



***THE HOBBIT* IN PROSE AND COMICS: EXPLORING INTERSEMIOTIC RELATIONS**

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ABSTRACT

This paper explores the intersemiotic connection between the graphic novel *The Hobbit* (1990), by David Wenzel and Charles Dixon, and its homonymous prose counterpart, written by J. R. R. Tolkien in 1937. The study investigates the key aspects in the process involved in adapting a literary work from a verbal system to a verbo-visual one. To carry out this investigation, we employed a bibliographical review and an analytical-expository method. The research was developed in three stages, culminating in a comparative analysis of the corpora. Initially, we provide a brief overview of the historical development of Anglophone comics and the emergence of the term *graphic novel*, drawing on insights from Babic (2016) and Kukkonen (2013). Next, we examine comics as an autonomous sign system, with its own specificities, based on the theoretical framework proposed by Groensteen (2015). Finally, we explore the concepts of intersemiotic translation (Jakobson, 1995), transposition (Plaza, 1987), and adaptation (Eco, 2001). By analyzing Tolkien's and Wenzel's works through these theoretical lenses, we aim to identify which concept best captures their nature of relationship. Our findings suggest that the connection between the prose and the graphic novel is best characterized as an intersemiotic transposition. This characterization highlights the translator's role in selecting and reshaping elements deemed essential to preserving the core meanings of the source text, as well as the equivalence established between the verbal and verbo-visual sign system.

Keywords: The Hobbit, semiotics, adaptation, transposition, translation

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