# The Intersemiotic Study of Translation from Page to Stage: The Farsi Translation of Macbeth for Stage Adaptation from the Perspective of Peirce's Model

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## Abstract

Intersemiotic translation, which can happen in the process of the translation of drama for theatre, can turn more complicated when the verbal sign system of drama has already undergone interlingual translation. The purpose of this study is to find the intersemiotic changes of translation from page to stage and to show the changes of indexical, iconic, and symbolic signs in the process of intersemiotic translation of the already interlingually translated verbal signs. In this regard, Shakespeare's Macbeth (1606) and its theatrical performance directed by Reza Servati (2010) were selected as the corpus and Peirce's model was chosen as the theoretical framework. The findings of this research demonstrate that all levels of iconical, indexical, and symbolic signs are applicable to the semiotic analysis of the performance. However, there should be a cautious generalization regarding the transfer of iconic signs. The theoretical model of this study can be used to study verbal sign variations of other literary works and other literary genres once they are intersemiotically translated to and adapted for other sign systems such as audio (like music), visual (like painting), and audio-visual (like film).

**Keywords:** Iconical signs; Indexical signs; Intersemiotic translation; Peirce's model; Symbolic signs

## INTRODUCTION

Theatre translation is a term used for works "confined to the theatrical system alone" (Aaltonen, 2000, p. 33) and hence terms such as "drama translation", "stage translation" or "play translation," has been the target of few literary translation studies. The "discipline" (Bigliazzi, Kofler, & Ambrosi, 2013; Fernandes, 2012; Zuber-Skerritt, 1984), emerged during the

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1960s and despite its blossoming in the 1990s, has remained fairly under-explored. One reason may be related to the difficulties of "theatre translation" which go far beyond finding the equivalences for the signs of one verbal system in another verbal sign system.

"Theatre translation" poses difficulties from certain aspects. On the one hand, it poses the problems of "literary translation" as "an original subjective activity at the center of a complex network of social and cultural practices" (Baker

& Malmkjær, 1998, p. 127). Literary translation is different from other types of translation in that it is an imitative text which tries to create the illusion of an original text in the target language while it is essentially different from its original model. Regarding the point, Robinson (2017) presents three premises for "literary translation". First, translation of literary texts produces a literature which is different from the literary type of the ST. Second, the reason for the first premise is that, the translator of literary texts imitates both the ST as well as the strategies which the ST author used for creating the ST. Third, the translation of a literary text pretends that it is the original text written by the original writer. In this regard the literary translator produces not only **"**an inferior imitation of a great text but a great imitative text that is qualitatively different from its model(Robinson, 2017, p. 3).

The new literary creation comes to be the subject of multiple readings in the same way as the original literary work is. According to Bush: "The literary translator creates a new pattern in a different language, based on personal reading, research, and activity. This new creation in turn becomes the basis for multiple readings and interpretations" (Baker & Malmkjær, 1998, pp. 128-129).

Besides the problems common to the translation of all literary genres that is creating "a different kind of literature" which needs to seem original for the target audience (Robinson, 2017, p. 3), "theatre translation" poses the extra complexity of plurality of readings. Aaltonen (2000) theorizes that texts do not have fixed inherent meanings rather every reading generates a new text. In theatre, for every performance of a text, several different readings of the same text are possible: "Playwrights, translators, stage directors, dress and set designers, sound and light technicians as well as actors all contribute to the creation of theatre text when they move into them and make them their own" (Aaltonen, 2000, p. 32).

The other problem associated with "theatre translation" is translating intersemiotically the already interlingually translated verbal signs. In "theatre translation," the message and the signs of the verbal system should be encoded in non-verbal sign systems. Essentially, the dramatic text is "a network of latent signs, waiting to be brought out in performance" (Bassnett, 1998, p. 91). To fulfill the ends of "performability" (Aaltonen, 2000; Espasa, 2000), the verbal signs may need to be translated to multiple other sign systems, hence, the theatre translator is required to "pay attention to the complex set of other sign systems … which make of every performance a unique act" (Riera, 2007, p. 121). As far as theatrical performance is associated with "performer-audience transaction" (Hawkes, 1977, p. 2) whereby the message of drama should be imparted by actors to audience, diverse sign systems come at work to produce and to communicate meaning in the performance. Five semiotic systems are distinguished by Kowzen (1975) for making a theatrical performance which correspond to five semiological systems: 1) the spoken text; 2) bodily expression; 3) the actor's external appearance (gesture, physical features, etc.); 4) the playing space (involving size of venue, props, lighting effects, etc.); and 5) non spoken-sound (T. Kowzan, 1975, pp. 52-80). According to Kowzan (1975), the written text is just one component among several components needed for a theatrical performance. Moreover, a theatrical performance may need a few or a number of different sign systems.

In a theatrical performance, whatever presented on the stage can be regarded as a sign: set, props, actors, lighting and sound (music, recordings, noise and external sounds). Meaning is created and communicated via the combined use of diverse signs. Evidently, the field of "theatre translation" is rich in signs and semiotic fundamental issues. As early as 1964, Roland Barthes referred to the "real informational polyphony" and the "density of signs" in theatre (Barthes &Howard, 1972, p. 262) and in 1968, Tadeusz Kowzan theorized that "Everything is a sign in a theatrical presentation" (T. J. D. Kowzan, 1968, p. 57). The field is rich for semiotic studies: "the

nature of the theatrical sign, whether analogical, symbolic or conventional, the denotation and connotation of the message—all these fundamental problems of semiology are present in the theatre" (Barthes & Howard, 1972, p. 262). However, despite the fact that *semiotics* has been used in many literary studies, it has been less used in theatre studies: "Theatre and drama, meanwhile, have received considerably less attention, despite the peculiar richness of theatrical communication as a potential area of semiotic investigation" (Hawkes, 1977, p. 1).

Besides the problems of "literary translation" and intersemiotic translation related to "theatre translation," more complexities are added to the field once theatrical signs are needed to undergo cultural adaptation for the target language audience. The purpose of this study is to explore sign variations once a drama is interlingually translated from English to Farsi and next is intersemiotically translated for stage and is ultimately undergone cultural adaptations. For such ends, William Shakespeare's tragedy, *Macbeth*, was selected. The Farsi translated text was qualitatively contrastively analyzed versus its English original text. Taking the next step, both texts were compared with Servati's theatrical performance based on Piercean three sign-function intersemiotic model to find if the *indexical, iconic* and *symbolic* signs change in the processes of intralingual and intersemiotic translation. This study is potential to suggest possible directions for future research on semiotics and cultural adaptation in "Theatre Translation".

One of the earliest studies on semiosis is Jakobson's (1959). In his tripartite division of different forms of translation, Jakobson defines intersemiotic translation or transmutation as "an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959, p. 261). The term "transmutation" in Jakobson's definition echoes the process of transformation in intersemiotic translation. The process can involve translation between two different media, for example, from verbal medium into musical medium, from verbal medium into cinematographic medium, or text into illustration (in illustrated books). Intersemiotic translations not only recreate the literary and cultural values of the text, but multiply those values into different cultural systems. Thus, intersemiotic translation increases the number of parameters of evaluation for translating activity (Petrilli, 2003, p. 272).

Keir Elam (1980) studies different components of theatrical communication. Elam focuses on the actor and different sign-vehicles connected to the actor's performance; like costume, make-up, voice and body. He also discusses the environment in which the actor performs: the performance space (stage) and the symbolic space (setting). This study additionally focuses on the realization of symbols of the stage performance through the actors' actions and stage props. Piercean semiotics illuminates the world of signs realized on the stage.

Ann Ubersfeld (1978) has extended theatre semiotics theorists' discussion that written texts of drama are indissolubly linked to their theatrical performance. She explains a play text is full of gaps as it cannot be separated from the synchronic signs of its realization. From this perspective, the verbal elements are just one of the involving systems that make up the theatrical event. Ubersfeld (1978) prioritizes verbal sign system over other sign systems.

Patrice Pavis (1992), does not prioritize verbal system. Pavisemphasizes the existence of two separate entities with two differentsemiotic systems; the *miseen sign* and the*miseen scène*, which are not interdependentbut simultaneous. He also adds that translation for the stagegoes beyond the interlingual translation of the dramatic text: "areal translation takes place on the level of the miseen scene as a whole" (Pavis, 2003, p. 138).

In the first phase of her work on the problems of translation for the theatre, Susan Bassnett(Bassnet-McGuire, 1980; Bassnett-McGuire, 1978) identifies the multi-semiotic nature of the play text as a fundamental issue in the labyrinth of "theatre translation". According to Bassnett (1980), "gestural understructure" as a component of an ideal performance is one of the

problems of "theatre translation". The translator is to recognize "gestural understructure" in the source text, decode it and recode it in the target text.

In the second phase, Bassnett (1998) changes her position by moving away from the structural idea of "gestic subtext". She argues that it is not possible for a translator to deduce any "gestural understructure" from the source text, on the grounds that there cannot be one single grammar of performance embedded in a text. She explains that the translator should deal with textual signs or in other words with linguistic aspects and paralinguistic aspects of the text which are in essence "decodable and recodable"(S. J. C. c. E. o. l. t. Bassnett, 1998, p. 107).

Bassnett underlines that the written text is not fundamental to performance rather it is one sign system of an eventual performance. It follows that the task of integrating the written text with other sign systems is not just the translator's job, but the outcome of the collaboration of the translator, playwright and the director.

Despite the facts that the field of "theatre translation" is inherently rich in signs and theater communicates by means of different sign systems, theoretical and practical aspects of the field are relatively under researched in Iran

from semiotic viewpoints. Moreover, due to the multiplicity of evaluative parameters involved in the intersemiotic translation of drama to theatre, quality assessment studies are not well developed.

**THEORETICAL FRAMEWORK**
The "multifaceted", "heterogeneous" and "multidisciplinary" (Elam, 1980, p. 1) science of semiotics is the systematic scientific study of signs and how signs produce meaning in the society. The objects of semiotics study are diverse sign systems, codes, messages and texts. Henceforth, semiotics is concerned with two processes of *signification* and *communication* "the means whereby meanings are both generated and exchanged" (Elam, 1980, p. 1). The current trend of semiology is indebted to two leading figures; FerdinanddeSaussure, "the father of modern linguistics" (Culler, 1986, p. 104) andCharlesSandersPeirce "the founding father of modern semiotic theory" (Elam, 1980, p. 13).

Peirce's semiotic model is based on a triadic relation between Sign, Object and Interpretant (the effect on the Interpreter). That is Pierce's semiosis is the study of the relation constituted by these three connected elements.
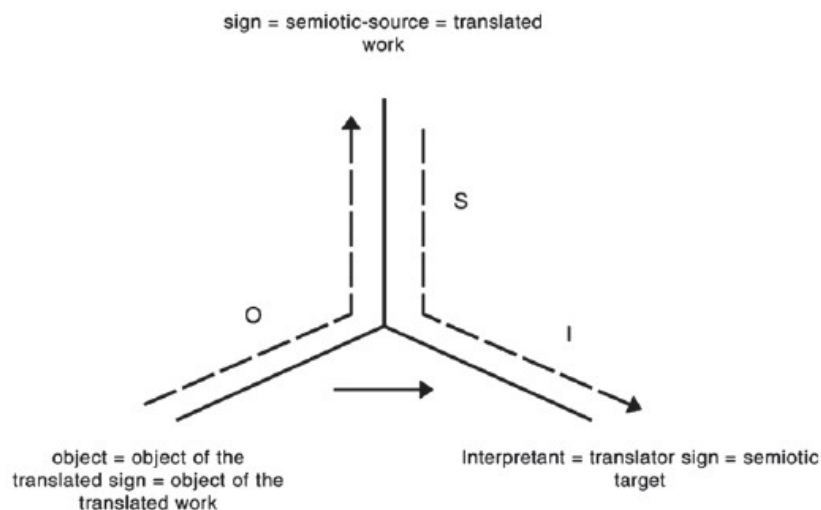


*Figure 1. The interrelation of Sign, Object and Interpretant in semiotic process (Queiroz& Aguiar, 2015, p. 208).*

Peirce's semiotic model describes the process of signification as essentially triadic, dynamic, interpreter-dependent, and materially extended (João Queiroz & Merrell, 2006; Joao Queiroz & Merrell, 2008) and is hence more encompassing than other models. Central to Pierce's different model of semiosis is his particular definition of sign. According to Robin (1967), Pierce defines sign as something which is cognizable; that is it is specified by an object while it determines an interpretant.

This triadic relation is considered by Peirce to be complex in the sense that it is not easily interpreted into any simpler relation or set of relations. He defines a sign as "…first which stands in such a genuine triadic relation to a second, called its object, so as to be capable of determining a third, called its interpretant, to expect the sametriadicrelationtoitsobjectinwhichitstandsitselftothesameobject"(Robin, 1967, p. 28). The triadic relation among sign, object, and interpretant is irreducible: it cannot be decomposed into any simpler relation. This is why the sign- object relationship cannot suffice to understand sign- mediated process.
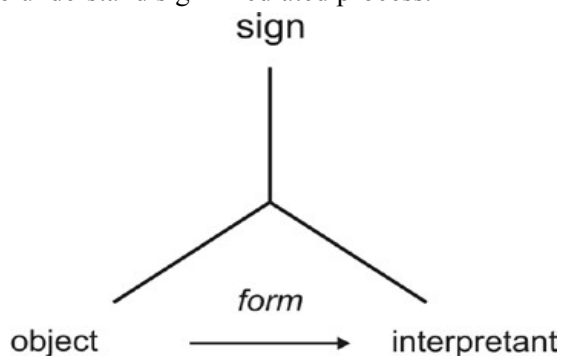


*Figure 2. The graphic representation of Semiosis as the communication of a form from the Object to the Interpretant through Sign mediation. (Queiroz& Aguiar, 2015, p. 205).*

In Peirce's model, form is nothing like a thing (De Tienne & Development, 2003). Form is something that is embodied in the object as regularity, a habit, a rule of action, ora disposition. Hence, a sign is pragmatically defined as a medium for the communication to the interpretant of a form embodied in the object, so as to constrain, in general, the interpreter's behavior. The goal of

sign transmission may be stated as a constraining factor of interpretative behavior. Form is defined as having the being of predicate and it is also pragmatically formulated as a conditional proposition, stating that certain things would happen under specific circumstances (El-Hani, Queiroz, & Emmeche, 2009).

Peircean categories of signs correspond to icons (Firstness), indexes (Secondness), andsymbols(Thirdness), which, in turn, match with relations of similarity, contiguity, and law between S and O (sign-object relation) in the triad S-O-I. Icons are signs that stand for their objects through resemblance, independent of the spatio-temporal presence of the objects since signs signify objects by virtue of characters of their own. In this case, a sign refers to an object in virtue of a certain quality that the sign and the object share. Icons play a central role in sensory tasks since they are associatedwiththequalitiesofobjects.Thus,theyexistinthesensorialrecognitionof externalstimuliofanymodality,aswellasinthecognitiverelationofanalogy.

Indexical signs were first introduced by Peirce and remain "his most important contribution to semiotics and sign theory" (Hillis, Paasonen, & Petit, 2015, p. 78). In the same way that an index finger refers to an object, indexical signs refer to an object or are an indication of it; like wet floor which can be an indication of rain. Peirce theorizes that the index "takes hold of our eyes, as it were, and forcibly directs them to a particular object of sense" (Peirce, 1992, p. 226). Indexical signs are causally related to their objects. In other words, objects and signs, in case of indexical signs, are involved in a cause and effect relation: "The relationship between a sign and the object to which it refers lies not only in connotative mental associations between representation and referent but also in a direct denotative, existential or causal relation of the sign to its object" (Hillis et al., 2015, p. 79).

Symbols are simply "conventional signs" (Shin & Peirce, 2002, p. 23) or signs that are related to their objects through a determinative

relation of law or convention. Defined as such, most words in most linguistic verbal systems are symbolic signs as they refer to objects through a convention among language users. A symbol becomes a sign of some object mainly by the fact that it is used and understood as such. For example, red rose becomes the symbol of love.

It is crucial to point that Peirce's three sign categories are not necessarily mutually exclusive: a sign can be an icon, a symbol and an index, or any combination. This study intends to analyze *iconic, indexical* and *symbolic* sign alteration once the English drama, *Macbeth*, is interlingually translated to Farsi, once the Farsi drama is intersemiotically translated for theatre performance and once the theatrical performance is culturally adapted for Iranian audience. To fulfill the purposes of this study, the following research questions are addressed:

1. Which signs (*iconical, indexical* or *symbolic*)are more applicable to semiotic analysis of *Macbeth* performance?

2. Based on Peircean model, which intersemiotic changes occur while translating Shakespeare's *Macbeth* once as a drama from English to Farsi and the other time as a dramatic text for theatrical performance?

## METHODS
### Corpus of the study
In order to meet the objectives of the study, Shakespeare's well-known tragedy, *Macbeth*, was selected as the corpus. Daryoush Ashouri (b. 1938) translated the drama from English to Farsi. Ashouri's translation was published by Agah publication in 1999, and Reza Servati (b. 1983) used Ashouri's translation for the theatrical performance which was staged at Tehran's City Theater in 2010. The performance was a complete success; at the 12th International University Theater Festival, it won the Best Director Award, the Best Costume Award and the Best Stage Award. In 2016, at the 19th International Festival of Children and Young Choirs in Saint Petersburg, Russia, the theatre won the award of the

Russia Association of Theatre Critics. But the most prestigious award was in 2011, in the International Section of the Fajr International Theater Festival, where the work won the Special Jury Award.

Servati (1983) adapted the stage performance for Iranian target audience. The nonlinear narrative of Macbeth and Lady Macbeth's eternal penitence and punishment for thirst of power, the minimalistic performance style (using minimum stage props to maximum effect) and cutting cultural specific taboos attracted Iranian audience to the extent that the play was later on staged in five Georgian cities and is going to be staged again soon in Tehran.

### Procedure
The following procedure was followed. First, the English drama was contrastively compared with its Farsi translation. Second, the textual verbal productions were contrastively analyzed versus their non-verbal theatrical stage performance. Finally, the intersemiotic aspects were located, tabulated and discussed in terms of the triadic constituents of Peircean model. There are two competing analytical possibilities:

1. The sign is the semiotic-source. The object of the translated sign is the object of the semiotic-source and the interpretant (produced effect) is the translator's sign (semiotictarget).

2.Thesignisthesemiotic target. The object of the sign is the translated work and the interpretantis the effect produced on the interpreter (interpretant).

The analytical framework of this study is based on the two premises discussed by Hodgson (2007), Gorlée (2005), and Petrilli (2003) (i) Intersemiotic analysis as a semiotic operation process; (ii) Intersemiotic translation as an iconic, indexical and symbolic process. Based on this framework, the two processes first will be studied in the original text of the drama, and next it will be discussed whether the two pro-

cesses are reflected in an iconic- dependent way in the stage performance or not.

## RESULTS

**Inter-semiotic assessment of the performance**
Analyzing *Macbeth* from inter-semiotic viewpoint, it can be found that weather, time, season, court, characters, speeches, acts and a host of other objects and affairs can be considered signs. As a case in point, nature can be regarded as a combination of signs.

In *Macbeth*, ambiguity is a special kind of signification in the sense that signs of verbal system are manipulated to develop the sense of uncertainty and doubt in the reader. This is partly because the world of *Macbeth* is the arena of power struggle. In Shakespeare's vision, *Macbeth* (symbol of any setting where power struggle is inherent) is a world of signs in which persons and things are ambiguous in nature, that is, they have dual significations. Ambiguous verbal signs should be translated to acting signs and transferred, through theatrical performance, to stage audience. The Weird Sisters and the Macbeths are the sources of equivocation; the sense which should be imparted by the actors, via their performance, to audience. The following signs can be found in the text of the drama:

1. The Witches and the phantoms they produce (the Apparitions with a bloody child, a crowned child, a show of eight kings etc.) are signs of the devil's will or a certain Supernatural Being's will.
2. Weather, time, season, settings, strange happenings (unruly night with chimneys blown down, strange screams of death, feverous shaking earth, etc.), paradoxical realities, hearsay omens (moving stones, speaking trees, etc.) and other abnormalities are signs of the Supernatural Will.

Another sign of ambiguity required to be intersemiotically translated for the stage is ambiguous characters or characters who have double faces. In the original text we find that:

1. The Macbeths try to "make our faces vizards to our hearts" (IV, ii, 34) because "False face must hide what the false heart doth know" (I, vii, 83), Donalbain knows "There's daggers in men's smiles" (II, iv, 138),
2. Malcolm has to pretend to be a vicious prince.

In fact, most characters have their own wills inside and a different mask outside. Dual faced characters throughout the drama make signs and interpret signs to fulfill their own wills regradless of the dominat Supernatural Will. An example is when Macduff's young son tells his mother that if his father were dead, she'd weep for him; if she would not, it were a good sign that he should quickly have a new father (IV, ii, 60-3). The child makes an ambiguous remark on the relation between one's will and the sign one makes. The new father can be the old one - the returned Macduff - or the one his mother has newly married. Both interpretations are possible for the verbal sings of the drama.

Another level of duality exists since human will is sometimes overcome by Supernatural Beings' Will which are manifested in natural and supernatural signs. In *Macbeth*, there are human and non-human signs as well as natural and supernatural signs. As human wills interact with Supernaturals' wills, human signs also interact with non-human signs, henceforth ambiguity becomes inevitable.

Another verbal sign in the original text is "the will to live" which can be divided into "the will to gain power" and "the will to survive". In the original text, the will to gain power dominates almost all scenes, since the main characters from the opening scene of the drama struggle to gain absolute power. Signs of "the will to live" can be seen in the following examples:

1- "Black and deep desires" (I, iv, 51),

2- "And his great love, sharp as his spur, hath holp him/To his home before us" (I, vi, 23-4),

3- "I am settled, and bend up/Each corporal agent to this terrible feat" (I, vii, 80-1),

4- "Hold, take my sword. There's husbandry in Heaven/Their candles are all out" (II, i, 45),

5- "Tarquin's ravishing strides" (II, i, 55),

6- "That which hath made them drunk hath made me bold;/What hath quench'd them hath given me fire" (II, ii, 1-2),

7- "You do unbend your noble strength, to think/So brainsickly of things" (II, ii, 45-6),

8- "Retire we to our chamber:/A little water clears us of this deed" (II, ii, 66-7),

9- "And when we have our naked frailties hid,/That suffer in exposure" (II, iii, 132-3),

10- "Nought's had, all's spent,/Where our desire is got without content" (III, ii, 4-5),

11- "Come, we'll to sleep. My strange and self-abuse/Is the initiate fear that wants hard use;/We are yet but young in deed" (III, iv, 142-4),

12- "To bed, to bed! there's knocking at the gate./Come, come, come, come, give me

13- "Your hand./What's done cannot be undone, To bed, to bed, to bed" (V, i, 62-4).

Another verbal sign which needs to be translated for the stage is the nihilistic conclusion of the original text where Macbeth says "Life ... is a tale/ Told by an idiot, full of sound and fury, Signifying nothing" (V, v). Signs of nihilistic view are as the following:

1. Immediately after killing Duncan, Macbeth says, "… from this instant,/There's nothing serious in mortality;/All is but toys: renown, and grace, is dead;/The wine of life is drawn, and the mere lees/Is left this vault to brag of" (II, iii, 90-4).

2. After hearing Macbeth saying the above mentioned lines, Donalbain asks, "What is a miss?" (II, iii, 95).

The original text of *Macbeth* is rich in dual signs, connected with floating signifiers mated with no stable signified or interpretant.

**Semiotic assessment of the performance**

The stage performance in this study is analyzed based on Peircean triadic sign-functions roughly corresponding to icons (Firstness), indexes (Secondness), and symbols (Thirdness). The following sections study firstness, secondness and thirdness signs in stage performance of *Macbeth*.

**Transferring firstness to the stage**

Firstness refers to the signs that stand for their objects through similarity, regardless of any spatio-temporal physical correlation with an existent object. Firstness plays a central role in sensory tasks since they are associated with the qualities of objects. Thus, they exist in the sensorial recognition of external stimuli.

One iconic sign to be transferred to the stage is the destruction shaped when ambition goes unrestrained by moral constraints. It exists in its utmost manner in two main characters. Macbeth is an icon sign of a courageous Scottish general who is not naturally motivated to commit evil deeds, yet he cannot resist power. He kills Duncan for his better judgment and afterward flaps in guilty conscience and paranoia. In Servati's stage performance, Macbeth is entangled in frantic madness, and Lady Macbeth pursues her evil goals with tenacity. In addition, the play bolds the fact that she is less capable of surviving the consequences of her wicked acts. The following scenes manifest this iconic sign:

1- The scene showing her spurring Macbeth to murder Duncan and encouraging him to be strong is bolded on the stage.

2- Her distraction by the consequence of Macbeth's repeated bloodshed on her conscience is highlighted on the stage. It is highlighted that the malign prophecies of the Witches caused the couple to undergo more awful disorders.

Another iconic sign is the relationship between power and masculinity. The sign is bolded in the play in the following scenes:

1- Lady Macbeth manipulates her husband by questioning his manhood, wishes that she herself could be "unsexed," and does not contradict Macbeth when he says that a woman like her should give birth only to boys.

2- Macbeth provokes the murderers he hires by questioning their manhood.

However, comparing the original text with the stage performance and translation, the masculinity icon is not well reflected: The witches' prophecies spark Macbeth's ambitions and then encourage his violent behavior; Lady Macbeth provides the brains and the will behind her husband's plotting; and the only divine being to appear is Hecate, the *goddess* of witchcraft.

Despite the scene is well described in the original text it is not intersemiotically translated for the stage performance. In fact, except the two examples mentioned above, the theatrical performance merely stages iconic signs of manhood. Other examples of the failure of intersemiotic translation of verbal signs of the text are:

1- Macduff hears about the murders of his wife and child, Malcolm consoles him by encouraging him to take the news in "manly" fashion, by seeking revenge upon Macbeth. Macduff shows the young heir has a mistaken understanding of masculinity. To Malcolm's suggestion, "Dispute it like a man," Macduff replies, "I shall do so. But I must also feel it as a man" (221–223).

2- At the end of the play, Siward receives news of his son's death rather complacently. Malcolm responds: "He's worth more sorrow than I'll spend for him" (16–17).

According to the original text, there are a number of iconic signs that are not well transferred to the stage.

**Table 1**

*Examples of inappropriate transference of iconic signs from page to stage*

| Page | Stage |
|---|---|
| The episode when Malcolm says, "The king-becoming graces / [are]justice, verity, temp'rance, stableness, / Bounty, perseverance, mercy,[and] lowliness'' (IV,iii,pp. 92–93). | Duncan makes Macbeth thane of Cawdor after Macbeth's victory over the invaders. The iconic sign is not well transferred to the theatrical performance. However, in both drama and theater text, Macbeth only brings chaos to Scotland, an icon for Supernatural interference. (Servati, 2010). |
| In order to test Macduff's loyalty to Scotland, Malcolm pretends that he would make an even worse king than Macbeth. He tells Macduff of his undesirable traits, among them a wish for power and a violent temperament. (IV,iii, pp. 92–93). | Malcolm just tells Macduff of his undesirable traits, like his wish for power and his violent temperament (Servati, 2010). |

In the original text, Duncan is referred to as the "king," while Macbeth is finally known as the "tyrant". The difference between the two is best reflected in the original text particularly when Macduff meets Malcolm in England (IV, iii, pp. 92-93).

The examples reveal that the translator-director was not quite successful in transmitting firstness aspects of the play to the stage. In other words, the iconicaspects of the passage were partially translated to the stage.

**Transferring secondness to the stage**
Secondness refers to the signs that refer to an object due to a direct physical connection. Be-

The iconic sign regarding the sharp difference between a tyrant and a king is not transferred to the stage, while in drama it is well elaborated.

cause the sign should be determined by the object, both the sign and the object must exist as actual events. This feature differentiates iconic sign from indexical sign.

Visions and hallucinations occur throughout the play and serve as indexical signs of Macbeth and his wife's guilty consciousness. The followings are examples of verbal indexical signs that were well transferred to the stage:

**Table 2**
*Indexical signs of hallucination intersemiotically translated for the stage*

| Page | Stage |
|---|---|
| Is that a dagger which I see before me, the handle toward my hand? Come, let me cluth thee. I have thee not, and yet I see these still. Are thou not, fatal vision, sensible to feeling as to sight? (II, i, pp.33-39). | When Macbeth was going to kill Duncan, he saw a dagger floating in the air, covered with blood and pointed toward the king's chamber. Dagger is the indexical sign of Macbeth's future bloody action (Servati, 2010). |
| I still have the smell of blood on my hand. All the perfumes of Arabia couldn't make my little hand smell better. Oh, oh, oh! (IV, i, p.3). | As Lady Macbeth sleepwalks, she comes to this belief that her hands are stained with blood that cannot be washed up even by huge amounts of water (Servati, 2010). |

However, comparing the performance with the original text the following index was not well transferred to the stage:

1- In later episodes of the original text, Macbeth sees Banquo's ghost sitting in a chair at a feast, perforating Macbeth's conscience by reminding him that he murdered his former friend.

Another indexical sign is violence and murder. In the original text, most of the killings take place off the stage. In the play, accordingly, violent accounts are transmitted by the characters.

The following indexical signs are well transferred to Servati's stage performance:

1- At the inception of the play, the captain describes Macbeth and Banquo wading in blood on the battlefield.
2- References to the bloodstained hands of Macbeth and his wife.
3- Bloody battles: first, Macbeth defeats the invaders, and second, he is killed and beheaded by Macduff.
4- Duncan, Duncan's chamberlains, Banquo, Lady Macduff, and Macduff's son all are murdered.

Another indexical sign is prophecy which is recurrent in *Macbeth*. Signs of prophecy are all well transferred to the stage:

**Table 3**
*Indexical signs of prophecy intersemitically translated for the stage*

| Page | Stage |
|---|---|
| All hail, Macbeth! Hail to thee, thane of Glamis!All hail, Macbeth! Hail to thee, thane of Cawdor! All hail, Macbeth, that shalt be king hereafter!(I, iii, p.3) | The witches foresee that Macbeth will become first thane of Cawdor and then king (Servati, 2010). |
| Macbeth! Macbeth! Macbeth! Beware Macduff. Beware the thane of Fife. Dismiss me.    Enough (V, i, p.4). | The witches predict Macbeth should beware of Macduff (Servati, 2010). |
| Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him (V, I, p.5). | The witches predict that Macbeth is safe till Birnam Wood comes to Dunsinane (Servati, 2010). |
| Be bloody, bold, and resolute. Laugh to scorn. The power of man, for none of woman born Shall harm Macbeth (V, i, p.4). | The witches predict that no man born of a woman can harm Macbeth (Servati, 2010). |

It seems that the director and the actors were aware of the function of prophecies in the original drama and could intersemiotically transfer the signs related to prophecy to the stage.

**Transferring thirdness to the stage**
Thirdness refers to signs that are related to their object through convention. A symbol becomes the sign of an object mainly by the fact that it is understood as such. Blood is one the symbols fully presented as symbolic sign both in the verbal system of the drama and in the non-verbal system of the theatrical performance. Symbolic signs are when:

1- The wounded captain enters in Act I, sceneii.
2- Macbeth and Lady Macbeth launch their lethal journey.

**Table 4**
*Symbolic signs of blood intersemiotically translated from page to stage*

| Page | Stage |
|---|---|
| "Will all great Neptune's ocean wash this blood / Clean from my hand?'(II, ii, p. 54). | Macbeth cries after he killed Duncan, even as his wife scolds him and says that a little water will do the job (Servati, 2014). |
| "Out, damned spot; out, I say . . . who would have thought the old man to have had so much blood in him?''(V. i. p.2). | Lady Macbeth near the end of the play walks wanders through the corridors of the castle and asks herself if all world water can wash her hands (Servati, 2010). |

In line with the original text, the director and the performers well managed to highlight blood as the symbolic sign of guilt which sits like a permanent stain on the consciences of both Macbeth and Lady Macbeth; crimes stained the Macbeths in a way that it can never be washed.

Other examples of symbolic signs well transferred to the stage by the director are severe weather conditions, such as thunder and lightning that accompany the witches' appearances or the terrible storms that occur on the night of Duncan's murder; all symbolic signs of corruption in the moral and political orders.

## DISCUSSION AND CONCLUSION

Intersemiotic study of "theatre translation" can open fertile research grounds as theatre is rich in signs. Dawson (1999) theorizes that every basic unit of meaning, or sign, adds cumulatively to phenomena of seeing, hearing, and experiencing the reality of the stage or, for that matter, reality in general. Intersemiotic study of "theatre translation" may uncover the hidden layers of meaning of multifaceted plays.

The present research was a corpus-based descriptive qualitative content analysis of Shakespeare's *Macbeth*, based on Peirce's intersemiotic model. The drama was translated interlingually from English to Farsi and intersemiotically by Servati for stage performance. Regarding the first research question (Which signs (*iconical, indexical* or *symbolic*)are more applicable to semiotic analysis of *Macbeth* performance?), the results of the analysis show that the intersemiotic translation of drama was not successful in transferring a number of iconic signs from page to stage. Iconic signs are more susceptible to inappropriate intersemiotic translation than indexical signs and symbolic signs. Considering Servati's adaptation, it can be judged that other aspects, namely, secondness and thirdness, are more manageable when translating drama into stage performance. This finding, in this case study, contradicts the findings of some previous studies (D. L. Gorlée, 1994; D. L. J. S. Gorlée, Virtues, & translation, 2005; Plaza, 2010) regarding the point thatintersemiotic translation is a deeply iconic-dependent process. The contradictory results may be related to cultural differences and different cultural signs of the two involved languages.

Regarding the next finding, it can be claimed that all levels of firstness (Icon), secondness (Index), and thirdness (Symbol), are applicable to semiotic analysis of the performance. Considering Servati's play, despite more inappropriate intersemiotic renditions of iconic signs, it can be claimed that, almost all three levels of signs were successfully transferred. The findings show that the form communicated from the objecttotheinterpre-

tant,bymeansofsigns,isdifferentineachversion.

The interpretant (translated work) is determined by the object, through the sign (semiotic-source).The translated work (I) is the effect produced by the object (O) (the semiotic-source's object) of the sign (S) (the semiotic source) in a relation mediated by it. The findings also show that it is possible to transfer all aspects of the paradigm of the Peircean model. Hence, the framework may have the potentiality to be adopted for translation assessment of verbal literary works to non-verbal sign systems such as music, painting, opera and film.

Finally, focusing on the second research question (Based on Peircean model, which intersemiotic changes did occur while translating Shakespeare's *Macbeth* once as a drama from English to Farsi and the other time as a dramatic text for theatrical performance?), it should be noted that the adapted stage performance of a translated drama text is the outcome of a dynamic collaborative process between the dramatist, translator, director and stage performers. In this process, theatre translators are co-authors, autonomous readers and creators of the stage adaptation of the text. This is the reason Sir John Denham sees the translator and the original writer as "equals but operating in clearly differentiated social and temporal contexts" (S. J. T. t. Bassnett, terminologie, rédaction, 1991, p. 59). On the other hand, the director transforms the signs so that the *other's* language fits into the linguistic structures of the target culture. Drawing on Lefevere's(Lefevere, 1992, pp. 14-15) concepts of "rewriting" and "patronage", it can be claimed that the theatrical event is created by rewriting the play text and suiting it to the target context. One of the pitfalls is that play texts when rewritten are manipulated. The notion of "patronage" has to do with the way the texts are carefully chosen to be produced. The choice and the very manipulation depend on dominant ideology, cultural constraints and social context among many other parameters.

However, overall, literary works are judged based on aesthetic and contextual aspects far beyond the level of verbal signs. Thetransla-

torshavetobeawareoftheseaspectsandbeableto-translatebetweenthe lines to transmit the semiotic aspects of the original literary work. This would increase the overall semantic correspondence of the original text with the target text produced exclusively for the stage. In other words, the prospect theatre translators should be able to distinguish between high and low quality translated scripts in terms of the semiotic elements.

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