does not acknowledge the propensity for manipulation for efficiency during intersemiosis. As an overarching and observable process, modal utilisation thus encompasses the propensity towards employing and translating the sign systems present in a way that encourages communicative efficacy.

The second trend is tailoring for accommodation. Tailoring in its use within this study differs somewhat from Pym’s (2016: 182) solution. Pym’s (2016: 182) explanation of text tailoring entails changes to the source text meaning to make the target text more suitable for its recipient context. In this study, tailoring is the process of modifying the different signs present to encourage coherent co-occurrence, as well as functionality within the target modality. The intention of tailoring within the context of the study is thus facilitating accommodation for the co-present sign systems. Accommodation can also be facilitated through modal tailoring in instances when modal utilisation is not as easily attainable. That is, if the intrasemiotic translation process does not result in a multisemiotic target text that can easily convey the source text meaning, then additional tailoring processes can be implemented in order to create better congruency between the co-present sign systems, resulting in a coherent target text.

The final process trend is the management of collaborative dynamics throughout the translation process. While it was not possible to infer the extent of the collaborative

process of the intersemiotic translation of *The Graveyard Book*, it was clear throughout the study of the texts that this collaboration was intrinsically important to the project. Furthermore, while it is stated above that Chesterman's (2016: 65) professional norms are difficult to place within the context of a translation process which has already been completed, that does not reduce the importance of such social norms. This trend is thus categorised as a social process norm as it pertains to the relationships between the translating agents throughout the process of the intersemiotic translation. This includes considerations such as those entailed by the communication norm – thus relating the processes interpersonal communication itself – as well as how this communication is facilitated, and how decisions such as those pertaining to accountability and relation norms can be agreed upon by many agents.

Collaboration is an inevitable fact of intersemiotic translation. The collective nature of these projects complicates both the translation process itself and study of such translation. Many translation behaviours can be boiled down to decisions made regarding the texts of focus. It is not always possible to gain insight into how and why these decisions are made, however. More complicated are the situations with several translating agents working together while possessing different styles and methods of coming to the decisions that need to be made. While every translation project – regardless of translation type – comprises various agents, *The Graveyard Book* is a short text, written by a single author thus making the use of several translating agents somewhat unusual. Furthermore, despite the ways in which the decision to use several illustrative translators has been reasoned throughout the course of this study, the management of such a team working on a text of this length would nevertheless be painstaking. A trend pertaining to these issues is thus necessary within the context of intersemiotic translation.

### **6.3.3. Conclusion to Translation Trends Identified**

Norm theory was a useful tool in guiding the formation of new trends. While Toury (in Munday, 2016: 176) used trends to hypothesise about means of restructuring norms, this study used norm theory as a means of informing the formation of trends. Furthermore, although the formulated trends were not identical to the expectations, they were relevant within the context in which they were found. The above sections thus presented six

intersemiotic translation trends observed in *The Graveyard Book* (2014) categorised according to the DTS orientation during which it was most relevant. The function leaning trend concerned the superficial resemblance to the source function, while the two product leaning trends concerned the expectations that the target text would be more explicit than the source and that the visual signs would convey the bulk of the meaning. Finally, the process leaning trends were modal utilisation, tailoring for accommodation, and the management of collaborative dynamics. As it stands, these trends are only applicable to translation of *The Graveyard Book*, as this is the context in which they were observed. Each trend, however, pertains more to the modality of the graphic novel and nature of the translation undergone, rather than the specific situation of the texts of focus, and as such will potentially be relevant in future intersemiosis studies of novels and graphic novels.

## 6.4. Conclusion

As part of the final chapter of the study, this section concludes not only this chapter, but the study as a whole. This chapter outlined that while the study collected the intended data according to the intended means, the results were not what was expected. Though succeeding in formulating trends, as was intended, an additionally useful finding was that many existing translation theories were relevant to intersemiotic translation and simply needed to be contextualised in accordance with the study for that applicability to be revealed. With more focus and dissemination in future studies, the broadened applicability of these theories, such as Pym's solutions, will become better known within the field. Furthermore, although many of the theories and phenomena discussed within the study – especially the translation solutions and methods – had been delineated before in prior studies, the fact that they were corroborated within this study shows potential for them to be found in other similar studies. The subsections which follow conclude the study as a whole and address the extent to which the research achieved what the study set out to.

### 6.4.1. Answering the Research Questions

This study's two research questions pertained to what intersemiotic trends could be formulated by studying *The Graveyard Book*, and how to devise a methodology capable of guiding such research. The methodology, which was designed for this study, is still quite convoluted, and can be greatly refined. This will need to be done through trials using

other texts of similar focus in order to substantiate which features were effective in the study of the applicable modalities and which features were superfluous or would prove counter-productive in relation to other texts. The methodology does however have potential for efficacy once modified and improved upon through future application.

As the study sought to formulate intersemiotic translation trends, the methodology was set out to achieve that aim. After exploring the relevant literature and background information, the methodology delineates the empirical study as follows: *The Graveyard Book* (2014) was described according to the function- and product-orientations of DTS. After these descriptions were compiled, they were used to infer a process-orientated description of the translation. The methodology then set out that these DTS orientated descriptions be formulated according to norm theories in order to set out intersemiotic translation trends. All three descriptions were processed in this way, and thus function, product and process trends were formulated as opposed to just the process trends.

Accordingly, while the methodology needed modification – which was provided throughout the course of the study – it could guide the study in what it intended to do. As a result, the intersemiotic translation trends were formulated, thus answering the other research question as well. The study also addressed the problem statement, by providing intersemiotic translation trends and promoting research of intersemiotic translation between novels and graphic novels. Furthermore, the study situated existing translation theories within the realm of intersemiotic translation by confirming that Pym's translation solutions are applicable to the intersemiotic translation as well. This provides additional introductory research to the subfield by allocating existing, recognised theories as a part of the foundation of this less established sub-field.

#### **6.4.2. Acknowledging the Limitations to the Study**

The most substantial limitation of the study was that it only focussed on one text. While this comprised both a source and target text on which several translators and agents worked, the range of translation phenomena and translator input was still quite limited. Ideally, studies that aim to identify phenomena such as translation practices should collect data on various translations by various translators over time, and only then can corresponding practices be refined into more established findings. Resulting from this

short coming the study could only aim to describe practices which have the potential of being found in future Translation Studies.

In addition to being a case study, another limitation faced by the study was the lack of input from the translating agents who were involved in the project. As has been reiterated throughout the course of the study, a process-orientated translation description would ideally be informed by the involved translator's notes or annotations. Documentation such as this would provide essential insight into the aspects of the translation process which are not observable, or which cannot be inferred through comparative analysis. Though the illustrative translators were not regarded as translators but as illustrators, and while it is questionable whether they would have described their work as such, any first-hand accounts of their processes would have been very useful.

#### **6.4.3. Recommendations for Further Study**

With the gradually increasing academic interest in comics and graphic novels, there is a vast expanse of potential translation research to be conducted. Additionally, the laudability of *The Graveyard Book* (2008) itself makes it a prime subject for further study, both translation and otherwise.

*The Graveyard Book* (2008) has been interlingually translated into several languages, including Dutch, Italian, and Russian, amongst others. These could provide data for more traditional interlingual Translation Studies, especially should a multilingual team of translators look at the ways in which the translation solutions may differ based on the target language and culture. Research could also be conducted away from the central content of the text and into the paratext, for example, investigating the different ways the book covers were interlingually and intrasemiotically translated for each target language. This could subsequently offer insight into the corresponding visual language trends of each linguistic and cultural context or alternatively who the publisher deems the target readership and how that might differ from the source readership.

Other facets of intersemiotic translation of novels to graphic novels, which this study did not present any research on, were issues surrounding typeface and colour symbolism. Both features count as modes as each is capable of conveying meaning. Because of this,



typefaces and colours are present not only as embellishments, but as signs which provide an additional layer of meaning to the target text. Within a Translation Study focussing on these elements, it would be necessary to investigate how and why they convey meaning, as well as how source text meaning can be transferred and conveyed through them.

The final recommendation this study makes for further study is similarly focussed intersemiotic translation studies. Regardless of whether the methodology presented within this study is deemed fit for replication within such hypothetical studies or not, the sub-field within which it was formulated is still lacking in research. While this study encourages further foundational study upon which future research and intersemiotic translation education can be based, intersemiotic translation research at any level would be a valuable contribution. Furthermore, there is a need for translation frameworks that are orientated or at least open to visual texts and might guide their use within intrasemiotic and intersemiotic translations alike.

#### **6.4.4. Concluding Remarks**

The impermanence and propensity towards change, which is suggested by the term “trends”, is apt in relation to the field of Translation Studies. This is in dual parts because of the traversal of contextual divides facilitated by translation, and the variable means through which translation can be conducted. From designations such as free versus literal translation, to the showing-saying continuum of onomatopoeia translation, and even the ranging ways in which norms are observed – both the practice and study of translation comprise numerous factors that vary starkly from one context to another. As a result of these varying factors, it is not feasible to seek out translation practices which are universally applicable. Pym (2016: 189) recognises this limitation at the end of his typology, positing instead that the search for translation solutions is imperfect and ongoing. Moreover, while Pym was referencing specific translation phenomena with that statement, it is far more broadly relevant within the field as a whole as well.

In line with this recognition of the field’s inherent progression, this study recognises its own shortcomings and achievements. While the study may not have accomplished its aims as unequivocally as was intended, it did contribute towards intersemiotic translation research, with a focus on novel to graphic novel translation. Furthermore, while the



intrasemiotic translation trends which were set out were rooted within the context of the study and by no stretch generalisable, their collation as presented within this study might be a step towards eventually establishing them as normative considerations which can one day guide intersemiotic translation of comics and graphic novels and inform translator education with regard to these practices.

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## Addendum A



Figure 1: Retrieved from Neil Gaiman Official Tumblr (2012: Online). Gaiman's announcement of the graphic novel. First panel drawn by Russell.



Figure 2: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan. Demonstrating lines of uttered sound effects.

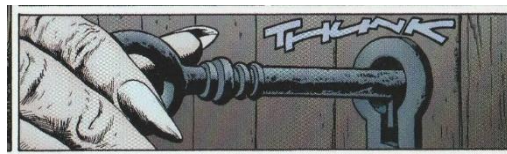


Figure 3: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan. Demonstrating lines of environmental sound effects.

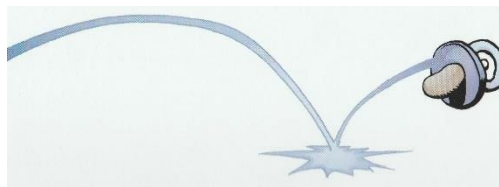


Figure 4: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan. Demonstrating lines of movement.

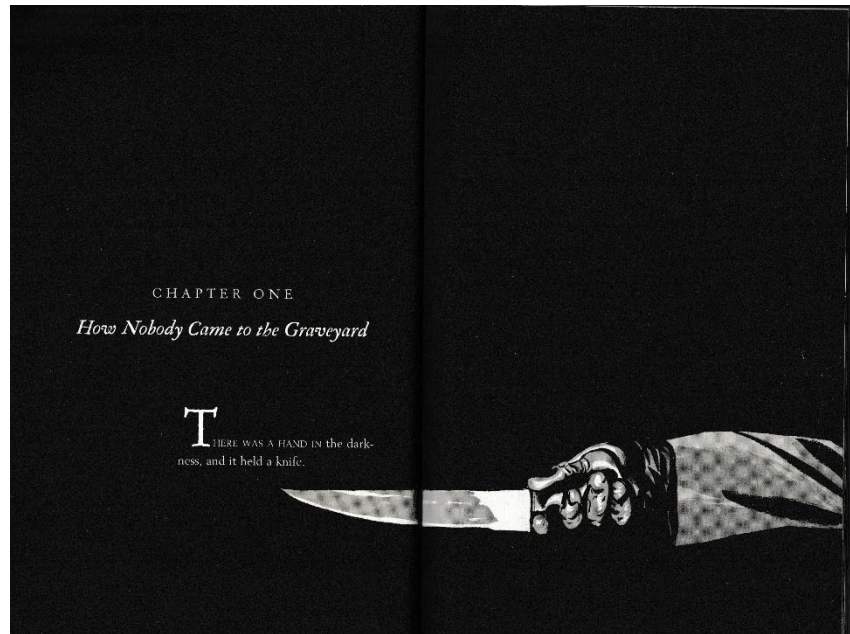


Figure 5: Reprinted from "How Nobody Came to the Graveyard," in *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.

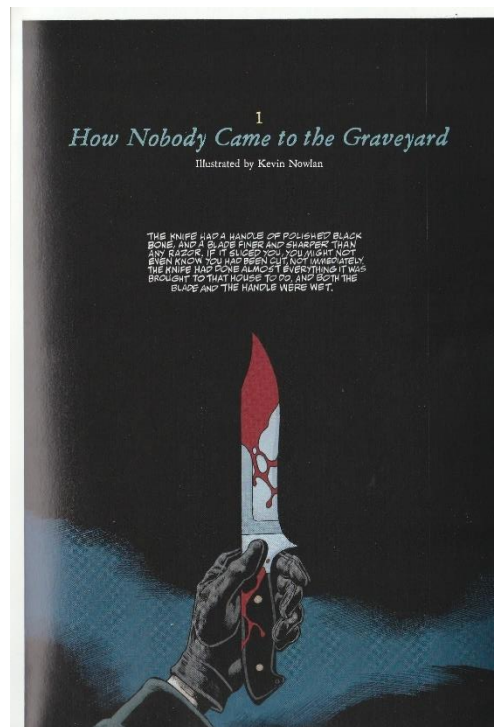


Figure 6: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan.



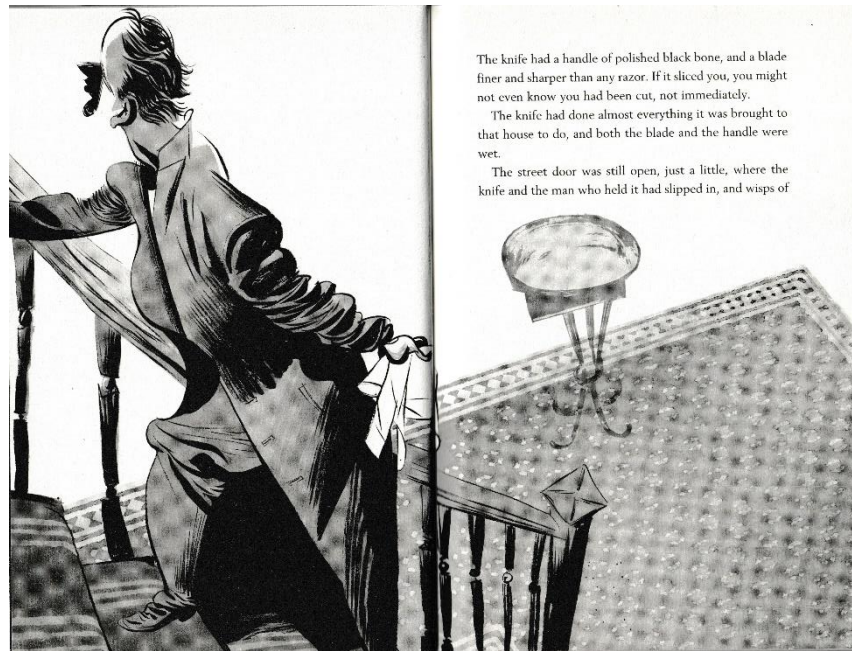


Figure 7: Reprinted from "How Nobody Came to the Graveyard," in *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.



Figure 8: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan.





Figure 9: Reprinted from "How Nobody Came to the Graveyard," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Kevin Nowlan

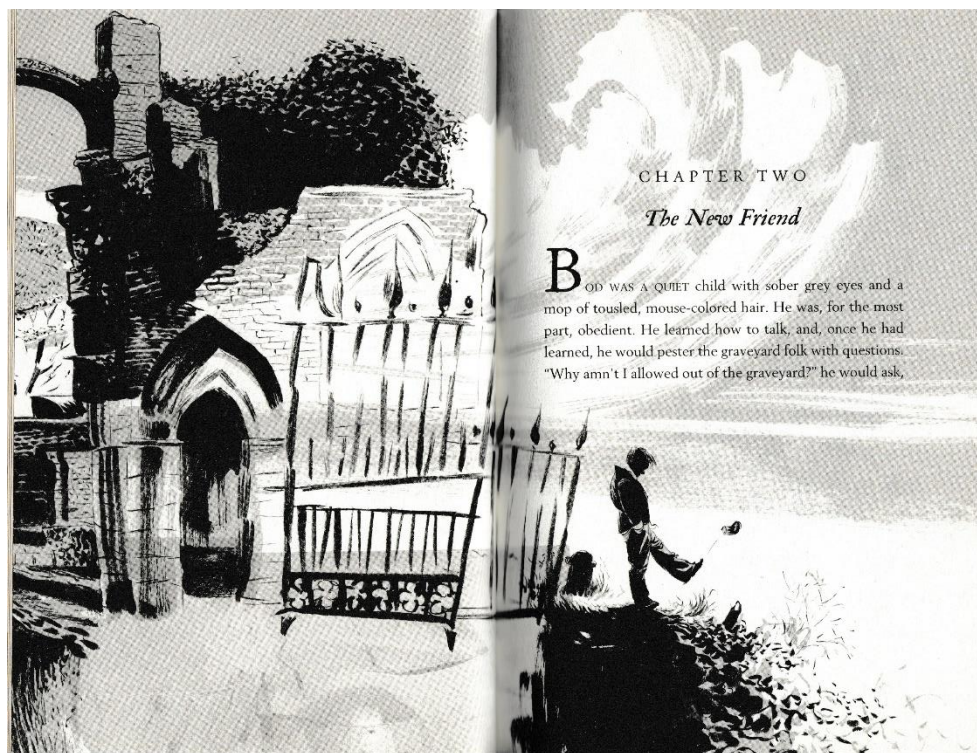


Figure 10: Reprinted from "The New Friend," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.





Figure 11: Reprinted from “The New Friend,” In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by P. Craig Russell.



Figure 12: Reprinted from "The New Friend," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by P. Craig Russell.





Figure 13: Reprinted from "The Hounds of God," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.



Figure 14: Reprinted from "The Hounds of God," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Tony Harris.





Figure 15: Reprinted from "The Hounds of God," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Tony Harris & Scott Hampton. Harris and Hampton's Bod's compared.



Figure 16: Reprinted from "The Hounds of God," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Scott Hampton.



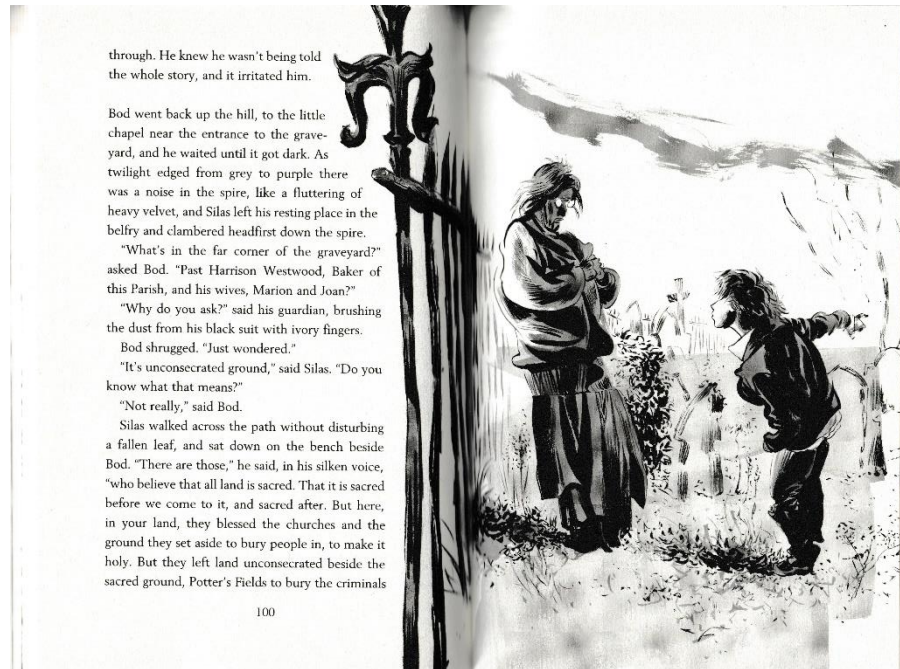


Figure 17: Reprinted from "The Witch's Headstone," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.



Figure 18: Reprinted from "The Witch's Headstone," In *The Graveyard Book Volume 1* (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Galen Showman.





Figure 19: Reprinted from "The Witch's Headstone," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Galen Showman.

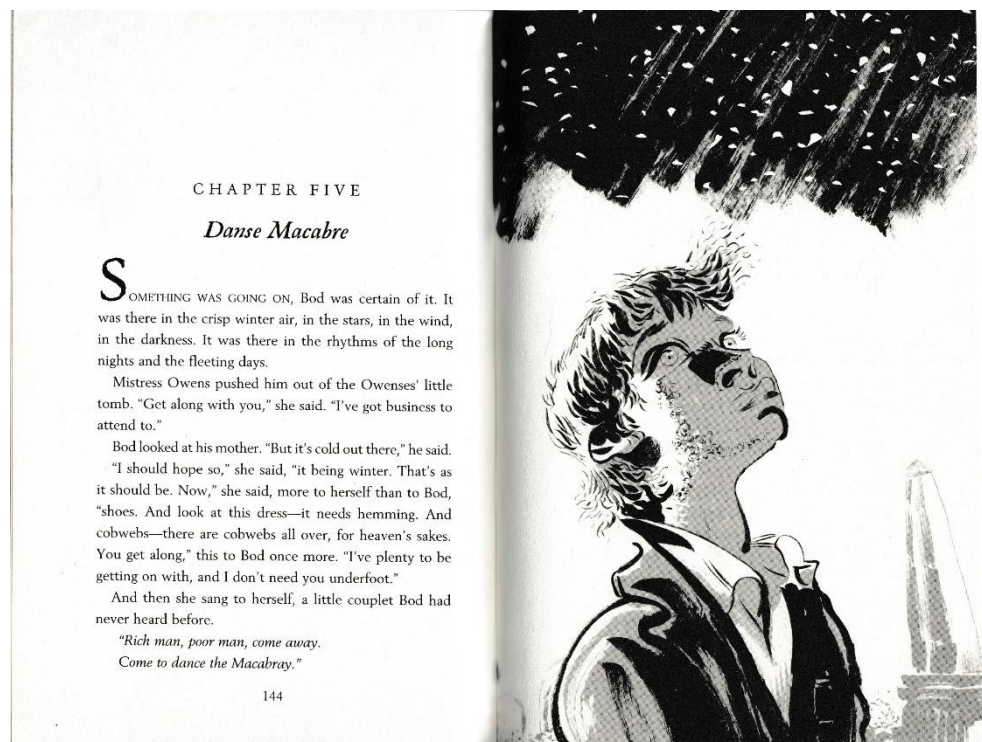


Figure 20: Reprinted from "Danse Macabre," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.



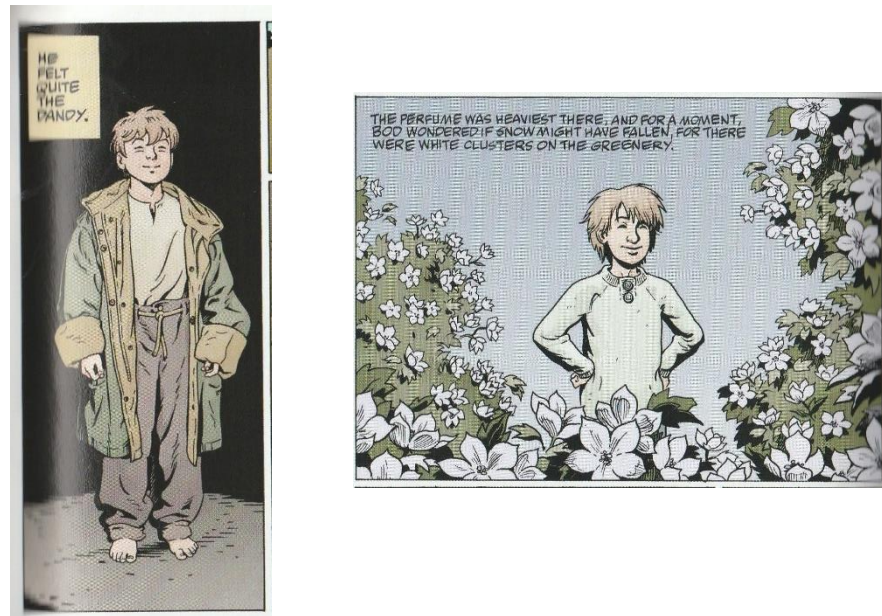


Figure 21: Reprinted from "The Witch's Headstone," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Galen Showman and Jill Thompson. Showman and Thompson's Bod's compared.



Figure 22: Reprinted from "The Witch's Headstone," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Jill Thompson.



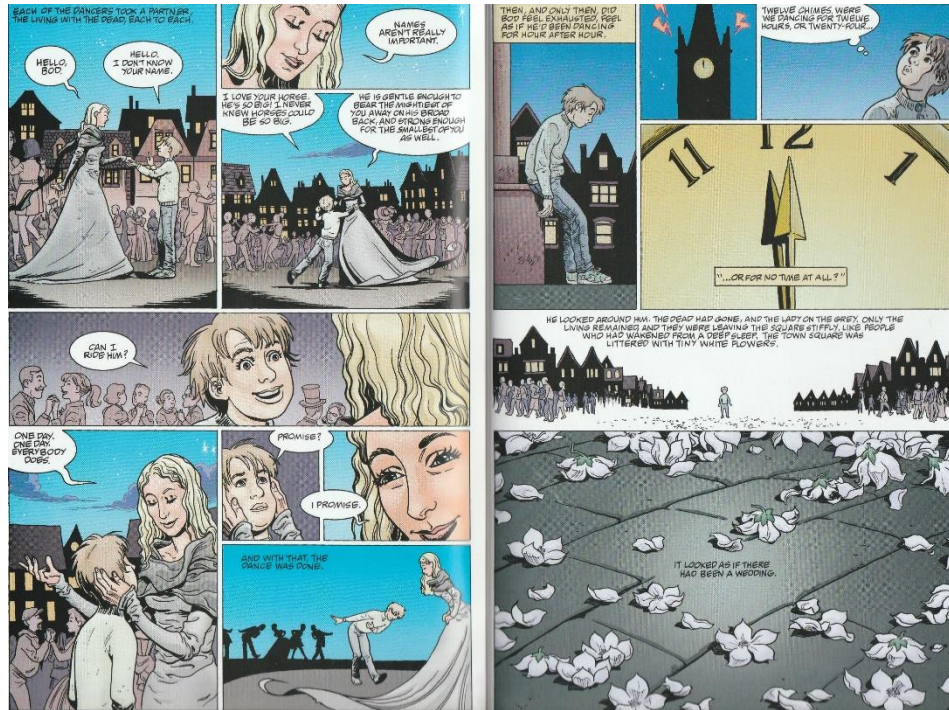


Figure 23: Reprinted from "The Witch's Headstone," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Jill Thompson.

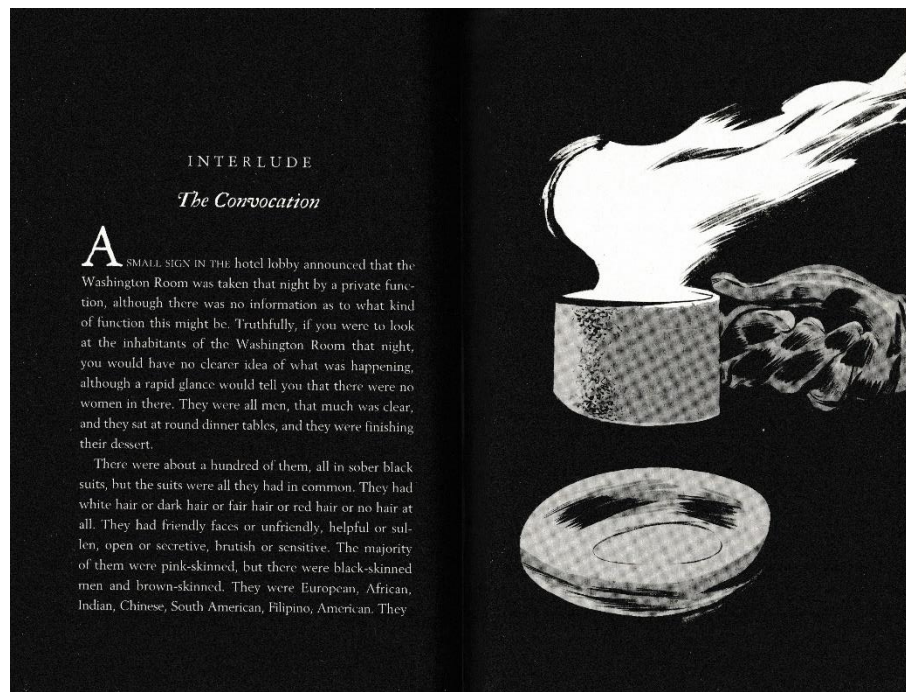


Figure 24: Reprinted from "Interlude: The Convocation," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.





Figure 25: Reprinted from "Interlude: The Convocation," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Stephen B. Scott.



Figure 26: Reprinted from "Interlude: The Convocation," In *The Graveyard Book* Volume 1 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Stephen B. Scott.





Figure 27: Reprinted from "Nobody Owens' School Days," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.

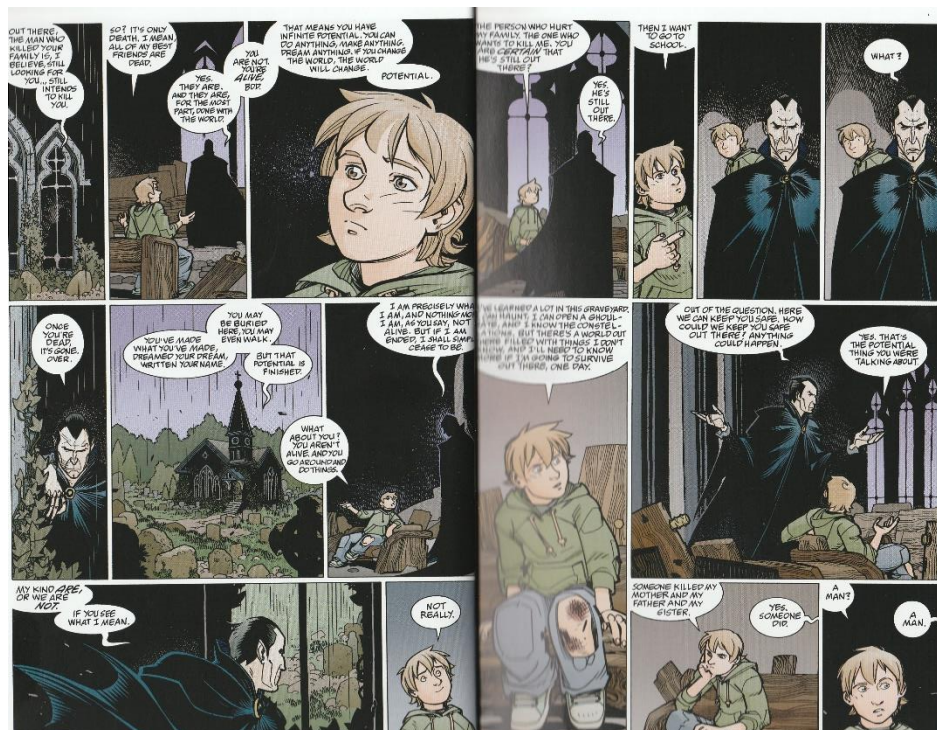


Figure 28: Reprinted from "Nobody Owens' School Days," In *The Graveyard Book* Volume 2 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by David Lafuente.





Figure 29: Reprinted from "Nobody Owens' School Days," In *The Graveyard Book* Volume 2 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by David Lafuente.

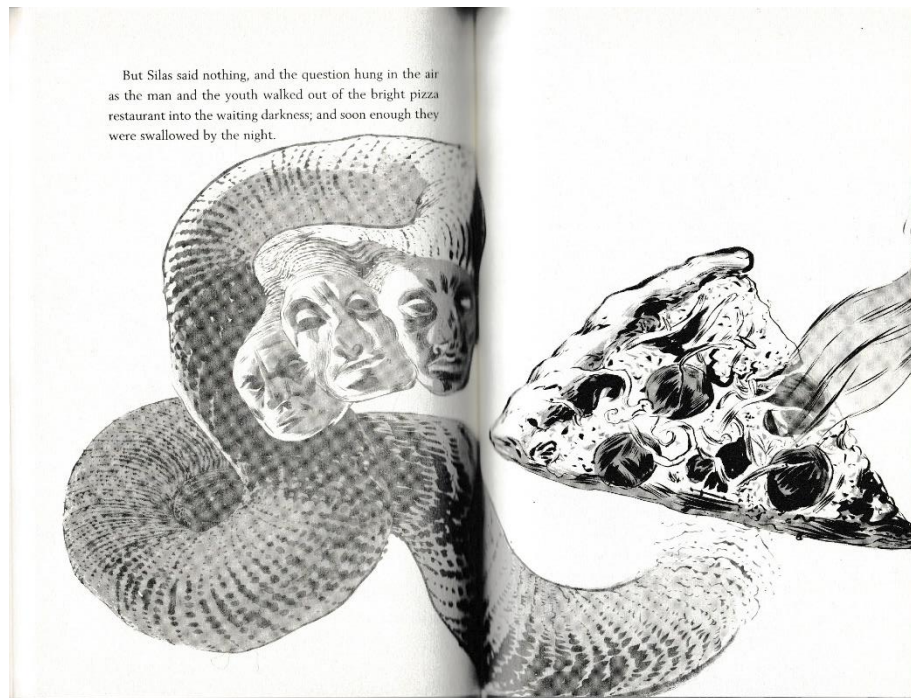


Figure 30: Reprinted from "Every Man Jack," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.





Figure 29: Reprinted from “Every Man Jack,” In *The Graveyard Book* Volume 2 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Scott Hampton.



Figure 32: Reprinted from “Every Man Jack,” In *The Graveyard Book* Volume 2 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by Scott Hampton.



Figure 33: Reprinted from "Leavings and Partings," *The Graveyard Book* (2008). Written by Neil Gaiman. Illustrated by Dave McKean.

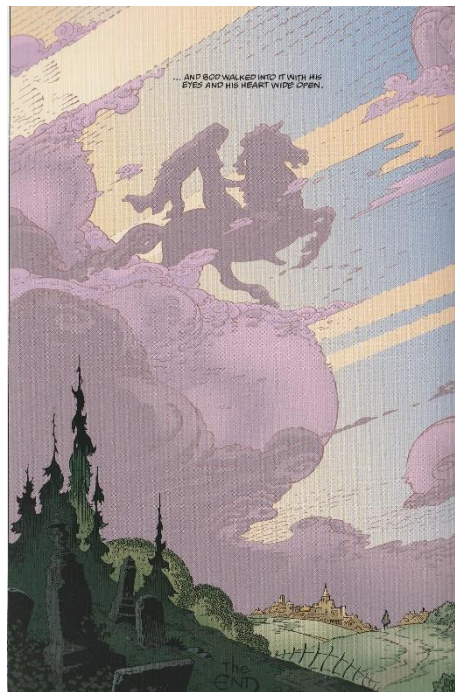


Figure 34: Reprinted from "Leavings and Partings," In *The Graveyard Book* Volume 2 (2014). Written by Neil Gaiman. Adapted by P. Craig Russell. Illustrated by P. Craig Russell, Kevin Nowlan, and Galen Showman.