

**TWILIGHT, THE GRAPHIC NOVEL: AN INTERSEMIOTIC TRANSLATION**

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### ABSTRACT

This paper is an intersemiotic analysis of Stephenie Meyer's no.1 best-selling novel *Twilight* and the graphic adaptation of the original by Young Kim. The demands of graphic novel adaptations across mediums have been increasing since the early 1990s. With this notion of interpretation, it brings in a new dimension of approaching the central issue; intersemiotic translation as "an interpretation of verbal signs by means of signs of nonverbal sign systems" which was pioneered by Roman Jakobson in 1959. This paper attempts to approach the subject from a translation studies perspective of intersemiotic translation by comparing *Twilight* with the graphic adaptation by analysing the diverse ways in which the original novel has been adapted, revised and reimagined from text into graphic narration with consideration given to McCloud's (1994) symbolic properties of graphical actions in visual literacy. The findings reveal that the most significantly reflected translation strategy in the graphic novel is Peter Newmark's communicative translation. In addition, the implications of comic adaptation as a multimodal text show that the ways in which the text is graphically adapted based on the features of lines, frames, backgrounds and colours can arouse a deeper and richer emotion in the reader. Thus, the graphic adaptation of *Twilight* allows a broader and in-depth space for additional exploration and generation of creativity to aid with better comprehension of the story. The significance of this paper can be added to the insights of the study of intersemiotic translation to enrich the reader about the art adaptation of literary works from novels to graphic narrations.

**Keywords:** graphic novel, *Twilight*, Stephenie Meyer, adaptation, comics, intersemiotic translation