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**ADAPTATION AS A FORM OF TRANSLATION:
PATTERNS OF CHANGES IN ADAPTING
SHAKESPEARE'S MACBETH FROM STAGE TO
SCREEN**

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APPROVAL PAGE



DECLARATION

I hereby declare that this master's thesis titled as "Adaptation as a Form of Translation: Patterns of Changes in Adapting Shakespeare's Macbeth From Stage to Screen" has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honour.

Date/...../2019

Ahmet TOPAÇOĞLU



ABSTRACT

Master's Thesis

**Adaptation as a Form of Translation: Patterns of Changes in Adapting
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The purpose of this thesis is to scrutinize the assumption that in the process of adapting Shakespeare's plays into screen, in contrast to stage adaptations, changes in the original text occur. Shakespeare wrote his plays to be staged; so transferring them into another medium results in various modifications in the text. Though it is not impossible, preserving the original text as it is in an intra-lingual screen adaptation of Shakespeare is not appropriate or efficient in terms of an image-foregrounded visual art. Stage-specific textual characteristics of Shakespeare's plays such as his poetic language, lengthy dialogues, asides and soliloquies prevent preserving the full text in the adaptation. Apart from textual characteristics, different norms and structures of the two media is another factor in the need for change. To this end, this thesis will investigate what kind of changes are done in the text in the process of adaptation, the reasons for and results of these changes, common and idiosyncratic characteristics of the changes between different screen adaptations of *Macbeth* will be investigated. On the other hand, fidelity issue will be examined thoroughly in intra-lingual screen adaptations of Shakespeare in its effect on the patterns of change. In an attempt to provide a theoretically valid place to adaptation in the field of Translation Studies, the idea that adaptation can be seen and accepted as a form of translation will be scrutinized.

Keywords: Adaptation and Translation, Shakespeare, *Macbeth*, Stage and Screen, Fidelity and Intertextuality, Changes In The Original, Norms.

ÖZET

Yüksek lisans Tezi

**Bir Çeviri Şekli Olarak Uyarlama: Shakespeare'in *Macbeth* Adlı Eserinin
Sahneden Sinemaya Uyarlanmasında Ortaya Çıkan Değişikliklerin Yapıları**

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Bu tezin amacı, Shakespeare oyunlarının sinemaya uyarlama sürecinde, tiyatro sahnesine uyarlamadakinin aksine, orijinal metinde değişiklikler ortaya çıktığı varsayımını incelemektir. Shakespeare oyunlarını sahnelenmesi için yazmıştır; bu yüzden onları başka bir ortama aktarmak orijinal metinde çeşitli değişiklikler ile sonuçlanacaktır. İmkansız olmamasına rağmen, dil-içi sinema uyarlamasında orijinal metni değiştirmeden, olduğu gibi korumak, görüntünün ön planda olduğu bir görsel sanat bağlamında etkili ve uygun değildir. Şiirsel dil, uzun karşılıklı konuşma, kendi kendine konuşma ve kenarda alçak sesle kendi kendine konuşma gibi Shakespeare oyunlarının sahneye özgü metinsel özellikleri, orijinal metni olduğu gibi korumayı engellemektedir. Metinsel özelliklerden başka, iki ortamın farklı normları ve yapıları değişiklik gerekliliğindeki başka bir etkidir. Bu bağlamda, bu tez uyarlama sürecinde ne tür değişiklikler yapıldığını, bu değişikliklerin sebep ve sonuçlarını ve farklı *Macbeth* sinema uyarlamaları arasındaki ortak ve özgün özellikleri inceleyecektir. Öte yandan, değişiklik örüntülerine etkisi konusunda, dil-içi Shakespeare sinema uyarlamalarında aslına uygunluk konusu detaylı şekilde incelenecektir. Sinema uyarlamalarına Çeviribilim alanında kuramsal açıdan geçerli bir alan sağlamak için uyarlamaların bir çeviri türü olarak görülüp kabul edilebileceği fikri irdelenecektir.

Anahtar Kelimeler: Uyarlama ve Çeviri, Shakespeare, *Macbeth*, Sahne ve Ekran, Aslına Uygunluk ve Metinlerarasılık, Aslındaki Değişiklikler, Norms.

**ADAPTATION AS A FORM OF TRANSLATION: PATTERNS OF
CHANGES IN ADAPTING SHAKESPEARE'S MACBETH FROM STAGE
TO SCREEN**

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INTRODUCTION

Shakespeare wrote his plays to be staged. And, adapting them to another semiotic system such as to screen brings about medium-specific changes. Because Shakespeare designed his plays according to the norms and conventions of stage, and cinema is a very different form of expression. The stage-specific characteristics of Shakespeare's plays make preserving the text *as it is* improbable and inappropriate for screen adaptations. Therefore, changes occur. This situation is most obvious in adapting Shakespeare's *Macbeth* to screen when they are put on a comparison with each other and with stage adaptations of *Macbeth*. Studying the reasons for and results of these changes based on other academic publishing and comparative case studies can help us to provide a clear descriptive outlook to Shakespeare on stage and Shakespeare on screen. And, before embarking on such a comparative and descriptive study within the field of translation studies, it must be academically established that an adaptation can be seen and analyzed as a form of translation.

Cinema is a relatively recent performance art in comparison to the stage. Since the first commercial silent moving picture was released in Paris in 1895¹, it improved and disseminated in an unprecedented way to all over the globe. The first films were silent and only black and white. In a decade or so films have evolved into a mass entertainment industry in which France and the Hollywood competed for the first rank, which obviously resulted in the victory of Hollywood. After the inclusion of sound to the moving pictures in the 1920s, especially with the groundbreaking successful hybrid (half sound half silent) film of Warner Brothers' *The Jazz Singer* (1927), a transformation was seen towards 'talkies' (i.e. sound films), which gradually brought an end to the silent era. The revolutionary innovation and its success immediately pushed Hollywood to the conversion of "all-talking, all-singing, all-dancing" films (Crafton 1999:2). And, from the very beginning of the history of cinema, novels and plays have functioned as adaptable source materials for cinema. (Cartmell, 2012:2). The use of plays and novels in films is very understandable for several interrelated reasons. Firstly, they were seen as safe investments for producers, already tested and respected by the public. Secondly, they were appropriate for the

¹ The first cinema film to a paying audience was presented by Louis and Auguste Lumiere brothers in France. They developed a projector called Cinematographe. The film shows workers leaving a factory. For more informaton see Tosi, 2006:x.

ideology and politics of the era in terms of their manipulative power. Thirdly, the contention that an original's quality of 'high art' "would also elevate the status of the film" (ibid.), and fourth the similarities in their aim to 'make people see' in different ways (Bluestone, 1961:1). As Hutcheon asserts adaptation has become an indispensable part of cinema and they are everywhere today (Hutcheon, 2006:2). However, in contrast to its early times when adaptations were highly praised and sought, it can not be easily said that it has attained a respectable position in intellectual and academic circles because of its secondary or inferior position against written literature. (Stam, 2005:4) The debate on the position of adaptations against their literary sources along with fidelity issue is still an ongoing one today, and I think that even though the fidelity and positions of adaptations are evolving towards other discourses such as intertextuality or manipulative rewritings, the debate continues and contributes to academic world. This is very valuable in terms of intellectual productivity and development.

When thinking of adaptations academically, it seems to me reasonable to study them within the field of translation studies. Because besides being a mass entertainment form, they have literary value since they are "translations from a source semiotic system into a target semiotic system"² and this is exactly what translation studies can enframe. In this thesis, adaptations are accepted as forms of translations. The changes in the process of transfer from stage to screen is scrutinized. The changes between stage and screen adaptations, and more specifically Shakespeare screen adaptations are put into analysis with a narrow scope case study of *Macbeth* screen adaptations. Apart from the general proposals of the thesis, the questions below are sought to be answered throughout the study:

1. What changes occur in the process of transfer from stage to screen?
2. What are the reasons for and results of these changes?
3. What kind of generalizations can be made in terms of semiotic differences?
4. Is Shakespeare's textual characteristics appropriate for screen? If so, can it be reserved as it is in the process of adaptation to the screen? If not, what kind of

² *Semiotics* can simply be defined as the study of signs and sign systems. See Chandler, 2007; Sebeok, 2001.

common changes are done in different adaptations of the same play, i.e., *Macbeth*?

5. Is it still possible to argue that there is a common ground of fidelity in screen adaptations of Shakespeare?

In Chapter One, theoretical and methodological framework of this study will be explained. It will be shown that theories of translation can be used to analyze adaptations. Chapter One also problematizes the idea that adaptation can be accepted as a form of translation and that it can be studied within the field of Translation Studies. The field of Translation Studies has established itself as a scientific branch since 1970s and from then on many theories and methodologies to describe and prescribe the process of translation have been put forward. And, adaptation studies which is a relatively newer field has come to benefit from these theories and research frameworks. Though many scholars and theorists contributed to adaptation studies with their foundational works on theories unrelated to Translation Studies³, some others who are in and out of the field of Translation Studies approached the adaptations from the point of translation theories and suggest that adaptation can be studied as a form of translation⁴; and still others suggest that, though not translations, some theories of translation can be applied to adaptations⁵. Thus, it can be concluded that the theories shaped in the field of Translation Studies can be valuable consultants in the investigation of film adaptations of literary works. Patrick Cattrysse proposes that Toury's and Zohar's theories provide a proper methodological ground in studying adaptations through the eyes of a systemic and normative approach. Likewise, Lawrence Venuti, in his *Translation, Adaptation, Critique*, suggests that Gideon Toury's concepts would be appropriate for studying the film adaptations. He suggests that adaptations can be analyzed in terms of two categories which are "formal interpretants" and "thematic interpretants" (Venuti, 2007: 31). The former includes the material and structural elements of the adaptation and the latter corresponds to the values and ideological aspects of the adaptation (ibid: 41). Likewise, borrowing from Venuti's approach, J. Milton suggests that Translation Studies expand its span to include film adaptations (Milton, 2009: 56).

³ Such as Bazin, 1967; Balazs, 1924; Hutcheon, 2006.

⁴ Such as Lefevere, 1992; Cattrysse, 1992a, 2014b; Reiss, 2014; Reiss and Vermeer, 2014; Jakobson, 1959; Venuti, 2007; Zatlin, 2005; Cahir, 2006.

⁵ Such as Hutcheon 2006, Bassnett, 2002.

He thinks that adaptation studies can borrow from translation studies because of their immature theoretical infrastructure.

In contrast to the proposal of this thesis, Venuti and many other important theorists, though they often relate adaptations to theories of translation, think of adaptation separate from translation. For instance Susan Bassnett (2002) and Andre Lefevere (1992) and Linda Hutcheon (2006) term them distinctly and do not call adaptations translations. This point of view is not something that can be refuted and its logic can be justified from a distinctive perspective. Cattrysse explains the reason for excluding adaptation from translation studies may be, in general, translation is seen as an interlingual pursuit while adaptation is an intersemiotic one (Cattrysse, 1992: 67-68). Moreover, reversing the angle, it can be argued that there are very few scholars who think that adaptation can not be studied within the realms of Translation Studies just because it is not translation from one language to another in the same semiotic system. That is to say, even from an extreme point of view as radical as to argue that translation studies can/should only address to intertextual translations, it is not probable to contain translation studies to such a narrow scope.

On the other hand, there are many scholars and theorists who defend the idea that adaptations can be accepted as a form of translation such as Patrick Cattrysse, Roman Jakobson, Phyllis Zatlin, Edmund Cary, Andre Bazin, Linda Costanzo Cahir. I believe that departing from the definition of Roman Jakobson, screen adaptations can be accepted as a form of intersemiotic translation and therefore they can be studied within this field. When we have the opportunity to analyze the adaptation process within the field of Translation Studies, we have the chance of applying translation theories into screen adaptations.

In Chapter Two, in accordance with the relational outlook to adaptations, the terms intertextuality, rewriting and fidelity will be extensively investigated in establishing the common and diverse characteristics of stage and screen; and the term adaptation will be conceptualized in terms of intertextuality and intersemiotic translation. Though arguably lost its central position in analyzing translations and adaptations, fidelity discourse has never vanished and continues to be referred in works on translation and adaptation as a *discredited* criterion. It will be argued that fidelity discourse seems to have lost its position to intertextuality. Hutcheon argues

that “Adaptations are obviously not new to our time,[...]; Shakespeare transferred his culture’s stories from page to stage and made them available to a whole new audience” (Hutcheon, 2006:2). Hutcheon puts forward that texts should be analyzed in their relation to earlier texts from which they stem from. That is, a stage play has its origins in a written text which again has its origins in earlier texts, and so on. Her perspective reminds us Lefevere’s term ‘rewriting’, which accepts translations as rewritings with a manipulative effect and Julia Kristeva’s ‘intertextuality’, which accepts that all texts and speeches are related to earlier texts and speeches. These terms will be discussed thoroughly in relation to our thesis. But, briefly, it is apparent that these terms do not exactly refer to the same things and neither of them focuses on the same purpose and point of view. Lefevere approaches the rewriting process from the point of reason and effect and he remains focused mainly on translations and omits adaptations whereas Kristeva theorizes that ‘intertextuality’ exists in all forms of communication. Lefevere remains interested in the translated text to establish his idea of manipulative nature of the rewriting process whereas Kristeva holds both earlier and new texts together as a whole to explain the intertextual nature of communication. However, they have their similarities in that they refer to the preceding texts to explain new texts. Both of these terms accepts texts as forms of earlier texts. Likewise, it can be suggested that adaptations, too, have an innate relation to earlier texts, and they can be seen as “intersemiotic translations” when the adaptation process is from one semiotic system into another (Jakobson, 1959: 233). This is what Roman Jakobson detailed in his theory of translation. And therefore, it is possible to argue that adaptations can be studied within the framework of Translation Studies.

Also, in Chapter Two, financial, ideological and power related considerations will accompany to the comparative descriptive analysis of semiotic differences in screen and stage adaptations. Thus, fidelity discourse and the secondary position attributed to adaptations can be evaluated in a broader sense. As Shakespeare and other stage directors adapted his plays into the stage, the adaptation process also diversified into other forms of art such as cinema, opera, musicals etc. With the advent of cinema technology in the last quarter of the 19th century, it attracted people’s attention as a new form of entertainment and art. The more cinema

improved and proliferated, the more it felt the need of appealing stories and scripts. Thus, besides producing original stories, the main bulk of cinematic stories came from literary works, from novels to plays. Literary works of the past were both safe investments in financial terms and have respect and popularity among people. Therefore, they became valuable assets to be benefited from in this new medium. As Morris Beja informs, three-quarters of the best awards are given to adaptations and fourteen of twenty films of all times which earned most money are also adaptations (Beja, 1976:78). Likewise, in questioning the assumed secondary position of adaptations, Linda Hutcheon reports that according to 1992 statistics, 85 percent of all Oscar-winning Best Pictures are adaptations and 95 percent of all the miniseries and 70 per cent of all the TV movies of the week win Emmy Awards (Hutcheon, 2006: 4). Bluestone provides similar statistics:

[...] of the ten most valuable film properties, five had been adapted from novels. The high percentage of filmed novels which have been financially and artistically successful may be more comprehensible when we remember how frequently Pulitzer Prize winners, from *Alice Adams* to *All the King's Men*, have appeared in cinematic form (Bluestone, 1961:4).

William Hunter put forward in 1932 that since cinema is one of the most “democratic” forms of art and entertainment, its span would cover a whole range of audience from all over the world (Hunter, 1932: 62). Moreover, the new medium had its own distinct requirements and possibilities, which other media did not. Cinema, in contrast to written word, brought about the foregrounding of image. This could be accepted either as a requirement or a possibility in different analyses. But, regardless of these, the foregrounding of image has been the fact of the cinema to this day, and such a fact should be taken into consideration in adapting any written text into the screen. So, in order for the literary works to be adapted into the screen, directors and screen writers have to make changes in ‘translating’ the literary work into another semiotic medium, that is cinema. The general tendency in adapting written work to the screen has been the reduction of words and filling the gaps with all types of visual elements and other modes of communication such as music and other audio materials.

George Bluestone argues that there should be “probable mutations” when moving from one set of medium to another. Pointing to the foregrounding of visual

over the word, he states that “changes are inevitable the moment one abandons the linguistic for the visual medium” (Bluestone, 1961: 5). According to different points of view, these changes can be considered gains or losses. And, since the process of adapting from text to the screen demands some changes whether they are gains or losses, the reasons for and structures of them should be analyzed if one wants to establish the existence of dynamic and static properties of screen adaptation process in general.

After validating adaptation as admissible to Translation Studies in Chapter One, and establishing generic differences between the two media which necessitates changes in the original text in Chapter Two; in Chapter Three, several screen adaptations of Shakespeare’s *Macbeth* will be put on the analysis as intersemiotic translations and the reasons for and results of the changes that occur in the process of adaptation are analyzed to support the idea that Shakespeare’s texts are inappropriate for fully preserving without change as they are on stage. Therefore, the text undergoes changes such as reductions in quantity through omissions, omissions of large parts as well as characters, reassignment of lines, transpositions and additions in order to meet the norms and conventions of the cinema. I will try to exemplify the conclusions regarding the differences between the two media and changes in the process of adaptation made in the previous chapter with the analyses of screen versions of *Macbeth*, three of which are Hollywood versions and one is a British televised theatre. A diachronic comparative analysis will also provide a basis for establishing what has changed or remained same in screen adaptations of *Macbeth* through time. But, however detailed the analysis is, the individual differences in style and discrepancies in director’s decisions make the task of suggesting generalizations very hard. Therefore, finding out the similarities between these screen adaptations is very crucial in making generalizations. It is also crucial to find out the reasons for the differences between these adaptations for two main reasons. One is that they may be director’s individual choices, which is not helpful for our thesis. The second is impulsive ones. With impulsive I mean the differences which reflect the changing tendencies in the expectations of the audience and producers through time periods and the ones which reflect the continually improving technological capabilities that provide new opportunities and techniques in shooting the films. A detailed look into

these aspects of screen adaptations will provide a chance to establish generalizations and the comparative look into the differences and similarities between stage plays and their screen adaptations will clarify the idea that there are to be inevitable changes in translating from one semiotic system (stage play) into another semiotic system (screen adaptation). And, in the case of Shakespeare, these inevitable differences are very obvious because, so far, in no screen adaptation of Shakespeare the text is preserved as it is, at least in the case of cinema, especially in Hollywood cinema. The only exception to this generalization is Kenneth Branagh's financially failed (experimental) version of *Hamlet* (1996). As will be detailed, the existence of reductions, transpositions and other modifications in the adaptation prove this point. Similarities and common properties in all four *Macbeth* screen adaptations analyzed in this thesis will bring us to the idea that adapting Shakespeare to the screen without touching the original text is a very unusual endeavour and adapting his plays to the cinema requires making changes in the original text..

The aim of this dissertation is to scrutinize the changes which emerge in the process, to make generalizations between different screen adaptations of Shakespeare, and to provide a case study which covers four screen adaptations of Shakespeare's *Macbeth*, including the most recent Hollywood version of Justin Kurzel's 2015. Though Shakespeare is one of the most studied literary and now cinematic phenomena, these four screen adaptations of Shakespeare's *Macbeth* have not been studied in comparison to each other and *Macbeth* on stage.

In the meanwhile, when we refer to screen adaptations as adaptations, we also need to state that theatre plays of Shakespeare's texts are stage adaptations as well. Each and every stage productions of Shakespeare's texts, whether they are by Shakspeare himself or another producer since the time the texts appeared, should be seen as stage adaptations of the original text, too. But, both because our study is mostly focused on textual changes in screen adaptations and because Shakespeare wrote his plays according to the norms of the theatre in which the text may show changes if only needed by personal wishes of the producers rather than norm-based compulsory changes, stage adaptations are accepted as productions which preserve the original text in terms of quantity and sequence.

There are three main reasons for choosing *Macbeth* screen adaptations among others. One is that I believe *Macbeth* as a play-text deserves more cinematic attention paid neither by Kenneth Branagh nor Franco Zeffirelli. Secondly, I personally believe that *Macbeth* has not got popular attention as much as *Romeo and Juliet* and *Hamlet* in terms of cinematic application. Thirdly, 2015 version of *Macbeth* deserves a scholarly attention and comparison to previous adaptations and the original text. Because since 1971, it is the first Hollywood *Macbeth* adaptation with a high budget and it has reached a wide audience from all over the world.

Thus, by referring to large-scale productions, a broader outlook can be achieved towards screen adaptations. Linda Seger explains that books or other written texts may be read by a million readers, or a Broadway play might be seen by one to eight million people and this can be seen as a success, but in the case of [Hollywood] cinema when 5 million people see a film, it can be considered a failure. Because, as Seger puts forward “novels and plays have more select audience, so they can cater to a more elite market: they can be thematic; they can deal with esoteric issues, or work with abstract styles. But the transition to film requires that the material be accessible to the general public (Seger, 1992:5). Except 2015 version, there have been only two large scale screen adaptations of *Macbeth* in cinema history so far (Welles, 1948; Polanski, 1971) if one leaves the silent era adaptations, small scale television adaptations and inter-lingual screen adaptations aside. And the reason for including a televised theatre is to compare the screen adaptations and televised theatre with each other and with written text. Because, it can be suggested that in terms of technique and application televised theatre is what stands between the cinema film and stage performance but is very different from the cinema and theatre. It is the recording of a theatre play through several cameras, and this makes it neither a film nor a theatre. And, including the properties and examples of televised theatre into the comparison will provide a clearer picture of the gains and losses in cinematic adaptations of *Macbeth*.

To be able to track the changes in the original text as evident as possible, all the four adaptations are chosen from intra-lingual adaptations, that is, adapted in the language of the original. If interlingual adaptations were included such as Japanese version of *Macbeth* (*Throne of Blood*, 1957), then it would be difficult to detect

changes caused by different media. Because when interlingual adaptation is put on to analysis, linguistic differences and interpretive decisions on textual and linguistic level would compromise the main bulk of the study, which is unrelated to our thesis searching for an intersemiotic outlook.

In case study part of this thesis, comparative and descriptive analysis will be utilized within the frame of normative approaches of Zohar and Toury. These theories of translation will also be used in other parts of the thesis when the occasion arises. Besides, Lefevere's argument of translation as 'manipulative rewriting' will be utilized in parts where politics are involved. This study does not aim to be prescriptive or assertive but explanatory and descriptive as much as possible. The comparisons will involve binaries such as stage and screen, word and image, cinema and theatre. On the other hand, in this study the original text of *Macbeth* is taken only as one, the first publishing of which was in 1923 with *The First Folio*, first collected edition of Shakespeare's plays. Apart from descriptive binary comparisons, a diachronic comparative analysis of Hollywood screen adaptations of *Macbeth* will be carried out in an attempt to find out the development patterns of Shakespeare screen adaptations, at least in the case of *Macbeth* in line with the specific scope of the thesis.

CHAPTER ONE

ADAPTATION AS TRANSLATION

1.1. TRANSLATION STUDIES AND THEORIES

In this part of the study, I will discuss different theories of translation from the near past until recent times and I will present a wider outlook to the field of Translation Studies to encompass adaptations of all kinds. Also, the term transposition will be examined in detail and will be related to the term adaptation along with the theoretical and methodological framework of the study. On the other hand, different theoretical and methodological approaches to translations will be applied to studying adaptations. In this part, especially several theories of translation will be discussed which are appropriately connected to our aim in this study.

1.1.1. Studying Adaptations from a Translation Studies Perspective

The evolution of translation into a separate field of scientific endeavour gained a momentum especially with the manifestation of James S. Holmes when he presented his paper 'The Name and Nature of Translation Studies' in the 1970s, translation had not been seen as a diverse area of research which had its own reign. It was more of an inferior and insignificant branch of linguistics until the second half of the 20th century except that there were a handful of theorists trying to establish a Science of Translation. With his groundbreaking paper, Holmes brought the possibility that translation can be studied as a separate field. After that year, as Susan Bassnett explains, Translation Studies started to be taken seriously in the world and taken as a scientific field of study (Bassnett, 2002: 2). Thus, if adaptation can be seen as a form of translation, then it can be studied with theories of a discipline which has already established itself as a branch of social sciences.

1.1.1.1. Historical Orientation Towards a Broader Outlook

One of the aims of this study is to integrate adaptations into the sphere of translation studies. Today, there are many scholars who defend this idea. But adaptation was not always seen as a legitimate field of study under translation studies.

Until recently, the span of translation did not occupy a large area as it does today and as will be shown the debate mostly continued on the basis of interlingual translations. Translation was largely seen as only an interlingual and linguistic activity and theories were source oriented, heavily linguistic and prescriptive. With a rough periodicity, until the emergence of functional theories through the last quarter of the 20th century, translation was mainly responsible to the source text to a great extent (Nord, 1997: 6-8).

Though, equivalence discussion has never vanished away from the field and continued to hold an important concept in translation studies, after 1970s, prescriptive equivalence criterion, which generally focuses on creating the same form or content and effect of the source text in the target text and target culture, started to be replaced or accompanied by functional approaches which suggests that equivalence may not be necessary or even wanted in a target text and that the intended function of the target text on the target audience has priority in carrying out translation. Nord summarizes this feature of equivalence briefly: “Equivalence-based linguistic approaches focused on the source text, the features of which had to be preserved in the target text” (ibid: 7). With functionalist approaches, mainly emerged in Germany in 1970s and 80s, the tendency shifted from linguistic perspective towards intended functions of the target text. However, though target text gained importance in this approach, prescriptive structure continued and source texts were still given priority if possible. Many of the theories in the field took the function of target text to the fore with different degrees: Skopos theory of Reiss and Vermeer (translation as a purposeful activity), Nord’s more source-oriented functional approach (with educational considerations), Justa Holz Manttari’s inclusive theory of intercultural transfer in which all forms of “message transmitters” such as texts, pictures, sounds and body movements are seen from a purpose oriented angle, Mary-Snell Hornby’s integrated approach which brings together many fields to explain translation. Some of these approaches extended the scope of translation from only an interlingual level to a broader span to include intercultural and other semiotic transfers such as Reiss’ and Manttari’s (Nord, 1997:13, 23; Snell-Hornby, 1988: 40).

The inclusion of adaptation to the translation studies might be started with this broader concept of translation encompassing target texts and “transmitters” other

than texts. However, the most explicit approach to translation which includes adaptation into the sphere of translations came from structuralist Roman Jakobson. His text typology is composed of three types of translation and one of them is “intersemiotic translation” (Jakobson, 1959:233-238). Towards the end of the 1970s, a descriptive approach which has its roots in Russian Formalism emerged. Toury’s and Zohar’s polysystem theory provided a more culture oriented and explanatory approach to investigate the norms that govern the act of translation. Susan Bassnett and Andre Lefevere also took up this systemic and norm-based outlook to translation. Their broader outlook to the translation phenomenon nurtured a *cultural turn* which takes translation out of textual to a contextual position in which cultural norms and politics play the primary driving force. These developments can be said to have saved translation from a narrow text-based, source oriented and interlingual perspective. This broad outlook is important to our study in that it brings about the possibility that adaptation can be seen as a translation and be studied within translation studies and therefore the theories and methodologies of translation can be applied to the study of screen adaptations. To this end, I mostly used Toury’s and Zohar’s methodology and terminology as well as Lefevere’s when it is necessary.

1.1.1.2. Polysystem and Descriptive Translation Studies

With 1970s, polysystem theories gained credit after Even-Zohar put forward his theory of polysystems together with Toury. In his theory, which was inspired by the works of Russian Formalists in 1920s, Even-Zohar suggests that a literary work is studied not in a modernist isolation but in the system which it belongs and is a part of. The system is also in relation to other systems whether they are sub-systems or surrounding larger systems such as culture. Proposing an inter/intrasystemic approach, Even-Zohar accepted literature as a system which is a part of social, historical and cultural framework. 1980s were also dominated by Itamar Even Zohar's and Gideon Toury's systemic approach. Zohar's polysystems theory was a new approach to translation since the focus is not on the obsolete terms such as faithfulness or loyalty but to the place and function of the translation in polysystems. He attributed a dynamic structure to systems which are always in struggle to have a

central position if they are peripheral or to maintain that central position if/when achieved. Systemic approach gained the translation studies the opportunity of a wider look to the practice and theory of translation. His concepts which are generally applied to translation, are also applicable to other types of literature or other semiotic systems and they will be used in this study. His concepts of “interrelations”, “diachronic analysis”, “repertoires”, “centre”, “canonization” will be employed in explaining the position and relations of screen adaptations and that of Shakespeare’s.

In 1990s, Gideon Toury deviated from the way of Zohar and theorized his own approach to translation. According to his approach, translation is done to fill a gap in a target culture and it is reasonable to put the target culture onto the focus of the study. Instead of assuming a prescriptive or evaluative approach, Toury’s study of translation is carried out in line with a descriptive tendency which will determine “the norms that govern” the process of translation. That’s the reason why Toury named his groundbreaking book *Descriptive Translation Studies*. With descriptive theory he brings translation studies a methodological and terminological framework in which materials (such as texts) and processes (such as norm based applications) can be studied. He rationalizes his theory by its relevance to empirical sciences:

No empirical science can make a claim for completeness and (relative) autonomy unless it has developed a descriptive branch. The reason for this is that an empirical discipline, in contradistinction to a non-empirical science, is initially devised to study, describe and explain (to which certain philosophers of science would add: predict), in a systematic and controlled way, that segment of ‘the real world’ which it takes as its object (Toury, 1985: 16).

In this study, therefore, since concrete objects are put onto investigation like *Macbeth* screen adaptations, Toury’s descriptive theory well-suits to studying, describing and explaining them. Toury asserts that products can be explained by “determining forces of [their] intended meaning and by the strategies governed by the norms of establishing the them (Toury, 1995:13) His norm-based approach constitutes a main part of the methodology of our case study part and will be extensively referred to. According to Toury, cultures and the systems constituting it and the actions and situations going on in those systems can be accounted for on the basis of norms. These, of course, include products and processes of translation, and adaptation thereof. The norms, according to Toury, exist between (mandatory) rules

and idiosyncrasies (ibid: 54). If the norm is strong, then it is a rule-like norm, and if it is weak, then it is closer to idiosyncrasy. And, through similar behavioral patterns in the products of one system, norms relating to that system can be surfaced: “Inasmuch as a norm is really active and effective, one can therefore distinguish regularity of behaviour in recurrent situations of the same type, which would render regularities a main source for any study of norms as well” (ibid: 55). In line with this perspective, this study is intended to surface the norms in adapting Shakespeare’s *Macbeth* to the screen. Toury accepts that it is always possible to behave against the norms and not to conform to regularities but he adds that nonconformity, though possible, is not without price (ibid: 55). Their approach involves a wider outlook to the field of translation and take the translation not only as a product into another language but as a diachronic and synchronic process which affects the cultures. So, it can be said that translation can be viewed as a phenomenon which is governed by the norms in a systemic existence in which systems are not isolated but in relation to each other in varying degrees. Then, screen adaptations can be accepted as not only as part of cinema repertoire but also as belonging to the system of intersemiotic translation which is related to other forms of translation. This makes the interaction between the medium of cinema and the field of translation possible. And, the norms of cinema and translation can be studied in relation to each other through screen adaptations. Thereby, we can establish the rules and conventions that govern the process of screen adaptations within the frame of Translation Studies and determine what generalizations can be made and what idiosyncrasies exist between different screen adaptations of the same original text. In the case of cinema, especially screen adaptations, there are many variables that should be taken into account in the process of production and consumption such as “the profit motive”, “requirements of the mode of industrial production”, “unofficial and official censorship”, “moral control” (Bluestone, 1961: 34). And, to determine and interpret those variables and their effects on the directors’, producers’ and consumers’ decisions and expectations, it is important to include Zohar’s and Toury’s theories in the analysis of individual examples of screen adaptations.

The idea that screen adaptations can be seen as translations makes the field of Translation Studies a much broader concept to include any kind of adaptation

whether it is on textual level or between different media. Zohar himself openly attacks the idea that the span of term *translation* is held so narrow and proposes it include any “reformulation” of a given text, product etc (Even-Zohar, 1990: 74). He argues that “the process of decomposition and re-composition was admitted to be of translational nature.” (ibid: 75). Zohar suggests that translation is not to be constricted to a specific frame and it is a more general term to compass any rewriting of a text whether it is a text or film etc. This argument is in line with the idea of Bakhtin’s *ideologism* and Kristeva’s *intertextuality* as well as Jakobson’s broad outlook to the translation phenomenon, especially his *intersemiotic translation* (see Intertextuality).⁶

1.1.1.3 Translation and Adaptation as Forms of Rewriting

Another important theorist, André Lefevere holds a conflicting view to the relation between translation and adaptation. He does not accept film adaptations as translations but argues that both are rewritings which are manipulative and effective (Lefevere, 1992: 9). As a matter of fact, Lefevere approaches the translation phenomenon from the point of its ideological and manipulative effect and draws his theory on power relations, and the relation between dominant ideologies and their counter ideologies which affect the whole process of translation and any other rewriting. Since his focus is not specifically on what a translation is and what it is not,

⁶ Another theorist Katharine Reiss devised a text-typology which may be used to correspond to screen adaptations. She suggests four types of texts which are determined by their dominant communicative functions in the target system and also by their form. These are content-focused text (informative), form-focused (expressive), appeal-focused (operative) and audio-medial text which brings together visual and audial elements to the fore in expressing a source text. Though she theorized her theory in accordance with the need to determine a target text strategy, her last division of audio-medial text is well suited to the assumption that adaptations can be accepted as forms of translations. Because her own definition of audio-medial can be used to define a screen adaptation: “[...] any text that requires the use of and a degree of accommodation to a non-linguistic medium in order to communicate with the hearer, whether in the source or in the target language” (Reiss, 2014:43).

Lefevere did not elaborate on distinctions between them and considered them under the title of rewritings, which seems fair and understandable.

On the other hand, at least, film adaptations are accepted as rewritings but he does not include them to his theoretical study just because they are not within the realm of his expertise (ibid.). Besides, while basing his manipulation theory on translation, he mainly focuses on interlingual translation since “[...] it is the most obviously recognizable type of rewriting, and since it is potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of that culture of origin,[...]” (ibid.).

Thus, his approach to rewriting mainly in terms of interlingual translation pushes other forms of rewriting into periphery but this is understandable because he wants to show clearly the manipulative aspects of literary translations in a given target culture. According to Lefevere, intercultural translations are both his expertise and the best way to reveal the manipulative nature of rewriting process. He contends that [interlingual] translation is ‘the most obvious rewriting of all.’ (ibid: 10)

However, other forms of translation such as intralingual and intersemiotic translations are not disregarded by his rewriting theory just because they are not as recognizable as interlingual translations. Lefevere calls adaptation another form of rewriting but dismisses it since it is not within his expertise. He states that “[manipulative nature of rewriting] is obviously at work in other forms of rewriting, such as adaptations for film and television,[...]” (ibid: 9). Lefevere takes translation mostly as an interlingual aspect since his theory is based on the ideological aspects of translation from one culture in a given time and place it into another. In other words, Lefevere can be said to establish the importance of dominant poetics and ideology in any rewriting in terms of its manipulative effect whether it is an anthology, criticism, translation or adaptation.

However, looking from the perspective of today’s cinema industry and its manipulative effect resulting from the massive premises it occupies in terms of variety and quantity along with the large group of audiences it can reach, it would be very fruitful to include screen adaptations to such an ideological and power related approach. Moreover, as explained above, Lefevere does not disregard adaptations as

being out of 'Translation Studies'; by contrast, he regards them as a form of rewriting and this means that they can be studied under the title of Translation Studies. Therefore, Lefevere's theory provides a basis for including screen adaptations into the wide frame of Translation Studies under the title of Jakobson's "intersemiotic translation".

1.1.1.4. Jakobson's Translation Theory And Transposition As A Method of Translation

Every adaptation is a kind of translation. So, when thinking about any kind of adaptation, in literary terms, we base our arguments on the concept of translation. At this point, Roman Jakobson's approach to the term will be to the point. On his 'Linguistic Aspects of Translation', Jakobson formulates three types of translation, which are intralingual, interlingual and intersemiotic. Jakobson argues that:

- 1) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
- 3) Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems. (1959: 233).

He, however, explains that in terms of poetic art or more generally verbal art, this definition of translation does not apply. Instead, he explains that "Only creative transposition is possible: either intralingual transposition-from one poetic shape into another, or interlingual transposition-from one language into another, or finally intersemiotic transposition-from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting" (ibid: 238).

This definition of intersemiotic transposition can be considered to be instrumental in arguing that screen adaptations of Shakespeare's plays are accepted as intersemiotic transpositions by Jakobson. Moving from the definition of Jakobson, it becomes obvious that screen adaptations of stage plays can be studied within the frame of Translation Studies. Moreover, as will be elaborated in later chapters, there are other theorists and scholars who defend the screen adaptations of verbal works as types of translations and analyze them within the frame of Translation Studies.

1.1.1.4.1. Transposition

At this point, it seems proper to provide a definition for the term ‘transposition’, too. First of all, among many definitions of transposition, I prefer Jakobson’s which accepts transposition as a method to be used especially in intersemiotic translation. In other words, if adaptation can be considered to be a form of translation which can be studied within the field of Translation Studies, then transposition is one of the methods to be used in translation from another semiotic system. This term is used widely by many scholars such as by Roman Jakobson (1959), Robert Stam (2000), J.P. Vinay and J. Derbelnet (1958, 1995). Kubilay Aktulum follows Claire Gignoux’s steps and uses transposition in defining intersemiotics (Aktulum, 2017: 33). Phyllis Zatlin uses transposition as the reason for the inevitable changes in the process of adapting from stage to screen (2005). It is also used by Julia Kristeva (1980) in defining ‘intertextuality’. Most importantly, J.P. Vinay and J. Derbelnet’s definition seems very compatible to the one used by Jakobson. Besides, their definition of transposition applies to the case seen in screen adaptations, too. They take the word as meaning “a change in one part of the speech with another without changing the sense” and attribute it two forms: obligatory and optional (Vinay, J.P.; Derbelnet, J. 1958, 1995). Thus, with the term transposition in the case of screen adaptations, it is meant that the regular continuation of the original dialogue or monologue is divided into parts and other parts of speech are filled between them. In the case of screen adaptations, however, the optional or obligatory division of the term is irrelevant, because in this descriptive and non-prescriptive thesis the important thing is to establish the fact that transpositions exist in the process of adjusting the original text to the screen. Linda Hutcheon uses this term to define ‘adaptation’. Her definition of transposition is taken in a much broader sense than Vinay and Derbelnet’s. According to Hutcheon, most adaptations are conducted on “cinematic transpositions of literature” (Hutcheon, 2006: xii). In other words, adaptation to another medium is semiotic transposition (ibid, 16). While accepting ‘transposition’ as a shift from a sign system into another e.g., word to image, she also takes the term to mean any shift from real to fictional, or from historical biography to fictionalized drama (ibid: 8). Jakobson’s transposition seems obligatory in the case of poetic art. He claims that complete equivalence cannot be found between languages

or sign systems. Therefore, these should be considered to be ‘creative transpositions’. According to Gerard Genette transposition is transformation and it is the most important of all hypertextual practices (1997: 212). He argues that translation is also a linguistic transposition when carried out from one language to another. Genette divides transposition into two categories. In formal transposition, meaning is affected “only by accident or by a perverse and unintended consequence, as in the self-evident case of translation (which is a linguistic translation)” (ibid: 214). Second category is “thematic transposition”. In thematic transposition, argues Genette, “transformation of meaning is manifestly, indeed officially, part of the purpose.” (ibid: 214). In other words, according to Genette, transposition is either formal and unintended but inevitable, or it is ideologically purposeful.

Hutcheon bestows prominence to transposition in her theory of adaptation because transposition is inevitable in any kind of adaptation process. And, in our case transposition of the source text is seen obviously and abundantly in the case of screen adaptations of stage plays. This is so because of the different natures of the media. It is natural to draw distinctions between stage and screen. They have both their own advantages or disadvantages and different possibilities to offer. And these differences, and their relative advantages or disadvantages are one of the main constituents of our thesis and they will be explained in detail. While the action is to continue uninterrupted and shifting from one scene to another in short intervals, it would be difficult to leave the lengthy dialogues or monologues untouched. The text and characters are transposed, reduced in quantity, added, reassigned and omitted in accordance with the director’s choice and the medium’s demands. As will be analyzed in detail later, transposition is also one of the most witnessed techniques seen in the screen adaptations of Shakespeare’s plays.

1.2. THEORETICAL AND METHODOLOGICAL FRAMEWORK

This study takes several translation theories as its main methodological and theoretical frame. These theories which mainly focus on interlingual texts will be applied to adaptations which this study accepts as forms of intersemiotic translations. The concepts these theories hold at their disposal will be used in explaining the

processes, relations and materials. Since the cases analyzed in this study is not only on the basis of comparative textual comparisons within the literary system, other systems such as politics, marketing, socio-culture will help in providing interrelated relations in a broader scope.

1.2.1. Descriptive and Comparative Method to Analyze Adaptations

In the light of the Translation Theories examined above, this study will also take a descriptive stance in harmony with other theoretical and methodological approaches. Providing a descriptive analysis will be more fruitful than to put forward a prescriptive approach because this study accepts all adaptations as gains which benefit to anyone involved in them, from the source text to the audience and to the producers. A descriptive study will not only benefit from individual groups such as directors, producers and audience, it will also be possible to enlarge the conclusions to cover cultures through time. This study also includes a diachronic analysis of the same text's different adaptations between long intervals. In the case study chapter, four *Macbeth* screen adaptations will be analyzed diachronically and this will provide us a glimpse to the changes in the habits and expectations of the audience in general. Zohar's concepts of models (norms) and products which consist of repertoire will be utilized in analyzing the stage and screen adaptations in relation to the literary system which they are a part of. Besides, Toury's rules, norms and idiosyncrasies will be helpful in describing and comparing the semiotic forms and products.

1.2.2. Rewriting Mode

When necessary and compatible, screen adaptations will also be scrutinized as rewritings of a source text and the terminology of Lefevere's "*rewriting as a manipulative action*" can be used (Lefevere, 1992). Lefevere's concepts of "patronage" and "poetics" (together with their subdivisions) will be applied to the normative and systemic characteristics of different media and Shakespeare screen adaptations in establishing and supporting their causal and relational existence. To this end, for example, the manipulative influence of "differentiated patronage" on the ideological, status and economical factors in the choice and production of

adaptations will be analyzed. Screen and stage adaptations will be put on detailed comparison in terms of their semiotic existence. In this study which accepts adaptations as forms of translations, any kind of adaptation can also be accepted as a rewriting of an earlier rewriting with manipulative purposes. Especially, when the ideological and manipulative motives and effects of adaptations are taken into consideration, Lefevere's approach will provide guidance.

1.2.3.Theories From Other Fields

In addition, while benefiting from some of these core theories of Translation Studies, several adaptation theories of scholars from the field of cinema and adaptation studies will be extensively used in this study's comparisons and analyses. These theorists and scholars include Linda Hutcheon (2006), Sarah Hatchuel (2004), Phyllis Zatlin (2005), André Bazin (1967a; 1971b) and others. Their theories, examples and philosophical approaches will be very useful in establishing our thesis that Shakespeare's plays are not appropriate to adapt to screen without making changes in the source text since they are designed for stage and based on foregrounding the 'word' which contradicts the conventions of cinema that takes the image as the primary expressive form.

1.2.4. Statistics

In the case study part of this thesis, I will compare the original text and screen adaptations in terms of the number of words they include in an attempt to show to what degree words are excluded in each adaptation. Then, I will try to use this statistics in supporting the idea that Shakespeare's text needs to be tailored down to appropriate it to the screen. I will search for whether there are adaptations which use the full original text and if any, whether they are enough in number to deduce the existence of a norm. Besides, in this study, I will search for whether there are any additions to the original text other than Shakespeare's words to provide a different insight into the fidelity issue. The method I devised in calculating the number of words in each screen adaptation consists of several steps. First, I will download

subtitle files for each screen adaptation and double-check them to see if they are synchronized and consistent with the film. After I was assured that they were true subtitle files of the films, I opened them in Microsoft Office Word programme to see how many words are there in them. But, since there are other figures other than words such as numbers and minute/second indicators which add to the total sum, I will extract them from the total sum and that will give me the number of words used in the film with margins of error less than one hundred words.



CHAPTER TWO

LITERATURE, CINEMA, ADAPTATION, SCREEN AND STAGE AND THE POSITION OF SHAKESPEARE

In this chapter, the definition of cinema and adaptation, relations between cinema and literature will be examined. The effects of literature over cinema and the effects of cinema on literature in return will be discussed with examples. On the other hand, differences between screen and stage adaptations will be one of the most discussed parts of the chapter. Apart from its acceptance as a form of translation, the terms adaptation will also be conceptualized theoretically as intertextuality, palimpsestic intertextuality and intersemiotic transposition. The main aim in approaching the adaptation phenomenon with different concepts and seeing it from other perspectives is to enrich its potential in such a way that it can be studied in a broader outlook. Because adaptations do not only belong to the field of cinema. They can also be studied under diverse frames such as Politics, Linguistics, Philosophy, Sociology and Translation in harmony with each other. Towards the end of the chapter the scope will be narrowed specifically to Shakespeare adaptations and their technical peculiarities in stage and screen in a comparative way.

2.1. CINEMA

2.1.1. A Definition

Cinema is the art of moving images, a medium which brings together all expressive forms, from written literature to painting, theatre to music and figure of speech. But most of all, it is a visual art around which other forms are used to complement and reinforce it. The perception towards the cinema has also changed through time. Initially, it has been regarded as a mere visual art which is supported by sound after it was introduced to the cinema. Today, it has taken a more integrated approach to grant other accompanying forms of expression their deserved place. As Robert Stam argues,

[cinema is] a composite language by virtue of its diverse matters of expression-sequential photography, music, phonetic sound and noise-the cinema 'inherits' all the art forms associated with these methods of expression-the

visual of photography and painting, the movement of dance, the decor of architecture and the performance of theatre (Stam, 2000: 61).

This vision of cinema is termed as *multimodality* by Gunther Kress (Kress, 2010: 1-17). He advocates that there is never only one mode of communication but more than one. Even in the silent cinema, there are verbal signs, subtitles, pictures and music etc. However, this point of view does not reject the idea that among the constituents of a film, the most significant element is the image. Together with other forms of expression such as music, speech and other sounds, images constitute the whole film and transferred to the audience as a whole. This is the language of cinema. All the components of communicative discourse are designed in relation to each other to create an artificial production which is presented to an expecting audience according to a *skopos*. This artificial communicative form -cinema- needs to be as flawless as possible to help the audience get illusioned. Basing his theory on structural linguistics theories of Roland Barthes, Levi-Strauss, and Saussure, Warren Buckland claims that film is a language but it is not the same as the language we speak everyday. Rather, it is created on methodological grounds (Buckland, 2004: 88).

Besides, in order to appreciate a screen adaptation and get an idea about the labor, cost and number of people that take part in it, it may be useful to know how a film is generally produced step by step. Thus, it will be seen that while in a theater dozens of people take part, in the films that number reaches to hundreds⁷.

⁷ The making of a film has often been divided into diverse categories according to the diverse positioning of the steps into categories and sub-categories. It is generally divided into three main categories: pre-production, production and post-production (Jane Barnwell, 2008). Some others put another category before the pre-production stage - development and planning (Allison et al., 2006). Yet, some others put a fifth category to the end of the line - distribution (Bihis et al., 2017). When looked at closely, it can be seen that every categorization is more or less similar to each other as regards the steps they follow. Therefore, which one is chosen does not seem to be very crucial. Yet, since it is more comprehensible, five stage approach seems more explanatory. First one is the development, which includes determining “the plot, characters, mood, settings, themes, and the complete script” (ibid: 10). The second stage is pre-production which involves “recruitment of the people needed for the film, including the director, location manager, musical director, sound designer, production designer, cinematographer, casting director, lighting director, and all the other staff”, who are responsible for planning every detail about the film from locations to props to lighting and costumes (ibid.). Then comes the production stage. As the name suggests, the film is shot during this step. The action is recorded through cameras frame by frame and then after the shooting is done, the fourth stage is the post-production. This stage involves “editing, selecting shots to be used and assembling these shots in an appropriate order” along with sound processing including dialogues,

2.2. BILATERAL RELATIONSHIP BETWEEN LITERATURE AND CINEMA

2.2.1.From Literature To Cinema

Starting from the birth of the cinema, adaptations from plays and novels have become a main part of the cinema *repertoire*. Even-Zohar's theory can explain this situation. In his polysystemic approach Even-Zohar suggests several reasons for a literary type to dominate central position as the canon. In his theory, Even-Zohar asserts that translated literature takes the central position in certain situations:

(a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established; (b) when a literature is either "peripheral" (within a large group of correlated literatures) or "weak," or both; and (c) when there are turning points, crises, or literary vacuums in a literature (Even-Zohar, 1990: 47).

Given the young age of cinema in comparison to already established art forms and their repertoires, it seems logical for the cinema to borrow materials from those repertoires and adapt them to its own. This perspective may account for the eager dependency of one young semiotic system into an already accepted and established one.

However, though benefitted from written literature at utmost degree and used its repertoire by fitting the products into its own models (norms), adaptations can be said to have been placed into a secondary position by most scholars and critics. It is seen that until 1950s, cinema was generally seen as an inferior form of entertainment in comparison to literature and it was not accepted as an art form, at least in the sense of high literature addressed to an elite minority. Cartmell shows that writers like Frank Raymond Leavis, Denys Thompson reproached the harm done to the literature

music and other sound effects. (Allison, 2006: 15) If any, digital effects are added in this stage. Post-production is the stage when a film is actually finished and gets ready for the audience. Fifth stage is the duplication, distribution and presentation. The audience is usually incorporated into this last stage, however, today, all the phases of a film production is observed by fans of directors, actors and even studios. The film industry has advanced to such a degree that there are hundreds of people participating in the making of the films. Specialists are hired for each department crucial to the production. Director, lighting and sound, operators, costume designers, script writers, script supervisors, cinematographers, production designers, post-production team, and many others collaborate harmoniously to produce one single film. As a matter of fact hundreds of staff are required to complete and then to distribute a large-scale film in today's film industry.

by film adaptations. They viewed adaptations as a marketing device and complained that they exploit literary value of texts through “the decay of language and the standardization of literary texts” (Cartmell, 2012: 157). In her “100 Years of Adaptation”, Cartmell also asserts that literary studies dismissed screen adaptations in a hostile manner seeing them as not having any artistic value or true art. Moreover, she reveals the contention that film adaptation has a destructive power: “The early twentieth-century concern that film adaptation can contaminate the public and the moral imperative to protect the author from screen vulgarization are still very much alive and kicking” (ibid: 6). Probably, the most famous objection to the cinema, specifically to adaptations, before the 1950s, came from Virginia Woolf in 1920. After she watched the film adaptation of *Anna Karenina*, she wrote an essay “The Cinema” criticizing and lamenting the superficial materialistic form of films leaving no room for imagination. She complains about the striking disharmony between the novel which addresses the imagination of the reader who feels the mind of the characters and the film which only shows the appearance of characters and other concrete materials without being able to convey the subtle emotions. In this regard, she envisions literature as a prey to cinema and thinks that their coming together does harm to both: “The cinema fell upon its prey with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. The alliance is unnatural” (Woolf, 1926: 326). Given the sensitive character of an eminent novelist and the incapacities of cinema’s early period, her worries can be seen reasonable and acceptable. Her approach summarizes the general tendency to film adaptations as being inferior and even harmful to literature in those times.

On the other hand, there were proponents of cinema who believe that cinema is no less an art than literature. In ‘Screening the Novel’, Giddings and his companions quote from Herbert Read’s advice to writers that “the most distinctive quality of good writing” is the “visual” and a writer should try to convey images by means of words. And this is both the definition of good literature and a good film (Giddings et al., 1). They put Joseph Conrad’s famous lines “The task I’m trying to achieve is above all is to make you see”, and the film-maker D.W Griffith’s words

expressed in 1913 “My task ... is by the power of the written word, to make you hear, to make you feel - it is before all, to make you see” (ibid.).

2.2.2.From Cinema To Literature

At this point, it seems proper to draw attention to a change of paradigm in the acceptance of literary works. There are instances in the past in which popularity of a literary work was not a much sought thing because being popular and addressing the tastes of general public was seen as a loss of status. Lefevere gives the examples of Ottoman literature and Tudor literature to illustrate how inferior the (undifferentiated) *patronage* see the popular. The popular did not comply with the status component of the patronage. Therefore writers, in order not to lose their respected position in eyes of the patronage would refuse their work to be disseminated to the public: “In certain instances the pressure against being popular was so great that writers themselves preferred to restrict the circulation of their work to other members of the coterie only” (Lefevere, 1992:18). Though, there may still exist similar tendencies, it can be assumed that in the case of several genres such as thrillers, fictions and crime fiction which constitute the main bulk of the screen adaptations today together with comics, being popular is an indication of status and a way of canonization in the system. This may constitute one of the reasons for the popularization of Shakespeare through screen adaptations and also help the adaptations of other classics not to be seen examples of inferiority or infidelity.

Screen adaptations can be said not to be so different in application from the original films, that is, the films not depending on a specific previous work. Moreover, from a pragmatic angle, it can be said that screen adaptations fulfill a popularizing effect on behalf of the original texts no matter if they are classics or modern, making them to reach a greater audience, making them known while benefiting from their success and reputation as originals. This mutual relationship may explain why literary writers have started to take screen adaptations more seriously in comparison to its early years. Of course, the replacement of fidelity discourse with intertextuality has earned adaptations a justification and earned it a respect in its own right. As Linda Hutcheon argued before, the dialogic point of view (text and film), which

accepts the adaptation as a product, was added a new perspective of intermediality, that is adaptation as a process. In 1950s, Andre Bazin, who is regarded as a foremost theorist of cinema, drew attention to this function of screen adaptations and remarked that “It is in fact commonly agreed that the novel and particularly the American novel, has come under the influence of the cinema” (Bazin, 1967: 61). He then extended his view to encompass not only screened adaptations’ influence on written literature but also on the art of drama: “The success of filmed theater helps the theater just as the adaptation of the novel serves the purpose of literature. *Hamlet* on the screen can only increase Shakespeare's public and a part of this public at least will have the taste to go and hear it on the stage” (ibid: 75)

Therefore, we can say that the relation between the original and the adaptation is not unilateral. Even in the first decades of cinema, it seems that, screen adaptations had considerable effect on the process of writing. With the awareness that cinema has such potential and has the power of reaching to a larger mass than ever before, the plays or novels were started to be written so as to get a chance to be screened, though the former is better suited to be screened in its nature. Detective novels can be a good case in point. It might be an inevitable urge for an author to have his product screened and have a greater audience, and to design his/her text accordingly, or at least have this in mind as a potential gain. “This is so true that a great number of American crime novels are clearly written with a double purpose in view, namely with an eye on a Hollywood adaptation” (ibid: 54). However, it has become a much more serious concern today as many books have started to be screened, at the cost of losing artfulness and for the sake of visualization. Harry Potter series may be a case in point or consider comic books or modern fiction. They are increasingly designed and written with the hope of being potentially filmed. Linda Hutcheon quotes from Chris Lackner and notes the words of a comic artist Cameron Stewart “A lot of comic books are being made to appeal to Hollywood studios--they’re being written and illustrated as a film pitch. [...] They are writing comic books in anticipation of what can be done on a film budget [...] as a result you get superhero comics that aren’t quite as superhero any more” (Hutcheon, 2006: 88). Likewise, Richard Berger argues that many writers are affected by cinema and designed their works to give them a filmic atmosphere. Berger gives the example of

Kafka's preference cinema over literature and puts forward that both literature and cinema adopt the each other's practices (Berger, 2010: 152). Moreover, Berger expresses that the original novels' writers whose works are filmed enjoy much more publicity than otherwise and asks "would Stephen King be as well known or admired if his novels and short stories hadn't been such rich source for cinema?" (Berger, 2010: 155)

2.2.3.The Question of "High Position" Associated to Marketability

Deborah Cartmell discusses the 1930s' idea that films are harming the high position of literature and consequently the high culture by making it a popular entity. According to her, popularity is not necessarily giving up the high literary value. Citing Leavis and Thompson, she notes the perspective towards the adaptations in those times: "[...] film, and best-selling fiction were engines of modern civilization that were a threat to the appreciation of the 'higher' forms of culture. Film, and in particular the talkie, were catastrophic desecrators of language and, therefore, of culture itself" (Cartmell, 2014: 160).

As a matter of fact Cartmell approaches the film adaptations both favorably and cautiously because she defends the idea that adaptations are divided into two types: one is to preserve and retell an important story and the other is "stealing a text" and exploiting it to attain commercial gains (ibid: 160). In the case of the latter, she clearly criticizes that adaptations are done to make profit in the first place and that this condition constitutes a threat to the quality of literature. She may be right in her own worries because financial gain is one of the main considerations in film industry without which productions can not proceed. This is but normal when we consider that the production of any work is done to sustain a life and/or make profit. Robert Giddings summarizes this point briefly: "Even Shakespeare had to eat" (Giddings et al., 1990: 92).

But even if the main goal is to make profit, that would not change the fact that adaptations can promote the reading of their original texts. And bringing the popular culture to the literary circle through the help of screen adaptations and proliferating an original's reflections into other semiotic systems will eventually be

fruitful on the part of the original both in terms of status and marketing. Adaptations certainly motivates people to read the original text from which adaptation is produced. In their *Screening the Novel*, Robert Giddings, Keith Selby and Chris Wensley states that “Certainly, there is clear evidence that a film adaptation of a novel leads to a renewal of interest in the book itself: sales increase, as do borrowings from libraries; films based on original scripts will often have simultaneous publication of a “novelization”, the book of the film”(ibid: 21). Thus, it can be concluded that screen adaptations of Shakespeare can direct people to stage theaters and original texts (or their translations into other languages)

2.3. COMMONALITY OF CINEMA AND AESTHETIC CRITICISM

Another answer may have been given from the beginning of the cinema phenomenon by Béla Balazs, who was a romantic modernist theorist and lived in the first part of the 20th century, which can be considered the adolescence period of the cinema. He saw the commonality of the cinema and realized its potential expansion. He accepted cinema as a new art which would attain great popularity everywhere and disregarded the aesthetic concerns which he blamed for being exclusive to higher circles of the society. Balazs did not approach the cinema phenomenon with a suspicion that it would be detrimental to the philosophy of art and aesthetics and chose to accept cinema as a popular art like folk tales and songs. Balazs foresees the emerging of cinema as a far-reaching form of art and argues that “Film has now become a fact, a fact that is producing such profound universal, social and psychic effects that we must engage with it, whether we will or no. For film is the popular art of our century” (Balazs, 2010: 4). He really attributes a very special place to films as 20th century’s first and foremost way of popular entertainment, which “has taken over the role formerly asumed by myth, legend and folk tales” (ibid.). While Balazs’ thoughts about the significance of films (and screen adaptations indirectly) provides an answer for the scholarly and literary interest in adaptations, his excited defense of the moving picture resulted from a philosophical outlook which sees cinema as the materialized mode of expression in opposition to the abstract and dematerializing effect of the word. According to Balazs, the film, at last, provides the concrete way of communication and makes “the man visible once again”. Because, before the

spoken language emerged, people were communicating through gestures and actions. And this way of communication is, according to Balazs, “true mother tongue of mankind” (ibid: 10-11) So, why would any art including this fundamental way of communication become a danger to the art itself? He claims that through films mankind will remember a long-ignored language of expressive movements such as gestures and actions which were positioned to a secondary rank after the written and spoken language of words and continues to say that “It is film that will have the ability to raise up and make visible once more human beings who are now buried under mountains of words and concepts” (ibid: 11). This point of view towards films may justify the interest in the adaptations since they form a large proportion of the films produced. This last point about films establishing a visible communication is in line with Gunther Kress’ term *multimodality* of communication, which includes a holistic approach including images, sounds and words together constructing the communicating action (Kress, 2001: 67). (See 2.7.3.10.).

2.4. CHANGING PERSPECTIVES AND THE POSITION OF FIDELITY

With the expansion and improvements of the cinema industry for over a century, screen adaptations of written texts have proliferated. To provide a statistical example, Patrick Cattrysse informs that in the American film industry %34 of the films were based on novels and %33 of them were based on short stories and only %22 of them were based on original screenplay in 1940s and 1950s (Cattrysse, 1992: 56). Among these adaptations, screen adaptations of Shakespeare’s plays have a prominent position in terms of number and variety. In the mode of cinema, the directors have often used Shakespeare plots and texts to create their own version of them. Obviously, the idiosyncratic approaches of the movie makers are highly subjective and it is not easy to generalize the approaches to the screen adaptations of Shakespeare plays. The issues fidelity-freedom, power and ideology and intertextuality are mostly discussed in this respect.

2.4.1. On Fidelity In Translations

To understand and accept the place of fidelity as a popular norm in screen adaptations, one can look at the place it holds through the history of translation. Even though it lost its eminent position in time as a criterion for evaluating translation, the

term 'fidelity' has always been there to apply to any translation and its critique in different degrees. Many scholars and theorists oppose to the idea that fidelity to a source text is a must while at the same time most of them accept that total fidelity is not possible and even unnecessary. Others who glorify the original generally tend to take the term as a primary criterion in rewritings originating from it.

The fidelity issue in any form of rewriting, especially in translations and adaptations, has become a heterograde concern for any critical approach, whether the approach itself defends or attacks the prerequisite of it. The absolute loyalty to the source text was the only acceptable form of translation for many centuries, which can be well seen by looking at the translations of religious texts. Jeremy Munday states that the term fidelity largely meant word-for-word rendering of translations, especially those of religious texts until the 17th century (Munday, 2001: 25). He notes that "it was not until the end of the seventeenth century that fidelity really came to be identified with faithfulness to the meaning rather than the words of the author" (ibid,25).

The discussions on translation dates back to the philosophers of as early as 1st century A.D. such as Cicero, Horace and St. Jerome, whose ideas came to dominate the translation approaches until 1900s. Their views regarding how translation activity should be carried out were centered around the terms 'fidelity, loyal, free' in general. However, as Jeremy Munday explains chronologically in *Introducing Translation Studies*, from 1960s onwards the theories and approaches started to change focus towards a more cultural and target oriented path, which includes new criteria like purpose, ideology, dominance, manipulation and power, the terms brought to the field by scholars Gideon Toury, Itamar-Even Zohar, Theo Hermans, André Lefevere, Susan Bassnett, Hans Vermeer etc. This detachment from the source text can be said to have expanded the span of translation studies to integrate new areas of social, cultural, political and even economic angles into its territory (ibid, 2001:13).

2.4.2. Replacing Fidelity With Power And Ideology

The insistence on fidelity and the pressure for censorship was very strong in the act of translation through the ages in a dwindling degree. Especially, it was a vital

criterion in translations of subjects related to religion and politics. Sixteenth century Bible translator William Tyndale is one of the most tragic examples of the translation history. Tyndale was a leading English scholar who contributed to the richness of English grammar and vocabulary with his translations from Hebrew and Greek texts. His translation of Bible into English was the first one directly from Hebrew and Greek texts. This translation with a Reformist outlook was taken as a treason to the Roman Catholic Church and the Kingdom of England. As a result of his actions opposing the dominant authorities of his time Tyndale was accused of heresy and after the betrayal of one of his acquaintances he was captured, then strangled and burned at stake. Even this specific example can provide a view towards the pressure on translators and the issue of fidelity stipulated by authority.

These examples clearly show how significant fidelity discourse has been in translation for dominant power circles through centuries. Another example of the danger of a translator's insistence on 'free stance' by disregarding word-for-word fidelity is Etienne Dolet. He was a scholar, translator and printer. In the 16th century France, he opposed to the idea that translation should serve to the source text and to the authority. Instead, he defended the target language and sense-for-sense approach and sought for an opportunity to abandon the blind fidelity issue. He translated one of Plato's texts into French in a very secular way which seemed rebellious in that time and added a phrase "*rien du tout*" which means "*nothing at all*" to a question what there is after life. Thus, again, he was accused of heresy and burned at stake in 1546 in France. (Delisle, 1995: 32-35, 141; Christie, R. C., 1899; Daniel, 2001: 282-283). With the second half of the twentieth century, translation studies started to direct its focus from source text to the functional aspects of the target text and *skopos* of the target text and the system surrounding it became the main concern. Vermeer points out that "A translation is not necessarily [...] meant to be a 'faithful' re-wording of a source-text surface-structure, [...] but is meant to serve a purpose designed for the target text as well as possible under target-culture circumstances" (Vermeer, 1996:33). With the introduction of other schools of thinking such as functional and systemic, descriptive approach, fidelity lost its position as a 'primary criterion' in translations.

But it would be too ambitious to argue that fidelity has vanished. Because, faithfulness is still sought mainly in two situations. One is the time when the intended

function is to create a translation with dynamic or formal equivalence of the source text in the target system; and second is the time when the source text is so canonized and accepted as a classical in both the source and target system that faithfulness becomes the natural translation policy. Therefore, it can be argued that both stage and screen adaptations of Shakespeare fall into the latter reason in this case.

2.4.3. Fidelity and Intertextuality In Stage And Screen Adaptations

2.4.3.1. Fidelity in Application From a Historical Perspective

As stated earlier, in translating from one language to another on a textual level, fidelity to the source text was a prominent criterion in criticizing, assessing and producing from the beginning to recent times. This was so especially in the case of religious texts. However, the situation was different for adaptations from text to stage in the beginning. Adaptations can be said to enjoy a more free style in the 17th and 18th century in comparison to intertextual translation, especially because of the need of foreign texts to be adapted in accord with the tastes and expectations of audiences, which led them to be free from the source text. The need for foreign texts justified the method of free translation in terms of theatre (Bastin, G. L. 2001: 5). This infidelity situation faced a reaction with the German tradition in the 19th century which defends translations of a more ‘faithful’ kind (Delabastita, 2001: 224). With the invention of ‘moving picture’, adaptations proliferated and through the advent of new technological possibilities and variations in accessing products, adaptations have become much more available and extensive, especially in terms of screen adaptations (Bastin, 2001: 6). Yet, the adaptation studies and critics have always relied upon the comparisons and contrasts with the adapted and original product in the first place and never ruled out the fidelity angle to this day. For example, when she investigates Branagh’s *Hamlet* and *Henry V*, Paula Baldwin Lind claims in a prescriptive way that fidelity is a main criterion in producing any *good* Shakespeare screen adaptation after she accepts that complexities which appear in the process of moving from theatre to screen are open to debate. She asks “whether it is possible to adapt a Shakespearean play or not, and secondly, if it is done, how to do it better in terms of fidelity to the text” (Lind, 2016 :80). Robert Stam outlines the most used adjectives

to attack film adaptations by various critics such as “betrayal, infidelity, deformation” when he attacks the value attributed to fidelity (Stam, 2000: 54). Thomas Leitch, while criticising the approach to adaptations, expresses his wish to discredit fidelity with references to Alessandro Raengo, Robert Stam, Cartmell and Whelehan. He criticizes the critical acceptance of adaptations’ “derivative and inferior” position. He reveals that “It is as if adaptation studies, by borrowing the cultural cachet of literature, sought to claim its institutional respectability and gravitas even while insuring adaptation’s enduring aesthetic and methodological subordination to literature proper”, and he praises the efforts in trying to “balance cinema against literature” (Leitch, 2008: 64). He believes that because of the strong association of adaptation to its literary source, fidelity concept sustains being a primary criterion. Linda Hutcheon informs us that fidelity criticism has been the dominant factor in adaptation studies for a long time but says that “[...] dominance has been challenged from a variety of perspectives with a range of results” (Hutcheon, 2006: 7).

In one of his essays on cinematic adaptations, Bazin takes a very detailed and descriptive as well as prescriptive stand towards the relationship between the original and the adaptation in terms of fidelity: “For the same reasons that render a word-by-word translation worthless and a too free translation a matter for condemnation, a good adaptation should result in a restoration of the essence of the letter and the spirit” (Bazin, 1967: 67). He believes that a balance should be achieved between the original and the adaptation without losing the soul of the source meaning. However, Cartmell questions this kind of prescriptive stance as she believes that adaptation’s relation to its original in terms of fidelity is just a narrow outlook and defends that it is fruitless and makes the adaptation trapped to an inferior position. She proposes that other criteria should be taken into consideration in assessing the adaptations such as “the commercial arrangements, legal frameworks, institutions, industrial motivations” and so on, and she proposes that adaptations be seen as adaptations not superficial inferiors of originals and draws attention to their “manipulation of a previous text” (Cartmell, 2014: 163). Samely Kamilla Elliott defends that the priority of fidelity has lost its position to other angles and she argues that adaptations are not just art forms but should be seen as “signs, narratives,

cultural productions, ideologies, mental constructs and commodities which can be studied in disciplines other than the arts” (Elliott, 2014: 74).

It can be said that pragmatics of adaptations for the new popular art was a remarkable point of view for Andre Bazin and many others. Because texts that can be appealing if/when screened were a much needed resource since they provide the content in a different form. And fidelity to the source was a main criterion in assessing the adaptations even though it was known that fidelity discourse is fruitless as long as the adaptation is seen from the point of popular culture’s eyes. George Bluestone contends that a screen adaptation will unavoidably remove the original text and will have a place of its own free from its source, and this will make the film-maker not a translator but a new author. In an attempt to counter the hierarchical point of view of film criticism, Bluestone argues that “it has always been easy to recognize how a poor film “destroys” a superior novel. What has not been sufficiently recognized is that such destruction is inevitable. In the fullest sense of the word, the filmist becomes not a translator for an established author, but a new author in his own right.” (Bluestone, 1961: 62). Therefore, it can be argued that the degree to which fidelity is taken into account has decreased in time and left its central position to other concepts.

The term fidelity lost its top rank as a criterion with the 1950s and adaptation studies started to follow a more cultural direction which gave priority to the adapted product over the original. With the 1990s, new capabilities and possibilities of adaptation started to gain ground thanks to globalism and media variations and media convergence, which have been increasingly seen as devices of *manipulation*. Gentzler *et al.* draws attention to translators’ acceptance of translation as devices of control:

[...] as Madison Avenue tightened its grip on the United States and the world and pioneered techniques for using the mass communications for cultural control, practicing translators began consciously to calibrate their translation techniques to achieve effects they wished to produce in their audiences, whether those effects were religious faith, consumption of products, or literary success” (Tymoczko and Gentzler, 2002: xi).

Their outlook can be adopted to adaptations, too. Because cinema in general is today’s one of the most eminent and disseminated devices of mass-communication. So, using this device according to determined functions of control or other

manipulative effects to achieve ideological political or financial gains is possible and even inevitable. In this sense, for example, Hollywood's proliferation of its "comic repertoire" through their screen adaptations can be regarded both as an ideological and financial outcome of a manipulative agenda. As Lefevere puts: "Rewriting manipulates, and it is effective" (Lefevere, 1992:9). However, it should be noted again that fidelity criterion has never lost its significance in producing and analyzing screen adaptations. Richard Butt defends that fidelity is aimed in certain conditions and is abandoned in others. He explains that, in view of their status as classics, "television aims for a high level of textual fidelity in their adaptation, a fidelity which consequently produces the traditional values,[...] whereas cinema has demonstrated an enthusiasm for quite radical adaptations of classics" (Burt, 2012: 163).

That is, in the television fidelity has remained as the main criterion of producing and evaluating an adaptation whereas in the case of cinema it is not taken into account as much. At this point Sarah Cardwell posits that the need to preserve temporal fidelity in classics derives from "our cultural need to connect to our past, the response to which has been the construction of a particular version of national heritage" (ibid: 164). Similarly, Arien Hudelet explains that:

[a]lthough the term 'fidelity' is today generally dismissed as an inadequate criterion for serious study, the relation to the source text seems to come back with a vengeance in many case studies and the spontaneous reaction to an adaptation inevitably brings up the comparative approach with the 'original' work (Hudelet, 2012: 258).

Likewise, Patrick Cattrysse puts forward that there are four adaptational patterns or mechanisms and these categories determine whether an adaptation is stable (ie.,successful), unstable (ie.,unsuccessful), conservative or innovative. In other words, fidelity concept never disappeared but started to be taken into consideration along with other concepts and in a contextual frame. Timothy Carrigan argues, fidelity studies lost its dominant position and replaced by cultural studies embracing the target culture and later to a new focus on the possibilities for adaptation and its capabilities in the 1990s (Smith, V. L., 2010: :8). George Bluestone defends that when a screen adaptation is successful either in financial or

critical terms, its faithfulness is not seriously taken into account. (Bluestone, 1961:114)

2.4.3.2. Between Fidelity And Reality In Terms Of Conventions And the Case of Shakespeare

Since theatre and cinema are two different media, it may be logical to evaluate or search for fidelity from different perspectives. In theatre, when a play is written for stage, it may be mostly enough to compare the text and the spoken language on the stage to find out whether there is fidelity to the source text or what is the degree of it. But, in the case of cinema, textual similarities or dissimilarities may not be enough to decide conclusively whether there is fidelity or not. Because, the original text is not written for another medium like cinema. This brings us to the idea that in the case of cinema, fidelity is to be evaluated by taking into account the different norms of the cinema medium, which means that there may still be fidelity to the original text despite substantial changes in the original text's application to the screen.

The invention of new cinematic techniques and new possibilities make the fidelity issue different from that of the stage play. In cinematic adaptations of stage plays, the fidelity is maintained at the level of text, and the other visual and musical elements are aimed to attract the interest of the audience. Because, though cinema is considered to have multimodality which brings together other forms of expression, its foremost expressive power is the image. So, as long as the fidelity to the text is preserved to the degree that the medium allows, the rest mostly depends on other issues of creativity, imagination, and the need to satisfy and attract the audience. Historically, almost all intra-lingual screen adaptations of Shakespeare have the common feature that they do not include external additions on textual level. There are changes, transpositions, reductions or omissions, but the addition of a new vocabulary is hardly seen in them. Therefore, it can be suggested that many screen adaptations of Shakespeare have been created by preserving the textual elements and by creating the images which can not be realized on the stage. In other words, many Shakespeare screen adaptations are processed to provide the spatial reality and

visualize this reality in a way to satisfy the spectators' demands and expectations while preserving the (chosen) key parts of the text to accompany the visual performance. On the stage, the visual elements are just symbolic, as we argued before, the audience is content with the almost empty stage and dwells mostly on his/her imagination to get visualize the spatial elements. We can see this, for example, in the Tragedy of *Macbeth* when there is no forest or real castle or hundreds of men fighting in the background etc. All these images are symbolic and we can understand them with references to them and use our imagination to sustain the story. We are content with these symbols and it is only natural, in the case of stage, that we depend on our imagination to create a satisfying spatial environment. However, that would not be enough on the screen to use just symbolic attributions. In the cinematic version, a real castle or forest or hundreds of men fighting each other should be there to persuade the cinema audience.

In cinema, the setting and background should change when necessary, simply because they can. If the actions goes in a forest, it must be a forest, if it is a castle, then it must be a castle. That is one of cinema's abilities to provide representational realism, which other media hardly have in hand. Cinema has the potential of creating whatever setting or background is aimed, so they should be presented to the audience as persuasively as possible. When favoring the cinema over theatre, Giddings, Selby and Wensley give the example of Laurence Olivier's *Henry V* (1944) and applauds cinema's ability to provide a realistic view: "[In cinema] we move out of the restrictions of the theatre into the real make-believe world of costume drama, with real horses, real grass, real armour and real blood and arrows" (Giddings, 1990: 34) Besides, in the mode of cinema, as discussed earlier, when planned accordingly, the places can be used not only to constitute a secondary position, the only function of which is to provide a background, but they can constitute a character of their own together with the actors.

In the case of stage, however, the audience is well aware of the limitations of space, so it becomes a natural necessity to recognize and corporate with these limitations and use his/her imagination to fill the spatial gaps. And the stage just provides a background rather than a constitutive character. Apparently, the cinema spectator goes to the cinema first to *see* and then to *hear* and he/she needs to be

provided a spatial fluidity and reality which the stage can not. Because, the cinema has the potential of creating the most real surroundings in which action takes place and this potential creates a righteous demand for such a spatial reality. Obviously, every spatial interpretation is and would be different from the others. That is, every director creates his/her own image of spatial features according to his/her imagination and his/her own interpretation of the play. The individual techniques and availabilities are always different from the others. This is just natural, because the audience actually goes to the cinema to see “the new version”, to see the “how” rather than “what”. Thus, it can be argued that every screen adaptation does and should offer a new visual. Stam praises the changes and new perspectives in each adaptation. While defending novelty against fidelity insistence, he asks:

Why should we assume that one director, for example John Houston, has said everything that needs to be said about *Moby Dick*? If one has nothing new to say about a novel, Orson Welles once suggested, why adapt it at all? Simply adapting a novel without changing it, suggested Alain Resnais, is like reheating a meal (Stam, 2005: 16).

In Linda Hutcheon’s terms adaptation becomes “repetition without replication” (Hutcheon, 2006: 149). Likewise, when discussing the place of Shakespeare adaptations in cinema medium, Harry Keyishian draws attention to this dynamic feature of adaptations which offer a new “repetition” each time: “[...] it is doubtful there ever has been such a thing as “direct” Shakespeare (even in his own day the same play text might be produced in very different circumstances, outdoors, indoors, on the road and abroad) [...]” (Jackson, 2000: 4).

However, the audience can be said to expect a certain degree of fidelity to the text when it comes to “classics”. In the case of Shakespeare, the demand for textual fidelity is strong and even the intonation becomes an important part of such an expectation. On the other hand, the fidelity term loses its base when the visual elements are taken into account. As long as there is a sense of reality and harmony between the visual elements such as the costumes, buildings, weapons etc. and a satisfying togetherness of spatial features, the target of the director and the expectations of the audience are met, generally. But, this is so in the case of theater, music or literary rewritings. According to Stam, not every kind of adaptation is judged in the same intensity in terms of fidelity. For example, cinematic adaptations,

especially the ones from novels, are judged according to their fidelity more than literary rewritings, theatrical adaptations or musical new versions of old works. Stam thinks that this is something unfair because trying to provide (theoretical) fidelity to a novel in its screen adaptation would end up with a film lasting for thirty hours or so (Stam, 2005: 15). Nevertheless, looking from the perspective of Shakespeare screen adaptations, the intensity of fidelity judgement seems to soften as long as there are not important textual additions to the speeches. Apart from these reductions in quantity, omissions or the method of transposition have often been evaluated along with the visual and other aural elements of the adaptation in terms of fidelity. But such evaluations are done by taking into consideration that changes are inevitable part of moving from one semiotic system to another.

One of the foremost indications of such a consideration is that criticisms are hardly directed to the substantial reductions in the number of words made in the text when adapting it to the screen. In this case, we can argue that in the cinematic adaptation of stage plays, especially in Shakespeare adaptations, intertextuality is achieved by adherence to the source text to the degree that the medium allows and re-interpretation of the visual with spatial reality in harmony within itself and with the text. Thus, the cinema can be said to have the capacity to convey both textual and visual, with the image on the foreground and in stage vice versa. In other words, the cinema is not only able to show, it is also able to tell. Sarah Hatchuel argues that:

Adapting Shakespeare plays on screen always involves a shift from one enunciative system to another. Given its verbal nature, theatre is generally considered to be more able to *tell*, whereas cinema is usually thought to be more able to *show* through the semiotic diversity of images and sounds that it can convey. Nevertheless, film studies have reached the conclusion that cinema merges the acts of showing and telling, and introduces the figure of an exterior narrator (Hatchuel, 2004: 33).

This definition is very similar to what we called multimodality before. Such a re-interpretation is influenced by the interrelated elements of ‘technical capabilities of the cinema’ and *skopos*⁸ of the producers, the director as well as by the audience

⁸ Vermeer’s Skopostheorie which takes target texts as the focus point in studying translations can explain the phenomena in terms of what the intent or purpose is in translating a text in one language into a text in another language. Though norms and conventions may be similar in a given period, there are always dissimilarities in the end products. These dissimilarities can be caused by various reasons interdependently depending on various factors such as ideologies, economics, marketing and morals. In defending adequacy against equivalence, Reiss and Vermeer argue that target text is shaped

expectations which change from culture to culture and from period to period. Thus, the director, who is responsible to producers in terms of marketability and to institutions in terms of ideology, decides what we will see on the screen instead of letting us imagine it. We can only interpret the images before our eyes along with the other interacting elements such as music, speech and so on. While making comparisons between the audiences of stage and screen adaptations, respectively, Paula Baldwin Lind argues that “The former had to decode language in order to imagine spaces, whereas the latter must watch images so as to understand where the action is taking place.” (Lind, 2016: 95)

At the turn of the twenty-first century, a new era can be said to have started in terms of cinematic experience. With the development of new technologies in computer and camera technology, now spatial and temporal reality is achieved better than ever. Now, the image mediates what we see so much so that we do not even bother to imagine because together with hundreds of workers, a film can construct a parallel reality which has a visual, aural and textual harmony in itself. Special effects and computer animations compensate for the unique images exclusive to our imagination and replaces it with an equivalent if not a better one.

This new era of cinema technology, especially the Hollywood, is capable of presenting an image which does not require any imagining. The things and actions which even do not exist in our physical world and which we can only imagine becomes a reality in front of us. That is the magic of the cinema. We see, e.g., the Titanic sink, Superman lift a plane, thousands fight in a battle field, *Macbeth* live and die, aliens visit us or worlds fight in the space; all before us far more persuasive and satisfying than it was ever before, all thanks to the new possibilities brought by new technologies. In cinema, there are not any technical handicaps in creating a visual and other expressive forms which accompany it. The only thing we should consent to

according to the function ascribed to it and intersemiotic adaptations are not excluded from this point of view:

[T]he main criterion for the translation process (and possibly for translation criticism) should not be equivalence but adequacy. This would also apply to subtitles in films and television programmes, which roughly reproduce the source texts (language, facial movements, gestures); they could be called adapting (intersemiotic) translations. (Reiss and Vermeer, 2014:127).

In this sense, the *skopos* of the adaptation can be analyzed in relation to other factors to explain those idiosyncrasies and differences that appear through time.

is that it is a film and has its own unique reality. Then it becomes acceptable and instead of inconclusive and inconsistent symbols aimed at triggering imagination, the audience embraces a real life-like image and do not need to imagine. At this point, it seems that the visual possibilities presented by cinema is like breaking the barriers that prevent audience from seeing imagination. And, in this regard, it is plausible to argue that cinema has lifted the limitations in *showing* by the help of consistent and conclusive sense of reality it offers to the audience.

This argument seems solid and there is no need to question its validity or value. On the other hand, this possibility can be considered a limitation by itself, too. Because there is no need to imagine or no need to interpret symbols anymore . All the audience see is the same, and it is the imagination of the director realized by possibilities of cinema medium. There are little or no symbols to be imagined or interpreted uniquely by each and every audience. In a novel, for example, many more things are left to our imagination. We do not witness a murder with our eyes, a battle or a burning forest with our eyes; and, in theatre these are just symbolic shutters, or decor to let us imagine the rest. In cinema, all are in front of our eyes, already imagined and realized. Linda Hutcheon defends that even mental images and inner states of the characters on the screen can be conveyed to the audience “while remaining unknown to the other characters on the screen through cinema techniques such as ‘the separation of sound and image tracks’ (Hutcheon, 2006: 59). Hutcheon believes that this kind of inner state communication is not possible in theatre. In differentiating cinema from theatre, Hutcheon paraphrases from Hugo Münsterberg and expresses that “unlike a stage play, a ‘photoplay’ or film could reproduce mental functions on screen: it ‘obeys the law of the mind rather than those of the outer world,’ shaping material to ‘approximate flashes of memory, imaginative visions, time leaps’” (ibid: 59-60). Though potentially controversial whether theatre can do it or not, cinema can achieve such a communication. Then, it is evident that the factors that lead the audience to imagine in the theatre are replaced by other factors that leaves no need or chance to imagine. Difference is here and it is just a matter of taste to judge one better than others. And, in the case of Shakespeare stage adaptations, even those symbolic elements are rare for the sake of foregrounding the *word*. So, the contradiction becomes sharper between Shakespeare on stage which motivates

imagination through the use of bare stage and Shakespeare on screen which brings to the eye every imagined scene with little room for imagination.

2.4.4. The Effect Of Financial Concerns And Its Effect On Fidelity

The main reason for insistence on remaining faithful to the original text, as much as possible, in the adapted works can be an emphasis on the original work being seen superior and more respectable than the latter because of its literary value. There has always been a comparison between the original and the adapted work, which is natural. The literary value of the original literary work, whether it is a novel or a play, was generally comparable and superior to the adaptation emerging from it. This sense of seniority and high respect bestowed upon the original over the adaptation made the adapted products liable to the original and gave them an inferior position. However, the reason for the closeness to the source text have different directions on the part of producers, directors, audiences and critics. In the situation of producers, whose main priority is achieving the best possible financial outcome, the need to closeness is justifiable if it is to bring a financial gain. Bluestone reveals that “Hollywood producer is governed less by the laws of aesthetics than by the laws of the marketplace” (Bluestone, 1961: 38). Actually, this issue of financial concern is itself one of the most significant reasons for adapting a certain literary text to the screen. In his book *Novel to Film*, Brian McFarlane establishes this tendency:

As soon as the cinema began to see itself as a narrative entertainment, the idea of ransacking the novel--that already established repository of narrative fiction--for source material got underway, and the process has continued more or less unabated for ninety years. Film-makers' reasons for this continuing phenomenon appear to move between the poles of crass commercialism and high-minded respect for literary works. (McFarlane, 1996: 7)

Instead of creating original screenwriting, it is safer and promising to dig for a text which has already obtained popularity and respect of the public. This may well be one of the main reasons for adapting classics from Shakespeare, Jane Austen, Mary Shelley, Bram Stoker, Alexandre Dumas, etc. Because the success is highly probable just because of the original's acceptance and popularity. Emma French, in her book *Selling Shakespeare to Hollywood*, states that:

There can be no doubt that film marketing provides a valid and productive new angle from which to approach the complex cultural phenomenon that is Shakespeare, enabling a situating of films in the material circumstances of their production and focusing upon the influence of commercial considerations on the type of filmed Shakespeare adaptations that are produced (French, 2006: 2).

Taking the commercial considerations into first rank, it can be deduced that fidelity is replaced by creative reinterpretation and ideological aspects is replaced by financial drives. Therefore, French suggests that Hollywood Shakespeare should be seen from a more pragmatic angle rather than high 'ideological imperatives' (ibid: 170). Likewise, Giddings, Selby and Wensley argue that historical accuracy has been a very important criterion in adapting classics to the screen because of the respect they inspire and they draw attention to the financial drives in explaining the multiplicity of adaptations: "This respect for the text and recycling of classics are matters of cultural convention. And conventions are formed mainly by market conditions" (Giddings et al. 1990: 92)

The aggressive manner directed towards adaptations in the early years of 20th century cannot be said to have ended, but it seems to have been softened. Deborah Cartmell argues that early 20th century was stuck in the concern that adaptations can "contaminate" the public and inflict damage to the author (Cartmell, 2012: 6). However, Cartmell continues:

In spite of a hostile intellectual climate in which film adaptations of literary texts were effectively banned from literary studies (accused of diluting and usurping literary texts) and film studies (which sought value for itself rather than dependence on another art form), film adaptations themselves continued to thrive, receiving accolades from the viewing public and, since its inception, the Oscars have routinely chosen adaptations as best pictures; *All Quiet on the Western Front* (1930), *Mutiny on the Bounty* (1935), *The Life of Emile Zola* (1937), *Gone with the Wind* (1939), and *Rebecca* (1940) are among the Oscar winners of the Academy's early years (ibid.).

2.4.5. The Assumed Secondary Position Of Cinematic Adaptation

In this study, I set out to discuss whether screen adaptations can be accepted as a form of translation and if so what changes occur and how they can be explained. And even if we prove this approach to adaptations can be acceptable, it will not be enough without establishing that adaptations are not inferior entities to their source text. If a respectable position can be given to the adaptation as an intertextual product which is free from its source in its own right, then an academic study on screen adaptations within the field of Translation Studies will be reasonable and meaningful. Therefore, while trying to explain adaptation as a form of translation, I also feel that it is necessary to show that adaptations are generally but undeservedly seen inferior to the literary text from which they emerge. Linda Hutcheon takes attention to this positioning of adaptations and argues “A [...] constant has been a perhaps perverse de-hierarchizing impulse, a desire to challenge the explicitly and implicitly negative cultural evaluation of things like postmodernism, parody, and now, adaptation, which are seen as secondary and inferior” (Hutcheon, 2006: 13). They deserve to be respected and studied away from the pressure of their source text in a literary atmosphere. In my opinion, this point is directly linked to the question of fidelity and high literature. Both in translations from text to text and from one sign system into another, general tendency has been favoring the source text over the translation and analyzing the latter accordingly in terms of fidelity in a hierarchical point of view. Borrowing from Robert Stam, Linda Hutcheon states that “For some, literature will always have axiomatic superiority over any adaptation of it because of its seniority as an art form” (ibid: 4). But she herself condemns this point of view to the cinematic adaptation and asks that if adaptations are so inferior why there is a growing plurality and popularity of them. According to her “an adaptation is a derivation that is not derivative — a work that is second without being secondary. It is its own palimpsestic thing” (ibid: 9). She seems right in raising that question since screen adaptations cover a very high rate in cinematic productions. Patrick Cattrysse informs us that even in the 1940s and 1950s, the number of films transposed from literature were four times of the original screenplays (Cattrysse, 1992: 55).

George Bluestone, on the other hand, argues that the cinema seems dependent on literature for story material and that explains the present abundance of literary adaptations. He argues that “More often than not, the very prestige and literary charm of the classics has an inhibiting effect, shriveling up the plastic imagination” (Bluestone, 1961: 218). The hierarchy is more severe in the case of screen adaptations of literary works which are considered to be *high literature*.

Even the stage arts are seen more respectable than the screen. One reason may be cinema is a kind of entertainment which addresses to popular culture in general. One answer may be that adaptations (screen adaptations) are large in number have a relationship with literariness and have functions related to many fields, such as manipulation, politics, financial etc, and have a greater span to cover almost every eye and ear through the globe. William Hunter contends that the main reason for the cinema being seen inferior to literature is its need and desire to address a whole range of audiences irrespective of their intellectual educational or even geographical position. In this sense, in his critical essay, Hunter claims and accepts that

The cinema is the art-form of ' democracy '[...]is unlikely ever to reach the level of the best literature (for reasons which I have explained elsewhere), and will never satisfy the most exacting demands of the minority. It must always remain to some extent popular and democratic, and on a lower level than its contemporary art-forms. In any case the 'popular' work of Clair or Chaplin is truer cinema and a finer synthesis of experience than the 'advanced' work of Bunuel or Dulac. Popularity does not necessarily (though it does almost more often than not) mean mediocrity (Hunter, 1932: 62).

His view on adaptations is important in showing the academic tendency towards the relation between cinema and literature in the first phases of cinema. Hunter accepts cinema as an art form of democracy and notes that cinema is also the art form of capitalism. He believes that there can be no justifiable example of film which can be valued equally as a good novel or poem. Therefore, cinema is always to remain lower than other art forms in order to address to a wider average public. Deborah Cartmell interprets on his views and puts that [brings literature to the masses but it also brings the masses to literature, diluting, simplifying, and therefore appealing to the many rather than the few” (Cartmell, 2012: 3). But she believes that reaching to the masses does not harm the quality of literature because according to her literature is not limited to classic texts or other high art ‘but includes popular

fiction, cartoons, newspapers, advertisements, instruction manuals, anything that appears on paper.’ And she adds that instead of viewing adaptations as literature on film, they can be seen as film on literature (ibid: 4)

André Bazin accepts the cinema as an art form which has attained a great popularity in a short time while he defines theatre in an ‘art for the sake of art’ sense: “The cinema, in fact, has come to the fore as the only popular art at a time when the theater, the social art par excellence, reaches only a privileged cultural or monied minority” (Bazin, 1967: 56). Thus, he acknowledges the popularity and large-span of accessibility of cinema over other forms.

2.4.6. Intertextuality

In today’s adaptation studies, as in Translation Studies, fidelity, though it is still a significant criterion, has been replaced by the term ‘intertextuality’⁹ in technical and textual analyses, whereas the ideological and power related approaches have come to dominate the field if it is seen from a social, political and economical angle. Thus, intertextual discourse can be used to explain fidelity criterion and to soften insistence on it. Moreover, it can contribute to the relational nature of adaptations to other rewritings and the source text in a more descriptive way.

⁹ Following Bakhtin’s dialogism (Bakhtin, 1981), Julia Kristeva coined the term ‘intertextuality’ to refer to the interrelationship between texts. In intertextuality, the meaning of a given text is not determined by the text itself but by the other texts ingrained in it as intertextual elements such as allusions, translations, quotations etc. These intertextual elements are written and read and interpreted differently by each reader and thus the meaning is determined according to the reader’s knowledge and interpretation of previous texts which are related to the given text. In the introduction of her article ‘Word, Dialogue and Novel’, intertextuality as a term is defined as “the transposition of one or more systems of signs into another, accompanied by a new articulation of the enunciative and denotative position” (Kristeva, 1980: 15). According to Kristeva, words, phrases, texts etc. contain other words, phrases and texts in them; and so no text or word is autonomous or in isolation from other words or texts. They are interrelated with the previous words and texts historically. This requires accepting the word or text as a retelling and transformation of the previous ones, which leads to the idea that a text can not exist as a single isolated entity in a closed system, but a continuation of the previous texts from which it is derived and transformed. Seeing text as a continuation of the other texts and accepting it emerging from them is what Kristeva calls intertextuality. Intertextuality has shifted the focus from the individual text to the relation of texts with one another. Ascribing the text a dynamic existence, Kristeva managed the text as a combination of texts which is at the same time a literary, historical, social and cultural entity and which can exist and be understood only in the existence of other texts and its relation with them. She noted that “each word (text) is an intersection of word (texts) where at least one other word (text) can be read” (ibid: 66).

Because, instead of questioning the existence of fidelity, intertextuality defies it, accepts the relation in the first place and sees adaptations as continuations and evolutions of the previous works. While fidelity is discussed on the basis of a source text and a translation or adaptation of it, intertextual discourse regard regard the source text and all its rewritings effective on the latest rewriting. Therefore, it can be suggested that intertextuality can provide a basis for making comparisons not only between a source text and a rewriting but also between a source text and all the other rewritings of it. Also, it can be said that authors, playwrights and directors, too, inevitably produce their works in comparison to other previous works. Harold Bloom's famous term 'anxiety of influence' draws attention to this point¹⁰.

2.4.6.1. Intertextuality In Film Adaptations And The Issue Of Hierarchy

Anne-Marie Scholz agrees that fidelity model, which offers only a narrow association between a source text and its adaptation, has been increasingly challenged by other models which offer a more general frame such as "intermediality" and "intertextual dialogism". But she believes that intertextual dialogism also leads to an acceptance of a text's privileged position against a film and argues that today's texts are no longer seen from the point of a high/low binary. Thus, Scholz claims that there is a new understanding to intertextuality which opens the doors an infinite and open-ended possibilities. But, she thinks that these unlimited possibilities become limited when they are not seen in a vacuum. There are many variables which limit or force these possibilities. She argues that:

Film adaptation certainly qualifies as an example of "intertextual dialogism"; however, the idea of "infinite and open-ended possibilities" is misleading. Rather, concrete material interests, political and ideological differences, and power

¹⁰ With this term, Bloom refers to the unavoidable influence of the *precursor poet* to the new poet. According to this antithetical theory, for a poet and his/her poetry, there is always the element of influence from a previous poet, whom the new poet should overcome his greatness and creativity in a different and unique way. This is a play of freeing himself/herself from the influence of his/her predecessor. This is an inner necessity for the new poet and it exerts a pressure on him/her to be as much different and independent as possible from his/her predecessor. To achieve his freedom from the previous ones, the poet must utilize unique devices to produce his/her works and this flourishes creativeness though it can not undo the influence. "Every poet is being caught up in a dialectical relationship (transference, repetition, error, communication) with another poet or poets" (Bloom, 1997: 91)

relations based upon such variables as gender, nationality, and class all mould the ways texts are transformed into other media and received by audiences in very concrete, materialistic ways (Scholz, 2013: 3).

Robert Stam approaches the “fidelity discourse” issue in a more psychological manner and while proposing to move beyond moralistic and judgmental ideal of fidelity, states that:

The notion of fidelity gains its persuasive power from our sense that (a) some adaptations are indeed better than the others, and (b) some adaptations fail to realize or substantiate what we most appreciated in the source novels. Words like “infidelity” and “betrayal” in this sense translate our feeling, when we have loved a book, that an adaptation has not been worthy of that love (Stam, 2005: 14).

Stam, also, prefers to approach the adaptations in terms of intertextuality rather than fidelity. He thinks that the adaptations should be set free from the constraints of a prescriptive transpositions and are better to be carried out and assessed individually without ignoring their intertextual elements.

2.4.7. Adaptation As An Intersemiotic Translation

Apart from Jakobson who accept adaptations as intersemiotic translations, there are other scholars and theorists of adaptation who take it more or less in the same sphere. Hutcheon’s definition of adaptation as a palimpsestic intertextuality connotes that adaptation can be seen both as an adaptation having its own reign and as an adaptation defining a branch of translation. Linda Hutcheon does not explicitly declare the latter. She is more inclined to define it as a separate area of study from the translation studies, while relating adaptation to translation. I think that this may be due to her wish to make adaptation studies a free branch of academy. However, there are many scholars of translation who accept adaptation as a branch of translation. Phyllis Zatlin is one of these scholars. In his book *Theatrical Translation and Film Adaptation*, Zatlin accepts theatrical filmic adaptations as a form of translations, in which intralingual translations occur (Zatlin, 2005: 3).

Zatlin refers to Edmond Cary, on the other hand, a theorist and processor of translation and who also wrote a book on translation in Turkish, *Çeviri Nasıl Yapılır*, 1996. He translates from Cary’s argument and states that, though the terms

translation and adaptation can be taken into consideration to be separate entities, in the case of theatre “theatrical translation often prefers the label of adaptation, even when one discovers that it approaches the original in an honest and thoroughly respectful manner” (Zatlin, 2005: 82). Zatlin himself argues that when a theatriccal text is proceeded to the screen, it is a transformation: “The strategies and conventions of film are often described as a language. At the fidelity end of the scale, the goal in translating a play to a second natural language or transforming it for the screen is to carry the source text over into that other language [...]” (Zatlin, 2005: x).

On the other hand, Andre Bazin also among the ones who accepted screen adaptations as a kind of translation between two semiotic systems. He argues that “With Le Journal cinematographic adaptation reaches a new stage. Up to now, film tended to substitute for the novel in the guise of its aesthetic translation into another language. Fidelity meant respect for the spirit of the novel, but it also meant a search for necessary equivalents. That is to say, it meant taking into account the dramatic requirements of the theater or again the more direct effectiveness of the cinematographic image” (Bazin, 1967: 141). The term “into another language” means not translation from one written language to another written one but from one semiotic system into another, in this specific case, from text to image. Another point that catches attention may be that Bazin expresses the necessity for an acceptable equivalent for the written words in the image. This kind of equivalence should remind us Nida’s dynamic equivalence in translation theory.

Another name who expresses the perspective to adaptation from the angle of translation is Patrick Cattrysse. In his 1992 article “Film (Adaptation) as Translation”, he states the need to accept film adaptations as translations to frame them into a systemic and descriptive basis which will hopefully provide an opportunity to develop a theory of film adaptation in general. He argues that

Film would then be studied as a more or less specific kind of translation (in the broadest sense of the word) of previous discursive practices as well as experiences in real life. The underlying assumption is that by proceeding that way, one would not only be able to describe in a more detailed way how movies were made, but also get one step closer to explaining why certain movies were made the way they were made (Cattrysse, 1992: 67).

Moving from Gideon Toury’s Descriptive Translation Studies and blending it with Itamar-Even Zohar’s Polysystem Theory, he defines his own theory of

Descriptive Adaptation Studies, in which he approaches the adaptations as intersemiotic translations. Like others, who accept adaptations as translations while also considering it a diverse area with its own reign, Cattrysse states that there is not one but various attributions to the term 'translation', one of which spans the adaptation as a translation method:

When adaptation scholars refer to translation as a 'trope' or a 'metaphore' for film adaptation, it is hardly possible to talk about 'translation theory' in the singular or to use the word translation as if its meaning were the same for everyone. There exists different theories of translation using different definitions of 'translation', [...] (Cattrysse, 2014: 45-46).

On the other hand, in her book "Literature into film", Linda Costanzo Cahir suggests a different approach. She contradicts the idea that film adaptations are translations in a reverse way which defends that film adaptations are not actual adaptations but translations already. She refuses the word *adaptation* to be attributed to *film translations* of literary works. According to Cahir, the word adaptation is the moving of an entity into a new environment to survive and multiply in it-even if it undergoes a mutation in order to fit better to the new environment. This point of view to adaptation, to her, does not explain the phenomenon of transfer from literature to film. However, translation, contrary to adaptation contains the explicit meaning of moving from one language to another, i.e., from written literature to film. Translation is not a survival process, nor is it a process of generation. Through translation process, a completely new entity is created and this creation is both related to its original and independent from it. She also sees the practicality of having translation as such:

We are able to read and to appreciate the translation of without reading the original source. If we think of a literature-based film as a translation, we will come to see that the filmmakers are moving the language of words into the language of a film. In doing so, they make choices from within film's syntax and vocabulary" (Cahir, 2006: 14).

As seen, Cahir is radically inclined to take the word adaptation in a more denotative and biological sense, though it is not impossible. However, it is sensible to think that adaptation can be described in several ways, one of which is its potential to be accepted as a form of translation. In the case of text-to-image, translation from one semiotic system into another one.

Among other comparisons and separate descriptions of adaptations and translation, adaptation of literary works and stage plays into films can be seen as translations from one language into another one. This point of view will be very fruitful when it comes to any study into the relation between a written literary work and its cinematic adaptation, whether interlingual or intralingual. As stated before, Linda Hutcheon's view of adaptation as palimpsestic intertextuality bears resemblance to Cahir's, Bazin's and Catrysse's adaptation definitions. Though, Hutcheon takes adaptation both as an independent entity as a process and mostly as a branch of translation: "In most cases, because adaptations are usually to a different medium, they will be forms of "intersemiotic translation" or "transposition" from one semiotic system (say, words) to another (images, perhaps)" (Hutcheon, 2003: 40) However, she does not relate the adaptations to translation in her book *Theory of Adaptation*.

Moving from the idea that adaptations of literary works including stage plays can be seen as translations from one language to another will enable us to argue that some changes are inevitable in the process of moving from one semiotic system to another since each system has its own limitations.

Robert Stam, a scholar of cinema studies, occasionally refers to the film adaptations as transformations in stating that the *form* changes in an attempt to meet the need to suit the content into the new media provisions while narrative remains recognizable and make the audience aware of the fact that they are watching something they already know about:

Narrative analysis traditionally endeavors to disclose the deep structural patterning beneath the surface features of the artifact. It is the autonomy of the narrative structure from media-specific manifestations that permits narrative forms to be translated into any medium. A novel may be transformed into a film, for example, or into a ballet, and while wholly changing its surface texture, its narrative form retains a recognizable outline, an identifiable shape (Stam, et al., 1992: 76).

Similarly, Zatlins translates from Cary, another scholar of adaptation who takes up the term "theatrical translation" for adaptations and argues that stage plays are adaptations of written plays as they are performed before an audience and they are alive:

Theatrical translation [...] is conceived for performance before a flesh and blood audience at a given time and in a given space. It is a living work, or it simply isn't. That's why theatrical translation often prefers the label of adaptation, even when one discovers that it approaches the original in an honest and thoroughly respectful manner (Zatlin, 2005: 82)

Similarly, Professor of Cinema studies and English Literature, Thaís Flores Nogueira Diniz states that theatre and cinema are semiotic activities since they convey meaning through signs. They are two different languages which have their own rules and possibilities as well as limitations as written languages have their own. In her article which she translated from the introduction of her doctoral thesis, she asserts that since translation is transmission of an expression or set of symbols from one language into another language, cinematic adaptations of literary works and stage plays are also intersemiotic translations. She argues that "To translate, then, from the theatre to the cinema, or vice-versa, means to pass from one semiotic system to the other" (Diniz, 2003: 35).

2.5. DIFFERENCES BETWEEN STAGE AND SCREEN AND THE POSITION OF SHAKESPEARE'S PLAYS

2.5.1. Cinematic Adaptations of Stage Plays

Cinema industry, especially the Hollywood, owes most of its content matter to the earlier texts which are generally accepted as high literature, popular, respectable and canonical. Of course, these peculiarities of these texts are not the main reason for their being chosen as screen adaptations. They are chosen mainly because of their potential to bring audiences and financial gain in return as well as their reputation as highly valued cultural assets. As Simone Murray argues popular and respected novels and plays are adapted as their high position supports the adaptations financial success (Murray, 2008). Virginia Lang Smith paraphrases from Geraghty and states that adaptations of classical texts generally depend on the success and popularity of the "previous work and its prestige" (Smith, 2010 :11).

Of course, marketability is not the only reason for adapting stage plays. Since both are performance arts, stage plays seem compatible with the screen when they are subjected to the necessities, interests, limitations and possibilities of the screen.

Stage plays are written to be played on the stage and hence necessitate a visual imagination in its production process, which makes them suitable for another visual medium, the cinema. However, as just said, in the transfer process to the screen, many changes are to be done because of the different nature of the two media. Zatlin states that through the process of transposition some changes are inevitable because of the different nature of stage and screen: “Even if the original dialogue is maintained in its entirety, some adjustments are needed to place that dialogue into the form required by the target medium” (Zatlin, 2005: 169). When there is a move towards another medium, it is inevitable to meet changes in the process and product because different media brings different possibilities and limitations.

2.5.2. Practical Differences Between Cinema And Theatre

2.5.2.1. Point of View - Static Vs. Dynamic

Cinema and theatre share two main expressive devices: *mise en scène* and sound. However, the application of these in the two media is quite different. In the case of movies, through the multiplicity of camera angles, one can see the action from different perspectives though he/she looks at a still screen from a still position. In the theatre, too, one is usually sit still and watch the performance on the stage from the same perspective (except footlings who stand around the stage and can change their position); but this time there are no multiple points of view and only a direct show before the audience. He/She can not see the same scene from different angles or see different scenes from different angles. There is only one angle and this may hinder one from realizing subtle expressions intended for him/her. This can undermine selectivity in terms of image and sound. The audience may misunderstand or not-understand the intended expression or meaning. Allardyce Nicoll gives the example of “a ticking clock” to make clear this point. He asserts that in theatre the sound of a ticking clock is same for all the characters on the stage at the same time and the audience may hardly understand if it is for a specific character on the stage. The only assistance in such cases is the *speech*, because in such cases of possible visual misdirections, the expository device to make things clear is actual speech (Nicoll, 1936: 132). Thus, it can be said that through changing the points of view, the

audience can easily be manipulated to focus on an intended action, character, image etc. But, this is something hard to achieve in theatre because of the generally static point of view, which is compensated by expository speech. However, it should be emphasized that this situation is not a matter of advantage or disadvantage for the two media. This is just a difference which has different offerings and addresses to the distinctiveness of the two media. Nicoll summarizes this difference “In the theatre, point of view is fixed and immutable; in the film, it is free and varied” (ibid: 90).

2.5.2.2. Interactive Mood of Stage

Another difference is that in stage plays everything is between the very audience and the players while on the screen there is no real performance going on in flesh before the audience at that particular time, which makes stage plays an interactive mode of communication and the latter unidirectional. In the theatre, the audience and the players share the same actual space and though the former is at their seats and the latter are on stage, there is an ongoing interaction between the two. The immediate reactions of the audience to the actions on the stage also effect the players and the theatrical space becomes as if constituted by not only stage but also the total playhouse. The possibility of direct connection makes the theatre a more lively atmosphere and back-reactions of the players to the audience’s make them feel as if they are part of the play. This interactive property of theatre is something hardly found in films. Because the action on the screen was recorded, edited and finished earlier and it is not something like a live performance. The characters, images and actions are inside the screen and that makes the film a much more passive way of participation. The lack of immediate connection with the audience disrupts the wholeness seen in the theatre. When comparing theatre and cinema in terms of space, Paula Baldwin Lind asserts that “ [...] while a theatrical performance puts words into action in order to tell a story and to give a sense of place and space, a film records images to tell that same story, thus employing a different narrative system in which the performance is not live and there is no direct connection with the audience” (Lind, 2016: 83). Though he clearly favors cinema over theatre mainly in their abilities to offer naturalistic illusion, Nicoll also assumes a similar perspective towards this

difference between theatre and cinema and argues that the idiosyncrasies of individual plays can not be seen in an already established creation. Therefore, theatre is an art form whose outlines can not be determined precisely. There are always changes in any performance no matter how same the play, players, the playhouse, or even the audience are. According to Nicoll, the actors' mental, physical conditions can not be same in two performances, and the audience effect the total atmosphere of the performance with its reactions. He argues that "Apart from that, we must recognize that the audience in a playhouse contributes much towards building-up the general mood value experienced during the course of a performance" (Nicoll, 1936: 26). Or, just consider the number of audience. If the hall is full or it is almost empty, what effect would this have on the actors' performances? Therefore, it is evident that theatre has much to offer in terms of immediate connection and participation to the performance, of which the cinema lacks. But again, it should be duly noted that these are just differences and descriptive explanations, not judgments favoring the one or the other.

2.5.2.3. Illusional Reality Vs. Representational Reality

Another important difference is that as Hutcheon, Branagh and Leitch defend separately, screen has much more to offer in terms of creating the desired feeling of reality and going back and forth in time and space through editing and other means of camera techniques while there is no such thing in stage. The reality used in this sense is the one Sarah Hatchuel uses as "representational reality" which aims to provide a persuasive impression of reality, thus "creating the effect of being 'just like life', whether the subject matter is quotidian or exotic in time and/or place." (Hatchuel, 2004:1). Citing from director Julie Taymor, Hatchuel asserts that people know they are in a theater and the things happening on the stage are just imaginative creations (ibid: 71). But, in films you feel that you are watching a real situation, though it is a representational reality: "In Hollywood films, the camera seems to record events that really took (or take) place in front of it.[...] To some extent, a film can offer the illusion of being as real, if not more real, than life itself" (ibid.). This seems true and something stage can not offer so easily; but, as said earlier, stage and

screen are two different semiotic systems both of which have their own limitations and possibilities. In the theatre, it is harder to find and accept that *representational reality*. It is natural to feel that there is no reality at all because of the awareness that you are in a theatre to watch a simulation and almost everything is symbolic rather than being real. This, at first, may lead to a denial and the audience should accept that this is the convention of theatre and consciously consent to the illusion of the theatre. Thus, when the audience consent to the illusion and let his/her imagination take control, the things on the stage gains meaning and logic. This imaginary reality of the theatre is the very essence of the drama art. The audience must try to be illusioned by the representational and symbolic elements on the stage. A mock-up horse, for example, should be imagined as a real one. The audience must try to imagine so to consent with the conventions of the theatre and to be illusioned by the imaginary reality of the stage. As Nicoll argues, “Dramatic illusion is never the illusion of reality: it is always imaginative illusion, [...]” (Nicoll, 1936: 166). In the films, the audience is also aware of the fact that he/she is in the movie theatre and what is on the screen is not real but just a representation of reality. However, as Zatlin argues, cinema can offer the audience “fluidity of movement and space” which promise to meet the expectation of cinematic realism (Zatlin, 2005: 171). Thus, there is no need to try to imagine. The audience will be shown a real horse instead of a mock-up. Therefore, it is easier for the audience to be illusioned by the films. For Andre Bazin getting closer to realism as much as possible has been the ultimate aim of the film from the beginning: “[...] film sought to give the spectator as perfect an illusion of reality as possible within the limits of the logical demands of cinematographic narrative and of the current limits of technique” (Bazin, 1971: 26). Russell Jackson also draws attention to the ability of cinema’s creating a realistic atmosphere more than theatre can: “From its early days, the narrative cinema proclaimed its ability to show a dramatic action’s physical surroundings more vividly, spaciously and accurately than the illusionist theatre” (Jackson, 2000: 19)

2.5.2.4. Limitations And Possibilities of Media Depending On Expectations And Taste

According to the perspective of this study, all these possibilities do not render the screen more valuable in comparison to the limitations of stage. I believe that stage plays have also much to offer just because they have got limitations and capabilities of screen adaptations may be considered disadvantageous since they block imagination to a degree and distract the audience from the subtlety of intensive texts such as Shakespeare's. Anthony Davies draws attention to this forced differentiation and states that since theatre stage is comparatively fixed and static, the dialogue can be transferred and received as subtle and complex as desired. However, he argues, it is completely the opposite in cinema because of the fact that "Its spatial disjunctions and the consequent demand for visual re-orientation necessarily inhibit sophisticated complexity of dialogue" (Davies, 1988: 2). Of course, the degree of this inhibition in favor of providing a foregrounded visual expression and the positive or negative reactions to it is open to subjective evaluation. Nevertheless, this kind of taste comparison has been historically inevitable and subjective. Many scholars and especially critics to date have questioned the superiority of each and all of them have sensible approaches to both no matter which one they favor. Because the question of which one has more to offer is totally based on what the individual audience is expecting from the show. That is, if the audience is inclined to be in a live atmosphere in which he can interact with the alive performers on the stage and wants some things to be left to his/her imagination, then stage plays or other stage arts such as operas and musicals are more appealing to him/her. On the other hand, if the audience is inclined to be illusioned by a false reality with consent, and choose his imagination be replaced by the already-created-images, he/she will be attracted to the screen. When reading the text of a play or a novel, imagery plays a most important part, the reader creates his/her reality in his/her own imagination and originates a "phantasmatic relation to the source text" (Stam, 2005: 15). When he/she sees the adaptation of the text on the stage, there will be characters or symbolic surroundings which do not bear similarity to the ones he/she envisioned in his/her mind. However, because theatre is to leave room for imagination in accord with its conventional

expressions, the audience will still be able to connect what he imagined while reading with what he sees on the stage without resentment or disappointment. Analyzing Peter Brook's *Marat/Sade* (1966), adaptation of a play by Peter Weiss 1964, Linda Hutcheon argues that whatever camera work is used, that "would not do what a stage production does: engage the viewer's imagination in a way that film, because of its realism, can not" (Hutcheon, 2006: 129). In this case, as Peter Brook himself accepts "the reality of the image is what gives to film 'its power and its limitation' " (ibid.). Especially in the case of bare Elizabethan stage conventions¹¹, where almost everything apart from the speeches are left to the imagination of the audience, there will be no or little disharmony between the illusion of reality created while reading and the one while seeing on the stage. However, in the case of cinema, since characters, structures, surroundings and other spatial and temporal elements are presented as 'like-real-life', there is no room for the imagination of the audience. The surroundings, images, almost all the visual and aural elements are designed and determined by the director in such a way that none of those concrete elements can match to the ones imagined by the reader: "The clichéd response that 'I thought the book was better' in this sense really means that our experience, our fantasy of the book was better than the director's" (Stam, 2005: 15). In other words, the illusion created by the book may persist and harmonize with its theatrical imagination while in the cinematic adaptation that imaginative reality will be lost due to cinema's representational reality. No matter how descriptive they tend to be, there remains some kind of individual judgement in any approach to the relation between cinema and the theatre. But, this does not prevent us from looking into the theoretical and practical features of the two media.

2.5.2.5. Fluidity of Time And Space

Zatlin describes in detail the remarkable differences between the two media. In films, realistic scope can be obtained more easily than in stages. Any expectation for realism and fluidity of movement and space can be met. Scenes are filmed on real locations and temporal changes are easily and fluently achieved on screen which can

¹¹ For more information on Shakespeare theatre and Elizabethan stage conventions see Forse, 1993; Pollard, 2004; Elloway, 1985; Robson, 2014).

be done through flashbacks and foreshadowing. Fluency in static scenes can be achieved through the use of several cameras and short and long shots, cross-cutting, tracking shots, close-ups and panoramic shots. Through cross-cutting, a sense of action and movement can be added to a static scene or play (Zatlin, 2005: 175).

2.5.2.5.1. Deep Focus and Static Shot

In theatre, audience can only rely on his generally static point of view of the stage which is observable only directly through his/her eyes without any device such as camera. This means that those camera techniques named above and their effects do not apply to the theatre. However, cinema can provide a theatrical point of view to the audience when preferred. Some camera techniques such as deep focus can be said to bear similarity to what we see on the stage. Deep focus is a term which can be defined as a scene in which all the elements are in a hierarchical order and follows one another successively. The foreground, middleground and background of a scene are focused simultaneously and the action can successively go through from foreground to background or vice versa; and thus the audience can shift his/her focus accordingly. Or, the focus can be manipulated through the reactions of the characters in one layer towards the actions going on in another layer. Andre Bazin attributes the discovery of this “continuity” in cinema to Orson Welles and presents it as a fundamental quality of reality (Bazin, 1971: 28). Orson Welles most apparently used this technique of deep focus in his *Citizen Kane* (see Appendix 1). His use of deep focus throughout his cinema career can be seen as a mark of his earlier theatrical career. Because in theatrical conventions the stage can also be divided into layers simultaneously and the actions take place in each layer successively and the focus of the audience can be manipulated from one layer to another through action. Evidently, though the technique seems to have originated from theatre, its application with cameras showed many variations in accordance with the cinema conventions such as a dynamic camera moving from the outside of a house at the very background of the scene to inside of the house through the window and from that room where the window exists to another room following the hall between. Welles’s *Citizen Kane* (1941) is a good example to experience deep focus technique. Since deep focus

technique usually involves a motionless and single camera with one point of view, it adds to the creation of a sense of reality in the audience.

Another camera technique bearing similarity to theatrical perspective is static shot, the name of which already implies its motionless position. In this shot the cinema audience see the scene from only one angle just like the theater audience and the zoom-in and zoom-out effect are not applied. The difference is that in the cinema the static perspective does not last for more than seconds while in the theatre it runs on through the whole performance. Static shot generally is used in creating deep focus where “whole scenes are covered in one take” (Bazin, 1967: 33). Orson Welles used this technique in his 1948 *Macbeth* adaptation elaborately to provide a wide spectrum to the audience (see Appendix 2).

2.5.2.6. Decor and Setting

Decor is another factor that can add to the provision of realism in movies. On stage the decor do not provide a sense of realism and rarely changes. This is about limitations of the stage art. And, though this is a limitation, it is actually not a drawback but one of the most fascinating features of theatre. However, in the case of cinema there is the possibility of providing a real-like decor or real settings with inner and exterior shots, which is not possible in theatre conventions, which may result in disbelief in the audience. Comparing the two media in terms of their naturalistic persuasiveness, Linda Hutcheon quotes from the critic Malcolm Le Grice:

In theatre, the conflict of the hard, undeniable presence of actors together with the conventional artifice of scenery and stage required a suspension of disbelief. On the other hand, narrative cinema, with its flow of action, naturalistic acting, and photographic realism, increasingly involved not so much a suspension as a suppression of disbelief (Hutcheon, 2006: 129).

The shift to exterior locations is also used to provide cinematic decor, which can not be provided in theatre conventions (Zatlin, 2005: 186). Nicoll addresses to this kind of conventional difference in providing setting for the theatre and cinema: “[...] since a film can rarely bear to admit anything in the way of theatricality in its

settings, those obviously painted sets of desert and mountain confused and detracted from our appreciation of the narrative” (Nicoll, 1936: 173).

2.5.2.7. Crew in Terms of Quantity

Since a film takes hundred of staff working to create it, I believe that this constitutes another dimension to defend the necessity of *not conceiving* screen adaptations as inferior of, unfaithful to their original texts or their stage adaptations. I think that the large quantity of people that are needed to produce a film may justify screen adaptations as no less equal than their original texts. Stage plays generally use small casts which is in sharp contrast to the cinema conventions. A book is written by one person, its play may have been produced and performed, say, fifty to a hundred people; but its film requires many more times than those numbers, from the director to the montage staff to the costume designers, to the main characters and background crowd and to the stuntmen. Given the large scale of a film production, especially Hollywood films, it is important to bestow respect to all the people involved to bring entertainment (or art) to eyes and ears of us. Robert Stam, while investigating the reasons for the impossibility and futility of fidelity, argues that apart from semiotic differences, other factors are influential in preventing fidelity in adaptation: “Along with the semiotic differences, practical and material contingencies also render fidelity in adaptation virtually impossible. A novel is, usually, written by a single individual; the film, almost always, is a collaborative project, mobilizing [...] a cast and crew and support staff of hundreds” (Stam, 2005: 17). Therefore I believe that it would be unkind to dogmatize any film, especially screen adaptations in our study, as inferior, insulting to a source text.

2.5.2.8. Differences In Terms of Pragmatic Function

Because, one of the most important gains that screen adaptations provide to their sources is that they make them known and popular all over the world which would otherwise be more difficult. Hypothetically asking, how many Japanese were aware of *Macbeth* before Akira Kurosawa adapted and presented it to his people as

Kumonosu-jô (Throne of Blood) in 1957? I assume that many Japanese people who were not aware of Shakespearean texts got to know him and his works through the screen adaptations such as Kurosawa's *Ran* (from *King Lear*) 1985 and *Throne of Blood* (*Macbeth*). Another important function of film adaptations when done cross-culturally is their power to bring different cultures closer to each other. When Kurosawa adapted from Shakespeare, its influence on Japanese culture in general and reflections of films in other parts of the world created a plane on which analysis, critiques, studies have been since carried out. Thus, both Japanese and the west interacted culturally through the screen adaptations of Kurosawa, who brought Shakespeare to not only his people but also seemingly to other people of the globe. Tetsuo Kishi and Graham Bradshaw's *Shakespeare in Japan* can be a good example of academic interaction through cross-cultural translations, i.e, adaptations. As seen, films, especially screen adaptations from different languages or cultures, can bring cultures closer to each other and make them connect and interact. In their book, Kishi and Bradshaw search for answer to the question of "What happened when Shakespeare's works which belong to a long and sophisticated tradition met another tradition which was no less long and sophisticated but almost totally different, both culturally and linguistically?" (Kishi et al., vii). And they conclude that "In our view, the most thoughtful response would consider how Kurosawa's Shakespeare is always and profoundly Japanese" (ibid: 129). Certainly, stage adaptations or theatre in general can do the same effect and have a unifying or interactive function, but as suggested above, the scale and span of film industry is many times larger than theatre. A Japanese version of Shakespeare stage adaptation will not be seen by as many people as its a screen version. A play is mostly staged roughly thousand times and tens of thousands people during the time it is staged. It is rarely distributed through television, cinema or DVD. Most importantly, the staging period of a theatrical play is not infinite. One can not go and see a stage play any time he/she wants, which makes it accessible to fewer people than screen adaptations. Geographical constraints also play a role in accessing to stage plays. Because a play can be performed only in one place at a time. That may present a difficulty for people living away from the hall to travel to the spot where the play takes place. This means that it may require a little more dedication and effort to witness a stage play than a screen adaptation. In

screen adaptations, the accessibility is almost unlimited. After the release date of a movie, since there are many cinema halls putting it on screen, there will be no difficulty in going and seeing the movie. Besides, though it stays in vision for a shorter period of time, it will be shown many times a day in many halls at the same time. In addition, even when a movie is off-theaters, it will be broadcast on television, which will make it accessible to almost every house in a country. Similarly, DVD and other digital options will make a movie (and a screen adaptation) accessible any time. Therefore, accessibility and its cultural effects becomes a key difference between the screen and stage.

2.5.2.9. Association Between Audience, Characters and Background

Another point is that, as mentioned earlier, stage plays are performed before an audience with actors/actresses on stage which makes the play an interactive mode of communication. However, in the case of cinema there is only the screen on which there are only images and sounds. The communication is unidirectional and the acting characters seem to be part of the background just as the background is itself stand as a character. For example, without the New York City as a complementary setting which functions much like a character in the background, *Spider Man* would be incomplete. Or think about *Titanic* (1997), the ship itself is depicted like a character without which the movie could not have been shot. In the case of stage, background can hardly be thought as a character. The characters are the ones acting on the stage and they stand between the background and the audience. Background does not mean so much in comparison to the characters and their words and actions. G. Mast and M. Cohen paraphrases Bazin states that actor is the primary driving force in the theatrical drama whereas in the cinema decor precedes the characters (Bazin, 1967: 102). Before Bazin, Nicoll drew attention to this difference and argued that “[T]he theatre rejoices in artistic limitation in space while the film demands movement and change in location” (Nicoll, 1936: 173). Moreover, the existence of setting is sometimes thought of a limitation to the audience’s imagination. Apparently, the bareness and symbolic decor of Elizabethan stage can be said to have been intended to break this limitation (see Appendix 3). Referencing his assertion to

Peter Brook, Russell Jackson argues that “A Shakespeare play has no setting. Every attempt, whether supported by aesthetic or political reasons, to try to build a frame round a Shakespeare play is an imposition which runs the risk of reducing the play: it can only sing, live and breathe in an empty space” (Jackson, 2000: 22). Russel defends that in many screen adaptations of Shakespeare, however, the setting is used “as an element of poetic vocabulary [like our example of New York in Spider Man] and an active element in the process of adaptation, as significant as the cutting or reordering of the spoken words” (ibid: 23). Anthony Davies also states that there are differences between the cinema and theatre in relating the background with the characters. He asserts that there is a contradiction between “the living actor on the stage and the dead scenery”, which is usually a painted background (Davies, 1988: 9). This makes the background non-relational and outside of the play while foregrounding the actors and the action. But, when it comes to film, background and the “man” (i.e., actors and actresses) are “of the same staff, both are mere pictures and hence there is no difference in the reality of man and object” (ibid.). Thus, it can be presumed that background is an indispensable part of a film which can even be seen as an active character whereas in theatre it exists generally in a very simplified and symbolic form in order not to limit the characters on the stage and their speech. Thus, the audience finds sufficient space to be filled with imagination.

2.5.2.10. Word, Image and Multimodality

One of the most important differences which constitute a main frame of this study is the presumption that theatre is about to *tell* something whereas cinema is about to *show* something. Nicoll, Bazin and many others draw attention to such a distinction between the stage and the screen and argue that the precedence of the *word* in theatre is replaced by the *image* in cinema. While trying to establish the basics of cinematic form, Nicoll observes that “[W]hereas in general a stage play demands constant talk, a film requires an absolute minimum of words” (Nicoll, 1936: 129). And he canonizes the *image* while prescribing that the dialogue must be reduced to the minimum essential degree to foreground the visual elements: “The essential basis of the cinema lies primarily in the realm of visual images, and such

sound accompaniment as is admitted must be reduced to the barest necessities.” (ibid.) Though he said that decades ago, it can be seen that there has been little change since then. In a similar manner, Zatlin accepts “cinema’s tendency to show not tell” (Zatlin, 2005: 171), and in discussing the methods of adapting Shakespeare, or more generally Elizabethan plays to the screen, he proposes that “the text should be reduced or condensed considerably so as to meet the conventions of cinema such as the requirement to meet the ideal running time of ‘under two hours’” (ibid: 178). Zatlin states that “dialogue must be translated to action and images [...]” (ibid.). In the same way Sarah Hatchuel also draws a clear distinction between the two media in her study of Shakespeare adaptations. According to her, adapting Shakespeare to the screen is a change from one expressive form to another. However, while she accepts the long going trend that semiotically theatre is more about *telling* and cinema is about *showing*, Hatchuel suggests that the idea of cinema has evolved to both show and tell (Hatchuel, 2004: 33). Like Hatchuel who argues that cinema can both show and tell at the same time, Gunther Kress argues that communication and representation is achieved not through one mode of communication but through several of them simultaneously. He gives an example of a shop direction sign and argues that on that sign at least “three modes of communication are at work together - writing, image and color” (Kress, 2010: 1). Each has its own specific semiotic representation and together they convey a message to the “interpreter” or “receiver” (ibid.). This description of multimodality is applied to theatre and more to films which uses many modes of communication. In explaining the term *multimedia*, he draws attention to this property of films and reminds that films bring together “with their [...] distinct traditions of production”(ibid: 10). Theater is not much different from the point of multimodality since it also can bring together several modes such as music, image and word. However, foregrounded modes of communication and others assisting them are different in the two media. While the *word* is foregrounded in theater, in the cinema the *image* is the primary mode of communication around which other modes can function in separately or collectively. This multimodality property of the cinema makes it more than a visual way of expression. Because the cinema has never been a mere visual art form since its beginning. Together with the images, there are sounds, music and language in the cinema. Even in the silent film

era, the movies were rounded with music and subtitles. Kress argues that meaning is created through semiotic modes such as hearing or seeing, and semiotic media such as radio or television (Kress et al, 2001: 68). Therefore, the cinema is a composition of many ways of communication such as image, music and speech. W.J.T. Mitchell argues that

[A]nd if it is argued that silent film was a “purely visual” medium, we need only remind ourselves of a simple fact of film history—that the silents were always accompanied by music, speech, and the film texts themselves often had written or printed words inscribed on them. Subtitles, intertitles, spoken and musical accompaniment made “silent” film anything but (Mitchell, 2005: 258).

Without doubt, this kind of multimodality in expression is another thing that provides the cinema a wide range of expression possibilities. Thus, Cinema has come to be seen as a medium which embodies almost all forms of expressions, which is called multimodality. This outlook does not change the fact that image is the foremost feature and necessity of cinema, which is accompanied by all kinds of sounds including speech, music and by other forms of communication such as writing, painting etc. In the theatre, though, the *word* still constitutes the main part of the dramatic performance. Consequently, establishing the assumption that foregrounded communicative elements are not the same between the two media is a basic factor in applying changes to Shakespeare’s texts in the process of screen adaptations.

2.5.3. Spatial And Temporal Distinctions Between Stage And Screen

Regarding Shakespeare Adaptations

Without doubt, there are other additional points that should be established between the stage and screen adaptations. It seems that cinema brings events and situations as they are in real life. But, in real life we are just in connection with our inner self and with our immediate surrounding. There is a continuity of space and time, we see and hear whatever we encounter without any obstruction and we can choose what to look at and listen to. Bluestone notes that:

[T]he marked difference between the natural event and its appearance on the screen is exactly "what makes the film an art," we are brought to the heart of the creative film process. Bound by its respectful physical reality, but unbound by the vision of any one spectator, the lens becomes an ideal, unrealistic eye;

unbound by natural observation, the eye of the spectator becomes omniscient (Bluestone, 1961: 17).

However, screen makes us see its own choices, focuses us onto different parts of an event almost instantly, makes us hear the chosen sounds, changes angles according to the significance of the story, brings us to what is at stake, in short manipulates our senses. All the Shakespeare screen adaptations in this study suits to this detection including the televised theatre of Nunn. All of them manipulate the audience to the intended image and sound by using camera and sound techniques. As Bluestone notes:

[...] the camera can move, and its mobility has enabled it to achieve unprecedented visual effects. At this point, the film declares its historical independence from the theater. Mobile, the camera can see over a hundred miles of prairie, or count the eyelashes on an actor's lids. It can whirl over ballrooms; ride on cranes up houses into windows; move on a truck alongside galloping horsemen; take nose dives on the fuselage of an airplane; pan up skyscrapers by pivoting vertically on its tripod; or, by pivoting horizontally, brood across a deserted battlefield. Similarly, it can distort light to fit a desired mood-deepen shadows, highlight faces, amplify contrast, turn night into day or faintly defined clouds into sharp ones (ibid: 15).

In theatre, like in our daily physical lives, we are influenced by our surroundings and our environment is influenced by our reactions and presence, too. That is, there is a mutual relationship between our eyes, ears and the things in front of us. Our vision is restricted to a much narrower perspective looking at things on stage from our seats and we can not change our focus by looking the same stage easily, and so we are inclined to see the events on the stage from a confined point of view as a whole. But, cinema can give us a multilayered vision by focusing on several spots in the same scene through techniques such as zoom-in and zoom-out and can do this from different angles by using several cameras simultaneously and in differing durations. Thus, the audience can see the content in different layers and angles. They are shown what they are supposed to see through cinematic techniques. That is hardly possible to apply within the conventions of theatre. For example, in Welles's *Macbeth*, the audience is shown Banquo's ghost from all angles, including the guests', Lady Macbeth's and Macbeth's. First, Macbeth sees the ghost and points his finger towards the other end of the table and the camera follows Macbeth's finger

and the audience sees the ghost from Macbeth's eyes which see no one else but Banquo only. Then Lady Macbeth and the guests look the empty spot where Macbeth points and sees nothing and thus the audience is provided a scene from three different points of views.

Cinema can be seen as a melting pot of other expressive forms as it brings together text, image, sound, noise and music. Robert Stam summarizes this unique property of inclusiveness condition in his *The Dialogics of Adaptation*: "A composite language by virtue of its diverse matters of expression-sequential photography, music, phonetic sound and noise-the cinema inherits all the art forms associated with these matters of expression...-the visual of photography and painting, the movement of dance, the decor of architecture and performance of theatre" (Stam, 2000: 61). All other arts can find a place for themselves in the cinema. Apart from this, cinema provides us other creative elements which other forms can not, such as flashbacks and flash-forwards. As Linda Hutcheon puts it "Unlike the stage, the cinema is indeed capable of flashbacks and flash-forwards, and its very immediacy can make the shifts potentially more effective than in prose fiction where the narrating voice stands between the characters immersed in time and the reader" (Hutcheon, 2006: 63). In Kurzel's *Macbeth* screen adaptation, Macbeth continuously remembers the battle scenes and faces of warriors, which adds to the explanation of Macbeth's psychology in a way.

On the other hand, stage plays face a limitation in terms of temporality as they are real actions happening in real time. When the spatial elements are added, stage does not have the ability to provide the continuity when there needs to be shifts in temporal and spatial elements in the story. This leads to a discontinuity and intervals in the flux such as intervals and delays between scenes and the time required to change the decor and costumes. Conversely, in the cinematic application, the temporal and spatial shifts are provided easily and instantly. As Robert Stam asserts "[...] the cinema is ideally equipped to magically multiply times and spaces; it has the capacity to mingle very diverse temporalities and spatialities" (Stam, 2005: 13). Nevertheless, these differences should not be seen as the disadvantages of the theater or the advantages of the cinema over the theater. These are just two diverse performance arts, both of which have their own possibilities and limitations. In the

case of theater, the audience is witnessing the real actors and acting in a real environment. As mentioned earlier, this kind of physical connection brings a kind of interaction between the stage actors and the audience. They influence each other with their actions and reactions. The audience is aware of the limitations of the stage and contents with it. They accept the stage play as an “aesthetic microcosm” which requires the incorporation of the audience and their credence regardless of the natural limitations of the art form.; they are ready to accept a tree as a forest, or a chair as a bus e.g. (Davies, 1988: 5). In *Macbeth*, for example, the audience knows that he/she will not be able to see ‘Birnam forest come to Dunsinane’ and yields on descriptions or symbolic materials with consent. However, in screen adaptations, descriptions or symbolic materials do not apply and the director is expected to show the audience the Birnam forest moving towards Dunsinane in as much a real sense as possible. For example, Kurzel depicts this scene in his film in a very clever and cinematically satisfying visuality. The forest is burned down and its ashes fly towards Dunsinane hill where Macbeth sees them and understands that the prophecy of the Witches is realized.

The prominence of the aural elements and visual elements make another distinction between the theater and the cinema. The spatial and temporal limitations of the stage make it dwell mainly on spoken words, intonation and actors/actresses rather than setting and other visual elements. Though, in the cinema, visual expressions are foregrounded. Anthony Davies argues that “Since the dramatic space of the theater stage is relatively fixed and visually static, the dialogue can undergo subtle and complex manipulation. The opposite, however, holds true for the cinema. Its spatial disjunctions and the consequent demand for visual re-orientation necessarily inhibit sophisticated complexity of dialogue” (ibid: 2).

Unlike theater, Davies states, the cinema audience expects a “pictorial realism” which provides a closeness to the harmony of real life fluidity. That is, the decor, mountains, cities, streets, indoor settings, costumes and actions etc. should be in harmony to persuade the audience. The cinema audience will not accept a tree as a forest or a chair as a bus, which is the condition in the stage plays we mentioned above. With Anthony Davies’ words,

The cinema aims at spatial realism. Nonetheless our collusion with the medium is such that we will tolerate - we shall even accept -photographic tricks so long as they are wholly convincing; so long as we are given at the visual level what appears to be spatially real, and so long as we can believe in a spatial reality beyond the boundaries of the frame (ibid: 7).

In the theater, though, the dramatic responsibility is on the actor/actress and his/her utterances as well as actions (gestures, mimics etc.) The decor loses its significance and the players speak in verse and intonation becomes an important element in sustaining the attention. Bazin informs us that the drama proceeds from the actor while in the cinema the decor becomes the foremost element encompassing the man. In other words, in the case of cinema, the actor/actress is included in and a part of the decor while he/she is the runner of the show on the stage. Bela Balazs observes that “Like painting, film can give the spatial detail which surrounds characters an anthropomorphic dimension and [...] an even more intense physiognomy so that the violent expressive power of the objects makes that of the human characters pale into insignificance” (Balazs, 1952: 96). In this way, the man becomes a part of the picture along with the background and creates a multiple way of communication together with speech, music and noise.

2.5.4. The Position Of Shakespeare In Cinematic Adaptations

Turning back to our assertion that Shakespeare’s plays were written according to the conventions of stage, or specifically that of the Elizabethan stage, then it can be concluded that they are *word-driven* plays which are hardly appropriate for another medium that foregrounds the *visual* without making substantial alterations in the process of adaption. As mentioned before, quite naturally, there will be changes in moving from one system to another. Shakespeare is undoubtedly one of the most studied playwrights in the history of art and many other fields, so it would not be surprising to come across ideas that put forward the need to modifications in translating his works to other mediums. And, as I argued earlier, my aim is to support this reading in a more specific manner with case studies of several *Macbeth* screen adaptations and lay out how they are appropriated to the screen and what common changes appeared between them and what specific and generic

features of Shakespeare's text force the directors not to preserve the text as it is and to make changes to appropriate it. Also, the question of whether it is possible to preserve the full text without any modification should be answered.

To this day, Shakespeare's plays have appeared on screen and television many times in many languages. Adaptations of his plays continue to enjoy the legacy of his high value in aesthetic and artistic terms. In the case of Hollywood, the situation is same. However, it can be said that Hollywood, though used Shakespeare's plays many times as safe investments, it should be noted that there were fluctuations in the degree of confidence in box-office success. Therefore, the number of Hollywood screen adaptations of Shakespeare had not been as many as a Shakespeare fan would like to believe. If one leaves the television versions, silent era productions aside and takes into consideration only Hollywood and British productions, approximately 25 Shakespeare screen adaptations were made until 1989 on a global scale. This statistics does not include the films which absolutely abandoned the text and language of the Shakespeare's original texts, even the titles. More than half of the adaptations were produced in the USA, i.e., Hollywood, and the others in Britain. The reason for including British versions into Hollywood framework of this statistics is the interactive role they play regarding the investors, producers, directors and language they speak. For instance, Kenneth Branagh, though a British actor and director who generally produces in Britain transferred himself to Hollywood and made a huge influence in boosting Shakespeare's popularity again both in Hollywood and in the world through the help of Hollywood. Emma French points to the reciprocal relation between Hollywood market and Branagh:

Branagh's appropriation of Shakespeare fashioned his career in Hollywood and consolidated Shakespeare's position in the American corporate and cultural marketplace. In effect, the Branagh brand succeeded in more or less demolishing the either/or high/low cultural barrier in filmed Shakespeare adaptations, born of Branagh's desire to break into the Hollywood market and to maximise Shakespeare's availability to mass audiences. (French, 2006: 63)

Likewise, Laurence Olivier's 1944 adaptation of *Henry V* was produced in Britain but became very successful in the USA. The real proliferation of them seems to have started at the end of 1980s. Emma French attributes this situation to the marketing and box-office failures of the adaptations such as Roman Polanski's 1971

version of *Macbeth*, Max Reinhardt's 1935 version of *A Midsummer Night's Dream* and Gerge Cukor's 1936 *Romeo and Juliet*. Though there were financially successful adaptations such as Laurence Olivier's *Henry V* in 1944 and his 1948 *Hamlet*, potential risk of losing money made the investors doubtful of financial success and it became difficult for directors to find the necessary finance to shoot the films. One of the most important names associated with Shakespeare on screen (and on stage) is director/actor Kenneth Branagh. According to French, the surprising increase in the number of Hollywood screen adaptations of Shakespeare owes this success to Branagh's "timely commercial/artistic intervention" (ibid: 64). With a few exceptions, his adaptations have been carried out in US/UK cooperation in terms of "financing, casting and target audience" and while Hollywood used his name as an iconic representative of Shakespeare, his films has earned a global reputation through Hollywood (ibid: 67). According to French, Branagh is one of the foremost names associated with Shakespeare and this earned him "a potent blend of Hollywood multiplex entertainment and fidelity to standards of quality and authenticity". And in return, through his productions, Shakespeare strengthened his position in the Hollywood and "maximized Shakespeare's availability to mass audiences" (ibid:63). Since Kenneth Branagh's *Henry V* came out in 1989, more than thirty large scale Shakespeare productions have been made in Hollywood and Britain. The number reaches to hundreds if other countries and television versions are included. Though this statistics is too wide for our thesis, it is nevertheless useful in showing the popularity of Shakespeare in terms of artistic and commercial power.

Shakespeare adaptations can be classified into the adaptation of high literature into the screen. The respect and highness bestowed upon Shakespeare and his plays can be said to have an important effect on the process of his plays' adaptations to screen. Because expectations and reactions can be a very serious concern in the process of screen adaptations along with the financial issues. So, the producers, generally, take into account two elements as main criteria.

First one is the need to satisfy the fidelity expectation to the text including the poetical intonation, and the second is to provide a persuasive and satisfying visual production which will meet the expectations of film-goers who are there to *see*. Such a persuasiveness and satisfaction, without doubt, is but subjective and changes from

one period to another and from one culture to another. Until the WWI, cinema was comparable to theater in its possibilities and dwelt more on the imagination of the audience as with the theater. Screen adaptations were mostly just filmed theaters then, which recorded the staged play through a fixed camera from one angle in an attempt to provide a likeness to the stage plays. But, even then the possibilities of the cinema in terms of creating a realism offered more than the theater could. Though, there was a time when the two media could be compared in terms of presenting visual reality (Hatchuel, 2004: 13).

However, after its special techniques appeared after the WWI, cinematic form became capable of creating visual effects and provide a more real life fluidity between spaces and times, and this brought about many diverse approaches to the cinematic form of adaptations. Jack Jorgens, in his book *Shakespeare on Film*, divides Shakespeare screen adaptations into three categories, which are theatrical mode, realistic mode and filmic mode (Jorgens, 1977).

CHAPTER THREE

CHALLENGES SHAKESPEARE PLAYS POSE FOR THE CINEMA, METHODS OF APPROPRIATING AND CASE STUDIES

3.1. CHALLENGES OF SHAKESPEARE TO THE SCREEN

As this study reveals, almost all the screen adaptations of Shakespeare's plays have undergone textual changes to appropriate the text into the cinema medium. One of the very few which applied the original text without a change is Kenneth Branagh's *Hamlet* (1996). It has been a commercial failure with 18 million dollars budget and grossed only 4.4 million dollars in US domestic box office. Emma French attributes this failure to Branagh's insistence on keeping the whole text as it is through the film, which therefore lasts for 4 hours. She expresses the review of the critic Richard B. Woodward and states that "Branagh's quest for authenticity [and] commitment to a full text were fatal to the film's commercial success." (French, 2006: 87) On the other hand, French states that freer adaptations which do not strictly look for full fidelity are more successful: "many of the most critically acclaimed filmed Shakespeare adaptations are very free adaptations, notably Akira Kurosawa's *Throne of Blood* and *Ran* and Grigori Kosintsev's *Hamlet*, neither of which retains Shakespeare's language but which present an interpretation of the text generally admired as valid" (ibid: 22). Then, it can be said that Branagh's adaptation can be considered failure, at least commercially. The word failure is a very subjective term when used from the point of aesthetics and it is not a criterion to be true for everyone nor is it descriptive. However, in this case, I mean the financial failure which resulted from *not* following the established norms of cinema and insisting on the preservation of full text. Branagh can be said to have ignored the norms of cinema in his *Hamlet*. The normal duration of a film is approximately two hours and the number of words uttered in a film is between roughly five thousand and twelve thousand or so (Jackson, 2000: 17). In his *Hamlet*, the duration is four hours and there are more than thirty thousand words uttered. This basically means that Branagh challenged the statistical norms of a film for the sake of preserving the full source text and this brought about a repression of the visual priority of a standard film. Other Hollywood adaptations of *Hamlet* such as Laurence Olivier's 1948 and

Zeffirelli's 1990 can be said to have followed these norms and modified the original text according to their own visual designs. Olivier's *Hamlet* has approximately 13.800 words in it while Zeffirelli's version has about 8.500, which is less than one third of the original text. Emma French argues that, by remaining fully faithful to the source text, Branagh moved out of the genre-specific norms of screen adaptations or films in general: "Branagh's films failed to follow the crucial trend of moving out of the heritage genre, and beyond even the Shakespeare on film genre, to become marketed [...]" (French, 2006: 64-65). French argues that Branagh's insistence on a full-text version stems from the sacred position he bestows upon Shakespeare texts and a desire to present Shakespeare also an educational tool (ibid: 86). She asserts plainly that the film follows an inconsistent path towards the established norms of creating adaptations: "Branagh's *Hamlet* displays an attitude of defiance to both Hollywood conditions of cultural production and to the reverence/irreverence relationship" (ibid: 89).

Whatever the personal justifications and subjectively aesthetic success of rendering a full-text version of *Hamlet* are, the result was a comparatively financial failure resulting from ignoring the norms of cinema medium. At this point, Toury's argument might help us to frame this situation: "Of course, behaviour which does not conform to the prevailing norms is always possible too. [...] At the same time, there would normally be a price to pay for opting for any deviant kind of behaviour" (Toury, 1995:55). It seems that Branagh's *Hamlet* paid this price by comparing unfavorably to Zeffirelli's *Hamlet* in terms of box office success. On the other hand, French expresses that the length of the film made distributors "wary of giving it a wide release" and unlike Luhrmann's *Romeo + Juliet* which got a wide opening in 1276 screens in the USA, Branagh's *Hamlet* was shown only on three screens in the first weeks (French, 2006: 87). In addition, when it comes to reigning markets, the four-hour full text version is not applicable in terms of marketability and that led to changes in the policy of distributors. Thus, Castle Rock Company preferred to distribute the short version (135 min.) of the adaptation to overseas in an attempt to present a more accessible film (ibid: 90).

We have already established the unique and common properties of the cinema and theater, and now it really seems that cinema, since it holds a wide range of

various tools to create an expression which primarily depends on visual, can create any form of stage play with stunning images, music and speech. Moreover, the new technology and huge investments may be said to have brought an end to the limitations of spatial and temporal reality of a stage play. However, the cinema has never been or will be able to create the same dramatic effect of a Shakespeare stage play as long as it tries to preserve the text and poetic language unchanged. The artfulness of Shakespeare plays are so plainly expressed on the page and stage that the focus is always on the (mostly poetic) language. Speech and the actor and his/her movements, gestures and mimics are the center and there is no need to other sophisticated technologies the cinema provides such as quick scene shifts, close-ups, slow-motions, flashbacks, foreshadowing etc. The provisions of stage are enough to convey the desired dramatic effect of any Shakespeare play as long as the poetic language and artfulness of the text are preserved. Because Shakespeare wrote his plays to be staged. He imagined them so. He did not write them to be screened, obviously. He did not know the capabilities and unique properties of the cinema. Therefore, he based his plays on foregrounding the speech and poetic language. Davies argues that:

The theatre is predominantly a medium of spoken language. What is equally true — as the years of silent cinema proved—is that the medium of film is not based on spoken language. The modern Shakespearean stage can justly claim the projection of the spoken word to be its essence, but the pith of cinematic expression even in Shakespearean adaptation is the moving image” (Davies, 1988: 2).

Thus it becomes clear that, in the case of cinema, it hardly possible to foreground the speech when there is the multiplicity of images, changing angles and scenes following one another instantly. The design of the dialogues, soliloquies or monologues of Shakespeare plays will not comply with the fluidity of the screen. The scenes change every two or three seconds in the cinema. The background and angles of the camera do not remain static for more than 10 seconds or so. This is the nature of the cinema and the text or speeches should be designed to comply with this necessity. Shakespeare did not write his plays for such a demand.

The essence of theater is its little changing and unimportant symbolic background which let the audience focus on the actors and their speeches as well as

their actions. That would be unacceptable in the case of cinema. As seen before, even the filmed theatre could not achieve such foregrounding of the act and speech since it could not match to the cinema which demands temporal and spatial representative realism. Hatchuel draws clear lines between filmed theatre and cinema at this point: “As opposed to filmed theatre, cinematic art implies three different kinds of movements: the displacement of the characters – the only move that can also be found on stage – the movements of the camera, and the succession of shots within the film” (Hatchuel, 2004: 25). In cinema, the actors are part of the background on the screen and do not provide a perception of intimacy and reality in theatrical sense. That’s the reason why investors stopped putting money in theaters or filmed theaters which tried to provide a realistic imitation competitive in manner. Hatchuel relates theatre’s moving away from realistic ambitions to the appearance of cinema: “The development of cinema relieved theatre from attempting to reach perfect realism. Stage productions, therefore, replaced imitation and reconstruction with interpretation and minimalism” (ibid, 14). Thus, informs Hatchuel, after the WWI theatre directors started to “work again on symbols and verbal” (ibid.). On the other hand, it would not be safe to liken filmed theatre to the theatre we know because in theatre actions, characters and dialogue are provided to the audience in a physically real atmosphere. Actors are before the audience in flesh and they interact with the audience to include them into the performance with their reactions. Filmed theatre and cinema do not have this immediate intimacy.

As a convention of theatre, in Shakespearean theatrical adaptations also, audience and actors are close to each other, there is a mutual interaction between the two. They share the same atmosphere. The difference is that actors use their gestures and mimics with a certain level of exaggeration and make use of intonation to emphasize the fact that it is a stage play and not real life. Because in real life, so long soliloquies and poetic language are not used. Therefore, the actions and speeches should be different from that of the real life while providing an artificial reality. That is, audience will be aware of the fact that it is not real life but attribute a sense of reality to the play in progress. They will recognize theatrical reality and consent to the spatial and temporal limitations of the stage with the actors’ actions and speeches which will activate their imagination. As Sarah Hatchuel argues “Shakespeare’s

plays were, indeed, written for a very particular mode of presentation, far from film realism” (Hatchuel, 2004: 2). They are written for stage, specifically for Elizabethan bare stage. To support this view, several screen adaptations of *Macbeth* can be analyzed in terms of their common and different relations with the original text.

3.2. CASE STUDIES AND GENERAL METHODS OF APPROPRIATION

A diachronic analysis of several *Macbeth* screen adaptations and establishing a pattern of directors’ choices and audiences’ expectations within the frame of technological possibilities, financial considerations and global popular cultural trends will be analyzed and the devices used to transfer the dramatic effect of the stage to the screen are important steps in this process. The time period to be analyzed covers screen versions of *Macbeth* by Justin Kurzel 2015, Roman Polanski 1971, Orson Welles 1948, and televised theatre by Trevor Nunn in 1979, respectively. In these cases, the textual changes and appropriation techniques used by directors are investigated with their reasons and results. It is important to notice that the medium-specific differences between stage and cinema we have established so far also apply to the special case of Shakespeare’s stage plays and screen adaptations. Therefore, all those differences lead to similar appropriation techniques. Through my research, common textual appropriation techniques I have seen are reduction in quantity, omission, transposition, reassignment and addition.

Reduction is “[T]he translation technique which selects the essential elements of the message and expresses them in a concentrated manner. In translating from French to English the use of simple prepositions instead of complex ones. Reduction is a special case of economy” (Vinay and Darbelnet, 1995: 348). They also call “economy” in inter-translations “quantitative or extensional reduction of the constituent signs” (ibid: 193). J. Delisle, et al. (1999) uses the term *economy* to correspond to Vinay and Darbelnet’s quantitative reduction. Delisle et al. define *economy* as “The result of a <translation procedure> consisting of the reformulation of an <utterance> or text segment in the <target language> using fewer words than were used or required in the <source text>” (Delisle et al., 1999: 136). Similarly, Genette two types of transformations a text can undergo, reduction and augmentation.

He attributes them only a “purely quantitative” characteristic (Genette, 1997: 228). In accordance to these definitions, it is very important to remember that, with reduction I refer to decreasing the quantity of the words through omissions of words, word groups, and lines as lexical units rather than reducing the meaning. For example, in Act 1 Scene 2 of the play where Duncan, Malcolm and Captain speaks to each other, the lines of all three are reduced in quantity in Polanski’s 1971 version. This reduction may lead to losses in meaning but it is obvious that those reductions are tailored in a way that they do not harm or break the flow of the central action and theme. Contrarily, through this reduction, the sophisticated and lengthy part most of which may be not so significant and which is too long to keep the focus on the central theme and characters is appropriated to the new medium’s demand for fluidity and dynamism. Thus, this part is held short enough to make the action goes on without distracting the focus of the audience from central characters and story. This part is reduced in number into 103 words in the film and lasts for approximately one minute. Thus, both the dynamism with a quick shift to another scene is achieved and peripheral characters such as Captain is thrown out of focus.

Omission is defined as “The action of excluding or leaving out someone or something” in Oxford Dictionary¹². The term gains a narrower meaning in translation studies and is generally used in interlingual translations rather than intralingual ones. Vinay and Darbelnet (1995) do not attribute omission a certain title as a method but ingrain it into some other methods. Mona Baker explains omission as a translation strategy and adds that

This strategy may sound rather drastic, but in fact, it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question (Baker, 1992:40).

Baker’s suggestion here seems to be concerned with interlingual translations. But, it becomes compatible to the intralingual intersemiotic screen adaptations of texts when translators are replaced by directors or their screenwriters assigned by them and when not only texts but also characters that deliver the speeches are included into the span of the term. According to Henri Barik, omissions “refer to

¹² see <https://en.oxforddictionaries.com/definition/omission>

items present in the original version which are left out of the translation by the translator” (Barik, 1971:200). All these definitions and explanations well fit to the attribution of the term I am suggesting in this thesis. Thus, besides functioning as a tool to reduce the number of words (*reduction*), omission can also be seen as the removal of a character or his whole speeches from the original text. In this sense, this term can be seen as the counterpart of Genette’s *amputation* (a form of excision) which means “a single massive excision” (Genette, 1997:229). Genette calls this an assault to the source text but suggests that this “assault does not inevitably include a diminution of value; it is possible to ‘improve’ a work by surgically removing from it some useless and therefore noxious part” (ibid.). These kind of large omissions, then, can be seen as an appropriation technique of a source text into a target text in another medium which are done to reinforce and foreground the focus on non-textual expressive forms such as image and music and the non-omitted textual elements. For example, the murderers in Kurzweil’s version are not omitted but their speeches are almost completely omitted from the play. On the other hand, in this film the porter is omitted altogether with his speeches and character. Then, it can be argued that omission serves two main functions in this sense. In the first place, omissions are done in order to reduce the number of words used in the original text. Since the total quantity of words in the original text is not appropriate for the cinematic norms, it is reduced in quantity through omissions in terms of lines, parts and characters. Second function of omission is by removing a whole character or his/her speeches from the screen text who is insignificant to the central theme, the focus of the audience is kept on the main characters and theme. Thus, omission can function as a device of sustaining and manipulating the focus of the audience by eliminating peripheral, insignificant characters or their speeches which can cause distractions.

Transposition is, as defined before, changing the order of lines and parts in the original text in adapting it to the screen according to the requirements of the new medium. It serves mainly to two functions. One is to provide a sense of fluidity and a more life-like realism, chronology of the text is broken and a new sequence is created to provide a compact scene. To support dynamism through shifts between places and times with flashbacks and flashforwards, text is appropriated and

resequenced to create a scene in which several parts of the text is presented at one time. And, to bring together several parts of the text in one scene, transposition technique is used. For example, in 1948 version of *Macbeth*, after the crowning ceremony where he delivers his 'to be thus is nothing' part, Macbeth walks towards the crowd and several characters including Macbeth, Lady Macbeth, Lady Macduff and Banquo are put in the same scene and every one of them have speeches in this scene. But, in the original text, the speeches delivered by each of the characters belong to other parts of the text which are in chronology rather than synchronic. Thus, in order to create this compact scene, characters and their speeches are transposed into this one scene to provide a compact and fluid expression. Secondly, in the case of stage where spoken language is foregrounded, it is normal to let one character deliver a monologue or aside for a long time; however, in the case of cinema where moving image is foregrounded and which necessitates a dynamic way of expression, lengthy monologues are unusual in terms of cinematic norms. Therefore, static soliloquies are turned into dialogues through the technique of transposition. There are many examples of transposition in all three Hollywood versions of *Macbeth* and even in televised theatre of Nunn.

Another technique used in appropriating the original text into the screen is reassignment of roles. It is making the speech of a character delivered by another character. This technique is used in instances where a character is absent from a resequenced scene or omitted wholly from the film but his/her lines are needed to be delivered anyway. Thus, for example, when a speech is supposed to be delivered in a specific scene in the film but the character who delivers it in the original text is absent in the film scene because of omission or transposition, his/her lines are assigned to another character who is present in that specific film scene. Reassignment is used to omit peripheral characters partly or wholly.

Addition is another technique to appropriate the original text into the screen. It is including extra words or sentences into the original text. In some cases it is through replacing a word with another word or adding a word without any replacement. In the case of Shakespeare adaptations, it can be seen that addition is the least used technique among all. This may be due to two reasons. One is the respect bestowed upon Shakespeare's original texts which results in a tendency to

remain faithful to the original text in terms of not spoiling its originality by adding non-Shakespearean words, and the other is his poetic language which makes it difficult to add extra words. Nevertheless, there are few additions resulting from different causes in *Macbeth* screen adaptations investigated in this study. They are done either to appropriate the original language to the film language of that current period or to appropriate the language to the setting of the film. In the original text, for example, in 4.2.9 Lady Macduff uses the word 'mansion' to refer to the place where they live. But in Welles's version, this word is removed and another word 'all' is added instead. Because, studio setting of the Welles's version does not present a mansion as there are only rocks, cave like residences and dark background. So, since it is not consistent with what the audience sees, the word 'mansion' is removed and another one which suits to the setting is added. These techniques will be exemplified, described and compared thoroughly in similar parts of the films to provide a clearer outlook.

3.2.1. Foregrounding Text Vs. Foregrounding Image

Through this study, one of the most important differences between cinema and theater is discussed to be the foregrounded elements of the two media, i.e., image and word. Shakespeare's stage plays are no exemption in this regard. As Russel Jackson puts it each director of Shakespeare screen adaptations have to create their own way of "solving the tension between the Shakespearean text and cinematographic visuals" (Jackson, 2000: 40). Although technological improvements and the massive growth in the cinema industry have made it possible to produce visual, aural, spatial and temporal reality of any stage play with leaving little place to subjective imagination of the audience and the new computer era of cinema and huge investments provide an unprecedented fluidity and persuasiveness within the screen, the failure to achieve a stage-like dramatic effect in terms of poetic language of Shakespeare is obvious. As argued before, the reason for this is the play's being written for stage where the speech is centralized and not for the screen, where the image is foregrounded. Insisting on preserving the text and foregrounding the imagery scenes is fruitless as they are incompatible as in the example of Branagh's

Hamlet. Shakespeare texts will not accept the foregrounding of other forms of expression but the word, as long as they are not changed to fit into the screen mode. Emma Smith elaborates on this aspect of Shakespeare with the example from *Macbeth*: “Everything in the play – character, theme, setting, plot – is language, from its moral and physical darkness to its creation of its protagonist’s guilty mind, and repeatedly, linguistic effects turn out to perform the play’s larger ethical and dramatic manoeuvres” (Smith, 2013: 12). On the other hand, Anthony Davies asserts that since there will be a shift from aural to visual in terms of priority, a Shakespeare film should find a cinematic balance between the word and the image: “In adapting Shakespeare’s dramatic material for the cinema screen, the film maker must [...] compensate for the changed relationship between what is spoken and what is shown, in accord with what is intrinsic to his medium” (Davies, 1988: 2). That point of view, though prescriptive, is in line with the norm based approach of Toury since Toury’s theory anticipates that norms govern the production and reception of translations, i.e., adaptations. What Davies expects, therefore, is in line with the current norms of cinematic production.

3.2.2. Categorization of Adaptations and Narrow Span of The Case Study

When we talk about a Shakespeare adaptation, we actually may be referring to a wide range of span. Sarah Hatchuel divides Shakespeare film adaptations into four categories:

Adaptations that more or less respect the plot and the original text; films that respect the plot but use a translated, adapted text; films whose framework is inspired by the plot of a play but which may not retain one single word of the text; and films that use Shakespeare extracts but whose framework does not follow the plot of any play (Hatchuel, 2004: 18).

Within the span of this study, only the first category will be taken into account, that is, the films which more or less respect to the plot and the original text. Without doubt, the degree of such respect is something subjective and have its own

idiosyncrasies according to each director, period and possibilities of the time; therefore it is important to establish that with the phrase respect, it is more or less meant an adaptation which has as many common elements as possible with the original text. In order to argue that Shakespeare texts are not appropriate for any kind of screen adaptations, we should look for only the ones whose texts are preserved regardless of visual choices. That does not mean leaving the visual and ignoring it. Contrarily, different ways of bringing together the Shakespeare text and visual should be analyzed thoroughly to support our point.

In General, Shakespeare film adaptations, which tried to preserve texts as much as possible, tried to provide a literal illustration or a metaphorical association (ibid: 19).

3.2.3. Examples From Various Shakespeare Screen Adaptations

It can be said that in its historical development, Shakespeare films did not follow an exact linear pattern from literal to free adaptations in terms of visual. Most tried to generate a natural setting reflecting the time of the play. A prominent example of this is Franco Zeffirelli's adaptations. In *The Taming of the Shrew* (1966), *Romeo and Juliet* (1968), and *Hamlet* (1990), he preferred to construct a realistic world in the time of the plays action take place. The audience watches the town of Verona during the Renaissance in *The Taming of the Shrew* and witness medieval city of Elsinore in Denmark in *Hamlet* (which is actually set in a palace not in Denmark but in Scotland). In his adaptations, Zeffirelli replaces the textual material with illustration when possible. For example, in the tomb scene where Romeo kills himself with the poison, the text is preserved to maintain the dramatic effect but the part of Romeo after he drinks the poison "O true apothecary! Thy drugs are quick" is omitted since he dies immediately after a kiss. This omission does not impair the strong verbal effect of the text when compensated with its visual equivalent. However, that would be inappropriate in the case of stage play. Another important director of Shakespeare adaptations is Orson Welles. He prefers a more text free approach in which he shortens soliloquies, changes order of the scenes and turns verse into prose. His adaptations of *Macbeth* (1946), *Othello* (1952) are good

examples. In his *Macbeth*, Welles explicitly changes the order of the scenes. To illustrate, after Macbeth speaks to Banquo in the 3rd scene of Act I in the text, in the movie this scene directly jumps to the 5th scene where Lady Macbeth reads a letter and gives a soliloquy, which is, again, shortened considerably. The high degree of such freedom from the regular text may be to provide a sense of fluidity and visual continuity on the screen, since the cinema necessitates foregrounding the visual over the verbal. In other words, the verbal needs to be tailored to fit into the visual, which brings about unavoidable shifts in incorporating the original text into the visual.

However, Welles did not change the verse into prose to an unrecognizable degree neither in terms of text nor in terms of intonation; so the theatrical atmosphere still exists and the incompatibility between Shakespeare's language with the cinematic style is obvious. This argument will be elaborated later on. Likewise, director and actor Kenneth Branagh created several screen adaptations of Shakespeare which brought a certain kind of realism to the cinema. His screen adaptations of *Henry V* (1989), *Much Ado About Nothing* (1993), *Hamlet* (1996) and *Love's Labour's Lost* (2000) were targeted towards popularizing Shakespeare to a larger public. However, his adaptation of *Twelfth Night* (1988) has a very different setting from that of *Hamlet* and others, in which an artificial setting was created and in which acute angles and narrow spaces prevents a natural atmosphere while evoking a more theatrical sense.

Apart from these Justin Kurzel's 2015 *Macbeth* can be ranked as the peak of cinematic naturalism spatially and temporally supported with a huge fund and the latest technological possibilities. Other more theatrical cinematic versions of Shakespeare and other innovative methods have occasionally been produced. Laurence Oliver's *Henry V* (1944), *Hamlet* (1948) and *Richard III* (1955) brought together theatrical settings and realistic backgrounds. Likewise, Joseph Mankiewicz *Julius Ceasar* (1953) can be said to have theatrical elements integrated into the cinema (Hatchuel, 2004: 20-21).

On the other hand, more innovative approaches were tried after the first half of the century. Tony Richardson's *Hamlet* (1969) film blurred the background features mostly, blurred the setting and focused on the characters' actions and faces with close-ups and few angle changes. This kind of centralization of the character is

typical to theater. Moreover, in this version, during some of the soliloquies, the characters directly look into the camera lens as if they were talking to the spectators' faces, and, as Hatchuel suggests, this provides a sense of intimacy between the spectator and the actor isolated from exterior elements, which is, again, typical to theater (ibid: 105). Likewise, in this version, the setting does not change and this also creates a theatrical atmosphere in a cinematic mode.

In contrast to Kenneth Branagh's *Twelfth Night*, Trevor Nunn's 1996 version tries a more naturalistic approach, and tries to create a real world and show the events as close as they would happen in the real sense, which makes it more cinematic than the Branagh's version. In Nunn's version, the existence of a heterodiegetic narrator accompanying the action on the screen gives the film a sense of documentary, which distracts it from both theater and film. *Othello* (1995) directed by Oliver Parker, also, provides a naturalistic presentation of the landscape. Exteriors and interiors reflect the Venice and Cyprus at the time. Parker included explicit love scenes in this version to increase visual effect and this can be done both to increase the popularity of the screen version and to create a sense of real like life in a literary verbal atmosphere.

The spreading of the diverse adaptation styles does not prevent one from observing the fact that the shift is obvious. When these late adaptations are compared to the first feature-length talking Shakespeare film, *The Taming of the Shrew* (shot in 1929), it seems that the cinema came out of theater, gradually took over its own principles and rules. Especially with the advent of sound technology, Cartmell recalls the concerns that cinema would go back to its theatrical origins more and more. Because, as Cartmell inform, the use of *words* would make the films more literary or theatrical (Cartmell, 2012: 72). Cartmell also argues that especially with the introduction of sound there had been a remarkable "increase in films based on plays and novels" (Cartmell, 2012:70). Thus, it can be inferred that in its first phases cinema was seen very related and similar to theatre. Films based on theatrical or literary works were also seen as safe investments to attract and satisfy the audience. The expectations of the audiences were important in the process and filmed theater (in which a stage play is filmed from a fixed or shifting camera) or theatricality in the cinema (in which the settings and narrow landscape evoke a sense of theater). Later

on, with new paradigms in the technology, culture and techniques, other innovative ways which disregard the insistence on the dominance of theater, cinema developed new ways of adaptations (Buchanan, 2012: 20).

As many different samples of Shakespeare screen adaptations show, theatrical, cinematic, literal, free, innovative ways of adapting Shakespeare to the screen have been produced to this day which are mixed and diversified as much as possible and to the degree that the technology and other factors such as ideological, financial, cultural and even educational considerations. It can not be thought that Oliver Parker's 1996 *Othello* would be feasible before the 1980s as there are sexual elements in the movie and there was a race issue in the society in those times. And, likewise, it would be very risky today to create a version of *Hamlet* similar to the one shot by Richardson in 1969, which mostly isolated the landscape and setting by focusing on the actors only. But, this situation is not about the technological or financial possibilities. It is more about the changing cultural and ideological conditions reflecting to the cinema as new expectations. On the other hand, Polanski's 1971 and Kurzel's 2015 versions of *Macbeth* can be said to be similar since they address to the popular culture in terms of visual. This implies the non-linear but fluctuating nature of Shakespeare screen adaptation styles. The common point in almost all these adaptations is that they preserved the Shakespearean poetic language to the degree that their idiosyncratic styles permitted. And, when we argue that none of them could satisfyingly bring the visual and the verbal together, it should be argued that the incoherence between the verbal and the visual has changing degrees in each of these adaptations. Because Shakespeare's plays were written to be staged not to be screened. Therefore it is natural to think that these plays are more inclined to be staged than to be screened, though there are many new possibilities brought to the cinema with new technology and techniques.

Actually, it can be argued that these new technologies should help to improve the adaptations in some ways. For example, different camera angles and new lens technology made it possible to shoot very effective scenes. Slow motion and fast motion techniques help to increase the dramatic effect of the scenes, especially when coupled with the music and other sounds. The processes comprising the cinema such as preparing, shooting and editing make the film much enhanced and detailed than

any other expressive art. Even the cinema's inclusion of other expressive arts make it a unique way of communicative tool to address to the whole world at once. However, all these advantages do not provide the cinema a position to be able to adapt Shakespeare's plays forcefully and persuasively without changing or modifying the intonation and poetic language of Shakespeare. The real reason for this is not the director's choice or other technological limitations. It is the in-applicability of Shakespeare to the screen ingrained in the texts themselves.

BBC's 2005 drama series for youngsters *Shakespeare Re-told* have been criticized for not preserving the language and atmosphere of the four Shakespeare plays, which are *Much Ado About Nothing* directed by David Nicholl, *Macbeth* by Peter Moffat, *The Taming of the Shrew* by Sally Wainwright and *A Midsummer Night's Dream* by Peter Bowker. All these plays have the original texts changed significantly to the degree that Shakespeare became no more than an inspiration. The language had to be tailored in order to fit the series to the target marketing purposes of the producers and to meet the target audience expectations. According to Margaret Jane Kidnie "[D]espite the BBC's efforts to shape audience expectations in such a way as to permit an at least provisional identification of the series with Shakespeare, the loss of Shakespeare's language proved for some viewers an unqualified and insurmountable barrier to recognition" (Kidnie, 2009: 114). The loss of the language in these series did not stop them to be considered screen adaptations of Shakespeare but it would be wrong to argue that Shakespeare's language was sacrificed in an attempt to achieve cinematic image and a popular modern discourse. On the other hand, this does not mean that they should not have been produced in the first place or been produced with a more closeness and respect to the Shakespeare's language. They were produced as such according to the *skopos* of the producers and the necessities of the medium and there is nothing problematic in that. The thing is that they are just not Shakespeare any more since the language is abandoned for any reasons. And this had to be done because when the language is preserved to the utmost degree this would not be appropriate for the new medium which would not be able to integrate the long and difficult to follow soliloquies into the foregrounding of the image. As former Art Director of royal Shakespeare Company Trevor Nunn argued, Kidnie cites from Chris Hastings, that "I'm concerned that none of

Shakespeare's language is to be involved in these films. Ultimately for me, it's the language that matters – no language, no Shakespeare ... What we find in his language defines how close we are getting to Shakespeare" (ibid: 114).

When Shakespeare's language is simplified displaced or changed for any purpose in the process of adapting to the screen, the new text will cease to be Shakespeare's but a similar one to his. The reasons for these changes are irrelevant to the frame of our thesis because what we are arguing is that there are changes in the process of adaptation and these changes in the original text make the language of the film different from that of Shakespeare. Once there are changes and when they are significant, it can not be said that the language is what it has been so far. And when the language is changed and degraded to the second position for the sake of foregrounding the image, the language of Shakespeare is disrupted and it is not the original one any more. In all four screen adaptations of Shakespeare's *Macbeth* by different directors and periods, textual appropriations are obvious. All of them show transpositions and reductions of the textual material. The changes made in the original text are generally different from each other but there are resemblances, too. The changes, however, can be said to show not a chronological direction in certain aspects of the films. However, there are differences stemming from the period-specific norms and the financial and technological capacities which have developed through time and one director did not have the possibilities and alternatives of the next one. Idiosyncracies are always an unavoidable matter of discussion for each director, but they are not benevolent in the search for a pattern. Besides, taking them into account and trying to analyze them will require investigation of almost all the works of each director and their comparison to other synchronic adaptations produced in the given period. Therefore, each screen adaptation is accepted as a unique signature of the director and each adaptation is compared with regard to each other in terms of their resemblances and differences in textual and visual characteristics, which will hopefully help us to provide a clear conclusion of the existence of changes in the text and the reasons and causes of them.

All the changes applied to the text in adapting it to the screen comes out of two basic reasons and they can be framed to Toury's norms. Toury explains that "The norms themselves form a graded continuum along the scale: some are stronger

and hence more rule-like others are weaker, and hence almost idiosyncratic.” (Toury, 1995:54) One is the inevitable one stemming from the different characteristics of the media. Toury calls this rule-like norms. When the director feels obliged to follow a certain pattern in creating his work, he voluntarily or involuntarily frames himself/herself into a specific frame of possibilities and limitations. In terms of textual-norms (ibid:65), foregrounding of the image and making the verbal expressions of secondary significance can be considered a rule-like norm of the medium of cinema. And, complying to this norm requires use of transpositions, reductions and transformations in the text. All three Hollywood screen adaptations of *Macbeth* can be said to go by this norm. Even the televised theatre of Nunn, as will be seen, is in line with this norm. Though Toury explains that “norms are unstable, changing entities”, this norms seems to have followed a regular pattern to this day. But it can be argued that its intensity has increased given the decreasing number of words in today’s cinema films (see statistics). Another one is that the inclusion of music into the pre-during-after film. Music has become an indispensable part of any film since the beginning of the medium. Even when there was no speech, there was music accompanying to visual elements and adding to the dramatic effect enormously. All the four adaptations in this study has music in different intensities and quantities.

The other is a more subjective one depending on the personal decisions and choices of the director. Toury calls these weak norms, that is, idiosyncrasies. When complying with the norm of image foregrounding, for example, directors can choose different applications and take liberties in imposing their vision. The use of music is considered a strong norm but the style, intensity and quantity of it depends more on the directors unique vision of the film. Transpositions, eductions and transformations can be considered to be strong norms in producing screen adaptations, but their variety and the balance between them depends on the director’s own choices. For example, Welles uses transposition more than others and Polanski keeps the soliloquies more uninterrupted than the others, and Kurzel uses music more intensely and continuingly while Nunn applies to it rarely.

Director’s decisions and his/her complying to textual norms in different degrees are not free from extra-textual norms. He needs to please the sponsors,

distributors and meet the financial goals while pleasing the audience as much as possible along with the critics. Besides he needs to maintain his reputation with the emerging film. In the case of Hollywood, financial concerns are mostly prioritized and so distributors and producers are very effective in influencing the director to follow their decisions or suggestions. As Bluestone states: “The product of a commercial society, the Hollywood commodity must make a profit; to make a profit, it must please consumers. Where a novel can sell 20.000 volumes and make a substantial profit, the film must reach millions” (Bluestone, 1961: 34).

3.2.4. *Macbeth* Screen Adaptations

3.2.4.1. *Macbeth* 2015 by Justin Kurzel

Kurzel's *Macbeth* is different from the other two versions in terms of its textual application. It is the most visually foregrounded and the least verbal one. But, this makes it very compatible with the expectances of the period that we live in. It can be said that by not disregarding the original language, 2015 *Macbeth* foregrounds the cinematic visuality in a most satisfying and skillful manner. Reviews contain acclaiming interpretations of the rendering of the visual elements and the high quality of acting. Critics such as Peter Bradshaw from *The Guardian*¹³, Robbie Collin from *The Telegraph*¹⁴ and Manohla Dargis from *New York Times*¹⁵ credited the film as being visually striking and as reflecting the intensity of emotional content of the original. But, almost none of the critics on the internet approaches to the film from the point of original text, how it is appropriated to the film and whether it is dependent upon verbal or visual or a balanced expression. There is only ‘Top Critics Consensus’ in website of *Rotten Tomatoes* that “Faithful to the source material without sacrificing its own cinematic flair, Justin Kurzel's *Macbeth* rises on the

¹³ Peter Bradshaw, “*Macbeth* review: Fassbender and Cotillard full of sound and fury in significant Shakespeare adaptation”, *The Guardian*, 23.05.2015, <https://www.theguardian.com/film/2015/may/23/macbeth-review-fassbender-and-cotillard-full-of-sound-and-fury-in-significant-shakespeare-adaptation>, (18.02.2018).

¹⁴ Robbie Collin, “*Macbeth* review: 'Fassbender was born for this'”, *The Telegraph*, 01.10.2015, <https://www.telegraph.co.uk/film/macbeth/review/>, (18.02.2018).

¹⁵ Manohla Dargis, “Review: ‘*Macbeth*,’ Starring Michael Fassbender, Awash in Gorgeous Carnage”, 03.12.2015, <https://www.nytimes.com/2015/12/04/movies/review-macbeth-starring-michael-fassbender-awash-in-gorgeous-carnage.html>, (18.02.2018).

strength of a mesmerizing Michael Fassbender performance to join the upper echelon of big-screen Shakespeare adaptations”¹⁶ (‘Rotten Tomatoes’, 27.10.2017). These reviews fail to take into account how textual appropriation techniques are used to foreground the image while still keeping the significance of the original text though many transpositions, omissions and reductions in quantity of the words occur with causes and results.

Kurzel’s screen adaptation of ‘*Macbeth*’ is an important factor in my choosing this play to analyze. Because it is the most expensive screen adaptation of Shakespeare so far (\$15.000.000 roughly according to *IMDB*) and the most internationally released one (more than 2200 theaters except Canada and the USA). That makes the adaptation the most globally accessed one. Apart from cinema release, DVDs and other digital releases including unrecorded torrent downloads generate a very remarkable portion of the films distribution in the modern technological age that we are living in. Therefore, giving the existence of these multiple ways of accessing a film makes it very easy to access by audience from all over the world and of all ages and cultures. Given the fact that in the other two versions which precede Kurzel’s, the target audience and access chances were thought to be narrower because of the technological limitations and more localized English speaking target audience. So, it can be said that differences in target audience, span of circulation and accessing devices are determinant factors in the application of the text to the film. It is obvious that Kurzel’s *Macbeth* is intended for a global audience and global popular culture. Thus, the film foregrounds the image and reduce the quantity of words in a more careful and target oriented approach to provide a very aesthetic, dramatic and satisfying visuality accompanied with music and spoken language and other sounds.

The film opens with a funeral scene in which Macbeth and Lady Macbeth bury their child, which gives the audience a rationalization of Macbeth’s and Lady Macbeth’s ambitions. The scene is a very dramatic and effective one together with music and ritualistic visuality. Indeed, it makes the audience feel sympathetic to the mother and father as well as foundin one of the reasons for their merciless deeds. After that scene, there are the witches and they are the firs speakers of the film. They

¹⁶ Rotten Tomatoes, “Critics Consensus”, https://www.rottentomatoes.com/m/macbeth_2015/, (18.03.2018).

watch the funeral and the scene is like implicating that withces decide grieving Macbeth is ready to be bewitched. After that scene, the film goes on with a very realistic and visually superb act of battle. Cinematically, it is felt that these opening scenes address to the global audience who seeks visually satisfying scenes rather than verbal expressions..

In most of the soliloquies in Kurzel's 2015 *Macbeth*, long soliloquies are reduced in quantity through omissions and transposed for the sake of maintaining the fluidity of the scenes and presence. Transposition contributes enormously to increasing the dramatic effect, especially when it couples with music. Among other Hollywood style screen adaptations in this study (excluding televised theatre of Nunn), Kurzel's is the one which uses the original text the least, which indicates to an increasing tendency to *see* more. The parts where there is no speech at all are filled with intense music flowing deeply, static shots, interior and exterior views and highly dramatic acting assisted by slow motion. This screen adaptation is by far the most dramatized and intensive one among all in terms of its use of visual and aural elements except for the text. The wide angle picturesque views of nature is accompanied by Romanesque architecture of interior and exterior spaces which inspires a very artistic and not-unrealistic feature (see Appendix 4). In this adaptation, director Justin Kurzel understandably focused on the imagery and foregrounded visual aspects while trying to remain loyal to the original text as much as the limitations of the medium allows. The intonation and accent of the text were to be preserved while at the same time the 11th century so-called costumes and background were created. But, these costumes or props are not theatrical as in Welles's and Polanski's. For example, the dagger image, or the clothes of the warriors at the battle scene are in a worn-out condition (see Appendix 5). The bodies and war-painted faces of the fighters are in mud and dirt. All these inspire a sense of realistic war image of war in the eyes of the audience .

Likewise, the part where Macbeth delivers his "is this a dagger which I see before me" soliloquy (2.1.44-77) is composed of 263 words and 34 lines in the original text. This part is where Macbeth decides to kill Duncan and feels guilty about what he is about to do. Because of the heaviness of his evil thoughts and plans, *Macbeth* sees a dagger suspended in the air which foreshadows and describes not

only is he going to kill Duncan but also how he is going to kill him. Like other soliloquys, this part is very important in the original in that it presents the audience Macbeth's state of mind, his emotional reactions to his deeds and his reasons for what he is going to do. But, the length of the soliloquy makes it inappropriate to preserve it as it is in terms of cinematic norms. Thus, Kurzel omits about half of the soliloquy. In the film, it lasts for approximately 3 minutes (173 seconds) and there are only about 130 words in this part, which favors the visual foregrounding over verbal. Besides, Kurzel approaches this scene in a very realistic way and tries to achieve a persuasively realistic image. Because, in the original text, the dagger is described as suspending in the air supernaturally. But this kind of illogical and irrational scene would not suit the style of Kurzel who wants to provide as much realism as possible visually. So, he devises a scene in which a dead boy from the battlefield, haunting *Macbeth*, to hold the dagger. This is an ingenious way of preventing supernatural associations and establishing a persuasively realistic image of a supernatural content. The dagger still exists but it does not supernaturally flies in the air anymore (see Appendix 6). Also, it is not a shiny, clean dagger which inspires a symbolic item as in Polanski's but a worn-out and blooded one to add to the sense of realism. All these imply a more realistic vision to a supernatural content and make it more cinematic. With focuses on the face of Macbeth, the dramatic effect of the scene is intensified and Kurzel, thus, achieves an image foregrounded scene in which soliloquy is reduced in quantity by half and instead of symbolic and descriptive language, he ingeniously shows both what Macbeth thinks, sees and foreshadows what he is going to do soon. His transformation of a supernatural and unrealistic scene into a realistic frame is very compatible with the general tendency of the film and also with the norms of cinematic realism.

And, the music also enunciates the 11th century Scotland (see below). As explained above, in order to meet the demands of cinema medium and sustain the spatial and temporal fluidity, Kurzel transposed, shortened through omissions and transformed (into dialogues) almost all the soliloquies which seem too long for his image-foregrounded cinema language. For example, in Act III, Scene I, the part where Macbeth performs a soliloquy 'To be thus is nothing, but to be safely thus. ...' is originally composed of 25 lines and 204 words. In the movie, this scene opens

with Macbeth's crowning ceremony indicating his dominance over others through images which show that his subjects kiss his hand as a sign of their loyalty to the new king. Taking Macbeth from low angle and others from high angle camera shots also help to build the powerful position of Macbeth as a king, which makes descriptive words unnecessary. Actually, the lines of Macbeth do not start until the 75th second of the scene, which is possible in the case of cinema because of the ability to fill this time with multiple points of views, images and other sounds, and which is an unusually long time in the conventions of theatre.

In the film, the audience is given the sense of Macbeth's dominance and power through visual elements. Additionally, through close-ups, Macbeth's and other's facial expressions are shown directly to the audience and their cool, worried and irritated faces marks that 'something is not right neither for Macbeth nor for the others' and implies that bad things are to happen. In the ceremony scene preceded by Macbeth's lines, in addition to depicting Macbeth's emotional state through focusing on Macbeth's facial expressions which indicate his worried and sad condition, his state of mind is directly shown to the audience with a flashback. Flashback is composed of the images in which Macbeth murders Duncan. Flashback shows the audience what Macbeth thinks at that moment because it starts immediately after he opens his closed eyes just as the crown is put on his head. With the opening of his eyes and flashback coming in, the audience is shown what Macbeth sees, remembers and thinks. These images do not need any verbal description of his thoughts and they prepare the audience to the lines of Macbeth where he decides to protect himself and his crown. Besides, the disturbing, gloomy ceremony scene preceding the lines justifies the bad deeds of Macbeth (which is killing Banquo and his son); and thus, the audience finds consistency in Macbeth's situation and his plans.

It is important to emphasize that all the scene until Macbeth's lines begin is accompanied by a continuous, irritating and loud music playing in the background. It remarkably intensifies the the tension in the scene and sustains the gloomy atmosphere as well as accompanying the close-up images of disturbed and worried characters. Thus, music functions as a very supportive element in creating the desired negative mood of visual narration. On the other hand, much of this scene consists of slow motion shots to better focus on the emotional states and intensify the dramatic

effect. No relief is provided to the audience neither in this scene nor in the whole film and the tension is kept high all the time.

After 75 seconds of visual presentation accompanied by music, Macbeth starts his lines with voice-over when the camera shows the face of Banquo. Macbeth's look at Banquo while he is kissing his hand and delivering his "to be thus is nothing, but to be safely thus" line functions as a short and specific foreshadowing element implicating that Macbeth has plans for Banquo even before he utters his name. Through manipulating the focus of the audience to the eyes of Macbeth and their look at Banquo while delivering the lines makes those lines more related to the visual narration. Such a visual narration accompanied by verbal language and music is very difficult and inordinary to achieve in another medium including theatre. With his lines beginning, Macbeth delivers the first six lines "To be thus is nothing, but to be safely thus-- Our fears in Banquo stick deep, And in his royalty of nature reigns that Which would be feared. 'Tis much he dares; And to that dauntless temper of his mind He hath a wisdom that doth guide his valour". The lines beginning with voice-over in the ceremony changes into direct speech with a shift to a large room on the floor of which Macbeth sits down. Macbeth utters the first 49 words of the soliloquy in 36 seconds. His tone is low and close to prose in this scene and 6 camera shots from different angles are shown, which suits to the dynamic and realistic norms of the medium. Dynamism and fluidity is achieved by keeping the soliloquy short and using multiple shots and angles. Camera shows to the audience Macbeth, Banquo, then Macbeth again, then Macbeth in another room with a distance shot, the dagger he rubs the floor with, his face in close-up. It can be said that a good balance is provided in terms of cinematic norms with satisfying visuality and accompanying aural elements. By foregrounding image and reducing the quantity of words, spoken language is suppressed but not abandoned of course. Macbeth does not keep his monologue too long and thus meets the norms of the cinema. If Kurzel kept the soliloquy as it is, the scene would be too static and words would get to the fore overwhelmingly. Thus, in order to keep the dynamic flow, he cuts the soliloquy. As obvious, the norms of visual priority and realistic image do not accept lengthy monologues peculiar to theatre. And, in order to continue the speech without being theatrical Lady Macbeth is included in the scene to function as a dialogue starter.

Thus, in this significant scene where lines that are central to the narrative are to be delivered, the realistic presentation is achieved by turning the scene into a dialogue through transposition. After the 6 lines Macbeth delivers from 3.1., the lines are transposed from Macbeth's 3.1.58 to 3.2.10 of Lady Macbeth and thus they form a very intense and dramatic dialogue. Camera focuses on their faces and together with their intimate positions to each other and gestures, the narrative is very powerful. Then, the tension rises again with Macbeth's aggressive sexual approach to irritated and feared Lady Macbeth while Macbeth is delivering his parts from 3.1. and 3.2. Thus, the scene starting with crowning ceremony ends with Macbeth and Lady Macbeth's sexual intimacy and through this scene in the film, parts of lines from the first three scenes of the 3rd Act are delivered with omissions, reductions and transpositions. In this way, the static order of the text is broken and a compact, simultaneous, dynamic and fluid scene is presented in accordance with the cinematic norms of realistic and foregrounded image accompanied by spoken language, music and other sounds such as the sound of the dagger rubbed onto the floor.

Out of approximately 170 lines from the "to be thus is nothing" line to the end of scene 2, only 42 lines are delivered in this scene. This means a remarkable "economy" in quantity. Murderers and servants are totally omitted from this scene to keep the focus on Macbeth and central theme without distractions; and scene 1 and 2 are transposed into one scene to present a compact, simultaneous and dynamic expression. Lastly, there are no reassignments and additions in this scene. A full list of transpositions, omissions and reductions in this scene is shown in Appendix 7.

In the next scene in the film, the text goes back to the beginning lines of 3.1. where Macbeth and Banquo speaks to each other, which is originally before Macbeth's "to be thus is nothing" soliloquy. This transposition is the result of earlier scene's foreshadowing elements on the one hand and the transposition of lines from a later scene (3.2.) where Macbeth implicitly informs Lady Macbeth about his plans for Banquo. In this scene Macbeth and Banquo forms the dialogue by the sea in the evening, which gives a spectacular cinematic presentation. The shift from interiors to a spectacular exterior and the sound of waves both provides a relief to the last scene and inspires a sense of the continuation of normal life in a real world. Moreover, the

during the dialogue of the two characters, the murderers are also present beside Macbeth.

While there are more than seventeen thousand words in the original text, in the movie there are about a few more than 5.200 words. The example explained above clearly shows what kind of gains and losses occur in general and these can be attributed to the whole film. The parts eliminated in this sense are mostly the ones which belong to peripheral characters and their speeches which are not directly related to the main story and events. For instance, the lengthy dialogue between the murderers and Macbeth in 3.1. which in the original text follows Macbeth's "to be thus is nothing" soliloquy and contains more than 80 lines are generally about the mutual interests, politics and Macbeth's persuading of the murderers about what is necessarily to be done about Banquo. But since murderers' intentions or motivations are not central to the plot, these parts are largely omitted from the film's text and reduced in number to 12 lines of Macbeth only where he delivers the last part of the dialogue and tells them what to do exactly. Murderers are only standing beside him and listening his orders while all are watching Banquo and his son, Fleance, riding away. This indicates that murderers are just instruments of proceeding the action whose thoughts and motivations are irrelevant to the narrative. Thus, by omitting their speeches, both focus is kept still on Macbeth and action is proceeded in a very compact visuality.

Likewise, after that scene, the film goes on with Banquo's assassination by the murderers, which again leaves the murderers with no words or dialogues with Banquo in contrast to the original text in which murderers exchange words with each other and a few with Banquo before and after they kill him. In this part, words are completely omitted (except Banquo's cries to Fleance to "fly") and action is foregrounded in a very dramatic and realistic way. The accompaniment of music to the scene of assassination also adds remarkably to the dramatization. There are only brutal and very realistic fight scenes accompanied by music and Banquo's 'fly' cries to his son Fleance. Sharp cuts, short duration shots, continually shifting dynamic view of the camera(s) create a very cinematic narration. In the original text, this scene is a short one 3.3., composed by 19 lines, and mostly descriptive language. Since descriptive language is not usually needed in the case of cinema, the words are

replaced by visual elements, music and other sounds. For example, in the text there are speeches about “near approaches the subject of our time”, “I hear horses”, Then, “tis he”, “his horses go about”, “almost a mile, from hence to the palace gate make it their walk”, “a light”, “the son is fled”, “let’s away”, and so on. These deictic and spatial descriptive lines are very functional in positioning the actors and actions on stage but in the cinema medium they are generally unnecessary as they can and should be visually told. Thus, instead of addressing to the imagination of the audience by telling a horse is approaching in the woods, the audience is directly shown a real horse approaching in a real wood. Thus, as they are unnecessary and distractive, these lines are omitted from the film’s text. In fact, the inclusion of ‘descriptive’ dialogues of the murderers in the original text -which is intended for theatre stage- into this part would break the shocking effect of visuality, make it longer and more theatrical and shift the focus to murderers and their motives while stealing from the importance of the specific action of murder.

Thus, it is understood from the omission of their speeches that Kurzel uses the murderers to function without getting any significance. But, when they speak, they speak only to perform an informative function, which is notifying Macbeth that Fleance is ‘scaped in another following scene in the film. Because without this face-to-face information Macbeth could not give out his reaction with a high-pitched dramatic speech (min.62 in the film and 3.3. in the play), which is necessary to convey Macbeth’s state of mind and his emotions central to the film. So, it can be said that the omission of seemingly insignificant characters’ speeches are very instrumental in providing a reduced and intensified form of text and foregrounding the visual and other aural elements in the film that seems to be compatible with the medium-specific norms of today’s cinema.

Another example of omitting peripheral, insignificant characters or their lines in this film is ‘the Porter’. This character is completely removed from the film with his lines. He is generally thought of a ‘comic relief’ and a foreshadowing effect which hints the Macbeth’s evil plans in the original text. But, in the film, Kurzel seems to have dismissed these functions of the porter and eliminated him altogether. I believe that porter is not functional in proceeding the main plot of the play as murderers are. So, while murderers are present mostly with their actions and their

very limited words, porter is eliminated wholly. In addition, it is highly possible that Kurzel's film never seeks to provide a relief or relaxation to the audience from the beginning to the end. Even the most positive scenes such as Macbeth's crowning ceremony or the triumph he had at the beginning of the film offer only a tense, irritating and melancholic atmosphere which implicates that there is nothing relaxing or good-hearted event or situation in this film.

There are other striking examples of textual changes in the film which result from the need to appropriate the word-foregrounded theatrical text into an image-foregrounded visual accompanied by other forms of expression such as music, word and other sounds. The part where Macbeth goes to see the witches second time before he was assured by them about his crown's solidity constitutes a very good integration of cinematic language that can not be created in theatre given the limitations of the stage. In this scene (min.68 in the film and 4.1. in the play) starting after a soft dissolve of the previous scene in the interiors, Macbeth rides his horse with a nightdress at the break of dawn towards the cold nature of rivers, mountains and plains with the company of music. His shortened and transposed speech - only two lines out of twelve from the 4.1. and one line borrowed from the 1.1. where he commands the witches to speak - is delivered to the audience as voice-over in accordance with a distance-shot. This scene lasts for about one minute and Macbeth delivers 20 words. This proportion is what provides the audience a very balanced vision of cinematic experience in which images are foregrounded and accompanied by music and speech. The appropriation of the original text into Kurzel's cinematic vision is very obvious.

This statistics of total quantity of words tells us that given the desired respect and loyalty to the original text, Kurzel's screen adaptation significantly reduced the quantity of the words in the source text and tailored it to meet the necessities of the medium. This seems necessary to fit Shakespeare to the screen. If these transpositions, reductions in quantity and omissions had not been done and the original had been preserved more untouched, the result would have been a much longer, linear and more static film in which the language would have the first priority and the image just an instrument to help the words. And, that would not be compatible with the increasingly image-foregrounded norms of the cinematic

medium. Thus, in doing the necessary changes the image takes the priority over the word, and the word is adjusted according to the desired visual presentation.

When it comes to the music, from the beginning of the movie to the end, the traditional Scottish musical instrument bagpipe almost ceaselessly accompany the film. This adds a sense of continuity to the slowly progressing film and inspires a contemporary mood along with the natural scenery and 11th century setting. Moreover, the inclusion of deeply intensive music to the scenes where speeches are absent or scarce, makes the actions and dramatic performances of the actors/actresses more prominent. That can be well-seen in parts where close-ups during dialogues and soliloquies are performed and static panoramic angles of misty mountains, plains and seas.

Another difference of Kurzel's version from the previous ones is the explication of eroticism and sexuality to a high degree that no other screen adaptation of Shakespeare has reached yet. Previous screen adaptations of Shakespeare did not have such bold scenes. Of course, the reason for these scenes are matters of discussion and needs deep analysis in terms of cinematic language, director's idiosyncracies, expectancies of the 'new world audience' who asks for more sexuality and blood, and which is directly related to the marketability of the film. To justify the latter point, one can simply see the trailer and teaser of the film. In both the teaser and trailer, which last for 113 seconds and 102 seconds, respectively), there is eroticism (close intimacy of Macbeth and Lady Macbeth touching and kissing) and violent battle scenes (mostly in slow motion) along with the music and fragments of speeches which are shot in close-ups to increase the dramatic effect. This is not something that can be done on a theatre stage and so it can be argued that textual characteristics of the play does not inspire such an intensive eroticism and sexuality while reading as it might have been designed to be played on stage by Shakespeare. Moreover, the sexual intercourse of Macbeth and Lady Macbeth is presented together with Lady Macbeth's I.vii.69-82 speech starting with 'We fail!' while she is trying to motivate and persuade Macbeth to murder Duncan (see Appendix 8). Again, this scene might be considered a very powerful one in that it includes a long artful speech from the original text, music accompanying through and visually intense images. This kind of explicit sexuality does not exist in any of the

other screen adaptations of *Macbeth* that are studied in this study. Though Polanski is generally associated with female nudity, eroticism and violence (Bird, 2002: 23), there is little eroticism in his *Macbeth* version but there are a lot of unsettling explicit violence and blood. In Welles, the eroticism is so limited that there is only one scene which includes a kiss lasting for one second. And, although there are several physical contacts between Macbeth and Lady Macbeth, they do not inspire any eroticism or sexuality but seem more like official dialogues between the two stuck in an institutionalized marriage rather than love. Thus, considering the three adaptations, it can be seen that sexuality and eroticism have followed an increasing pattern from past to present. However, Kurzel's sexuality and violence is not accompanied by vulgar language of some parts of the original text. The porter is completely excluded from the adaptation with all the racy speeches of him. Whereas Welles substantially cuts and applies censorship to his speeches and leaves only several insignificant lines full of 'knock knock', Polanski used and showed him with his racy language. Kurzel's not showing the porter or his vulgar language does not mean it is against the norms. Because if it were so, violence or sexual scenes would not be shot so freely. And this leads to the conclusion that Kurzel thought the porter and his speeches not conforming to his vision of *Macbeth* and insignificant or inappropriate enough to exclude.

Looking from the perspective of translation studies, it can be seen that Kurzel's *Macbeth* creates an intralingual, intersemiotic translation by using appropriation techniques such as transposition, omission and reduction in quantity. Kurzel can be said to have done this both in order to meet the norms of cinema as well as his idiosyncracies and to meet the *skopos* which seeks to produce a film whose function seems to address to a more general public from all places and of all ages and cultures. And to reach an audience from all over the world including non-English speaking cultures, providing a more visually oriented film with various techniques and technologies and suppressing the abundance of word through omissions and reductions in quantity and transposing the original language according to the norms of fluidity, dynamism and representational reality of cinema are functions Kurzel achieves in this film. And, meeting these currents norms of cinema can be explained by financial considerations. The *skopos* of marketability also

accounts for the visually brave and explicit scenes in the film. This *skopos* can explain explicit violence and eroticism which sometimes elevates to pornography. These elements just remain descriptive and implicated in the medium of theatre. But, in the cinema, they can both be implicated or explicitly shown. And, Kurzel's choice in this sense can be regarded as a decision driven by his idiosyncracies consistent with cinematic norms.

On the other hand, the appropriation of the original text does not include reassignments and additions. This can be explained by fidelity discourse. Since Shakespeare's language is in verse and his plays are highly respected, a fair degree of fidelity is expected in intralingual adaptations, which aim at historical accuracy. But, that does not prevent Kurzel from foregrounding image and dethroning the word anyway in line with the requirements of cinema.

Another point is that it can be well seen through the film that, Kurzel dismissed almost all the referential elements in his version of *Macbeth*. The names and events associated with mythology, religion or previous works are apparently removed from the film. For example, in 1.2, the omitted speech of a character (Captain) which is full of praise towards Macbeth to glorify his victory in the battle includes the name *Golgotha*, the name of the place where Jesus is crucified. Captain uses this word to describe dangerous and horrible atmosphere in the battleground and glorify Macbeth's and Banquo's valiant fight. In the film, this intertextual allusion is omitted together with captain's pompous praises. The reasons for this omission can be several but I believe that Kurzel omitted this allusion partly because it requires a historical knowledge of Christianity which is not suited to the cultural and intellectual condition of the target audience and because that part of the text is omitted from the film in general and including it would create a technical difficulty in an image foregrounded film. Another omission of allusion is *Tarquin*, who raped his friend's virtuous wife at night. This reference is made by Macbeth himself in 2.1. just before he murders his 'king-friend' Duncan. Though reduced in quantity, Macbeth actually delivers this soliloquy but skips Tarquin part. Likewise, in 3.5 *Archeron*, which is one of the rivers of Hades, is omitted together with its assigned character Hecate and his lines. The allusion of this word again can be interpreted together with the previous ones. Because, this word, too, requires a cultural and

intellectual background knowledge to extend intertextuality to previous works other than *Macbeth* and its possible inclusion would create a contrast between the significance of spoken language and foregrounding of image. Additionally, including the part this word exists would mean increasing the number of words used in the film, which seems unnecessary by Kurzel.

By omitting allusions in the original text, Kurzel, addresses a wider popular culture target audience in accordance with the *skopos* of marketability and eliminates intertextuality on word level. This makes the film a little more independent from previous works while limiting the intertextuality within the original text and not extending it to other texts which the original carries in. Thus, Kurzel achieves both his own 'new' version of *Macbeth* with an adequate degree of fidelity and a confined intertextuality which also provides a certain kind of autonomy to his film. However, it should be noted that though verbal allusions are mostly omitted, the film includes visual symbols of Christianity. Several times in the film Christian cross and chapels are included into the scenes, which may be explained by ideological inclinations. Thus, the film positions itself within the framework of an explicit Christian world while addressing to a global audience. By doing this, the film functions as an ideological apparatus of religion propaganda and remain faithful to the origins of text, which was produced in an English speaking Christian world. And, it should not be forgotten that, the film addresses a Christian audience no less than it addresses a non-Christian audience. In this sense, it can be argued that while remaining faithful to the religious origins of the text, Kurzel also seems eager to promote Christianity through visual elements rather than verbal ones (see Appendix 9).

3.2.4.2. *Macbeth* 1971 By Roman Polanski

Screen adaptation of *Macbeth* by Roman Polanski in 1971 is one of the most popular screen adaptations of the play and it is obvious that Polanski is much more loyal to the original text than Kurzel's 2015 version. The film lasts for 2 hours and 20 minutes. However, this loyalty is only to be achieved to the degree the medium allows. The film starts with a magic like ritual of the three witches on the beach at dawn. There is not music but the sounds of the witches digging the sand and seagulls

cooing. The film strikes the audience with an explicit show of a cut arm being buried by the witches along with a dagger and a rope. This vision certainly has a shocking effect and informs the audience about how uncensored film they are going to watch. Thus, Polanski informs us from the very beginning that he will show the audience what Shakespeare implicitly describes to our imagination. Then, the conversation of the witches starts as in the original text with Act 1.1. But, only the first eight lines out of thirteen are spoken in this part and the words *Paddock* and *Graymalkin* which refer to evil spirits that help witches to complete their bad deeds are omitted. This can also be seen as a removal of intertextuality since these names may mean nothing but a complexity to a 20th century popular culture. Besides, there is a reassignment of lines in this introduction part since the lines of the third witch is delivered by the first witch. This reduction in quantity and reassignment serves to hold back the significance of the word and keep the image foregrounded. Thus, through starting with the original sequence but applying omissions and reassignments as well as explicit images of violence in a very realistic way, Polanski seems to promise a both faithful and cinematic experience. And, it is important to note that the faithfulness in this sense is sought as long as it does not break the significance of the cinematic presentation. That is, Polanski prioritizes the norm of foregrounded image and does so while at the same time cares about the textual characteristics of the play. Thus, the introduction scene succeeds in creating a sense of tension and curiosity for the audience who is familiar and unfamiliar with *Macbeth*.

Unlike Kurzel's 2015 version, Polanski's *Macbeth* keeps the soliloquies as whole as possible and there are not many changes in them. Besides, the film is full of blood and graphic scenes along with nude bodies (but only in a voyeuristic manner), though in Kurzel's version there is much more blood, violence and a higher pitch of sexuality exists. There may be different reasons for such choices ranging from the aesthetic ones to his respect to the original work or to the expectations of the audience in that period. Stephen M. Buhler states that the violent bloody scenes reflect the director's real life tragedy happened before the film was shot. Polanski's pregnant wife was brutally murdered by the Manson Family. On the other hand, Buhler addresses Hugh Hefner's Playboy Productions, the sponsor of the film, for

the bare body scenes in the movie. Likewise, Daniel Bird puts forward argues that Polanski has always been positive to violence and nudity. According to Bird, his 1957 short film *Murder* (runtime 2 min.) “simply introduces themes that would obsess Polanski for the next forty years: voyeurism and violence” and *Macbeth* is not out of this deduction” (ibid: 23). However, in the film voyeurism is not turned into eroticism or sexuality. Instead, it is shown in two parts: one is when *Macbeth* goes to see the witches second time in a cave-like chamber where Polanski placed tens of nude witches; and the other is when Lady Macbeth gets her mental sickness and wanders around nude in front of the doctor of physic and gentlewoman. It is as if Polanski used nudity as an indication of lunacy given the abnormal status of the witches and mental condition of Lady Macbeth. Apart from that in the part where Lady Macduff and her children are massacred, there is an implication of rape to women. Thus, it would be plausible to argue that violence is by far one of the most striking elements in Polanski whereas eroticism or sexuality are absent. And, voyeurism evokes only abnormality. The explicit violence such as hanging, decapitation, spearing, knifing and implicated rape are elements that can hardly be seen on stage. If any, they can only be described or symbolically conveyed. But Polanski applied the possibilities of cinema medium and show them directly to the audience, which lead to the removal of descriptive language. Daniel Bird explains that “Polanski was adamant that these effects were not facile shock effects. Rather, in order to film the story of a man who is beheaded, you have to show how his head is cut off. Polanski compared omitting violence to telling a dirty joke and leaving out the punch line” (Bird, 2002: 55). He himself explains his point of view about cinema “You have to show violence the way it is. If you don't show it realistically, then that's immoral and harmful. If you don't upset people, then that's obscenity.” (Polanski, 1971: 36) These are things that he can do with the capabilities of cinema. By remaining faithful to the text to the degree that the medium allows, he explicitly shows the Thane of Cawdor's execution, Duncan's murder and beheading of Macbeth (see Appendix 10). This kind of direct explication is barely possible in the medium of theater and can only be described in the form of text. But, it can be said that, anyway, they are not out of the conventions of the period when the film was shot. That is, the established cinematic norms must have allowed or not discredited

such explications since there are no known objections or bans on the film publicly or officially. As a matter of fact, though they are descriptive or symbolic, tragedies of Shakespeare include many tragic deaths and killings and Polanski's insistence on showing them explicitly are in line with Shakespeare's originals in this regard. The free stance of Polanski in line with the period he shot the film can be seen in the part where 'the porter' delivers his 'racy' speech. Though his speeches are reduced in quantity, Polanski preserved his alcohol, desire and urine filled speeches as well as showing him urinate. The freer tolerance limits of the period when Polanski filmed *Macbeth* seems to have provided an opportunity to remain faithful to that part of the play and he could appropriate the text into the medium of cinema according to his own vision without much intervention.

Of course, the expectations of the audience or director's other aims or the limitations and possibilities of the medium may have played a role in these decisions. Yet, more important to our thesis is that Polanski kept the original text to the degree that the medium allows him in his way of direction. The soliloquies are mostly conveyed through the technique of 'voice-over' and the actor's accompanying mimics along with the music. But, there are parts both techniques (voice-over and direct speech) used concurrently. This kind of voice-over technique in performing soliloquies by Polanski is necessitated by the medium of cinema. Because voice over is a mostly used technique in cinema where long speeches are to be given by the actor. Otherwise, it would look more like theatre. In other words, when there is a need to convey a lengthy monologue, cinema medium generally chooses voice-over technique to convey it to sustain the cinematic realism and persuasiveness. This technique does not apply to the medium of theatre because in the case of theatre directly addressing the audience with a high pitch and intonation forms the basics of it. In this sense, as Franz H. Link states that in theater poetic or ritual language signifies a different kind of reality which is fictitious or "beyond" every-day reality for the audience. (Link, 1980: 28,29) And, as "a play is dependent on the immediacy of the impact on the audience" addressing a live audience is a main characteristic constituting theatre (Zuber, 1980: 92). Thus, it can be argued that in the form of theatre, as we elaborated earlier, words are the most significant elements in establishing communication and all the other forms such as music, background,

costumes etc. are complementary and they serve the speech which is foregrounded in that multimodality frame. However, unlike the theatre, image is foregrounded in the cinema and words are there to serve to the continuation of visual. And Polanski's *Macbeth* tries to foreground both the image and word in a balanced way. He keeps lengthy soliloquys or dialogues, which is characteristically theatrical. But, in order not to inspire a theatrical mode, while he tries to preserve the lengthy soliloquies, he generally makes the characters deliver them as voice-overs or inner monologues instead of direct speech towards the audience without eye contact with the camera. However, there are parts when both direct speech and voice-over are used concurrently. In II.i.44-77 soliloquy part, Polanski makes *Macbeth* use both techniques interchangeably through the lines. This scene lasts for only two and a half minutes (147 seconds to be precise) and there are about 170 words uttered from the original soliloquy, and there is no shift into another dialogue or soliloquy during this scene in the film; that is, Polanski gives the soliloquy from the beginning to the end without interruption, the length and intensity of which seems a little inconsistent to cinematic norms. In this scene, there is a vision of 'dagger', which is suspended in the air, arises before the eyes of Macbeth and it flies away later on as if it is a magical illusion.

At the same time, while keeping not-omitted soliloquys with little change, Polanski explicitly shows the audience the actions and situations in a very cinemactical realism (see Representative realism). That is, unlike Kurzels, he does not try to omit descriptive and symbolic lines by showing their visual replacements. Instead, he makes the visual elements accompany the verbal ones, thus making the visual medium show the spoken content simultaneously. In this way, Polanski both shows and tells the same thing at the same time, which creates a certain kind of harmony between descriptive language of theatre and representational realism of cinema. For example, when Macbeth utters "is this a dagger?" line, he (and the audience) sees a dagger; when he says "Nature seems dead", the camera shows the premises in which no movement occurs and everything is silenced; and when he says "Hear not my steps", the camera shows Macbeth's foot. Therefore, I think that this scene juxtaposes both theatrical and cinematic presentation in that there is a lengthy soliloquy peculiar to theatre and a realization of an imaginative material which is

possible to create in cinema medium. However, though it implies Macbeth's hallucination in his guilty mind, the dagger which suspends in the air suggests a kind of supernatural and unrealistic presentation. Therefore, it is against the visual realism of Polanski's film. Besides, it seems a very symbolic dagger since it is very shiny and clean. This contrast can be explained by Polanski's aim for a balanced presentation. Since he tries to meet the cinematic realism as well as preserving the power of descriptive language, Polanski chooses to show both the visual and verbal expressions of dagger at the expense of breaking the realistic frame by including a supernatural and symbolic element. Thus, he both *shows* and *tells* a dagger that flies in the air held by no one. This is something Polanski tries to achieve through the film. He aims to find a balance between visual and verbal and achieves it in a satisfying way despite breaking the sense of realism realized through the film at this specific scene.

Another thing which indicates his relative faithfulness to the original text in appropriation process is that, by preserving some of the allusions, Polanski preserved the original text's intertextual structure in favor of the text. And this makes the adaptation more related to the original. He keeps the names "Tarquin", "Neptune", "Bellona" on the one hand and eliminates "Mark Antony", "Golgotha", "Archeron" on the other. This shows that Polanski is not so ambitious to keep the allusions, but keeps them if possible. For example, "Tarquin" and "Mark Antony" exist similar soliloquys, the former is in the "is this a dagger" monologue, the latter is in the "to be thus is nothing" monologue. Both are significant intertextual names in the original, spoken by the main character on the eve of important decisions; but only the former is used by Polanski. Therefore, it evokes a difficult to interpret decision and a sense of arbitrariness. Or, it can be understood that Polanski does not put much thought on keeping or omitting allusive names, which makes me think that he uses them if they are consistent to the visual scene he designs, he uses them; and if they are not so, he eliminates them. Thus, it can be said, again, that Polanski creates a balance between verbal and visual expressions by not keeping strict preservation of allusive words and using them when they suit his scenes.

In Polanski's film, "to be thus is nothing" part is conveyed from the beginning to the end starting with direct speech and continuing with voice-over,

which is similar to the Act II Scene I, which we explained above (See Appendix 11). In this part, too, Polanski chooses to provide a balanced division of expression between word and image. Both the verbal and visual elements are emphasized to produce a focused, intense scene which centralizes Macbeth's state of mind and emotions through close-up and mobile shots. Macbeth's mobility in delivering his lines and continuously changing perspectives provide a sense of dynamism and fluidity by preventing the static connotations of theatrical soliloquy. Actually, this scene would be very theatrical without the mobility of Macbeth and the camera since the soliloquy is delivered in length despite omissions of some lines and transpositions. Besides, by integrating Lady Macbeth beside Macbeth in the beginning of the scene in which lines were directly spoken, Polanski turns the soliloquy into a dialogue for a short duration. Moreover, though they can not hear what he says, the inclusion of Macbeth's various subjects, servants and nobles following him behind, after he farewells Banquo, supports the realistic image further. By providing a mobile action and multiple points of view in the same scene, Polanski creates a dynamic and fluid scene. Thus, he meets the cinematic norms of providing a more life-like and persuasive scene while keeping the lengthy lines mostly untouched. The lines start with 3.1.52 to 3.1.54 and skips to 3.1.58 until 3.1.61: "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep. In his royalty of nature he hath a wisdom that doth guide his valour to act in safety." The omitted lines are "Reigns that which would be fear'd: 'tis much he dares; And, to that dauntless temper of his mind, There is none but he whose being do I fear. And under him my genius is rebuked." As seen the omission is done through a cut from the middle of the sentence, and the beginning of a sentence is finished with the second part of another sentence. This kind of omission is not very apparent while watching the film because of the harmony it evokes; so Polanski seems to have reduced the quantity of the words through omissions of parts of the whole sentences and thus breaks the originality of the language in a very subtle manner, which means that the text is both reduced in quantity and kept as if there were none. As a matter of fact, Polanski introduces a new technique of reducing the quantity of words here since this kind of combining the parts of different sentences is very unusual compared to other adaptations. And, it should be noted that, the omission is very

effective since it is hardly observable and contributes to keeping the length of speech within the limits of medium-specific norms of the cinema. It would be very easy to include that two lines into the scene, and Polanski's choice in this sense shows that he is, again, seeks to find a balance between the verbal and visual expressions. In addition to omission of two lines, Polanski turned the soliloquy into a dialogue by adding Lady Macbeth beside Macbeth as a listener. These lines are delivered while Macbeth and Lady Macbeth are going up the stairs from the open hall of the castle into the castle.

After they get in, his subjects surrounds and follows him without hearing what he says. Then, he comes to another stairs and stops his lines. After that, a transposition comes in and lines go back to 3.1.46 and 47. He turns to his subjects and tells them "We'll keep ourself till suppertime alone. Till then, God be with you". This transposition is done to exclude the subjects from the scene in a proper manner and it adds to the scene a realistic atmosphere by relating Macbeth to others in a concrete way. That is, Polanski does not present Macbeth as an alienated man from his environment and positions him into a realistic space by relating him to others with dialogues. Thus, Polanski offers a king who physically exists in a realistic manner in an 11th century Scotland as well as an increasingly isolated man in his mind and emotions. The scene continues with Macbeth's going up the stairs towards his chamber alone. He salutes away the others including his wife and delivers the other part of the soliloquy respectively in voice-over and direct-speech after he arrives in his chamber. He continuous his lines with 3.1.62 to 3.1.71. Then with an omission of three lines (72-73-74), the speech skips to 3.1.75 and soliloquy finishes with a further omission of the last lines (76/77). It seems that through the omission of 72-73-74, Polanski aims to reduce the quantity of words and lessen the effect of powerful and sophisticated language of the original. Because, these lines are not functional in proceeding the story, instead they have the function of adding embellishment and strength to the perception of the main character in a very artful manner:

For them the gracious Duncan have I murder'd; (71)

[Put rancours in the vessel of my peace (72)

Only for them; and mine eternal jewel (73)

Given to the common enemy of man,] (74)

To make them kings, the seeds of Banquo kings! (75)

[Rather than so, come fate into the list. (76)

And champion me to the utterance!] (77)

As can be seen, Macbeth speaks as if there are no gaps between the lines and the first part of a sentence is combined to the last part of another sentence. Thus, the omission of 72-73-74 do not spoil the fluidity of the lines as Polanski creates, again, a soft transition in a very subtle way. And, as in the previous example, in this part, too, Macbeth's speech is accompanied by visual counterparts. While Macbeth is speaking his lines about Banquo, the camera both shows closely Macbeth's facial and bodily expressions and also his eyes spying on Banquo who is outside, leaving the castle unaware of anything. Thus, the verbal and visual expression, again, finds a common form of communication, and together they form a very powerful narration in a balanced style. It is like even when we watch the scene with turning off the sound altogether, we can understand that Macbeth has bad deeds towards Banquo and even when we turn off the white screen only to hear Macbeth, we can understand what Macbeth thinks and feels without missing any part. And, provision of the two characters simultaneously creates a very satisfying cinematic experience.

However, the omission of the last two lines is exempt from this argument, because in these lines Macbeth gives away his plans and decisions in an implicated way. And, though we know what Macbeth thinks and feels about Banquo, we do not know what he will do about it, yet. This creates a sense of curiosity and Polanski does not want to spoil this by giving away Macbeth's plans at once. Thus, even the audience who have a background information about Macbeth can not know what will be next in the film since it is a new creation of the same play with certain changes in it. By omitting such informative lines which have foreshadowing and informative content, Polanski chooses not to create an immediate expectation in the audience for Macbeth to kill Banquo. Instead, he chooses to show this to the audience gradually in the following scenes. Thus, the focus of the audience is kept high and transferred to other scenes. And, together with the omissions, the close camera shots showing Macbeth acting and speaking in a continuously mobile manner add to the dynamism of the scene and takes away any probable feeling of theatrical stasis.

In Polanski's version there are about 8.270+- in total. This is significantly more than Kurzel's (approximately 5.270) and even more than Welles's (approximately 7.940) and obviously less than half of the original text. Thus, it can be said that when the visual is the priority, any text would need to be changed and reduced to foreground the image. As Bluestone noted "Suffice it to say that dialogue, interior monologue, sound effects, music are ultimately determined by and therefore sub-servient to the demands of the visual image" (Bluestone, 1961: 30). Polanski is not exempt from this assumption. But, it can be said that he chooses to foreground the image not in an overwhelming way but to a degree that cinematic norms requires. While doing this, he also preserves the originality of the text as much as it suits to his realistic vision of the film. Thus, he creates a balanced version of *Macbeth* in a very satisfying way in terms of both cinematic realism and spoken language.

The soliloquies and 'asides' in the form of theatre are a way of creating an intimate and real time and space relationship between the actor and the audience. As Wolfgang Clemen argues:

This direct address of the audience is important for the understanding of Shakespeare's soliloquies. The open stage protruding right into the pit, with the audience on three sides, favored close contact, even intimacy, and a secret understanding between the audience and the soliloquizing actor who was able to project his emotions by means of gestures, physiognomy and stage business. (Clemen, 1987:4-5)

So, they are one of the core features of Shakespeare's theatre and the changes applied to them for the sake of creating a cinematic adaptation will disrupt their effect and change meaning attributed to them by the playwright and the audience, of course. In most of the cinematic versions of Shakespeare's plays, this situation is observed. Therefore, it will be natural to argue that when there is a need to change the core elements of a Shakespeare's play to create it in another medium, the new production will stop to be Shakespeare's original any more, both because it is not the original text any more and because the original text is not written for the new medium. And, these changes are to be done, because if the original text were preserved as a whole, that would not be an image foregrounded cinematic adaptation anymore but a theatrical entity which foregrounds the word, and this is not

appropriate as far as cinematic norms are considered. In the case of Polanski's *Macbeth*, it is felt that he tries to create a balance between two expressive forms, which are visual and verbal. He both transposes and reduced the quantity of words, and makes the verbal language expressed through visual elements. And, through transforming lengthy soliloquys into a mixture of dialogue and monologue by transpositions, he appropriates the spoken language into the cinematic visuality, thus creating a persuasive life-like picture of spoken language and achieves a balance between image and word. And, this balance presents both the visual realism and certain degree of fidelity in textual application.

However, though Polanski seems to achieve both cinematic realism and textual fidelity to the degree that the medium allows, some critics accept the spatial-realism he creates as a failure to the imagery characteristic of Shakespeare's texts. Anthony Davies brings up John Reddington's review of the film in which, he asserts, so much detailed reality exists that audience is fully satisfied and convinced on the one hand, and this detailed spatial reality creates a hindrance for the imagination and "dreaming soul" of the audience. (Davies, 1988: 17) Such a criticism can not be justified easily given the medium-specific norms of the cinema. First of all, cinema is more about showing than it is about describing or telling. Providing a realistic setting and background which are detailed and harmonized enough to satisfy the audience is not out of the realms of cinema whether it is a fantastic or factual production. If the technology and funding are sufficient, then it is only normal to expect from the director to address to the eye and mind of the audience as cinematographically as possible. Therefore, criticizing Polanski for choosing such a method of conveying his vision of *Macbeth* might not be compatible with the image foregrounded norms of the cinema. This is what distinguishes cinema from theatre; all the interior and exterior settings, historical costumes and props, wide and multiple provisions of both characters and backgrounds, detailed and dynamic settings along with the audial elements. All these interrelated and simultaneous elements are there to convey the story. In this sense, seeing Banquo while Macbeth is speaking about him, or seeing Macbeth's steps while he is delivering "hear not my steps" can be said to increase the communicative function in a most dramatic and powerful way. The detailed visual provision of extra-textual elements are intended to provide a correct and persuasive

historical spatial realism in the film and original text is appropriated according to the design of the director, in this case Polanski. But as said above, it should not mean that Polanski abandoned the respect to the original text or ignored its significance. Davies himself accepts that translation into the cinema involves not only lingual translation but it is “a process whereby the dramatic work is spatially translated from the language of the theatre to the language of the cinema” (ibid: 18). Davies criticizes Polanski’s version as being so spatially detailed and real that it does not associate with the characters and the text. He claims that Polanski films a castle but it is not Macbeth’s castle. This interpretation is related to what one understands from a castle when reading the original text; because, in the text there is no picture of a castle and every reader is free to imagine his/her own vision of a castle. Polanski does so. Davide Caputo defends Polanski’s version in terms of his “relatively faithful” cinematic interpretation of the stage play text and argues that “Polanski trims the dialogue as needed, creating a decidedly non-theatrical visual aesthetic, and showing, often to shocking effect, what is normally only described on stage” (Caputo, 2012: 21). This interpretation seems true. Because, Polanski shows us explicitly what is described verbally in the original text. And, by doing this, he meets the norms of cinematic realism though it means leaving nothing to the imagination of the audience. As seen from the examples, though, Polanski does not seem ambitious about replacing descriptive language with visual elements. Instead, he mostly uses both descriptive language and visual presentation simultaneously as in the examples of ‘dagger scene’ and ‘to be thus is nothing scene’. By doing this juxtaposition, he creates a balance between the spoken language and visual narration. Then, it can be argued that Polanski appropriates the original text to the new medium, but he does not suppress or degrades it against the visual foregrounding, which results in a comparatively faithful textual appropriation and a satisfying visual realism. In this sense, Polanski’s version is not so insistent on making substantial changes in the text, but does them whenever it feels necessary to meet cinematic norms of representational realism. Instead of replacing descriptive language with visual counterparts when possible, he chooses to use them simultaneously in an attempt to provide a more harmonic, appreciable and powerful dramatization.

3.2.4.3. *Macbeth* 1948 by Orson Welles

Another example can be Orson Welles's 1948 *Macbeth*, which lasts for 107 minutes. This version of *Macbeth* is, like Polanski's, tries to adhere to the original language as much as the medium allows, but to a lesser degree. Actually, there is another version of this film by the intervention of the Republic Studio, which financed the film. The shortened version is 87 minutes and done through the cut of two reels from the film and 'Scottish accent' is redubbed (Rosenbaum, 2007:149). In this part, the first version is analysed. In this film, Orson Welles is the main actor and the director. He plays the character Macbeth. Though filmed twenty three years before Polanski version, Welles's version takes more liberties with the text than Polanski does. As may well be observed through the film, Sarah Hatchuel informs that "Welles cuts the text, transforms verse into prose, changes the order of scenes, rarefies soliloquies and slices up some cues to allocate them among several characters" (Hatchuel, 2004:21). Welles uses various techniques such as "fast editing, chiaroscuro effects, oblique shots, high and low angle shots and a great depth of field" (ibid.). Apart from those techniques, he, at times, uses long and static shots and deep focus in a wide angle to give a theatrical impression, and also uses quick shifts or dissolves between scenes to provide proper fluidity of action. These are done in an attempt to prevent any theatrical sense, because the setting does not include any realistic image but it is an artificial studio setting which looks like an improved theatre stage.

The film starts with a spoken prologue to inform the audience about the frame of the story. Welles chose to put a prologue since the studio decided to shorten the film. When the film was released again in 1980, it was reinstated to the original length and the prologue was removed (Mason, 2000: 188). Through the film, the atmosphere is really gloomy and dark in harmony with the tragedy. Orson Welles' *Macbeth* was his first cinematic adaptation from Shakespeare. The film is a very low budget one and really poorly decorated. The setting is full of fog and bare rocks. It is actually a studio type setting which seems to be intended for a metaphorical expression rather than a naturalistic setting. Even the castle is no more than a cave like building where the action takes place except Macbeth's arrival and final battle

scenes. The props used are not suitable to provide a sense of cinematic realism. The background is always blurred. There may be several reasons for these features of the visual choices ranging from the idiosyncratic tendencies of the director to the conventions of the cinema to the expectations of the audience and to the financial concerns. The important thing is that Orson Welles' *Macbeth* drives away from any real setting and atmosphere, creates a very artificial, blurred and almost empty background (see Appendix 12). Those features make the film look like a stage performance, indeed. Because in the theater, too, the props and background are artificial or symbolic. And, like the theatre, the focus is on the characters' actions, words and bodily movements like gestures and mimics, which are accompanied by music. The same goes for Welles' *Macbeth*. The focus on the characters, and the words can be considered to be an intention to stay faithful to the original text, and indeed, there is nothing out of the text in the film and text is preserved mostly. However, even in this character and word focused film, the original text is reduced in quantity by more than half through omissions and there are many sequence shifts and transpositions in an attempt to preserve the fluidity of action.

Like others, the 25 line soliloquy part of the Act III Scene I was not preserved in the text and transposed and split into parts (See Appendix 13). Macbeth, delivers the first two lines "To be thus is nothing, but to be safely thus". When doing this he is in his chamber looking at his reflection in the mirror and Lady Macbeth who is standing beside and listening to him with scared eyes. This part of the scene seems to be intended to give a sense as if Macbeth both talks to himself and to Lady Macbeth, which makes it a very innovative way of providing dual meaning. Because, in this way, Macbeth's words both gains an informative function for both the audience and Lady Macbeth (as in a dialogue), and carries a hint that Macbeth is thinking and planning to do something by talking to himself. The focus on fear and anxiety on the face of Lady Macbeth while Macbeth is speaking increases the tension together with stress music and supports the foreshadowing effect. Thus, the narrative gains a richness. After uttering the first two lines ("to be thus is nothing..."), the character stops speaking and walks from his room towards his throne through the halls of his symbolic and unrealistic castle about a minute accompanied by a loud music in complete silence without shifting to another scene. That one minute is actually

enough to voice-over the remaining lines of the soliloquy and could have accompanied the walk towards the throne, but Welles does not do so. By excluding the speech and foregrounding the image and the high-tone music, Welles increases the effect of cinematic visuality. Through his walk, camera shows his facial expressions from a low angle, which attains a sense of superiority to Macbeth. Besides, the powerful but sophisticated lengthy verbal language is suppressed and the audience are allowed to see and think over Macbeth's mental state. And, Welles uses camera techniques such as low angles and close-ups to mediate the focus of the audience and thus he succeeds to convey how Macbeth feels or thinks without spoken language. Therefore, it can be said that, through cutting the soliloquy and filling acting and music instead, Welles prevents the text from being foregrounded and this makes up for the low-budget symbolic budget setting. When he arrives his throne in the open field of the castle which is full of his subjects and soldiers, the camera shows Lady Macbeth and Lady Macduff talking to each other. It is very interesting because their speech lines are transposed from 4.2.1. That means from 3.1. where Macbeth delivers a soliloquy, the text skips to another Act 4.2. And what is more interesting is that in the original text the dialogue between the two goes on between Lady Macduff and Ross. This is a reassignment of lines to another character. In this part Lady Macbeth is complaining about his husband and precedes the killings of Lady Macduff and her children. Welles includes this part into Macbeth's soliloquy in order to create a compact scene because limited setting forces Welles to provide multiple sub-stories simultaneously in the same place. The effects of the limitations of the setting can also be seen on the text itself. While complaining about her husband, in the original text, Lady Macduff uses the words "his mansion and his titles" to describe the place where they live, but in the film, since there is no building to realistically seem like a 'mansion', this word is excluded and replaced by 'all' to appropriate the text to the visual. Such descriptive words are well used in theatrical conventions since it is convenient to the imaginative characteristics of the stage, but since cinema demands realism rather than description or demands a harmony between them, it would not be appropriate to use the word 'mansion' while showing a cave like interior structure. Thus, while Macbeth is dealing with Banquo issue, the audience is also prepared for Lady Macduff and her bad fate with a compact

simultaneous scene which is accompanied by an appropriated text through reductions, omissions, transpositions and reassignments. Besides, it is obvious that Welles does the resequencing through transposition to save time, too. Because, the dialogue between the two is 34 lines in the original, and is reduced in quantity to the first 9 lines, from 4.2.1.to 4.2.10 (4.2.9 is omitted and replaced by 'all'). By doing this, Welles suppresses the insignificant characters and their insignificant situational and emotional details which are irrelevant to the progress of main theme and characters. Keeping a lengthy dialogue between Lady Macduff and Ross in the film would take the focus away from Macbeth and make the scene a lot longer than it is. Therefore, Welles chose to reassign the lines of Ross to Lady Macbeth and transposed them into a scene where Macbeth both delivers a part of his soliloquy and carries a dialogue with Banquo, and reduced the number of words substantially in order that he can provide a dynamic and effective multilayered scene.

This means that Welles respected to the cinematic norms of dynamism, simultaneity and foregrounding of the image over word. It can also be seen that through omissions and transformation verse into prose, Welles brings the sophisticated intellectual features of the original text into a more accessible and fluent mode, which highly fits to the medium of cinema. It can be argued that, among the three versions of *Macbeth*, Welles's is the one which used transpositions and combinations of different parts most.

Apart from textual modifications, various camera techniques, light effects, music and other sounds and spatial elements are used by Welles in developing the narrative. Macbeth is a character who exists in isolation from people and places and time, which makes him as if he is nowhere at no time. Welles's *Macbeth* is no different in this sense, because in the film *Macbeth* is an isolated individual who seems disconnected from his physical environment. Anthony Davies resembles the setting of the film to that of a theater stage and claims that Welles is influenced by theater version of his own *Macbeth* which precedes the film adaptation. But, according to Davies and other critics that he cites from, Welles used a setting which does not provide a realistic spatiality but a symbolic one, a studio setting, one reason for which is the inadequate technical capacity and fund (Davies, 1988: 96; Jackson, 2000: 22). Both Davies and Mason claim that Welles's *Macbeth* is accepted as an

example of expressionist film the spatial elements of which reflect the inner world of the characters (Davies, 1988: 86; Mason, 2000: 185). Similarly, Hatchuel also explains that Welles uses metaphorical associations to create “connections between textual and visual elements” (Hatchuel, 2004: 21). In other words, he illustrates the meaning of the words through images and this is something that can not be done easily in a stage production. One example may be the part where he learns Banquo died and his son, Fleance, lives:

Then comes my fit again: I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears. But Banquo's safe? (III.iv.20-24)

This scene is created with a single shot (except one short cut) from a low angle focusing on Macbeth addressing the emptiness and darkness around him ignoring the murderers' existence. In this scene chiaroscuro effect is used together with low angle long shot, which implies a strong stance of Macbeth in the face of fear. In contrast to Macbeth's low angle illustration, the murderers are shown (only for half a second) from a high angle which implies their inferiority and insignificance, which helps the audience to disregard the murderers and keep their focus on Macbeth. Because, though the murderers and their motives are given more significance in the original text, in the film their parts can not be held untouched while the text is reduced in number and other peripheral characters are constantly omitted along with their lines. Then, it can be concluded that Welles degrades the murderers and omits most of their lines in accordance with the requirements of the medium. Macbeth in this scene speaks as if he is getting inspired from darkness and rocks around him as if his environment, which seems like a dim prison, gives him what to say. In other words by ignoring the murderers' existence through the speech, he juxtaposes his inner thoughts and exterior surrounding, which implies that the text and the image conjoins to create an expressive uniformity. This spatial communicative ability and the use of different camera angles and durations do not exist in theatre medium which involves generally one point of view and unchanging setting.

However, there are parts in the film where long shots are taken which gives a theatrical impression. The misty and foggy atmosphere in the film blurs the time and

places and gives an aura of isolation from any real concrete entity. Welles, according to Davies, reflects inner world of Macbeth with his spatial choices. Mostly dark and static atmosphere together with music accompany the development of the story. Additionally, when moving from a shot to another, dissolving effect is created easily by the use of misty atmosphere in the first phases of the film and more sudden shifts assist the battle scenes to provide a sense of dynamism. Though theatrical tendencies are obvious in the film, the movements and techniques of camera, and the fluency of the narrative with the help of music, atmosphere and mostly symbolic setting, which is much more realistic than any theatrical representation, makes the characters and the dialogue of secondary importance to the development of story and put the action and other visual and aural elements to the fore, which is in line with the cinematic norms.

Another point is that there is almost no sexual implication in Welles's version. Lisa Hopkins argues that Shakespeare is generally accepted as an author of love stories by *the screen*. Therefore, she believes that screen adaptations of *Romeo and Juliet* by Zeffirelli and Luhrmann (1968, 1996, respectively) are "the most prominent and popular Shakespeare adaptations" (Hopkins, 2012: 242). And, she does not exempt his tragedies from that perspective: "[A]daptations of tragedies such as *Hamlet* and *Macbeth* routinely maximize the attention paid to the erotic relationship between the hero and heroine (or sometime in the case of *Hamlet* between the hero and his mother)" (ibid.). This outlook can be justified given the popularity of 'eroticism' and cinema's tendency to exploit it with an aim to attract audiences. However, in Welles' version of *Macbeth* eroticism can be observed neither as an aesthetic nor as a popularizing device. The relationship between Macbeth and Lady Macbeth is intimate only on textual plane. The passion and desire felt in the verbal are not turned into a physical contact which involves sexuality. In Kurzel's version, the sexuality in physical terms reaches to such an erotic presentation that the two have sex while uttering the dialogue. This constitutes a very striking difference between the two adaptations which have 67 years between each other. Sexuality or eroticism in a physical manner is not an element in Welles's version and the reason for that might be that the basic norms of the day stipulate absence of erotic openness in certain genres including Shakespeare screen adaptations. But, brutal actions,

manifestations of bloody fights and murders are part of the film and they are explicated as much as possible. However, the filthy, muddy surroundings and worn-out dresses and skins of characters are not part of this explication, which makes it difficult to attribute a sense of naturalistic property. In Kurzel's version, though, all those elements exist. There is filth, dirt, blood everywhere but at the same time there is the luxury of a clean, neat surrounding and high-quality clean dresses and grandiose architecture, which adds more to the provision of a spatial realism of an ordinary life.

In the original text of *Macbeth* there are 35 speaking characters, but in Welles's version there are only 23, most of whose speeches are substantially reduced in quantity. As a matter of fact, this number is not insufficient at all considering the conventions of the cinema and the need to appropriate the original text to a cinematically acceptable degree which does not inhibit the visual priority. Welles can be said to have shared the speeches generously among the characters but tailored it so as not to shift the focus away from Macbeth's condition. In Welles's version the porter scene which has over 40 lines in the original is substantially cut down to about 20 words and this may be partly because of the character's insignificance to the core of the story and partly because of the racy language of him, which may require censor given the cultural and moral values of 1940s. Besides, he does not seem to behave in a disrespectful manner attributed to him in the original text. For example, there is no description or visualization of urine or urination in Welles's film. Thus, it is highly plausible that tolerance limits of the period does not allow such explicit scenes or verbal language, and understandably Welles cut them out to meet the current norms of the medium. That is, Welles shows a deviation from the original text to keep the film on the line of his period's cinematic conventions and moral values. Moreover, he saves time and words by omitting porter's lines as well as preventing any relief and distraction.

Act IV.iii. of the original scene where Malcolm, Ross and Macduff deliver their speeches is full of omissions in Malcolm's speeches and reassignments of speeches between characters. For example, Malcolm speaks some lines of Macduff in this part and there are not three people apart from the doctor but the fourth one (most probably Lennox) who speaks some very insignificant lines of Malcolm and

Macduff in a very short manner; and some lines of Malcolm is divided between the fourth character and Ross. Understandably, the omissions and reassignments in such scenes inevitably requires transposition of the original lines. And, all these techniques are done to provide a dynamic dialogue shifting continuously from one character to another without letting the one speak too long which may break the continuation of dialogue and dynamism of a film. On the other hand, the character Donalbain is completely removed from Welles's *Macbeth* and a figure of Holy Father is added. Inclusion of characters which do not exist in the original is very unusual given the respectable position of Shakespeare and no other director of *Macbeth* did so in this study. Donalbain is excluded because he only has a total of 10 lines through the play in 3 parts, which are not important to the progression of the story. And, the inclusion of Holy Father can be seen as a creation of tension between Christianity and Paganism which is implicated by witches. Therefore, this may be seen as an idiosyncrasy the reason for which is to illustrate "the struggle between the old and new religions" (Welles and Bogdanovic, 1992: 215). That is, between Paganism and Christianity, respectively. Welles might have created this tension to address to the Christian audience and to gain approval from them. And, his prayer is an addition which is not present in the original text. This shows that Welles is determined to include Christianity explicitly for the sake of breaking the originality of the source text.

On the other hand, in terms of intertextual referential words, it can be said that Welles follows an irregular pattern similar to Polanski's. He keeps several of the names such as "Neptune", "Mark Antony" and "Tarquin", while omitting others such as "Golgotha", "Bellona" and "Archeron". Welles follows a free rendering of the original text and does not insist on using intertextual words in a strict manner, but at the same time he is not against using them if he feels that they are not irrelevant to the scene he designs. Therefore, intertextuality is not a strong criterion for Welles. If it were, he would not hesitate to keep the Christianity-associated word "Golgotha" where Christ was crucified. The use or omission of those allusive words, thus, can be seen as the result of foregrounding the image over the text and when the word is within the rewritten script of the film, then it is used; and when it is in an omitted part of the original text, then it is not forced to be used.

Among the three film adaptations of *Macbeth*, Welles's can be said to have remained faithful to the original text the least. Because, his version has additional characters and lines which are not present in the original text. Other appropriation techniques are common in all three of them, but additions are exclusive to Welles's 1948 version, which is very interesting since it is the first screen adaptation of *Macbeth*. It would be more convenient to attribute a more faithful stance to the first screen adaptation considering the position of Shakespeare in English speaking world considering the period when free and unusually unfaithful renderings are condemned. Therefore, Welles can be said to have taken liberties with his own *Macbeth* version and made many unusual changes in order to create a good film and compensate for the low-budget. But anyway, he kept his inordinary position within textual appropriation and he met the current norms of visual limitations. We can see this by looking at the film's elimination of any explicit scene of violence, voyeurism or eroticism as well as rude and racy language in line with the strict censorship of the day. He even uses a spoken prologue at the opening of the film's recut version 1950 as an informative, which sounds again cinematic and novelistic. Davies argues that Welles utilizes the prologue to prepare the audience to the '*conflict*' from a historical perspective (Davies, 1988:87). There is nothing in the prologue from the original text, but a historical background summary of what is to be shown (See Appendix 14). Besides, in the second version, Scottish accent is replaced by American English through redubbing. This shows how a powerful determinant a studio can be in the making of a film. Also, it shows that the studio is not as careful in remaining faithful to the original text as it is in appropriating it to the taste of its target audience with marketing considerations in mind. In those days, Welles's *Macbeth* took generally negative criticism because of its "unorthodox approach" and "dramatic and technical inadequacies" as well as "violence to the Shakespeare text" (Davies, 1988:96, Jonathan, 1987: 167). However, as the time progressed, the critics turned into positive and inspired other directors such as Kurosawa and Kozintsev along with opening a new perspective to critics to 'new and bold' Shakespearean film adaptations (ibid:83-84). I am comparing Kurzel's and Polanski's films, and I think that it is indeed a freer adaptation of the text even to the norms of cinematic adaptation of Shakespeare today. The liberties he took against the original text shows

how eager Welles was to foreground his own design of visuality over the word, and his visuality is very distinct from other adaptations with its novelties such as textual and character additions along with long shots focusing on the actors and actresses rather than background or other elements. This gives a sense of theatricality especially when accompanied by rather long shots which can last minutes without changing the angle. Yet, I think that the ability to manipulate the focus of the audience through zoom-in and zoom-out even in a static scene, and the significance of music Welles attributes to the film and reducing the number of the original more than half combined with reassignments and transpositions prevent the film from being theatrical. Another defence that can be presented to support Welles's version is the fact that, he had to shoot the film in just 23 days because of the low-budget he was provided. Creating such an unorthodox, bold and influential film which has been reviewed in many circles since it was shown and creating it despite the exhausting financial and technical inadequacies makes it a very valuable production.

3.2.4.4. Macbeth 1979 Televised Theatre by Trevor Nunn

Another adaptation of *Macbeth* was produced by Trevor Nunn in 1979. It was not a cinema adaptation but a televised theatre. Famous Ian McKellen and Judi Dench are acting the main characters in the film. There is no background but a dark and bare one in this televised theatre. Costumes and props used in this version are very simple and not designed to attract the audience just like the bare background. By emptying the decor and other characteristics of a film like props and costumes, the intention of Nunn can be said to provide a foregrounding of the word. Indeed, this version, among others, is the one which remains faithful to the original text and the sequences most. Because it is actually more closely related to a theatre performance rather than a cinema film (see Appendix 15). Cameras are used but they are to focus on the faces of the characters in an attempt to foreground the word. There are not long shots but shifts to give the sense of a film's dynamic narrative. There are no zoom-in or outs, or deep focus, the camera only helps to close the audience to the face and body of the characters with close-ups. Russel Jackson informs that Nunn "covered the studio-space with four cameras; but after that space

had been initially visualised as a ritual circle which each actor, waiting on the outside, entered on cue, it soon merged into the screen-space allocated to the characters” (Willems, 200: 39). The original *Macbeth* is composed of seventeen thousand words whereas Nunn’s filmed theatre adaptation consists of fourteen thousand, which can be considered very close to the original compared to others. The sequences and the characters are reserved as they are. But, this foregrounding of the word necessitates sacrificing other elements such as the abandoning of the visual features. Besides, there are almost no reassignments or substantial omissions or addition of words in the film, too. The 3.1 “To be thus is nothing...” soliloquy of Macbeth is uttered in full length without any omissions. Macbeth utters these lines in complete darkness with a camera only showing his face and mimics. The interesting thing is that Macbeth looks directly at the lens of the camera as if he is addressing the audience. In this sense, this technique inspires a theatrical presentation because of the implicated eye contact. This technique makes the audience as if they are being seen by the actor and increases the focus. Also, the absence of any other distractive elements such as other characters or background element helps to constitute a more intimate relationship with the audience. Thus, the film offers the ability to focus on the intended scene in a cinematic manner and the ability to evoke a theatrical atmosphere with its actor and speech foregrounded features and bare, dark background as well as implicated eye contact with the audience.

When it comes to the omissions, it can be said that this version of *Macbeth* used omissions in a very balanced way. Instead of eliminating total parts, Nunn chose to omit short parts from the play. Thus, he achieved to put on all the characters and their parts while at the same time omitting short parts from their lines. For example, 1.2. starts with the dialogue of Duncan, Captain and Malcolm, then Ross and Duncan are included with their parts. In this scene, there are no omission of characters and the original sequence is kept as it is without changing the order of the lines. However, there are reductions in quantity through omissions and they are not many in number. At first, Duncan’s questioning about a new-comer, Captain, who brings news from Macbeth’s battlefield performance, is originally 3 lines: “What bloody man is that? He can report, As seemeth by his plight, of the revolt The newest state.”; but in the film only “What bloody man is that?” question is delivered. Then

Malcolm speaks his part of 5 lines in full and introduces Captain to Duncan and to the audience. Then, Captain speaks about how valiantly Macbeth fought in the battlefield. In the original text, this part of Captain is composed of 17 lines. In the film, 14 lines of this speech is delivered without transpositions. Then, Duncan utters a line (O valiant cousin, worthy gentleman!) as the addressee of the speech, which both intercepts the Captain's speech and prevents it to be too lengthy for an insignificant character and positions Macbeth to an elevated, heroic position in the eyes of the audience through Duncan's appraisal. Then, Captain goes on telling what he saw for another 10 lines in the original text. But, in the film, his lines start from the middle and half of his speech is omitted. The remaining parts of the scene are applied in full preservation of the original text and no omissions or transpositions are done with one exception. The exception occurs in the speech of Ross while he is describing Macbeth's actions in the battle: "...The Thane of Cowdor, began a dismal conflict, Till that Bellona's bridegroom, lapped in proof, Confronted him with self-comparisons...". While talking about Macbeth and resembling him to 'Bellona's bridegroom', the words 'lapped in proof' are replaced in the film by 'brave Macbeth'. I believe that it is done to emphasize the name Macbeth since his name is only twice mentioned until that point, though the full scene is constructed upon his heroism and his achievements. So, it can be done to remind the audience Macbeth and strength his perception as 'brave'.

In the film, the number of omissions are not many and does not include main parts of the main characters such as Macbeth's soliloquys. For example, Macbeth's "To be thus is nothing,..." soliloquy is delivered as it is in the original text without any transpositions or omissions and in contrast to other 3 film versions. Besides, Macbeth is all alone in delivering those lines as he is supposed to be according to the original text. Besides, it should be noted that this scene, like other scenes, is performed with a focus on the main character and his face with an empty and dark background. The audience see nothing but Macbeth and his mimics or gestures while hearing only his voice. In this sense, the intensity of the word is increased and the absence of background makes the characters foregrounded as well as what they speak. As expected, the soliloquys are not touched and there are no omissions, reassignments and transpositions in the film in terms of soliloquys.

To this end, this version may not be considered to be a film but a theatre shot like a film which was performed on a round stage and recorded from different angles and edited later on. It is thought to be so simple that stage changes are made through lighting effects in this version. That is, while some part of the stage is to be focused on, other parts are darkened through light-off, and since there are no background elements, there occurs no sense of visual inappropriateness, which adds to the fluidity and dynamism of the film.

Another interesting point is that there is almost no music or other aural elements other than speech involved in this adaptation. And, all these simplifications lead the audience to focus on the words only, which are preserved mostly. In all the other three adaptations, music can be said to have played an important role in terms of multiplying the expressive forms and thus the dramatic power. In Nunn's version, music is not employed as a primary element and used rarely in the openings and closings of several scenes along with in his crowning ceremony, in the feast when Macbeth sees Banquo's ghost, and towards the end of the film when tension is high and shortly in the climactic fight between Macbeth and Macduff. Music is used very rarely and designed in a way that it never interrupts the speeches. The speeches are so intense and uninterrupted that there are left almost no gaps to be filled with music. This makes the adaptation look more like a theatre play especially when it is coupled with empty and dark background. And, as in a stage play, Nunn's version puts the word into primary position. It is as if he deliberately inhibit all the visual capacity of cinema for the sake of preserving original text. And the camera techniques he uses (mostly close-ups) function solely to increase the dramatic effect of the words with mimics and gestures of the speakers. Kidnie borrows from Don Weingust (2006) and cites Trevor Nunn's own stance in this situation: "I'm concerned that none of Shakespeare's language is to be involved in these films. Ultimately for me, it's the language that matters – no language, no Shakespeare ... What we find in his language defines how close we are getting to Shakespeare." (Kidnie, 2009: 114). Trevor Nunn's explanation, I believe, explains how difficult it is to adapt Shakespeare to the cinema screen through preserving the original text. Because the conventions and demands of the cinema medium do not comply with the language and lengthy sequences of Shakespearean theatre. The plays were written to be

performed on stage and they were designed according to the conventions of the current norms of the theater medium. When the discrepant limitations and possibilities of the two media are established, the adaptation will need to be tailored according to meet those limitations and possibilities. Therefore Trevor Nunn's aim to preserve the original produces a conflict with the cinema medium which overshadows the word and foregrounds the visual. And, his insistence on the faithfulness to the original text unavoidably necessitates the abandoning of the visual and music, and preserving the original text and all the characters at utmost degree, which is a very unusual choice in terms of cinematic approach. It is unusual to expect a film with so little music involved through the process of action or speech. Music can be used as a cinematic device for foreshadowing and manipulating the audience into the desired mode of emotion. Music is even used to create a supernatural atmosphere. Poet and critic Wystan Hugh Auden argues that music is necessarily a part of Shakespeare himself and he uses it for two purposes "[...] on socially appropriate occasions, to represent the voice of this world, of the collective rejoicing as in a dance or mourning as in a dead march; and unexpectedly as an auditory image of a supernatural or magical world. In the second case the music generally carries the stage direction 'Solemn'" (Auden, 1956: 507). Here solemn refers to religious or ceremonial music. At this point, therefore, it can be seen that the (little) music applied in Nunn's version is in line with Shakespearean theatre norms not with cinematic language. Therefore, it can be argued that Trevor Nunn's version of *Macbeth* does not follow the course of 'multimodality' aspect of cinema medium. It is just a filmed theatre. On the other hand, though it is called a filmed theatre and though Nunn is ambitious about preserving the original text, there are still reductions in the filmed version. More than three thousand words are extracted from the text. The speeches of some secondary characters are shortened or extracted altogether. This means that even a 'claimed-to-be-faithful' screen adaptation of *Macbeth* is to make some changes and reductions in the original text in order to appropriate it to the new medium. And Trevor Nunn's televised theatre of *Macbeth* can be considered among the most ambitious ones in preserving the language of the original among the others analyzed here. But, this preservation is not required only by Nunn, it is required by the genre-specific norms of the filmed-theatre. Since it can not be seen as

a big screen adaptation like the other three, their conventions may not apply in explaining Nunn's version. Nunn's version is a *theatre* since it is produced according to the conventions of theatre. For example, the play is performed on stage, setting is a symbolic and bare, characters function as the only significant element in conveying the story through words which are foregrounded. And, there is no representative realism as in the cinema but an illusional one which let the imagination of the audience. On the other hand, it is a *film* since the audience can only watch it through the lenses of the camera. The point of view is not static as in the theatre. There are more than one point of view shifting continuously from one character to another, which provides a fluidity and an opportunity to the audience to follow their faces and words closely. Actors/actresses on the stage are not separated entities from the other material on the screen. That is, they are embedded into the screen and there is no physical contact with the audience. All these characteristics put Nunn's version (also other filmed theaters in general) to an in-between position where it belongs to *neither and both* at the same time. Thus, it is seen that Nunn's versions the one which preserved the original text almost fully among others, but the reason for this, in the first place, is the norms of filmed theatre which require such rendition. That is, in terms of filmed theatre, the textual priority and visual bareness are not director's idiosyncrasy or non-compliance; conversely, they are the requirements of that specific genre.

CONCLUSION

This study shows that screen adaptations can be considered translations from one semiotic system into another and that any individual screen adaptation, whether from novel or play, can be studied within the frame of Translation Studies. Adaptation can be studied as a form of inter-semiotic translation (Jakobson), or can be seen as a form of 'rewriting' (Lefevere), which fits it into the field. Therefore, they are not exclusive to the field of cinema studies or more specifically to adaptation studies. When adaptation is included into the frame of Translation Studies, then it brings the possibility of applying theories of translation to adaptations and these theories can help determine a certain methodology in analyzing the screen adaptations. Thus, this study shows that the theories of Toury, Zohar, Lefevere are applicable to putting the screen adaptations onto a descriptive and comparative analysis. To this end, their terminology of 'systems' and 'norms' are very useful in ascribing them a certain position in time and cultures. Norms are seen to be valuable definitive patterns in establishing various points of view to the adaptations. With the help of this conceptual framework, adaptations can be analyzed with regard to various aspects such as fidelity, intertextuality, appropriation, general tendencies and expectations in creating an adaptation and idiosyncrasies of directors together with the influence of other factors like marketability, finance, power groups (statute, economic, ideological as Lefevere puts) and audience. Since translation is historically seen as a text-based endeavour, intersemiotic translations can be said to have remained peripheral. This study shows that intra-lingual intersemiotic translations are significant both in terms of quantity and their power of reaching to more people and places than a written text or stage play. And this significance and power make them valuable assets to study on within Translation Studies. Moreover, this study shows that adaptation from one genre to another has the power of influencing the source-genre. A source-text writer can produce his work with the intention of its being adapted to a target-genre, and this intention can have certain effects in the source-text. That is, a source-text such as a novel can be written according to the conveniences of cinema. Detective novels, thrillers and fantastic fictions are among the most significant examples. They are increasingly written with

a desire to make them adapted to the screen so as to reach a wider audience on a global scale. This point also provides a justification of how important a phenomenon can adaptation be for including it to the sphere of Translation Studies. Another point indicated in this study is that screen adaptations of ‘high art’ classics into pop culture entertainment media has generally been seen as leveling down the value of the original, as in intertextual translation. This point generally brings the question of fidelity with it and makes the term a main criterion in attributing the adaptation a certain value. However, it is shown that there are many scholars who think that adaptation is done according to a *skopos* and the function of it determines its validity. Besides, it is shown in an intertextual manner that adaptation is not an inferior or secondary imitation of an original work but it is both a work of on its own and a continuation of an original and of other previous works. Besides, rebuking an adaptation because of its ‘alleged’ infidelity is shown to be not pragmatic or logical since adaptation is from one genre to another and there are different rules and norms to be followed in each genre. Only after considering the essentials of genre-specific norms can a fidelity question be raised. And even then, the fidelity discourse is shown irrelevant when ‘intertextuality’ is accepted to exist in an explicit or implicit manner. No matter how irrelevant it is whether there is fidelity or not and the degree of it in terms of the relative value ascribed to an adaptation, it is shown in this study that it is a no less important criterion in studying an adaptation within the sphere of Translation Studies.

On the other hand, narrowing the frame to the Shakespeare intra-language screen adaptations, this study shows that there is a certain degree of fidelity in all the adaptations in question in this thesis. And, claiming the existence of it requires studying the adaptations in their interrelations to norms and systems in which they are produced. And, this terminology is, again, related to Translation Studies. Then, it is logical to argue that source-target text relations in screen adaptations from written texts can be studied in the field and provide the possibility of widening the span of Translation Studies, which is mainly associated with written texts, into other forms of ‘communication’ such as films. On the other hand, this study shows that there are many variables in studying adaptations as in textual translations. Ideologies, power institutions, dominant poetics, profit motives, cultural tendencies, technology and

audience expectations are all related to the process of adaptations. In this regard, since these aspects are included within the theoretical sphere of Translation Studies, it is shown that marketability and financial possibilities are increasingly powerful aspects along with ideological tendencies in producing screen adaptations. Including adaptations into the framework of translation studies, thus, can be justified since they add richness to the diversity of angles and the quantity of materials.

Secondly, this study shows that there are semiotic differences between stage and cinema which makes adapting plays written for stage into screen require certain changes. The first and foremost of these changes is the primary element of their narrative technique as well as the variety of those elements. Cinema requires the foregrounding of image over word. Almost all the screen adaptations of Shakespeare, therefore have been done in accordance to this 'strong norm', which has not changed since the first appearance of 'moving picture'. When saying this, it should be noted that the Shakespeare adaptations in question of this study are only those which use the original language, not a modernized or translated one like Kurosawa's 1957 *Kumonosu-jo* (Throne of Blood), and those which claim to provide a historical accuracy such as Branagh's 1996 *Hamlet*, not a modern-day Shakespeare such as Baz Luhrman's 1996 *Romeo+Juliet*. In order to make the visual elements of primary significance, directors modify the original texts. Because original text of Shakespeare was exclusively written for stage. It is such a stage (Elizabethan) that there are few visual elements and text is the most significant element in the narrative and all the other materials and characters are only instrumental in performing the text. This text is designed not to show something directly but to make the audience imagine it with the help of symbolic and descriptive setting and props on a 'bare stage'. For example, the audience can not be shown a forest or warriors fighting on horses or beheading of a man brutally on stage. These are simply out of the conventions of theatre. They can only be described or shown symbolically in order to activate the imagination of the audience and create an 'illusional reality' with the 'submissive consent' of the audience. In the cinema, though, in accordance with the technical possibilities and genre-specific norms, all these can be presented directly to the eyes of the audience. Thus, the audience can see 'Birnam forest come to Dunsinane', dozens of men fighting on the battlefield and Macbeth being beheaded and his head hung on a pole.

This is what cinema can offer. However, the changes made in the original text while appropriating it to the screen are various and in different degrees. Considering the results which appeared through our study of *Macbeth* screen adaptations, one mostly used technique is transposition of the original text. The linearity of the text is broken down and lines are used in different sequences, soliloquies or lengthy speeches are displaced and/or interrupted with other fragments of the original text. Another one is the reduction of the text in an attempt to decrease the intensity of the original text and to open space for the visual. Many parts which seem important in the original text such as Macbeth's inner thoughts or Lady Macbeth's speeches to Macbeth are reduced and some lines are not uttered at all. Another important change in the original text is the omission of certain parts that seem irrelevant to the core of the story. In an attempt to decrease the number of words to a generally accepted norm of between five to twelve thousands, the directors generally omit the seemingly irrelevant parts and characters' speeches. In addition to these appropriation techniques, this study reveals that reassignment of speeches is another method used to provide a fluent continuation. With the help of reassignment of speeches to characters, the dialogues gain a dynamism. Especially when the lengthy speeches are reduced, transposed and reassigned to other characters, the scenes gain momentum through quick shifts from one character to another. These quick shifts done by such modifications of the original text assists in foregrounding the visual fluidity and dynamic structure of cinematic language. And all three Hollywood adaptations of Shakespeare uses these techniques widely but in different parts and degrees. Thus, it can be concluded that by applying various techniques of textual modification, Shakespeare's plays can be appropriated to the screen where visual foregrounding and dynamic continuation are of primary norms. Not applying such changes and insisting on the *full* faithfulness to the original text can be considered to be against the genre-specific norms of the cinematic medium. The fact that there are almost no screen adaptations which do so can be counted as the justification of the existence of this norm. However, understandably, this strong norm can not be thought of as a rule because, though few, there are adaptations such as Branagh's *Hamlet* which remains faithful to the text wholly at the expense of losing cinematic dynamism and visual priority. On the other hand, the intensity and variety of the modifications suggested

by the medium are seen to be dependent upon various other factors such as marketability, ideology, moral, audience expectancy, source text's respectability and director's idiosyncrasies. In addition, the significance of these factors has changed through time. While Welles (1948) avoids sexual implications and violent scenes, Polanski (1971) does not hesitate to use nudity and violence. Yet, Kurzel's (2015) *Macbeth*, though it does not use nudity (voyeurism), shows an explicit sexuality and eroticism together with violence. This deduction shows that there is a historical linearity in the degree of conveying violence and sexuality depending on the tolerance and/or expectancy extents of the periods.

On the other hand, when compared to the text and theatre, it becomes obvious that cinema brings together almost all the forms of expression in a very harmonical and simultaneous way. It incorporates all visual arts such as drama, dance, painting, drawing with a unique variety of points of view and camera techniques while making aural elements such as speeches, music and other sounds an integrated part of the film together with written texts such as subtitles, explanatory prologues and all kinds of literary language. Cinema, with its enormous narrative power, can help to convey any desired material through this characteristic of multimodality. That does not mean theatre can not do the same. But, compared to cinema, theater's capacity remains very limited. For example, until recently it was not feasible or practical to include subtitles into a stage play showing a person drawing a picture at home while another one was dancing in a competition and other people swimming in a pool. Of course, these can be done separately however difficult some are. But showing them simultaneously at a generally static space is not something theatre can do. In this sense, it can be said that theatre does not support the same simultaneous multimodality and it is limited to telling in the first place and showing in the second with the accompaniment of aural elements. And, these are seen and heard generally from only one point of view without any zoom in or out and shift of perspective. However, it should be firmly noted again that these are not shortcomings or disadvantages of theatre in comparison to cinema. They are just two different expressive forms which also have common features. Theatre has its own offerings to an audience which cinema can not or does not. For example, in the case of cinema, as opposed to theatre, an audience can not directly incorporate to the performance with

his/her reactions. In theatre even his/her existence in the theatre hall is a matter of influence on the actors and actresses let alone his/her applause. Besides, theatre audience experience the show with the physical existence of the characters on stage. Thus, their dramatic acting and speeches bear a more intimate communication with the audience, which increases the dramatic effect. In the cinema, everything is on a white screen and characters are embedded into the screen and part of it like background or any material. But in the theatre, characters are the driving force which are separated from the other stage elements and this further strengthens the association between the audience and characters on the stage. Another possibility which theatre can offer to its audience, as compared to cinema, lies in what seems to be a limitation: the simplicity and relatively static structure of stage. The symbolic background and unrealistic setting forces the audience to consent to the limitations and ignore them. Thus, the audience can use their imagination guided by verbal instructions and actions of the characters. Their imaginative power is not inhibited with one already-visualized realistic setting and thus they can create a unique illusional reality in their own minds.

Given these expressive differences of the two medium, then it can be deduced that the transfer of a play-text, which is designed and produced according to the conventions of theatre stage, into the screen will inevitably require certain modifications in the presentation of the textual material. The main methods of appropriating the text into the medium of cinema are reductions in quantity, transpositions, omissions, reassignments and additions. These appropriation techniques are, as said above, various in intensity, and dependent upon not only the norms of the cinema but also the cultures and periods. With this study, it has become obvious that, at least the cases studied here, Shakespeare's plays have been appropriated to the screen mostly through transpositions. Each play studied in this thesis used transpositions in line with cinematic norms. And, it can be said that though transpositions are applied abundantly, they are done to meet the cinematic norms and the individual style and decisions of the directors' own visual constructions of the play text. The three cinema versions of *Macbeth* use transposition technique more than the filmed-theatre of Nunn. It is because the filmed-theatre is closer to the theatre more than the cinema. On the other hand,

among the three screen adaptations, Kurzel's 2015 version uses transpositions by far the most. The other two can be said to remain more faithful to the original order of the play. The reason of this can be changing norms of the cinema and the weakening consideration towards faithfulness in the period we live in. However, it should be noted that there are other criteria to explain this consequence. Directors' individual styles and financial and technical capabilities are also determinants in their application of the text into the screen. For example, Welles uses transpositions less than Kurzel since he has only one setting and a very limited time to finish his film. Besides, the technological capacities of the time were not as improved as the others. These could have affected the application of the text into the screen since they create limitations in the mind of the director. Yet, the fact that Kurzel's overuse of transpositions more than the other two is more about the period's forcing norms towards providing a visually satisfying picture in the first place. Thus, appropriating the text to the desired visual elements gains a more critical significance.

Reductions in the quantity of words are seen in all four of the adaptations of *Macbeth* studied in this thesis. Even the filmed theatre of Trevor Nunn uses this technique however less than the other three. This technique is used mainly to provide an economy in the total number of words and the main aim here is to foreground the image by reducing the number of words. In this sense, omission of lines is used to reduce the quantity of words. It should be noted that Kurzel's version is the one which uses the words the least (5270+-). This is very understandable given the prominence attributed to the visual elements together with the need to sound as simple as possible in an attempt to address to a more general and global pop culture. And, in order to achieve such an encompassing film, the director uses the least number of words. But, it should be concluded that while using the words in such a decreased number, the director can not be said that he is far away from textual fidelity. He just tries to achieve a version which meets the norms of the current cinema by making it as visually satisfying as possible while remaining faithful to the original text as far as the target global audience can accept. The other versions also use this technique abundantly in line with the need to foreground the image over the word. But, it is interesting that Welles uses less words than Polanski (7940+- and 8270+- respectively) though his film is decades older than Polanski's. This means

that periods can be irrelevant criteria in determining the number of words used in films, at least before 2000s. It can be said that though Welles had less capabilities such as finance, time and technology and more limitations such as censorship in terms of visual and verbal than Polanski, he uses less words than him. It could be possible that this situation is more about Polanski's using more words than the other films of his period which would make his choices more idiosyncratic than contemporary norms. In order to determine this, it will be necessary to carry out a synchronic study of Shakespeare's plays and to compare the results according to periods. Since such a large span is out of the scope of this study, it will be enough to conclude that the number of words used in adaptations of *Macbeth* studied here always less than the original text's and this is obviously done to foreground the image over the verbal expression.

When it comes to omissions, besides attributing the term to the removal of lines and words, we also mean total exclusion of characters and/or their speech parts. Taking the latter meaning, it can be said that this technique is used by all three cinema versions and almost never used by Nunn's filmed theatre. It functions as a device to reduce the quantity of words and the number of characters that take part in the original text. It is seen that omission of characters and their large speech parts are excluded from the adaptations analyzed in this study. The adaptation which used omissions is Kurzel's *Macbeth*. He removed many side characters such as the porter and speeches such as murderers' parts from the film. These omissions serve two main functions. One is reducing the total number of words and helping to foreground the image, and the other is helping to keep the focus on main characters and their speeches, emotions and actions. The other two screen adaptations also use omissions in large speech parts to reduce the number of words and keep the focus on main characters and their speeches, but they do not have as many character omissions as Kurzel's. They can be said to preserve many of the characters though their speeches are cut substantially. The porter's speeches are almost totally removed from Welles's *Macbeth*, but it is not because of the same reason with Kurzel's. It is more because of the racy language of the Porter which would possibly get negative reaction from the critics and the audience. So, his parts draw censorship in line with the cultural and cinematic norms of the period. On the other hand, Polanski uses them without

reserve and he makes the porter both speak and behave in a very absurd way even though he omits some lines from the Porter to reduce the number of words rather than to care for moral issues. Nunn's *Macbeth* do not omit characters or their large speech parts in general and keep them in their order. It is also evident from the number of words which are removed from the filmed theatre. In this version only about three thousand words out of seventeen thousand are omitted from the original text, which is very low in comparison to other adaptations. He uses omissions in a very balanced way by removing small parts from speeches and thus does not break the original sequence.

Another technique used in adaptations is reassignment. It seems that reassignment of speeches to characters other than the original speakers are done mainly for two reasons. One is when in a scene a speech which is originally in another part of the play is transposed into that scene but the character speaking that scene is not supposed to be there. For example, in Welles's version, the dialogue between Lady Macduff and Ross from Act 4 is transposed into Act 2 where Macbeth delivers his soliloquy and then speaks to Banquo. In this scene, the parts of Ross are delivered by Lady Macbeth and it becomes a dialogue between Lady Macbeth and Lady Macduff. Because the appearance of Ross in that scene would be inappropriate in that intense scene focusing on main characters. Secondly, reassignments are done when a character is totally removed from the film but some of his speeches are necessarily preserved. As a matter of fact there are really rare times when a character is excluded completely and one example is the exclusion of Donalbain from Welles's *Macbeth* and his speech in 2.3. just after his father was murdered is delivered by Malcolm. Reassignment of speeches is a very practical way of appropriating the original text to the film since they help to generate scenes which has transpositions in them. So, transpositions of speeches into various scenes can be done through the help of reassignment technique.

Additions are the least seen appropriation technique in adapting Shakespeare's *Macbeth* into screen. The inclusion of characters or speeches which do not exist in the original play is hardly seen in any of the adaptations studied in this thesis. The only obvious ones are the inclusion of a Holy Father and his prayer into Welles's *Macbeth*; and Welles's spoken prologue which provide a kind of brief summary to

inform and emotionally prepare the audience for his film. The other two screen adaptations and filmed theatre of Nunn do not contain any explicit verbal additions in them. That may be because the poetic language of the play make additions improbable or unconventional on the one hand and because the original Shakespeare has such a high respectability that the directors feel necessary to remain as much loyal to the original text as the medium allows. Given Shakespeare's respectability and his language mostly in verse, thus, make it unnecessary and difficult to make substantial additions into the original text.

It can be concluded that these appropriation techniques are mostly used in differing degrees by different adaptations. The fact that no screen adaptation of *Macbeth*, which tries to establish a historical realism studied in this thesis, the original text remains as it shows that original text of Shakespeare is inappropriate for the medium of cinema and so it needs to be reconstructed according to the current norms and decisions of directors' visual design. Though there can be possible examples of screen adaptations of Shakespeare which keep the original text as it is without making any changes, they are very few in number and so should be classified as exceptions. One fine example of them is Branagh's 1996 *Hamlet* which follows the original order of the play text and keep all the lines. It runs for about four hours and more than thirty thousand words are uttered in this film. Therefore, it is in no way similar to other screen adaptations of Shakespeare which use the appropriation techniques explained above. And as a consequence, the film can be said to have paid the price by being criticized as a failure in terms of cinematic norms and marketing. Then, it becomes obvious that preserving the original text and the order is not what the medium of cinema needs but appropriating it to the structure and demands of it.

To this end, studying screen adaptations of Shakespeare's *Macbeth* in a descriptive way appear to be valuable study materials to show what kind of changes are done in the process of adaptation, why there are changes at all, the results of those changes. In addition, comparing those adaptations with each other and with the original text also prove to be especially useful in defining the differentiation of norms according to the necessities and expectancies. For example, as stated above, it can be said that the tolerance to or expectancy of sexuality and violence has remarkably increased through time. Whereas Welles's *Macbeth* presents a very

conservative stance as regards the two, in Polanski's version, voyeurism and eroticism exist to a certain degree and violence is very explicit and realistic rather than descriptive. Yet, when one look at Kurzel's 2015 version, he/she can see there is explicit sexuality and violence. Their trailers which play an important role in the marketing of the films are compatible with this inference. Welles's *Macbeth* already lacks any violence or eroticism, the trailer of Polanski's *Macbeth* shows implicit nudity and mostly scenes of fight, and Kurzel's version uses both violence and implicit sexuality. Another point that catches the eye when these films are compared with each other is, as emphasized above, the decrease in the number of words used. This statistics, though not linear and thus may be seen as an irrelevant factor in making generalizations, is very explanatory in showing the increasing tendency after 2000 to decrease the words and filling the gaps with visual and aural elements except words such as music. Moreover, the statistics also means that the cinema might have evolved into a period of simplified speech and abundant visualization so as to address to a wider global audience of all ages and cultures. Without doubt, in order to hypothesize such a thing, one should expand the span of the case samples both synchronically and diachronically. Only three examples will not be enough to make a certain generalization. But, the diachronic analysis of the same play through time can give the hint that there might be a tendency to decrease the number of words which needs to be supported with more data.

Apart from that, the analysis of *Macbeth* screen adaptations shows that there is a sense of textual fidelity in the appropriation of the original text into all three Hollywood adaptations and the televised theatre of Nunn. Except Trevor Nunn's televised theatre, which is actually a theatre and so the rendition of the text was carried out almost in a fully-faithful sense, the screen versions of *Macbeth* does not include any extra textual elements in speeches. There are transpositions, reassignments, reductions in quantity of the words and omissions of characters and/or their whole speech parts but there are almost no additions of words which does not exist in the original. I think that all the former changes in the original text are tolerable in the search for fidelity but the latter criterion (textual additions) is something which may break the sense of fidelity. Because, the adaptations studied in this thesis are intra-lingual intertextual adaptations, and the text is written in a poetic

manner, which makes the inclusion of non-original lines unnecessary and even absurd. Textual language of *Macbeth* (and most probably other stage plays of Shakespeare) are convenient to be transferred into the screen with certain changes in such a way that there is no need to include other non-Shakespearean verbal structures. Therefore, the inclusion of other verbal structures can only be explained as “non-compliance with a norm” or idiosyncrasy of the director (Hermans, 1991:162). Orson Welles’s inclusion of a Holy Father character is the only example among the screen versions studied in this thesis. As a matter of fact, it seems to be plausible to assume that almost none of the intra-lingual screen adaptations of Shakespeare presents such obvious inclusions but that needs to be backed with a broader analyses including other intra-lingual Shakespeare screen adaptations. In Welles’s version, Holy Father character is only seen when saying a prayer in full consistency with the intonation and structure of the original text, which creates an invisible deviation to the audience who is not well-familiar with the original, and a tolerable one to the ear of the experts of the original text. Welles explained this inclusion with his purpose of overshadowing paganism with Christianity.

In this study, Nunn’s 1979 filmed theatre version of *Macbeth* is seen to be compatible with the norms of its specific genre. It shares both the conventions of cinema and theatre at the same time. The foregrounding of the word and removed background and little sound makes it theatrical while multiple points of view, close-ups and continuous shift of cameras from one character to another provide a cinematic style. Among other screen versions, this is the one which used words of the original text most closely to the original in quantity. Approximately fourteen thousand of words out of seventeen of the original makes it exclusively verbal and inhibits both visual and musical elements. However, this is not to be seen as idiosyncrasy or non-compliance. Rather, it is in line with the genre-specific norms of the filmed theatre. Therefore, it is not convenient to put it onto the same frame of other three screen adaptations. However, it turns out that Nunn’s version is very useful in assessing the other adaptations according to their relative position to Nunn’s *Macbeth*. When compared to other three, it is seen that Welles’s version is the closest one to Nunn’s. Welles’s *Macbeth* is shot with a dark and bare background, and the setting is only symbolic studio type. However, it is seen that Welles uses

camera techniques and visual elements according to the conventions of cinema while making the text not the only foregrounded element but an integrated part of multimodality which uses visualization, and aural elements together. Neither of them presents a naturalistic or realistic setting, but Welles' version provides a symbolic one while Nunn's has only an imaginative one which is only activated through verbal descriptions. Compared to Nunn's version which mostly prefers direct transfer of speech with little changes, appropriation techniques are overwhelmingly used by Welles such as transpositions, reassignments, omissions and reductions. On the other hand, music is a very integral part of Welles's *Macbeth* to create a desired emotional state similar to Polanski's and Kurzel's. But Nunn rarely uses music. He activates it only in openings and closings of several scenes and in ceremony, feast and fight scenes. Thus, it can be deduced that Hollywood style screen adaptations of Shakespeare's *Macbeth*, including Welles's though it bears more resemblance than the other two to Nunn's version, are very different in application in terms of their appropriation of the text to the visual and other aural elements whereas filmed theaters preserve the primacy of the word and inhibit the visualization except for multiple points of views and close-ups to the faces and bodies of the characters.

Finally, this study indicates that screen adaptations, when accepted as translations from one semiotic system into another, provide an abundance of material to study in order to explain the relations between different systems from cinema to literature and from language to culture. Strong norms of cinema forces directors to appropriate the text according to the conventions of cinema while at the same time leaves room for idiosyncrasies. Adapting classics into screen is not an exception to this deduction and Shakespeare adaptations thus shows all kinds of these cinematic experience and appropriations accordingly.

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APPENDICES

Appendix 1: Deep Focus in Citizen Kane



Appendix 2: Static Shot in Welles's *Macbeth*



Appendix 3: Elizabethan Bare Stage



Appendix 4: Interior and Exterior Shots of Kurzel's Macbeth



Appendix 5: The Dagger in Kurzel's Macbeth



Appendix 6: The Dagger in Polanski's Macbeth



Appendix 7: Act 3.1. Soliloquy in Kurzel's Macbeth

'To be thus...is nothing,	(3.1.52)
'but to be safely thus!	(3.1.53)
'Our fears in Banquo stick deep.'	(3.1.53/54)
And in his royalty of nature	(3.1.54)
reigns that which would be feared.	(3.1.55)
'Tis much he dares	(3.1.55/56)
and to that dauntless temper	(3.1.57)
of his mind...	(3.1.57)
...he hath a wisdom	(3.1.58)
that doth guide his valour.	(3.1.58)
How now, my Lord?	(3.2.10) (Lady M.)
Why do you keep alone?	(3.2.10) (Lady M.)
We have scorched the snake,	(3.2.15)
not killed it.	(3.2.15)
She'll close and be herself	(3.2.16)
whilst our poor malice remains	(3.2.16/17)
in danger of her former tooth.	(3.2.17)
Things without all remedy	(3.2.13) (Lady M.)
should be without regard.	(3.2.14)
What's done is done.	(3.2.14)
Come, gentle my Lord.	(3.2.30)
Sleek o'er your rugged looks.	(3.2.31)
Be bright and jovial	(3.2.31)
among your guests tonight.	(3.2.32)
Thou know'st that Banquo,	(3.2.42)
and his Fleance, lives?	(3.2.42)

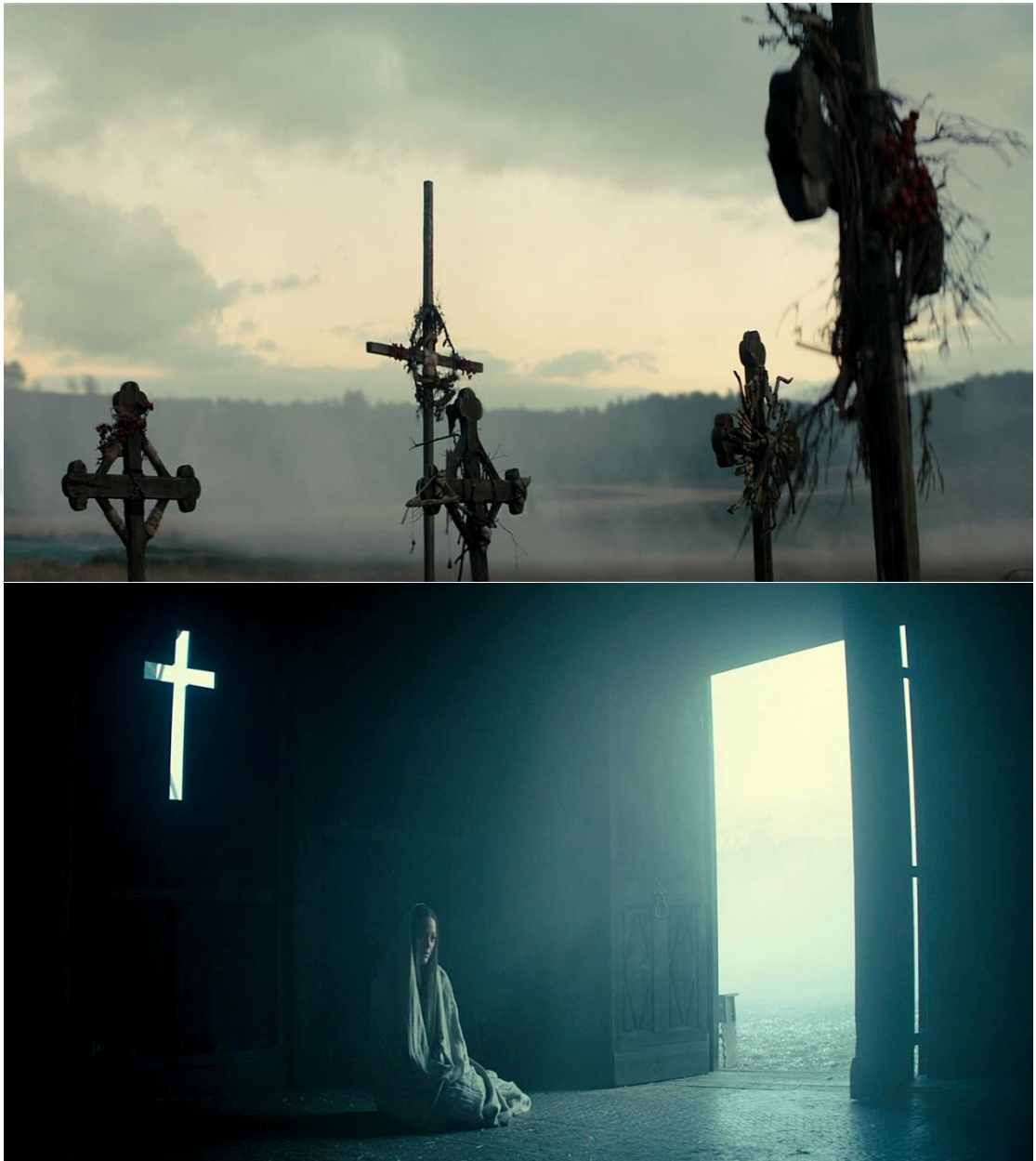
You must leave this.	(3.2.40) Lady Macbeth
He chid the sisters	(3.1.62)
when first they put	(3.1.63)
the name of king upon me	(3.1.63)
and bade them speak to him.	(3.1.64)
Then, prophet-like,	(3.1.64)
they hailed him father to a line of kings.	(3.1.65)
Upon my head	(3.1.66)
they placed a fruitless crown	(3.1.66)
and put a barren sceptre in my grip,	(3.1.67)
thence to be wrenched	(3.1.68)
with an unlineal hand,	(3.1.68)
no son of mine succeeding.	(3.1.69)
If it be so,	(3.1.69)
for Banquo's issue	(3.1.70)
have I filed my mind.	(3.1.70)
For them	(3.1.71)
the gracious Duncan	(3.1.71)
have I murdered,	
put rancours	(3.1.72)
in the vessel of my peace	(3.1.72)
only for them.	(3.1.73)
To make them kings,	(3.1.75)
the seed of Banquo kings!	(3.1.75)
What's to be done?	(3.2.50) (Lady M.)
Be innocent of the knowledge,	(3.2.51)

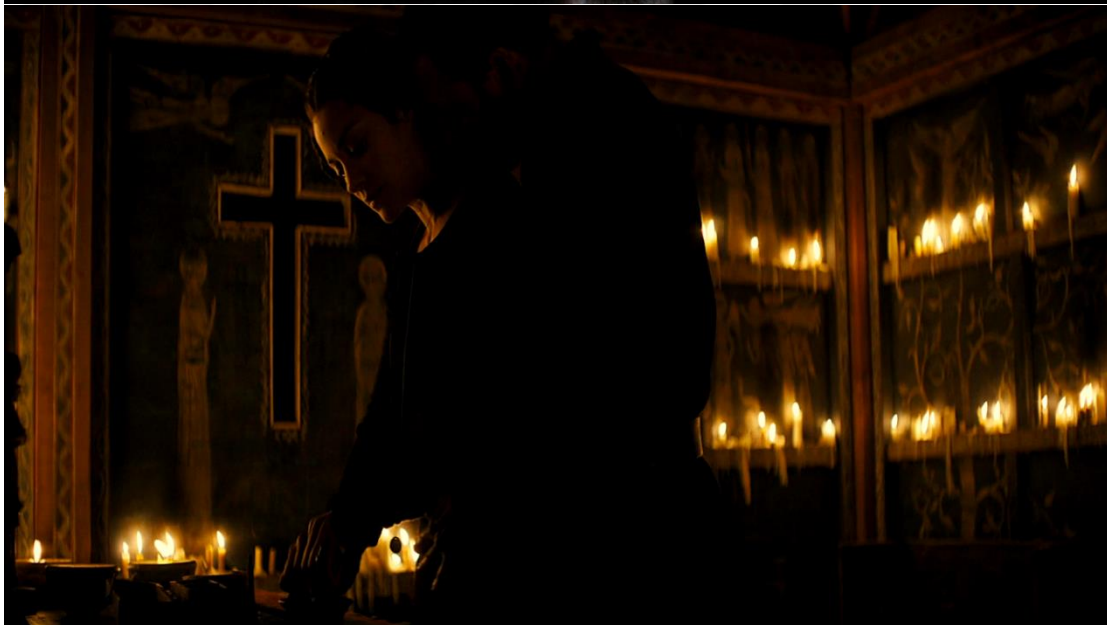
dearest chuck,
till thou applaud the deed. (3.2.52)
Full, full of scorpions, is my mind. (3.2.41)
Thou marvell'st at my words. (3.2.61)
Hold thee still. (3.2.61)
Things bad begun (3.2.62)
make themselves strong by ill. (3.2.62)
Come, seeling night. (3.2.63) (end of the scene in the
original)
Scarf up the tender eye of pitiful day (3.2.53)
and, with thy bloody and invisible hand, (3.2.54)
cancel... (3.2.55)
and tear to pieces that great bond (3.2.55)
which keeps me pale. (3.2.56)

Appendix 8: Sexuality in Kurzel's Macbeth



Appendix 9: Christianity in Kurzel's Macbeth





Appendix 10: Explicit violence in Polanski's *Macbeth*





Appendix 11: Act 3.1. Soliloquy in Polanski's Macbeth

To be thus is nothing,	(3.1.51)
but to be safely thus.	(3.1.52)
Our fears in Banquo stick deep.	(3.1.52/53)
In his royalty of nature	(3.1.54)
he hath a wisdom that doth guide	(3.1.58)
his valour to act in safety.	(3.1.58/59)
There is none but he	(3.1.59)
whose being do I fear.	(3.1.60)
And under him my genius is rebuked.	(3.1.60/61)
We'll keep ourself till suppertime	(3.1.46/47) (To others)
alone. Till then, God be with you.	(3.1.47)
He chid the sisters, when first	(3.1.62/63)
they put the name of king upon me	(3.1.63)
and bade them speak to him.	(3.1.64)
Then, prophet-like they hailed him	(3.1.64/65)
father to a line of kings.	(3.1.65)
Upon my head,	(3.1.66)
they placed a fruitless crown	(3.1.66)
and put a barren sceptre in my grip.	(3.1.67)
Thence to be wrenched with an unlineal	(3.1.68/69)
hand, no son of mine succeeding.	(3.1.69)
If it be so	(3.1.69)
for Banquo's sons have I defiled my mind.	(3.1.70)
For them the gracious Duncan	(3.1.71)
have I murdered.	(3.1.71)
To make them kings.	(3.1.75)
The seeds of Banquo kings.	(3.1.75)

Appendix 12: Background in Welles's Macbeth







Appendix 13: Act 3.1. in Welles's Macbeth

To be thus is nothing	(3.1.52)
but to be safely thus.	(3.1.53)
What had he done, to make him fly the land?	(4.2.1) (L. Macduff)
You must have patience, madam.	(4.2.2) (L. Macbeth<Ross)
He had none: his flight was madness:	(4.2.3/4) (L. Macduff)
when our actions do not,	(4.2.4) (L. Macduff)
our fears do make us traitors.	(4.2.5) (L. Macduff)
You know not whether it was his wisdom or his fear. (4.2.6/7) (L. Macbeth<Ross)	
Wisdom!	(4.2.8)
to leave his wife, to leave his babes,	(4.2.8)
<u>all</u> in a place from whence himself does fly?	(4.2.10)
(his mansion and his titles)	
We hear, Macduff and Malcolm are gone hence,	(3.1.33)
not confessing their cruel murders,	(3.1.34/35)
but filling their hearers with strange invention.	(3.1.35/36)
But of that to-morrow,	(3.1.36)
here's our chief guest.	(3.1.11) (to Banquo)
If he had been forgotten,	(3.1.12) (L. Macbeth)
it had been as a gap in our great feast,	(3.1.13) (L. Macbeth)
And all-thing unbecoming.	(3.1.14)
To-night we hold a solemn supper sir,	(3.1.15)
and I'll request your presence.	(3.1.16)
Let your highness command upon me.	(3.1.17) (Banquo)
Ride you this afternoon?	(3.1.21)
Ay, my good lord.	(3.1.22) (Banquo)

We should have else desired your good advice, (3.1.23)
 in this day's council, (3.1.25)

 but we'll take to-morrow. (3.1.25)

 Is't far you ride? (3.1.26)

 As far, my lord, as will fill up the time (3.1.27) (Banquo)
 'twixt this and supper. (3.1.28) (Banquo)

 Fail not our feast. (3.1.31)

 My lord, I will not. (3.1.32) (Banquo)

 Farewell. (3.1.43)

 Let every man be master of his time till seven at night: (3.1.44/45)

 To make society the sweeter welcome, (3.1.45/46)
 we will keep ourself till supper-time alone. (3.1.46/47)

 While then, God be with you! (3.1.47)

 Our fears in Banquo stick deeper. (3.1.53)

 and in his royalty of nature reigns that which would be fear'd (3.1.54/55)

 'tis much he dares; (3.1.55/56)

 And, to that dauntless temper of his mind, (3.1.57)
 he hath a wisdom that doth guide his valour to act in safety. (3.1.58/59)

 There is none but he whose being I do fear; (3.1.59/60)

 and, under him, my genius is rebuked; (3.1.60/61)

 as, it is said, Mark Antony's was by Caesar. (3.1.62) (cuts the part)

 Let the frame of things disjoint, (3.2.18)

 both the worlds suffer, (3.2.18/19)

 ere we will eat our meal in fear (3.2.20)

and sleep in the affliction of these terrible dreams that shake us nightly.	(3.2.20/21) (3.2.21/22)
Better be with the dead,	(3.2.222)
Whom we, to gain our peace, have sent to peace,	(3.2.23)
than on the torture of the mind to lie in restless ecstasy.	(3.2.24) (3.2.25)
Duncan is in his grave;	(3.2.25)
After life's fitful fever he sleeps well;	(3.2.26)
Treason has done his worst: nor steel, nor poison,	(3.2.27)
malice domestic, foreign levy,	(3.2.28)
nothing can touch him further.	(3.2.29)
Attend those men our pleasure?	(3.1.48/49)
They are, my lord, without the palace gate.	(3.1.50) (Servant)
Bring them before us.	(3.1.51)
Was it not yesterday we spoke together?	(3.1.80)

Appendix 14: Spoken Prologue in Welles's Macbeth

Our story is laid in Scotland, ancient Scotland, savage, half lost in the mist which hangs between recorded history and the time of legends. The cross itself is newly arrived here. Plotting against Christian law and order are the agents of chaos, priests of hell and magic; sorcerers and witches. Their tools are ambitious men. This is the story of such a man and of his wife. A brave soldier, he hears from witches a rophecy of future greatness and on this cue, murders his way up to a tyrant's throne, only to go down hated and in blood at the end of it all.

**Davies, A. (1988). Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa. p.87. Cambridge: Cambridge University Press.*

Appendix 15: Background in Nunn's Macbeth



