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No Fear Shakespeare: Disseminating *Hamlet* Through Adaptation

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Introduction

This thesis will discuss the value in using Shakespeare's *Hamlet* to have more readers experience and understand the play. Chapter One will discuss John Crowther's 2003 translation of *Hamlet*, and Chapter Two will discuss Neil Babra's graphic novel adaptation from 2008. Both these works are published as a part of SparkNotes' *No Fear Shakespeare* series.

According to SparkNotes, their chief objective is to make various famous literary pieces easier to understand for readers (SparkNotes, 2017a). The two works that will be investigated in this thesis are both adaptations published by SparkNotes, but their methods of adaptation are vastly different. Crowther's version is a side-by-side translation of *Hamlet* into modern English, whereas Babra's adaptation is a graphic novel. Through 205 pages, Babra recreates Shakespeare's *Hamlet* into illustrations with captions that present the celebrated characters and contain lines from the "original" play.

The topic of this thesis is more generally to discuss how the adaptations of *Hamlet* can make Shakespeare more approachable and understandable for readers without risking the complexity of the work. The thesis will also utilize four editions of *Hamlet* that are published by well-known academic publishers, to acquire a sense of how the adaptations compare to the "original" *Hamlet*. The academic editions that will be used are edited by Hibbard (2008), Quiller-Couch (1910), Miola (2011), and Edwards (2003). Any reference to the "original" text of *Hamlet* is referring to the consensus between these four editions.

Widely regarded as one of the greatest writers of the English language, Shakespeare is a name most people have some sort of connection to. However, even though most people know who Shakespeare is, not everyone has actually read any of his works. A YouGov survey found that 80% of Britons had read or seen a Shakespearean work (YouGov, 2017). Because they did not ask people to specify whether they had seen or read the full-text versions of the plays in the questionnaire, they stipulated in their description that a significant portion of people who answered might have seen the play on stage or on screen and not read the texts. Nevertheless, it becomes clear from the survey that most Englishmen have some kind of relationship with Shakespeare.

Hamlet is considered by many to be Shakespeare's greatest text, and the most far-reaching. The piece maintains a canonical status in most literary studies, and it is widely regarded as "the greatest of all Shakespeare's plays, the most exciting, absorbing, and profound drama ever written" (Hibbard, 2008, p. 1). The universality of the topics has caused it to attain "unparalleled dramatic life in global translation, production, and adaptation" (Miola, 2011, p. xxv). This global influence makes the work ideal for the focus of this thesis, as its popularity means that many will attempt, and possibly, fail at reading it.

By accentuating the universality of the play, this thesis is not proposing that anyone will have to debate whether or not to kill one's uncle after he has killed your father, but rather it is proposing that by encountering and discussing the plot and characters of *Hamlet* readers will learn a lot about themselves and their attitudes. *Hamlet* touches upon subjects such as the will to live (or not to live), revenge, deception, fact checking, honor, and complicated relationships with parents. If the play had nothing to offer of wisdom and insight, why would it be translated into every major language in the world (Miola, 2011, p. xxxi)?

It seems therefore that with such qualities available, the readers of *Hamlet* would suffer greatly if they were not to understand or appreciate what the play offers. Many readers who are unacquainted with Shakespearean literature might be overwhelmed by the unfamiliar language and customs in the works. The adaptations presented in this thesis utilize two different approaches to overcome this; one attempts to translate the work into Modern English, and the other changes the genre of the play entirely to incorporate the visual medium with all the possibilities it has to offer.

Chapter One will compare four editions of *Hamlet* with Crowther's Modern English translation of the text. The goal of this chapter is first to establish the history, authenticity, and composition of various publications of *Hamlet*. It will also discuss how the translation affects the meaning and understanding of the text in various ways. This will be done through two analyses: one of the peritexts of all five *Hamlets*, and one of the textual alterations the translation causes. The use of annotations, effects on the plot chronology, and intended audience will also be discussed.

Chapter Two revolves around Babra's graphic novel, and analyzes the effects of the visual medium on the play as well as compares the textual side with both the modern translation and

the four editions from the first chapter. The aim of the analysis is to discuss, demonstrate, and compare the different ways the graphic novel works to make the content more relatable for the intended audience. The historical use of graphic novels and comics is discussed, as is the difficulty of defining young adult literature. The chapter demonstrates and analyzes seven situations where the graphic novel genre implements adaptational devices to decrease the difficulty of the reading experience. Young adults will feature more prominently in the discussion of this chapter, as that group is deduced to be the intended audience of Babra's graphic novel.

The various books that are discussed throughout this thesis all share a common denominator; their titles are all *Hamlet*. This causes some issues when references are used. Since the four academic editions also share the same author, William Shakespeare, they are cited according to their editors. In the source list, however, Shakespeare is listed as the primary author. The two adaptations this thesis discusses are listed with Crowther and Babra as the sole authors, but that should be taken to not diminish the history and associations the works have with Shakespeare.

Chapter One: Crowther's Side-by-Side Translation of *Hamlet*

This first chapter will focus on Crowther's *No Fear Shakespeare* version of *Hamlet*, hereby referred to as simply Crowther's version, and four editions of *Hamlet* published by various academic publishers. The focus will be on how these five texts differ in regards to peritext, intended audience, background, and content. The chapter will also discuss whether Crowther's version is an adaptation or a translation, and how this categorization might affect the product in various ways. To discuss some of these subjects, the four other versions of *Hamlet* will serve as the links to the roots of *Hamlet*, in hopes of learning more about the text itself and to get a sense of the meaning potentials that are traditionally seen to be available in the original play. These four editions of *Hamlet* will also serve as representatives for academic publishers in general. The main analysis will revolve around the paratext and how the five versions differ in that aspect. A textual analysis will focus on the translations in Crowther's version, as well as the use and incorporation of annotations and comments in all five versions.

Gérard Genette states in his book *Paratexts: Thresholds of interpretation*, that a paratext is “what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (Genette, 1997 [1987], p. 1). This broad and ambitious description demonstrates the importance of a good paratext, but a definition that is more specific could be: anything that is ‘in’, ‘on’, or ‘about’ a book, apart from the main text of the book itself. Genette further divides paratext into two subgroups: peritext and epitext. Peritext is text that “has a location that can be situated in relation to the location of the text itself” (Genette, 1997 [1987], p. 4). This covers the ‘in’ and ‘on’ part of our definition. Within this subsection, we find elements such as titles, forewords, pretexts, and notes, to name a few. The second subgroup is epitext, which Genette defines as “all those messages that, at least originally, are located outside the book, generally with the help of the media... or under cover of private communications” (Genette, 1997 [1987], p. 5). The examples he gives for this are interviews, conversations, letters, diaries, and others. This covers the ‘about’ section of our definition.

Another relevant term that Genette has coined is hypertextuality. This is a relevant term when discussing adaptations, because it relates to the connection between two texts. “By hypertextuality I mean any relationship uniting a text B (which I shall call the hypertext) to an

earlier text A (I shall, of course, call it the hypotext)” (Genette, 1997 [1982], p. 5). Hypotext will be used interchangeably with source text. Hypertextuality could be classified as a subgroup of intertextuality, a term first introduced by Kristeva. Through intertextuality, a text becomes “a multi-dimensional space in which a variety of writings, none of them original, blend, and clash” (Barthes, 1977, p. 151). This means that every piece of literature is affected by the literature the author has encountered, and will in turn affect future authors and literary works. Closely related to intertextuality is the term intermediality, which denotes the relationship between two mediums such as for instance writing and images. George Steiner characterizes intermediality in this way: “A poem, a play, a novel can never be separated altogether from the illustrations or other pieces of art which it inspires, from its settings to music, from the films, radio- versions, television treatments which are based on it” (as cited in Nicklas & Lindner, 2012, p. 2).

The epitext will not be featured heavily in this thesis, but it is important to remember that the hypotext this thesis revolves around has a stronger epitext than most works, as Shakespeare is one of the most recognized authors in modern time. It is therefore challenging to examine any text related to Shakespeare without taking into account the massive background of existing work concerning it, whether that text is a redraft, an adaptation, or a translation.

Throughout this thesis, the term authenticity will occur several times and therefore an attempt to define the usage is appropriate. Authentic literature has been defined as anything written in the original, natural language of the author (Routman, 1991). In addition to this, the authenticity of a text will be used as a standard to measure how extensively an adaptation changes a hypotext. This does not exclude any adaptation in which extensive changes are made from acquiring authenticity; such a work will then likely obtain its own level of authenticity. The reading experience of any adaptation does not have to be inferior to the reading experience of the “original” work.

Comparing peritexts of four editions of *Hamlet*

Edwards' edition

Phillip Edwards edited a version of *Hamlet* as part of a series titled *The New Cambridge Shakespeare*. The full title is *Hamlet, Prince of Denmark* and it was published in 2003. In his 83-page long introduction Edwards writes about several topics. He covers the debate surrounding the sources and the dating of *Hamlet*, other texts that might have inspired Shakespeare, the shape and action of the play, and presents criticisms of the play. There is also a part where different actors who have portrayed Hamlet on stage describe their thoughts around the play. A significant part of the introduction also surrounds the differences between the Second Quarto and First Folio. Edwards writes that his edition is based on both the Second Quarto and the First Folio (Edwards, 2003, p. 32), and that he has ventured to piece together “a version that we can call not a definitive text but in our view the best text” (Edwards, 2003, p. 8).

Throughout the text Edwards offers numerous references to the differences between the Second Quarto and the First Folio, through the use of brackets and annotations where he makes comments concerning the misinterpretations made in the Second Quarto and the removal of lines in the First Folio. He also provides the reader with modern translations, explanations concerning the social aspect of comments, and discusses different ways scenes have been acted or filmed and what is therefore considered the most common way of acting or producing something in the theatre and on screen.

Miola's edition

Robert S. Miola edited a version of *Hamlet* that was published as a part of the Norton Critical Editions series in 2011. It contains six parts, the first being the introduction followed by the text of *Hamlet*. The third section is an actor's gallery, where actors who have played the iconic role share their thoughts about the character and play. The fourth section contains a context segment, where Miola discusses introductions and extracts of stories mentioned in *Hamlet* or that was likely an inspiration for Shakespeare during the creation of the play. Next follows a chapter of criticisms, where an impressive collection of critics is collected. Notable names include Tolstoy, Voltaire, Abraham Lincoln, and Samuel Johnson (Miola, 2011, pp.

236-252). The final section of the book is called *Afterlives* (ibid, p. 355), and contains excerpts of adaptations and appropriations of *Hamlet*.

Miola has divided his introduction into six different sections: *Theatrical Imaginings* (2011, p. xi), *Contextual Imaginings* (ibid, p. xiii), *Critical Imaginings* (ibid, p. xv), *Editorial Imaginings* (ibid, p. xxi), *Global Imaginings* (ibid, p. xxv), and *Afterlife Imaginings* (ibid, p. xxxi). Using these categories he writes about the play's life onstage, which contemporary texts inspired Shakespeare, and which allusions the text contain. He also divides the play into three parts of a tragedy, presents the issues arisen from the Quartos and Folio, explains how *Hamlet* has travelled all around the globe and been adapted to various cultures, and finally discusses the adaptations which can be found in the back of the book. Miola's introduction is 33 pages long, but combined with all the extra material it is over 270 pages.

During the discussion about the Quartos and the Folio, Miola argues that the version of *Hamlet* that is truest to Shakespeare's intension is the Second Quarto. "This Norton Critical Edition takes Quarto 2 as its copy text and tries to stay with it unless forced off by a reading that doesn't make sense or that makes much less sense than another reading" (Miola, 2011, p. xxii). However, as Miola continues to explain, sense is subjective. What one considers to be a perfectly rational choice of words might be confusing to a different reader simply because he or she is not following the reasoning of the character speaking.

Hibbard's edition

The third version of *Hamlet* that was chosen as a comparison is printed by Oxford University Press, and is a 2008-reissue of G. R. Hibbard's edition from 1987. Hibbard's introduction is 137 pages long, making it the longest of the four versions. He has divided these pages into three sections: *General Introduction* (Hibbard, 2008, p. 1), *Textual Introduction* (ibid, p. 67), and *Editorial Procedures* (ibid, p. 131).

The General Introduction covers the date *Hamlet* can be traced back to, the sources that likely inspired the text, an appraisal of critical views and previous editors of *Hamlet*, and a review of how the play is performed on stage. The Textual Introduction covers the three texts of *Hamlet*- the First Quarto, the Second Quarto, and the First Folio. Hibbard attempts to detangle the confusion between the texts by determining the origin, nature, authority, and relation

between each text in turn. In *Editorial Procedures*, he reveals that the First Folio “*is used as the control text for the present edition*” (Hibbard, 2008, p. 131).

Quiller-Couch’s edition

The fourth selection made for the *Hamlet* comparison is *Shakespeare’s Tragedy of Hamlet* with illustrations by W. G. Simmons. This version is from 1910, edited by Sir Arthur Quiller-Couch, and is only eighteen pages long, making it the shortest introduction of the selection. The first fifteen pages are dedicated to a summary of the plot, whereas in the remaining three he discusses a range of subjects.

Quiller-Couch first mentions the First Quarto, Second Quarto and Folio situation, and says that his version “is derived from two sources (1) a Quarto edition published in 1604, and (2) the version in the First Folio of Shakespeare’s collected works, which (as every one knows) was published in 1623” (Quiller-Couch, 1910, p. xxv). He then discusses the *Historia Danica* connection, whether Hamlet’s madness is real or feigned, and concludes by reminding us that *Hamlet* was created for the stage, and that a book can hardly give the play justice. He also admires the greatness of the play, saying that it is common consent that *Hamlet* is Shakespeare’s masterpiece, and that even aspects that are normally unpopular has prevailed and aided the magnitude of the play (Quiller-Couch, 1919, p. xxvii).

Similarities between the four editions

The four versions of *Hamlet* that have been introduced so far share some similarities that are relevant to highlight before we move on. First, they are all published by renowned academic publishers. Second, all of the versions contain an introduction where they discuss the history of the play. This history is mostly focused on the first Quarto, second Quarto and Folio. They also cover the origin and inspiration for *Hamlet*, and all mention the *Historia Danica* as a hypotext. Third, they all state which of the texts they have based their version on: one is based mainly on the Q2, one is based on F, and the remaining two have tried to combine Q2 and F.

Crowther’s version

Spark Publishing published John Crowther’s version of *Hamlet* in 2003. Several things distinguish this version from the four editions that have been introduced so far in this chapter.

The only form of peritext the book contains is a reference to other SparkNotes publications in the *No Fear Shakespeare* series, and a character description that covers four pages. It feels noteworthy to add that all of the aforementioned editions also contained a character description. The name of the SparkNotes series *No Fear Shakespeare* is very interesting. It touches upon a dread that many academics encounter during any study of Shakespearean literature. The fear being primarily that the language will be difficult to understand.

The design of Crowther's version is unusual. Though the chronology of the plot is not changed from the customary way, Crowther first presents the "original" text of *Hamlet* on the left page, followed by the same text written in modern English on the right side. The lines are arranged so that they are positioned horizontally from each other, making it easy to switch between the two sides without losing your place. Annotations (or commentary, which is the word used on the back of his book (Crowther, 2003)) are not the standard form of a footnote, as was the case for all of the four comparisons, but is incorporated into the text by the use of arrows and placed in the margins.

The intended audiences

The intended audience of Crowther's edition seems to be anyone who has difficulties understanding the Shakespearean English, but judging by SparkNotes website that group is usually made up of students in high school or college. The first line in the *About* section on their website states that; "Sometimes you don't understand your teacher, your textbooks make no sense, and you have to read sixteen chapters by tomorrow" (SparkNotes, 2017a). This target audience could be described as young adults, but as KaaVonnia Hinton and Katherine T. Bucher outline in the first chapter of their book *Young Adult Literature: Exploration, Evaluation, and Appreciation*, there is no real consensus among scholars, librarians, publishers, or teachers about which age group best applies to young adults (Hinton & Bucher, 2013, p. 4). The term students will therefore have to suffice in this context, as it is sufficiently broad to include anyone who might encounter *Hamlet* in one of the situations SparkNotes present.

The three other versions of *Hamlet* seem to have a higher academic audience. Though there are no specific references to an audience by any of the editors, most of the publishers are recognized within the academic field. Cambridge, Norton, and Oxford are leading publishers

within the academic fields, and are commonly found in bookstores in several campuses. These editions could be used for recreational reading of *Hamlet* as well, and anyone who wanted to read and learn about *Hamlet* would probably benefit from reading any of the texts. For the purpose of this thesis, however, it shall be deemed sufficient to call the intended audience by the name scholars. This group is distinct from students in that their academic career is on a higher level and they have more experience with critical literary writing. An overlap does exist, however, as many academics (meaning students and scholars alike) would likely benefit from reading editions from several publishers with different intended audiences. The differences between these publications will be discussed more thoroughly below.

Which text is it based upon

As previously mentioned, all of the *Hamlets* presented so far in this chapter state which approach they use when writing their version, apart from Crowther's version. Two of them, Miola and Hibbard, wanted to stay as close to one of the source texts as possible. Miola judged the Second Quarto to be the best text for this purpose, whilst Hibbard decided to use the First Folio. Quiller-Couch and Edwards wanted to combine the Second Quarto and the First Folio in their texts. Crowther's version of *Hamlet* does not state which edition he has based his text on, which might not affect the reading of the text in a significant way, but it is still an important fact concerning the background of the text. By comparing his Shakespearean version on the left side of the book with the two versions that base themselves on the Second Quarto and the First Folio, we can discover which text Crowther used as a source text. Using examples of lines that differ between the Second Quarto and the First Folio discussed by Hibbard in his introduction (Hibbard, 2008, p. 104-130), fourteen lines were compared in all five books. The results are in the table below. A more detailed overview of how the lines differed can be found in appendix A.

	1.1. 33	1.3. 59	1.3.1 21	1.4. 28	1.4. 40	2.2. 73	2.2.5 29	3.2.1 58	3.4. 51	4.7. 7	4.7. 158	5.1.2 22	5.1.2 53	5.2.2 69
Crowther 2003	Q2	Q2	F	Q2	Q2	F	F	Q2	F	Q2	Q2	Q2	Q2	F

The results showed that out of the fourteen lines that differed, nine corresponded with the Second Quarto wording. The remaining five corresponded with the First Folio phrasing. This

suggests that the source text used by Crowther is based on the same principle as Quiller-Couch and Edwards' editions that the best solution is to combine parts from Q2 and F.

The lack of an introduction

The most prominent difference between Crowther's version and the four other editions is that Crowther's version does not contain an introduction. The effects that this has on the reading experience are very interesting. Based on the assumption previously stated concerning the intended audience of Crowther's version, students might respond to the lack of peritext in several ways. Firstly, many students might normally skip the introduction to get to the part they have to read, which makes an introduction redundant in a work constructed for that group. It is also more cost-efficient to not print a redundant section, which could lower the price of the final product and make the text more accessible. Second, most students today have easy access to the Internet where they can find most of the information a standard introduction contains. The advertisement on the front and back cover also tells readers that they can check out their website if they want more information. Third, it might have the effect that the readers relate more to the work. The removal of what might be seen as obsolete information in the eyes of someone only trying to get through the text can increase the trust in the publisher. A point is also to be made for the experience without an introduction being more authentic. After all, the original *Hamlet* did not come with an introduction such as this. However, there are some places where *Hamlet* requires readers to possess some level of preexisting knowledge. This will be more thoroughly discussed later in this chapter.

Is Crowther's version an adaptation or a translation?

Some people might believe that adaptation, appropriation, mediation, remediation, approximation, and interpretation are the same thing. The distinctions between the terms can be blurry and debatable, but this thesis will primarily use the terms adaptation and appropriation, as defined by Julie Sanders in her book *Adaptation and Appropriation*. Julie Sanders describes the distinction between adaptation and appropriation as a matter of degree, rather than of kind. If we can identify "movements of proximation or cross-generic interpretation" (Sanders, 2016, p. 37), or if a text signals "a relationship with an informing source text" (ibid, p. 35)- then we are dealing with an adaptation. Appropriations on the other hand, demonstrate "a more decisive journey away from the informing text into a wholly new cultural product and domain" (ibid). This image of adaptation and appropriation only being

about how far you stray from the source text is contested by some, as Pascal Nicklas and Oliver Lindner describe in their book *Adaptation and Cultural Appropriation: Literature, Film, and the Arts*. “They are not two separate processes, but rather appropriation seems to be part of adaptation. Systematically they are no longer on the same level, but the former becomes an effect of the latter” (Nicklas & Lindner, 2012, p. 6).

If we use these definitions when considering Crowther’s version of *Hamlet* there seems to be most similarities with adaptation. Appropriation is the less suitable option, mostly because of the continual connection between Crowther’s version and the source text. There is very little journeying away from the informing text. Sanders mentions proximation as a marker for adaptations. Proximation is the “updating or cultural relocation of a text to bring it into a greater proximity with the cultural and temporal context of readers and audiences” (Sanders, 2016, p. 215). Saying that Crowther’s text is updated is reasonably accurate considering the whole point is to present a modern-language version to students.

However, the fact that Crowther’s version is a translation puts it slightly outside of Sanders’ definitions. Is it even possible for a side-by-side translation of *Hamlet* to be an adaptation, or is it simply a translation? SparkNotes and Crowther define this work as a translation several times- on their website they write “No Fear Shakespeare puts Shakespeare's language side-by-side with a facing-page translation into modern English—the kind of English people actually speak today” (SparkNotes, 2017b). On the front page of the book and on the spine it says “The play plus a translation anyone can understand” (Crowther, 2003). Does the fact that they themselves label the work as a translation rule out the possibility that the work can also be an adaptation?

Several people will argue that a translated work can also be seen as an adaptation. Oxford lecturer George Steiner places translation and adaptation in the same category; “Every facet of translation – its history, its lexical and grammatical means, the differences of approach that extend from the word-by-word interlinear to the freest imitation or metamorphic adaptation – is absolutely pivotal to the comparatist” (as cited in Nicklas & Lindner, 2012, p. 1).

Katja Krebs writes in an article from 2012 that “describing a piece of re-writing as either a ‘translation’ or ‘adaptation’ depends on the legal, ideological, and hierarchical status of the practitioners involved” (Krebs, 2012, p. 39). Krebs discusses the hostility she experiences

between these two academic fields with many overlapping theories and concepts should strive to separate themselves from each other.

Adaptation tends to be viewed as a creative version, rewriting of, or commentary on a source as opposed to translation that presumably offers sameness and strives for equivalence. Thus a binary is constructed around these two acts of (re)writing: creative freedom versus linguistic confinement, or piracy versus trustworthiness and faithfulness, depending on which side of the fence you are sitting on. (Krebs, 2012, p. 37)

The result of this discussion is therefore that Crowther's edition of *Hamlet* is both a translation and an adaptation, and that it can therefore be analyzed as either and both. Crowther's edition is therefore a hypertext of Shakespeare's *Hamlet*, as directed by Genette's definition discussed in the beginning of this chapter. Genette specifically mentions that the connection between the hypertext and the hypotext does not include that of commentary (Genette, 1997 [1982], p. 5). This could mean that the other four versions of *Hamlet* would not be classified as hypertexts, because their main vision is to comment on their source text.

The use of annotations

Shakespeare's works can be difficult to understand for someone who is reading the works in Shakespearean English. *Hamlet* is riddled with word play, anecdotes, hidden messages, and insinuations that many modern readers might struggle with. The way editors normally explain a word with several interpretations or point out that a sentence might not be as innocent as first perceived is the use of by annotations. Translations, descriptions, comments, and reminders are placed in footnotes all through the four versions of *Hamlet* that were introduced above, but this is not the case in Crowther's version.

To begin with, Crowther has decided to call his annotations "commentary" (Crowther, 2013, front page). This might have an effect on the intended audience by making the reading process seem less intimidating. The term commentary is actually quite fitting for how Crowther has incorporated the annotations. Let us not forget that one of Crowther's main selling points is that he will make the text of *Hamlet* easier to understand. The audience simply needs Crowther to get them through the text and actually understand what is

happening. This means that any comment added to the text by Crowther is one that is deemed completely necessary for the understanding of a line. Many of the annotations from the other editions become redundant in Crowther's version because of the translation. This does not mean that the same information is given in Crowther's version as in for instance Edwards's version.

A comparison of the information flow in these two texts reveals that there are significant differences both pertaining to context and number. In total there are twenty-six comments in Crowther's book; two in act one, ten in act two, eight in act three, three in act four, and three in act five. As a comparison, Edwards' version has 1799. This is quite a radical difference between what the editors considered relevant information to give their readers, and the effect is radical. Where Crowther is making the play simpler and more understandable for his readers, Edwards seem to want to engulf his readers into the world of *Hamlet* by incorporating as many aspects as possible. The intended effect of the works is therefore a possible motive for this major difference.

During the introduction of Edwards' edition earlier in this chapter, it was mentioned that Edwards introduces the reader to how a scene is normally acted out on stage or film. An example of this would be the bedroom scene (act 3, scene 4) when Hamlet shows his mother two pictures, one of his late father and one of the current King. No specific direction is given as to how Hamlet possesses these pictures, but Edwards explains that the pictures are normally either in a locket around Gertrude's neck, hanging on the wall in the bedroom, or brought by Hamlet to convey his point (Edwards, 2003, p. 189). Crowther does not mention facts like this. His intended audience is probably not interested in data such as this, as it is not relevant to the understanding of the text.

However, a comparison of these two works (Edwards' edition and Crowther's version) shows how the lack of commentary and the addition of modern translations affects the end result in various ways. There are three main ways Crowther adds information in his translation when Edwards simply uses annotations.

The first example is Hamlet's line in act 2 scene 2 where he tells Polonius "Buzz, buzz!" (Edwards, 2003, p. 146). Crowther translates this line to "Yawn, snore." (2003, p. 119), indicating that Hamlet does not find the information Polonius has given him (that the actors

have arrived) very exciting. In Edwards' footnote, however, he explains that "A 'buzz is' a rumour. Hamlet is making a stock response to a story which is not believed" (Edwards, 2003, p. 146). The difference between these two texts might not seem as a major thing, but if there are many of these types of differences between the texts, then the readers of the two books will not have the same reading experience.

The second example of variations between the two texts is how they choose to add contemporary knowledge. The line is Polonius'; "Seneca cannot be too heavy, nor Plautus too light" (Edwards, 2003, p. 147). Edwards adds in a footnote that "These Roman dramatist, one tragic and one comic, were the classical dramatists who were best known to the Elizabethans, and who most influenced their drama" (ibid). Crowther's translation is the following: "The tragic playwright Seneca is not too heavy for them to handle nor is the comic writer Plautus too light" (Crowther, 2003, p. 119). In this example Crowther gives the same information as Edwards does, only Crowther incorporates it in his translation.

The third example of textual differences is pertaining to the comments that Crowther uses to convey information he cannot incorporate into his translation. The line- still Polonius' - is: "The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable or poem unlimited" (Edwards, 2003, p. 147). Both Edwards and Crowther mention Shakespeare's meaning behind this line, and they agree on what the message is. It is concerning to the amount of information and the level they differ. Edwards' footnote states that: "Shakespeare illustrates the inadequacy of categorizing the modern drama of his day by the old genres. It has been pointed out that his own *Cymbeline* might require this last super-category" (ibid). Crowther's comment is "Shakespeare is making fun of the way his contemporaries classify drama" (Crowther, 2003, p. 119). These comments illustrate the conclusion we keep arriving back to- the texts are intended for different types of audiences.

These three examples cover the principal way Crowther adds information to his translation that is not present in the Shakespearean version. The most common way is the first, when he translates a word or phrase into a more modern expression. The second type of adding information is by incorporating more information than was previously present in the Shakespearean version to eliminate the need for annotations. Third is the use of a comment, placed in the margins of the text by use of arrows. These comments are usually shorter and

more to the point than annotations in the other editions we are comparing it to. A result from these strategies is that the translation is easily read through, and it requires minimal diversion from the story.

Chapter One conclusion

This chapter has compared and analyzed the peritext, intended audience, background, and content of five versions of *Hamlet*: Miola's 2011 edition, Edwards' 2003 edition, Hibbard's 2008 edition, Quiller-Couch's 1910 edition and Crowther's 2003 version. The opening discussion compared all five works, and a subsequent comparison of annotation practices focused on Crowther's version and Edwards' edition.

The first section discussed the use and content of peritext in the five works. Four of the five were published by academic publishers and contain a very similar setup of their peritexts. The fifth work is published by SparkNotes, and is a page-by-page translation of *Hamlet* into modern English. The paratext differed in several ways, the most prominent being it lacked many of the sections the previous four contained. The paratext in Crowther's edition is almost non-existent; there is no introduction or related reading section like there is in the other publications. The intended audience of Crowther's version seemed to extend into a lower academic level than the four others could reach.

After a discussion concerning the definitions and limitations of adaptation, appropriation, and translation, Crowther's version is classified as both an adaptation and a translation. There is, however, a possibility that there is a third option for this text. 'Upon authentication, translated texts become authentic texts and must forget that they used to exist as translations' (Hermans, 2007, p. 9, as cited in Krebs, 2012, p. 38). If this is the case, Crowther's version might in the future serve as the basis for many other literary works. As for the authentication of the work, a comparison of fourteen lines between all five works revealed that Crowther's source text is derived both from the Second Quarto and the First Folio, which means that it has strong ties to the hypotext and therefore possesses a level of authenticity.

A section of this chapter also dealt with the ways in which the usage of annotations in Crowther's version differed from the four other editions. A comparison mostly between Crowther's version and Edwards' edition revealed three main approaches used by Crowther to

add information into his translations that Edwards added using only annotations: Translating into a colloquial word, rephrasing the sentence to add more information than the “original”, and inserting comments in the margins to give background information.

The conclusions that can be derived from this chapter pertain mostly to the peritext. The peritext can offer a whole new range of information to a reader who is interested in the text, and it can also give priceless information that is required to understand aspects or dialogue in the text. The five works that have been compared so far in this thesis all rely on their peritext to connect with the reader and to complete the reading experience. The main differences between the five works concerning peritexts are mostly related to the amount of details and level of difficulty used. These differences between Crowther’s version and the four other editions could be attributed to the differences between the intended audiences of the texts.

Chapter Two: Babra's Graphic Novel *Hamlet*

This chapter will focus on how Babra's version of *Hamlet* uses various adaptational devices to make the story of *Hamlet* easier to understand for the work's intended audience of young adults. The objective will be to analyze how the illustrations and text in the graphic novel combine to replace, echo, and explain the "original" text of *Hamlet*. The graphic novel *Hamlet* was illustrated by Babra Neil and published in 2008 by SparkNotes' Spark Publishing. It consists of 205 pages with illustrations that transform Shakespeare's play into comics that may introduce a wider public to the play. The acts and scenes are all in the customary order; in other words, the chronology of the plot is not changed from what the four editions in Chapter One used.

Shari Sabeti states that "Shakespearean comic books – combining the aesthetics of screen and print culture, yet still embodying the material properties of the book (portability, linearity, a capacity to be referenced and borrowed) – is increasingly popular in both classrooms and school libraries" (Sabeti, 2017, p. 338). This chapter will focus on analyzing and defining Babra's graphic novel with a primary focus on how the graphic novel adapts, alters, and enhances certain aspects of the narrative from the "original" play. The four editions that featured in Chapter One will serve as the template for how the play is normally composed.

Defining the graphic novel

The challenges about working with this type of book begin with the definition. The attentive reader might have noticed that during the opening paragraph, three terms were used interchangeably: graphic novel, graphic narrative, and comics. Scott McCloud, one of the first and most central scholars in this area, would define the book as comics.¹ His definition "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer" (McCloud, 1994, p. 9) is deliberately broad and could cover most graphic works created. Stephen Tabachnick draws a distinction between comics and graphic novels, defining the latter as "an extended comic book freed of commercial constrictions, written by adults for adults, and able to tackle complex and sophisticated issues using all the tools available to the best artists and writers" (Tabachnick,

¹ "plural in form, used with a singular verb" (McCloud, 1994, p. 9) (Chute, 2008, p. 462)

2017a, p. 1). This definition uses the prejudices about comics as a starting point, and touches on most misconceptions of the genre. However, Hillary Chute would probably find the term too narrow. She proposes using the name graphic narrative, because not all works are novels (Chute, 2008, p. 453). Art Spiegelman's *MAUS* (2003) is an example of this, a WWII nonfiction piece that Stephen Weiner describes as playing a central role in popularizing graphical pieces and giving the genre respectability (Weiner, 2017, p. 43). The SparkNotes publication of *Hamlet* defines the adaptation as a graphic novel on the cover, and subsequently that is the definition that will be used in this thesis. Although not relevant to this thesis, a case can be made for the reinstating of the term comic book as a respected term.

The history of comics

The history of the graphic novel is an interesting one, especially in the US. Newspaper owners like Pulitzer and Hearst started featuring cartoon strips and short comics in their newspaper as a way to get the newly arrived immigrants to buy their newspaper. The immigrants who did not yet know the language of their new home found the comics helpful in understanding the political and cultural worlds they had just entered (Tabachnick, 2017b, p. 27). This later developed, and comics for children began to flourish as a business. Following WW2, the American government started censoring comics to protect the innocent minds of children. This was called the Comics Code Authority (ibid, p. 29) A counter-movement developed which called itself comix. Comix are comics that deliberately go against the censorship that the government was trying to impose on them. The famous MAD magazine was created in this period, avoiding the limitations of the censorship of comics by labeling themselves a magazine instead. The censorship was eventually removed, and the comics developed into a more diverse and far-reaching genre. However, comics had gotten a bad reputation in the sense that they were considered to be primarily for children and immigrants who did not understand English. The term graphic novel is usually considered to be coined by Will Eisner around 1978 (ibid, p. 35),² and it is usually used to distinguish between comics and graphic novels as two separate types of literature. This development has continued until recent years, when the genre of comics has begun to be re-asserted in the literary studies (Chute, 2008, p. 452).

² This has been disputed by some who consider George Metzger's 1976 publication to be the first one to use the term graphic novel. See Chute, 2008, 462 for more information.

The intended audience of young adults

Babra's graphic novel is published by SparkNotes, and is a part of the *No Fear Shakespeare* series that was introduced and discussed in Chapter One. SparkNotes was described as a corporation that aims to make Shakespeare's works more accessible and easy to understand. This was classified as students in Chapter One, but in this chapter the definition shall be extended to young adults. The reason for this is that in addition to the publisher using adverts that target teenagers, the graphic novel genre is usually linked with a younger audience. However, as stated above, this tendency is beginning to change. The graphic novel genre also contains a clipped, simplified writing style that adolescents are accustomed to.

It seems safe to assume that not many young adults would choose to read *Hamlet* in its original form voluntarily, but they might choose to read a graphic novel version. What is interesting is that Babra has converted *Hamlet* into a graphic novel with minimal change to its plot and story. The most significant change is that of the genre.

As with the term graphic novel, young adult literature is similarly a controversial term when attempting to define it. Nilsen and Donelson defined young adult literature as "anything that readers between the approximate ages of 12 and 18 choose to read" (2001 p. 3). However, Johnson defines young adult literature as "those works written by authors specifically for a young adult audience" (2011, p. 216). There are many similar attempts at defining young adult literature, many contradict each other. Hinton & Bucher discuss this issue in their book *Young Adult Literature: Exploration, Evaluation, and Appreciation*, and also propose that no real definition of young adults exist either (2013, p. 4). They combine a number of different definitions in an attempt to create a definition that can be applied. This definition will also serve as the basis for future references to young adult literature in this thesis.

For our purposes, young adult literature will be defined as literature in prose or verse that has excellence of form or expression in its genre (Merriam-Webster's Encyclopedia of Literature, 1995), provides a unique adolescent point of view (Herz & Gallo, 1996), and reflects the concerns, interests, and challenges of contemporary young adults (Brown & Stephens, 1995). In sum, it provides a roadmap for readers 12 to 20 years of age (Bean & Moni, 2003). (Hinton & Bucher, 2013, p. 8)

Visual composition of Babra's graphic novel

Scott McCloud developed a triangle that can be used to determine the style of comics, which he terms the pictorial vocabulary. On the left-hand corner we find reality; styles close to this have a very detailed and realistic style. On the right-hand corner we find language; styles closer to this side have few details and once it reaches the corner only writing exists. The top of the triangle is the pictorial plane, this is where symbols and abstract styles are. McCloud believes that most styles can be placed within these three categories (McCloud, 1994, p. 50).

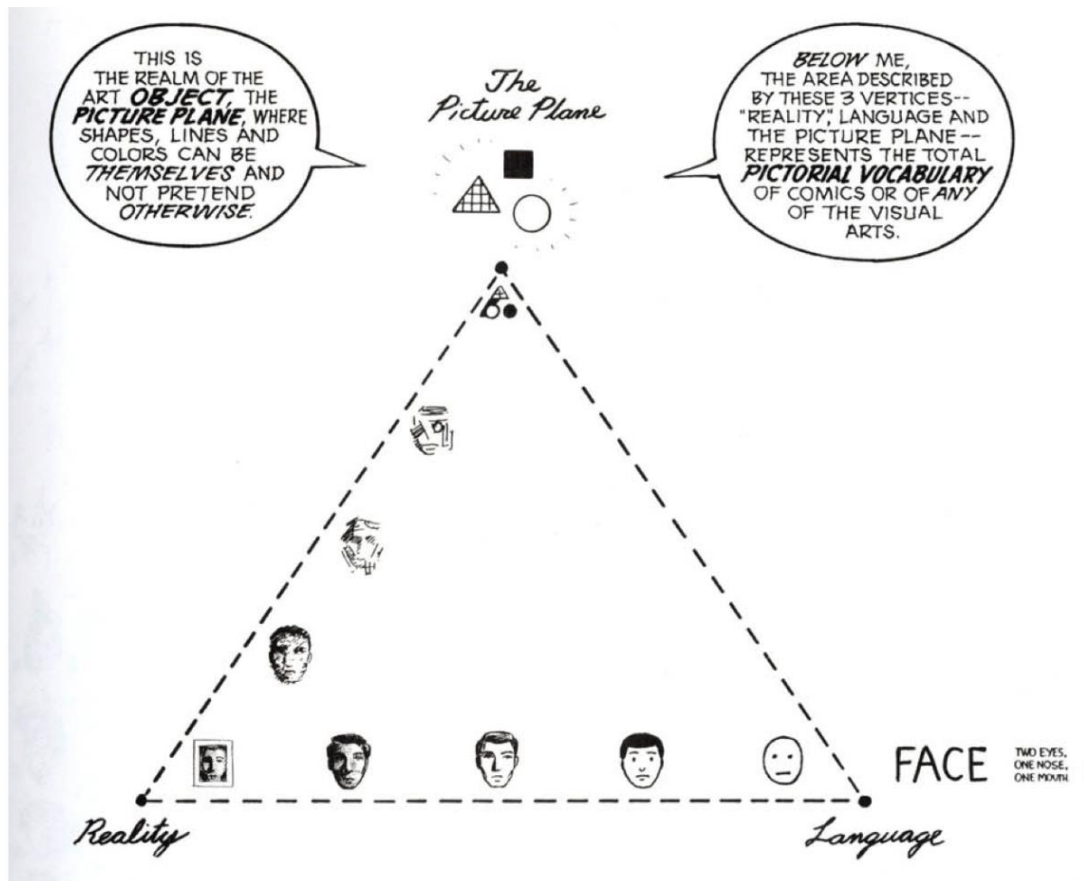


Illustration 1: The Pictorial Vocabulary (McCloud, 1994, p. 52)

The style in Babra's graphic novel could be placed towards the language side of McCloud's pictorial vocabulary. This abstract style could also be called simplistic, as it does not use many details when portraying faces. The same simplicity is reflected in the font used in the graphic novel, which is similar to the Comic Sans MS or the Chalkduster. The font is not the standard type we know from most books, instead Babra has opted for a more entertaining font. Illustrations that contain this font can be found later in this chapter.

This simplicity could be seen as a way to relate more to the young adult audience of the novel. A Shakespearean novel might feel intimidating to many readers, so by adding elements that are simplistic and entertaining they lower the bar for approaching the graphic novel. On the other hand, McCloud states that comics that use a simple approach to their characters are actually creating a stronger bond between the characters and the reader. The less details we see in a face, the more we see ourselves in the characters, because “humans are a self-centered race. We see ourselves in everything. We assign identities and emotions where none exist. And we make the world over in our image.” (McCloud, 1994, p. 37). In other words, McCloud proposes that we feel the way cartoons look, and he calls this “non-visual self-awareness” (ibid). If this is the case, then Babra’s graphic novel might make the readers feel a deeper connection to the story than they would if the style was different. It is possible, however, that the simplicity could have a more negative effect on the readers as well. If these steps overtly signal a potential reader that the book is childish, it might make a young adult less inclined to read the book.

Is Babra’s graphic novel an adaptation or appropriation?

Crowther’s edition of *Hamlet* was defined as an adaptation in the previous chapter, based on the closeness of the relationship between it and the source text, as well as the proximation which is a typical trait often found in adaptations. When comparing Shakespeare’s *Hamlet* with Babra’s graphic novel, it seems fitting to describe the graphic novel as another adaptation. Most notably the name is not changed, and the graphic novel promotes its relationship with the source text in a high degree. The plot of the story is also the same, with only small cuts made to the dialogue.

An appropriation, according to Sanders, contains “a more decisive journey away from the informing text into a wholly new cultural product and domain” (Sanders, 2015, p. 35).

Babra’s graphic novel stays as close to *Hamlet* as possible. Compared to Edwards’ edition, Miola’s edition, Hibbard’s edition, and Quiller-Couch’s edition, the only changes between the source text and the graphic novel are predominantly related to the change of genre. The similarities make up such a big part of the graphic novel’s identity that it has rooted it in its role as an adaptation.

Although the intended audience and the genre are relatively large aspects to change in a piece of literature, they can both be related to an adaptation's aim of making a "simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the process of proximation and updating" (Sanders, 2016, p. 232). However, as discussed in the previous chapter, it is still my belief that these definitions are a matter of degrees rather than absolutes. Nevertheless, this thesis shall conclude that Babra's graphic novel *Hamlet* is an adaptation.

The element of trust and built-in adaptability

Shari Sabeti wrote an article in *Cambridge Journal of Education* in which she discussed the graphic novel adaptation of Shakespeare. While writing the article, Sabeti became increasingly interested in the trust needed to produce Shakespearean graphic novels.

The adaptors are placed in the position of trustee – they are trusted to deliver a trustworthy account of Shakespeare, a convincing comic book and a believable fictional world. They are also in the position of the one who bestows trust – they must trust each other in this collaborative enterprise, they must...trust their readers. (Sabeti, 2017, p. 348)

Some would argue that the reason why so many adaptations and appropriations of Shakespeare's works exist is related to issues of economy and fame. Shakespeare is outside of copyright laws (Sanders, 2016, p. 60), making it cheaper to base an adaptation on his works. In addition, Shakespearean works already have a large influence in most societies, making it easier to piggyback on the fame of the play by using the name of one of his works or Shakespeare himself. This is the epitext of the author, discussed in the introduction of Chapter One. A third reason might be due to what Sabeti calls a "built-in adaptability" (Sabeti, 2017, p. 349). She proposes that the plays have been adapted so much simply because they were created in a way that made it easy to do so. The universality of the themes, combined with a backdrop that can easily be altered into something most cultures would recognize, gives any of Shakespeare's plays a wide range of possible adaptations.

Analyzing Babra's graphic novel

There are several hidden wordplays and insults in Shakespeare's work. When familiar with the meaning and implications of these sections, they can become a source of amusement for a reader who will in turn make the reading experience more positive. This might affect how a reader connects to a book. If the reading experience was filled with ignorance and frustration then the reader will most likely not remember the reading as a good experience. If, however, the reader experience the surprising turn of events or a well-concealed pun, then he or she will most likely remember the experience as a good one and be more likely to read a similar type of literature in the future.

In the four editions that featured in Chapter One, annotations were used to make the reader familiar with the information the editors felt a reader would need to be aware of to have the best reading experience. Many modern readers, however, might not be aware of the helpfulness of these comments and might skip them to read the text quicker. This might then cause the reader to not understand the meaning of several sections, and therefore have a disappointing reading experience. In many ways, therefore, the importance of annotations cannot be stressed enough.

Babra's graphic novel seems to follow the same principle as Crowther's version in regards to annotations: anything not directly related to the basic understanding of outdated slang or historical references has been scratched. The result is seven annotations, marked with an asterisk in the dialogue and an explanation at the bottom of the page. Four of these seven annotations explain historical and biblical references, while the remaining three translate slang from the period and other unknown words (Babra, 2008). This approach is similar to the one used by Crowther in the translation from Chapter One.

This example of a simple yet effective way of conveying meaning is the perfect example of how the graphic novel affects the whole story of *Hamlet*. The illustrations bring a new level to the story by introducing the visual medium. The graphic novel combines the textual aspect that the play originated in, with a visual aspect that the play was supposed to have. After all, the play was created to be experienced visually, yet most young adults who study the play are forced to focus on the text. The portability of a book is probably the main reason for this, along with the possibility of stopping, discussing, and wondering before moving on to the

next act. One might argue that the graphic novel combines all these aspects of a book, along with the best aspects of a visual aid such as increased motivation.

The following section will discuss how the illustrations might affect the understanding of the plot in several different places. This means places where the illustrations might clarify what is going on between the lines, or reveal something that is only hinted at. This includes cloaked insults, outdated sayings and slang that the modern reader will not know, as well as the mood and general setting of a scene. The illustrations might be used not only to guide a reader into fuller comprehension of what is going on in the scene, but also to highlight an intention behind a remark or to build up suspense for what is about to happen. The first part of the discussion will focus on the illustrations, and will be followed by a discussion of how text is used in the graphic novel.

Laertes warning Ophelia about Hamlet's intentions

This speech is quite early in the play, act I, scene III, and might be a point at which a young reader decides that the language is too difficult to understand. With Laertes' remarks on Hamlet's intentions and Ophelia's virtue, it is understandable that young readers feel confused. After all, not only is the language almost foreign, but the message is foreign to them as well. In a world where equality between genders is the ultimate goal and next to no social classes exist the message that Laertes and Polonius are trying to send might be lost on modern readers.

However, Babra's illustrations depict exactly what the brother is cautioning against, and the shading clearly underlines the fact that such behavior is not considered appropriate manner. Laertes' speech is illustrated with Hamlet literally imprisoned by his crown, Hamlet and Ophelia separated by a group of people, and then Ophelia walking among withered flowers clearly pregnant and miserable.



Illustration 2: Laertes warning Ophelia about Hamlet's intentions (Babra, 2008, pp. 24-25)

Rosencrantz and Guildenstern are conspiring with the King

The roles of Hamlet's two old friends are of some significance to the play, but this might be hard to catch. A reader who is unaware of the critical consensus might be fooled into believing Claudius in act II, scene II, when he implies that his intentions are good. After all, Gertrude is also in on it and does she not have her son's best intentions at heart? In Babra's adaptation, the intentions of King Claudius and the way this affects Rosencrantz and Guildenstern's behavior is clearly depicted. This left-hand frame displays quite clearly that the two friends are to report to the king about anything they hear. In addition, the expressions and the shading used in this frame imply that the king might not have the best intentions.



Illustration 3: Rosencrantz & Guildenstern conspiring with the King (Babra, 2008, pp. 49 & 62)

The right-hand picture demonstrates that Rosencrantz and Guildenstern are acting in the way they believe will please the king, rather than the best way for their friend. Again, shading and facial expressions play a big part in alluding to the reader that this is not positive. The portrayal that Rosencrantz and Guildenstern are puppets to the king becomes literal; he controls their every move. As an addition to this frame, the queen can be seen next to Claudius. Both Gertrude and Claudius have quite sinister facial expressions, and they hover over the three friends in a threatening manner.

To be or not to be

Arguably the most famous line from the play, one might just as easily argue that the soliloquy which it comes from is one of the most difficult sections of the play to understand if you are not accustomed to Shakespearian works. Full of allusions, metaphors, and alliterations, the soliloquy uses contrasts and hints at things that young adults might not be familiar with. In only two pages, Babra tackles the most significant and probably most quoted lines of the play.

The torments in life are depicted as Hamlet's uncle, only now he is a beast that has caught Hamlet with his tongue. Hamlet stabs someone who in the next frame is revealed to be himself. This coupled with the second frame that mirrors Hamlet as a skeleton, portrays the ominous meaning even before turning the page. The background is almost completely black or white, no details are visible other than in the first frame. This might suggest that we are no longer at the same place, we have travelled to Hamlet's mind, or that Babra simply wants us to focus all of our attention on what Hamlet is saying. No matter the reason, the two pages highlight and present Hamlet's soliloquy in a way is simultaneously simple and complex.



Illustration 4: To be or not to be (Babra, 2008, pp. 80-81)

The Mousetrap

One might not realize the significance of the Mousetrap's name the first time one reads scene III, act II, but in Babra's illustration there is little left to the imagination. This example is a small, but perfect when discussing how the graphic novel brings even the tiniest little insinuations into the spotlight. If a reader fails to associate the name with Hamlet's ambitions for the play, this frame aids the understanding. Claudius is portrayed as the mouse that is



caught, with his crown next to him. The angle and expression on his face is similar to the frame that precludes it, making the resemblance even more prominent.

Illustration 5: The mousetrap (Babra, 2008, p. 102)

Ophelia's flowers

One of the most obvious examples of information that most first-time readers will not have the ability to understand (unless specifically schooled in the art of floriography) is in act IV, scene V, when Ophelia hands out flowers with specific meanings. We are told what the first few mean, which might inspire a motivated reader to look up the meaning of the rest, but will not spark that kind of interest in other readers. Shakespeare's contemporary audience might have had a greater likelihood of knowing what the flowers implied, as it was possibly more common in Shakespearean time to send messages in such a way than it is now. Without being told what the subsequent flowers represent, most contemporary readers would then lack the insight into Ophelia's character that they would get if they knew. Babra solves this challenge by placing labels on top of the flowers, revealing the meaning each flower carries. Coupling this with the expression on Ophelia's face after giving the king rue, one also senses that she knows more than she is letting on. This is an example of common debates surrounding *Hamlet*; is Hamlet genuinely mad, does Ophelia know what the new king has done, as well as others. These debates are not a part of this thesis, but the fact that Babra has incorporated illustrations that allude to the questions often asked in academic settings is very fascinating, and will be discussed later in this chapter.



Illustration 6: Ophelia's flowers (Babra, 2008, pp. 150-151)

Fanfare & stage directions

Another way of illustrating meaning and important elements that Babra often uses is by illustrating sounds, movements and stage directions written in the play. An example is when Hamlet, Horatio, and the two guards are waiting for the ghost to appear on the tower. Hamlet is berating the Danish drinking-culture, sparked by the sound of fanfare and drums from his uncle's party. The fanfare and drumming is originally given as a stage direction (Edwards,



2003, p. 113), and Babra has incorporated it as part of the story. This is the solution for most of the stage directions written in *Hamlet*: whenever a direction such as who enters or leaves the room is given, the corresponding action is illustrated in Babra's graphic novel. This becomes important because the timing of the entering and leaving of characters is vital to the plot.

Illustration 7: The Fanfare (Babra, 2008, p. 31)

The fight scene

The fight scene between Hamlet and Laertes is vital to the end of the play, it is also a section with many stage directions over a short span of lines. This implies both that the scene is especially important, and that it might be difficult to follow if one is not paying attention. A viewer might be confused because there are many things happening at the same time, but how does the graphic novel demonstrate the switch of the rapiers and the resulting slaughter?

The graphic novel illustrates the mix-up by using sound effects to demonstrate movement and actions, like Clutch, Snatch, Slash, Clang, and Slump. This is the conventional approach in comics. Babra also uses movement lines to show that the scene is filled with confusion and speed. In addition, a skull is used as a symbol to label which sword is the one laced with deadly poison. This is an example of how the pictorial plane in McCloud's pictorial vocabulary triangle aids the understanding of a story in the graphic novel genre (McCloud, 1994, p. 50). By using symbols that are universal (the skull symbolizing death), the panels do not even need dialogue to be understood.



Illustration 8: The Fight Scene (Babra, 2008, pp. 197-198)

Visual and textual analysis

The graphics that have been discussed so far demonstrate how Babra's graphic novel illustrates *Hamlet*. It seems like these illustrations can be divided into three types of illustrations: directed, suggesting, and commentary.

Directed illustrations are the illustrations that show things that are directed by Shakespeare. This included who leaves and enters a room, what sounds they hear, etc. An example would be the fanfare illustration that was shown above. These types of illustrations make up most of the graphic novel. The second type of illustrations are suggestive; these are the ones that uses facial expressions, posture, and backgrounds to alert the reader to the possibility that things are not as they seem here, or to thicken the plot further. These illustrations become the 'interpretations' within the graphic novel. An example would be the illustration about Rosencrantz and Guildenstern conspiring with the King as seen above, or the Mousetrap

being illustrated with the King as the mouse. The final type of illustration is commentary illustrations- these are the illustrations that clarify a meaning in a dialogue or an action. Many of these were shown above; Ophelia's flowers, to be or not to be, Laertes and Polonius warning Ophelia, and the use of 'sounds' and movement lines are all examples of scenes where readers might find it difficult to understand the meaning. The illustrations for these scenes have elements that are created to help the reader understand what lies behind the dialogue. Backgrounds, shading, and in one case labels, are used to ensure that the reader does not miss vital information. These are all elements that are central to the genre of graphic novels.

The importance of text in a graphic novel might be considered less important than the illustrations, but that is certainly not the case in this adaptation. There are examples of graphic novels that contain no text whatsoever, such as *The Arrival* by Shaun Tan (2014). Most graphic novels contain a combination of the two mediums, however, and form a symbiosis. McCloud describes the relationship between the two mediums as a scale, meaning they balance each other out. "When pictures carry the weight of clarity in a scene, they free words to explore a wider area... on the other hand, if the words lock in the "meaning" of a sequence, then the pictures can really take off" (McCloud, 1994, p. 157).

Text in a graphic novel takes on several different forms; it can be word balloons, part of a background, have different shapes and sizes, but an important part is also the panel and borders. When looking at the illustrations discussed above, the dialogue in Babra's *Hamlet* is usually either in a standard-looking word balloon or as just a part of the background. This second approach is usually used when a line is said to oneself and not meant to be heard, or we are seeing an illustration of what is being said, leaving the speaker somewhere else.

Babra's graphic novel has shortened the dialogue from *Hamlet* in many places. This is a necessary step to adapt the play into a graphic novel, but can be tricky to do without changing the plot or the experience of the source text. In Babra's case, however, most of the text that has been removed completely is what might be called superfluous, in that the text that is removed does not change the meaning or the plot of the play. It might make an intricate act or scene less so, but overall the proceedings of the play is generally the same as we know them to be. This is made possible due to the graphic novel's capacity to visualize things that are not spoken. An example is the quite long and mostly irrelevant banter between Hamlet and Osric

in Act 5, Scene 2. In Edwards' edition, this section lasts for 80 lines (2003, p 241-244). Crowther's version contains the same amount of lines, as the translations are done line for line (Crowther, 2003, p. 309-315). In the graphic novel, however, 44 of these lines are cut- mostly pertaining to what has been wagered and the diverse excellent qualities of Laertes (Babra, 2008, p. 185-188). What remains is the bit about Osric putting on his hat, and the most essential information about the wager and the competition. The text itself has been halved, but the experience pertaining to Osric and the wager is mostly the same.

It is also relevant to discuss how Babra's graphic novel compares to Crowther's translation from Chapter One. After all, the two books are both from the same publisher and part of the same *No Fear Shakespeare* series. The interesting part about this comparison is that while the Crowther edition seems to go out of its way to modernize and clarify the text of *Hamlet*, Babra takes a step towards the "original" text in her graphic novel. To give an example, Crowther writes: "It's happened like this twice before, always at this exact time. He stalks by us as our post like a warrior" (Crowther, 2003, p. 9). Babra writes: "Twice before, at this dead hour, he's stalked our watch like a soldier." (Babra, 2008, p. 7). "This dead hour" is from the "original" *Hamlet*, and demonstrates the echoes that are common in Babra's graphic novel. The effects of Babra choosing to remain closer to the "original" play are interesting. It is possible that the added clarification provided by the visual medium in a graphic novel makes it more acceptable to use the "original" text without risking the readers to misunderstand. This means that even though Babra's adaptation belongs to the same series as Crowther's edition and is published by the same company five years after the translation was published, text-wise it is placed somewhere between the "original" *Hamlet* and the modernized translation. However, there are many places where Babra and Crowther use the same phrase or translation in their editions. Occasionally there are even lines that are the same in both Babra's graphic novel, Crowther's version, and in all of the four editions introduced in Chapter One.

Editorial decision made in Babra's graphic novel

Adaptations can often have slight variations in the way they portray and depict different parts of the source text. Even in *Hamlet*, without changing the plot of the story in any way, there are certain scenes that often differ slightly in various adaptations. As previously mentioned, Edwards indicate these situations throughout his edition using annotations. Four such situations have been selected and will be used to discuss the editorial choices Babra has made

when creating the graphic novel. Two of these are about placement and order; where does Hamlet get the pictures of the kings and does Hamlet jump into the grave or does Laertes climb out of it in the scene depicting Ophelia's funeral. The remaining two examples refer to discussions often debated after reading *Hamlet*: whether Hamlet and Ophelia are truly mad. The goal of this discussion is not to reach a conclusion concerning any of these situations, but rather to highlight how the illustrations help readers of this graphic novel question the same things academics often study after reading the play. This will allow readers to be able to discuss the same aspects of the play, and to be partly helped in discovering that there exist several interpretations of the same events. A movie adaptation of *Hamlet* will be used to compare the enactment of these scenes: Kenneth Branagh's *Hamlet* from 1996. In addition, Edwards's edition will be used when appropriate to incorporate the consensus among scholars.

The first example is whether Hamlet is aware that the king and Polonius are listening behind the curtain in act 3, scene 1. In Babra's graphic novel, there is a moment when Hamlet looks like something dawns on him as he gazes on the prayer book in Ophelia's hands (Babra, 2008, p. 85). This might indicate that he suspects something is up, although it might also serve as the inspiration for the nunnery comment that is to follow. In Kenneth Branagh's movie adaptation, however, Hamlet clearly knows someone is watching them. This production features a mirror room with two-way mirrors instead of the array, and Hamlet runs around searching for Polonius and the King (Branagh, 1996, 01:39). Edwards writes in the annotations of his edition that the standard practice of eighteenth-century-productions of *Hamlet* was to have him spot the eavesdroppers (Edwards, 2003, p. 161).

During Act 3, Scene 4, Hamlet is telling his mother off about the way she has acted in marrying her former brother-in-law. He refers to two pictures, one portraying his father and the other the new King. What is not specified in *Hamlet* is how these pictures exist. Are the pictures in a locket or on the wall? In Babra's graphic novel, the pictures are hanging on the wall side by side (2008, p. 122), as opposed to in Kenneth Branagh's film version where Hamlet carries two small pictures with him (1996, 02:13). Edwards writes in his annotations that the common theatrical solution to this scene is to have Hamlet carry a locket with a picture of his father, and Gertrude to carry a locket containing a picture of Claudius (2003, p. 189).

The third example has already been briefly introduced earlier in this chapter: does Ophelia intentionally give out flowers with meanings that symbolize characters' sins? In addition to whether or not she knowingly hands out the flowers, who receives them is also a situation where adaptations differ. In Babra's graphic novel, Ophelia looks up at the king with what might be perceived as a knowing smile (Babra, 2008, p. 150). She gives rosemary, pansies and daisies (remembrance, thought & unhappy love) to no one in particular, the Queen receives fennel and columbines (adultery), and the King receives rue, and Ophelia takes some for herself (repentance). In Branagh's film version, Ophelia gives out imaginary flowers; Laertes gets rosemary, pansies, and rue, the King and Queen receives fennel and columbines. Ophelia also takes some rue for herself, but no one receives the daisy (1990, 02:48).

The last example of adaptable scenes is during Ophelia's funeral. Hamlet and Laertes exchange words, and they fight over who loved Ophelia more. In Edwards' edition, this scene actually comes with a stage direction saying "Laertes climbs out of the grave" (Edwards, 2003, p. 235). In the coupled annotation, Edwards explains that Q1 originally directs Hamlet to jump into the grave, and that that was the tradition when directing the play. Scholars have since disagreed with this practice, as the Q2 and F does not give this direction and they believe that it goes against Hamlet's character. Nevertheless, two possibilities exist where adaptations differ. In Babra's graphic novel Hamlet jumps into the grave, which then complies with the traditional adaptations (2008, p. 179). In Branagh's movie, however, Laertes jumps out of the grave to fight Hamlet, which complies with the views of scholars (1990, 03:21).

Chapter Two conclusion

This chapter has discussed how Babra's graphic novel uses various adaptational devices to make the play *Hamlet* easier to understand for the intended audience of young adults. An analysis of the graphic novel and how Babra illustrates scenes that might prove difficult for the contemporary young adult to understand showed that the graphic novel echoes, exchanges, and explains *Hamlet* in several ways.

The first section introduced Babra's graphic novel and reviewed the history of comics and the graphic novel. The intended audience was estimated to be young adults, and through a discussion about the difficulties concerning this term, a definition was stated. Then it defined

Babra's graphic novel as an adaptation rather than an appropriation, and categorized the style of the graphic novel according to McCloud's pictorial vocabulary (1994, p. 52). A proposal was made that the reason why Shakespeare's works are so often adapted are because they contain a built-in adaptability.

The next section presented and discussed the illustrations made in seven sections of *Hamlet*. This included scenes that might be difficult for a reader to understand, scenes that contain outdated language, or scenes where allusions were accentuated to help the reader recognize them. It was proposed that Babra applied three types of illustrations to make it easier for young adults to understand the play: directed, suggesting, and commentary illustrations. Directed illustrations being when Babra illustrates the stage directions from *Hamlet*. Suggesting illustrations are the ones where Babra employs the background, surroundings, and facial expressions to convey something to a reader. This includes the general feel of a scene, whether or not it is ominous, or if people are sincere. A commentary illustration in an equivalent to annotations, and clarifies the meaning of a difficult section to give the reader a fuller comprehension of the material.

The main aim of this chapter was to discuss how the graphic novel genre makes *Hamlet* more approachable for young adults. Several proposals have been made concerning the attractiveness of a graphic novel for young adults because it possesses qualities designed to make the play easier to understand. However, there is also the possibility that the genre allows for a reading experience that no other genre can offer. One possibility is that the readers of Babra's graphic novel see themselves in the characters they read about. This is because of the simple style and versatility of the characters that feature in Babra's graphic novel. The more a reader relates to the characters in the play, the more engaging the reading experience presumably might be.

Another possibility might be that the graphic novel is experienced as being more engaging than other mediums. According to McCloud, this could be because of the possibilities that comics present to an engrossed reader. Comics are mono-sensory mediums, which means that we only need one sense to perceive it. However, the space between the panels is blank, leaving our imaginations to roam free and to create any sort of scenario we want that fits with the next panel. "Between the panels, none of our senses are required at all. Which is why ALL of our senses are engaged!" (McCloud, 1994, p. 89).

In conclusion, then, it is clear that the graphic novel genre affects the source text of *Hamlet* in a variety of ways. The visual aspect allows the text to resemble the “original” text of *Hamlet*, and therefore it presents a more accurate example of how Shakespearean English was.

Illustrations aid the text by portraying things that might be difficult to understand, and the characters are engaging and relatable to the intended audience. It is possible that the graphic novel genre’s ability to combine the visual and textual aspects of the play results in an adaptation of *Hamlet* that is ideal for young adults.

Conclusion

This thesis has discussed how two adaptations of Shakespeare's *Hamlet* deploy various devices to make the play easier for a reader to understand.

Chapter 1 provided an introduction into how four academic publishers have structured *Hamlet*, with focus to the use and content of peritext and annotations. These approaches were then compared to the approach of the modern English translation made by Crowther in 2003. The chapter discussed the intended audience of the works, concluding that Crowther's version appealed more to the wide-ranging group that was labeled students, whereas the other four editions would be more compelling to the higher academic level of scholars. The comparison of paratexts revealed that all four editions of *Hamlet* had relatively similar content, whereas Crowther had removed almost all peritext from his version. A discussion then followed concerning whether Crowther's work could be labeled as an adaptation or as a translation. The conclusion was that the work was both, as the two terms were not understood to be mutually exclusive. A textual analysis covered Crowther's choices concerning commentary and translations with the other four versions. Three types of translation were discovered: translating the Shakespearean version into a Modern English word, rephrasing the sentence to add more information than the Shakespearean version originally contained, and inserting comments in the margins to give more extensive background information.

Chapter Two discussed the realm of comics and graphic novels, and analyzed how the illustrations in Neil Babra's *Hamlet* could bring a new dimension of understanding to the reading experience. The discussion was mostly focused on how the graphical illustrations in the graphic novel could help young adults to understand aspects of the play that are difficult in other editions. A definition of comics, graphic novels, and graphical narrative introduced the genre, accompanied with a brief introduction into the history of the comics. The discussion in Chapter Two was divided into visual and textual analysis, focusing on various scenes from the graphic novel. For the visual analysis, seven illustrations from Babra's graphic novel were presented. This demonstrated how the visual medium gave the graphic novel a chance to incorporate topics that are common to debate in academic environments. This include topics such as the legitimacy of Hamlet's madness, Ophelia's knowledge about the actions of the King, as well as various puns and comments. The textual analysis concluded that the use of images allowed the text of Babra's graphic novel to convert back to a level that

resembles the Shakespearean version from the four editions in Chapter One more than that of Crowther's translation. The text in Babra's graphical novel, though shortened to fit the standards of a graphic novel, contains more expressions and dialogue that is closer to the "original" *Hamlet*.

One thing both Babra's graphic novel and Crowther's version have in common is their effect on the approachability of the work for their intended audience. The canonical role of Shakespeare's works might act as a barrier that reluctant readers find difficult to pass through. Readers who are unsure about reading *Hamlet* might feel that the adaptations are easier to approach. Both adaptations have the name of the series *No Fear Shakespeare* printed on the cover, which might imply to potential readers that changes have been made to accommodate their needs. The adaptations also contain shortened and modernized language, which is probably one of the greatest reasons readers are intimidated by *Hamlet*. In the case of Babra's graphic novel, readers might also be attracted by the visual aid as well as the familiarity the genre offers.

In addition to this, the availability might be superior of the academic editions as well. Schools and libraries can help make the books more available to the reader and since the works are more approachable, the likelihood of readers choosing the book increases. It is generally more common to see young adults in the comics section than the classics section of a library. Online databases might also recommend the adaptations to readers who have never showed much interest in classical works, making the book more available digitally as well.

In the introduction of Chapter One, authenticity was described as a literary work that is written in the original, natural language of the author (Routman, 1991). Another aspect would be how closely related an adaptation is to the hypotext. Studies have indicated that rewriting texts to make them fit students is actually making the texts more difficult (Simons & Ammon, 1989). If this is true, then the whole point of the adaptations might be moot. The question then becomes if this applies to Crowther's version and Babra's graphic novel? There are arguments why this is not the case, firstly that neither Babra nor Crowther actually rewrite *Hamlet*. They adapt the play into a different language or into a different genre. It might also be possible that the two adaptations have acquired authenticity on their own.

The suggestion that follows from this is that adaptations of Shakespeare's *Hamlet* can help readers to a more complete understanding of the play in several ways. The adaptations create this support by adapting the works to suit the preferences, needs, and habits of their intended audiences. There seems to be a focus in both adaptations to make the work easier to read through without having to stop and read annotations or peritextual material. Another common feature is the focus on making the language more comprehensible for readers who are new to Shakespeare's works by rephrasing or translating. That means that adaptations of Shakespeare's *Hamlet* are a highly suitable option for a reader of *Hamlet* who struggles to understand the play, and reading such works appear not to simplify the material to the point where the connection to and the complexity of Shakespeare's original is lost.

The Relevance of This Thesis for the Teacher Education Program

Six years ago, I spent a year as a foreign exchange student in Minnesota, where I attended senior year at a local high school. One of my subjects was English Literature, and this subject was unlike anything I had experienced before. It was a mandatory subject for seniors, and we read, discussed, and analyzed works such as *Beowulf*, *Paradise Lost*, and Shakespeare's works such as *Hamlet*, *Romeo and Juliet*, and *Macbeth*. The experience was intimidating, and I did not understand much without help, but it sparked a fire within me that eventually guided me to become an English teacher. Now, one of my biggest hopes is to ignite that spark in my own students. However, as I am experiencing firsthand the reluctance from my fellow teachers and the despaired looks on my students' faces when I pull out my copy of *Hamlet*, there is a need for change.

Shakespeare has played a major role in the English classroom for a long period. However, in an ESL classroom (English as a Second Language) it can be considered to be too difficult to use Shakespeare in the classroom due to the complex language. What is the norm native English classrooms is the exception in many Norwegian classrooms. When non-native speakers are not even given the opportunity to read the Bard's works, they are missing an experience that native speakers get; the opportunity to discuss and wonder about the universal topics in Shakespeare's works. It is possible that by not being introduced to Shakespearian works, non-native students are lacking the background to understand and participate in many social settings and discussions with people from English-speaking countries.

Sandeep Purewal states in his article "Shakespeare in the classroom: To be or not to be", that the culprits for Shakespeare not fitting into the modern classroom are the outdated teaching methods of teachers (2017, p. 26). I fully agree, and I believe that especially Babra's graphic novel can be a tool for teachers who want to break free from the pattern of old-school Shakespeare lessons. It has been difficult for me to step away from the possible applications of this thesis in the classroom, as I am a teacher at heart as well as profession. However, I hope there are teachers out there who still see the potential for classroom application. The sad truth is that most young adults will not discover what Shakespearean texts have to offer unless aided by a helpful librarian or encouraged by a teacher. Maybe one graphic novel or modern English translation is all it takes for the new generation to discover that Shakespeare is not as bad as they think.

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Appendix A – Comparing Lines in *Hamlet* Editions

Line: 1.1.33

Sparknotes, 2003 Line 31	What we have two nights seen
Miola, 2011 (Q2)	What we have two nights seen
Hibbard, 2008 (F)	What we two nights have seen
Quiller-Couch, 1910 (Q2 & F)	What we have two nights seen
Edwards, 2003 (Q2 & F)	What we two nights have seen

Result: Q2

Line: 1.3.59

Sparknotes, 2003	Look thou character
Miola, 2011 (Q2)	Look thou character
Hibbard, 2008 (F)	See thou character
Quiller-Couch, 1910 (Q2 & F)	Look thou character
Edwards, 2003 (Q2 & F)	Look thou character

Result: Q2

Line: 1.3.121

Sparknotes, 2003	Be somewhat scanter of your maiden presence
Miola, 2011 (Q2)	Be something scanter of your maiden presence
Hibbard, 2008 (F)	Be somewhat scanter of your maiden presence
Quiller-Couch, 1910 (Q2 & F)	Be something scanter of your maiden presence
Edwards, 2003 (Q2 & F)	Be something scanter of your maiden presence

Result: Folio

Line: 1.4.28 (moved slightly)

Sparknotes, 2003 – line 52	Wherein we saw thee quietly interred
Miola, 2011 (Q2)	Wherein we saw thee quietly interred
Hibbard, 2008 (F)	Wherein we saw thee quietly inurned
Quiller-Couch, 1910 (Q2 & F)	Wherein we saw thee quietly inurn'd
Edwards, 2003 (Q2 & F)	Wherein we saw thee quietly enurned

Result: Q2

Line: 1.4.40 Moved

Sparknotes, 2003 Line 64	It waves you to a more removéd ground
Miola, 2011 (Q2) Line 61	It waves you to a more removéd ground
Hibbard, 2008 (F) Line 40	It wafts you to a more removéd ground
Quiller-Couch, 1910 (Q2 & F) page 29	It waves you to a more removed ground
Edwards, 2003 (Q2 & F) Line 61	It wafts you to a more removéd ground

Result: Q2

Line: 2.2.73

Sparknotes, 2003	Gives him three thousand crowns in annual fee
Miola, 2011 (Q2)	Gives him three-score thousand crowns in annual fee
Hibbard, 2008 (F)	Gives him three thousand crowns in annual fee
Quiller-Couch, 1910 (Q2 & F) page 53	Gives him three thousand crowns in annual fee
Edwards, 2003 (Q2 & F)	Gives him three thousand crowns in annual fee

Result: Folio

Line: 2.2.529

Sparknotes, 2003 Line 518	study a speech of some dozen or sixteen lines
Miola, 2011 (Q2) Line 462	study a speech of some dozen lines, or sixteen lines
Hibbard, 2008 (F) Line 529	study a speech of some dozen or sixteen lines
Quiller-Couch, 1910 (Q2 & F) page 65	study a speech of some dozen or sixteen lines
Edwards, 2003 (Q2 & F) Line 494	study a speech of some dozen or sixteen lines

Result: Folio

Line: 3.2.157

Sparknotes, 2003	Now what my love is, proof hath made you know, And as my love is sized, my fear is so: Where love is great, the littlest doubts are fear. Where little fears grow great, great love grows there.
Miola, 2011 (Q2)	Now what my love is, proof hath made you know, And as my love is sized, my fear is so. Where love is great, the littlest doubts are fear; Where little fears grow great, great love grows there.
Hibbard, 2008 (F) Line 159	Now what my love is, proof hath made you know, And as my love is sized, my fear is so.
Quiller-Couch, 1910 (Q2 & F) Page 85	Now, what my love is, proof hath made you know; And as my love is sized, my fear is so: Where love is great, the littlest doubts are fear; Where little fears grow great, great love grows there.
Edwards, 2003 (Q2 & F)	Now what my love is, proof hath made you know; And as my love is sized, my fear is so. [Where love is great, the littlest doubts are fear; Where little fears grow great, great love grows there.]

Result: Q2

Line: 3.4.51

Sparknotes, 2003	With tristful visage
Miola, 2011 (Q2)	With heated visage
Hibbard, 2008 (F)	With tristful visage
Quiller-Couch, 1910 (Q2 & F) Page 100	With tristful visage
Edwards, 2003 (Q2 & F)	With tristful visage

Result: Folio

Line: 4.7.7

Sparknotes, 2003	So criminal and so capital in nature
Miola, 2011 (Q2)	So criminal and so capital in nature
Hibbard, 2008 (F)	So crimeful and so capital in nature
Quiller-Couch, 1910 (Q2 & F) page 129	So crimeful and so capital in nature
Edwards, 2003 (Q2 & F)	So crimeful and so capital in nature

Result: Q2

Line: 4.7.158

Sparknotes, 2003 line 183	Alas, then she is drowned.
Miola, 2011 (Q2) line 183	Alas, then she is drowned.
Hibbard, 2008 (F)	Alas, then is she drowned.
Quiller-Couch, 1910 (Q2 & F) page 136	Alas, then she is drown'd?
Edwards, 2003 (Q2 & F) line 184	Alas, then she is drowned?

Result: mixture, mostly Q2

Line: 5.1.222

Sparknotes, 2003 line 214	Yet here she is allowed her virgin crants,
Miola, 2011 (Q2) line 210 (also- not priest but doctor)	Yet here she is allowed her virgin crants,
Hibbard, 2008 (F)	Yet here she is allowed her virgin rites,
Quiller-Couch, 1910 (Q2 & F) page 147	Yet here she is allow'd her virgin crants,
Edwards, 2003 (Q2 & F) line 199	Yet here she is allowed her virgin crants,

Result: Q2

Line: 5.1.253

Sparknotes, 2003 line 247	Which let thy wisdom fear
Miola, 2011 (Q2) line 241	Which let thy wisdom fear
Hibbard, 2008 (F)	Which let thy wiseness fear
Quiller-Couch, 1910 (Q2 & F) page 148	Which let thy wisdom fear
Edwards, 2003 (Q2 & F) line 230	Which let thy wisdom fear

Result: Q2

Line: 5.2.269 - Changes

Sparknotes, 2003 Line 317	In thee there in not half an hour of life
Miola, 2011 (Q2) Line 291	In thee there is not half an hour's life
Hibbard, 2008 (F)	In thee there is not half an hour of life.
Quiller-Couch, 1910 (Q2 & F) page 161	In thee there is not half an hour of life.
Edwards, 2003 (Q2 & F) Line 295	In thee there is not half an hour of life.

Result: Folio

FINAL RESULTS:

Q2= 9 similarities F= 5 similarities

	1.1. 33	1.3. 59	1.3.1 21	1.4. 28	1.4. 40	2.2. 73	2.2.5 29	3.2.1 58	3.4. 51	4.7. 7	4.7. 158	5.1.2 22	5.1.2 53	5.2.2 69
Crowthe 2003	Q2	Q2	F	Q2	Q2	F	F	Q2	F	Q2	Q2	Q2	Q2	F

Abstract

This thesis discusses the value in using adaptations of Shakespeare's *Hamlet* to have more readers experience and understand of the work. Two adaptations are discussed: John Crowther's side-by-side translation of *Hamlet* from 2003, and Neil Babra's graphic novel *Hamlet* from 2008. Chapter One compares Crowther's version to four academic editions of *Hamlet*, who serve as a guide for the "original" text. The chapter examines the use of peritexts and annotations in all five works, and analyzes which strategies Crowther has used in his translations. Chapter Two revolves around the graphic novel, and analyzes how the use of a visual medium has adapted the work to fit Babra's intended audience of young adults. The visual medium also allows Babra's graphic novel to use language that is closer to the four academic versions than Crowther's translation was. The chapter also includes a visual and textual analysis based on scenes illustrated by Babra. The thesis concludes that both adaptations have implemented strategies that have made them suitable for their audience, and that these adaptations could therefore help readers experience *Hamlet* without losing the complexity of the original work.